

Earth-dialogue

Maarit Mäkelä

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Maarit Mäkelä

November 27 – December 11, 2015

Gallery Two
ST PAUL St Gallery
the School of Art and Design
AUT University Auckland
New Zealand

Foreword

This catalogue serves as a documentation of the creative process I followed in New Zealand in 2015. This practice was shared in the exhibition *Earth-dialogue* at the ST PAUL St Gallery in Auckland between November 27th and December 11th 2015. The exhibition and related catalogue resulted from a sabbatical year from Aalto University that was hosted by AUT University.

The core of my artistic practice is the local, natural environment and in particular earth samples I gathered during my walks in New Zealand, especially around Waiheke Island. These materials were processed in my studio and then used as clay body for the works, and as coloured slips for the paintings I produced on ceramic. The exhibition consists of these clay paintings and documentation of the creative process underpinning my work. It also includes documentary photographs of local places and materials I encountered during my walks. In addition, the exhibition contains samples of the materials I gathered in diverse locations, including sand, stone and clay that I processed and fired as test pieces. Correspondingly, the catalogue contains images of the paintings and exhibition space. It also includes documentary pictures of the related creative process and two essays, written by Professor Welby Ings from AUT University and Dr. Katve-Kaisa Kontturi from the University of Melbourne.

The exhibition and related catalogue would not have been possible without the support of Aalto University. They afforded me a sabbatical so that I could travel abroad to gain international experience and build networks for the entire year. I would also like to express my appreciation to AUT University for hosting my visit and appointing me the 2015 Artist in Residence. The discussions and insights shared with my hosting Professor Welby Ings related to the topics of art, practice-led research and education are treasures that I have preserved in my heart. I am also thankful to the technicians without whose support the exhibition would not have been possible: Andrew McLay for firing my first test pieces in the 3D lab, Cornelius Geraets for enabling me to proceed with the documentary photographs, and Harriet Stockman for her assistance with mounting the exhibition.



Hokianga Harbour,
Northland
Photo: Pertti Mäkelä

I would also like to acknowledge Senior lecturer Nick Charlton for taking me to Morris & James, a ceramic factory located next to local clay deposits in Matakana. In this factory, the clay is used as a primary production material. This is also the clay that I used as a base for my paintings. The clay paintings were produced in my studio on Waiheke Island, Auckland, and thus the local environment and community played an important part in the creative process underpinning their realisation. I am most grateful to the Waiheke Pottery Society members who shared with me a true passion for clay in Catherine Mitchell's Arts Centre, under the guidance of Hilary Kerrod. Finally, I would like to acknowledge Eliisa Isoniemi for her interpretive talent in designing the catalogue, and my husband Pertti Mäkelä who agreed to have his documentary photographs published as part of the document.

Waiheke Island, 27th November 2015

Maarit Mäkelä

Katve-Kaisa Kontturi

Between and Beyond Ceramics and Geology

Maarit Mäkelä's art grows from the ground – it is all about the earth. She digs and mixes her own clay and paint wherever she goes.¹ Whenever she sees and feels that colours of the land carry an extraordinary beauty and that there is something very special about the environment and its atmosphere, she digs her portable shovel into the ground and excavates some soil. She then makes notes about the landscape, locates her findings on the map and brings what she has collected from nature to her studio. At her studio, filled with natural light, overlooking the ocean and permeated by the sea breeze, she carefully prepares muddy-soily-earthly mixtures for her clay paintings.

Mäkelä has limited knowledge of chemistry and physics; her material experimentation is grounded in the ceramicist's tacit knowledge and tactile experience. It is an exciting and time-consuming task to mix clay, but also hard manual labour. The consistency of the clay has to have the right feel. She alters and refines proportions to produce soft, supple clay, adds some sand and paper-shred to achieve the correct texture, and then creates a set of samples to be burned in the kiln. The samples are aesthetically appealing pieces of art themselves; what they express is a collaboration of materiality of clay and the powers of the fire. The colours and textures that are often a surprise to the artist herself are the result of a delightfully risky business of firing clay. But Mäkelä

is not satisfied yet: the clay 'canvases' for her paintings must be prepared and the paintings painted.

As an artist, Mäkelä is more of a geologist than a chemist. She works in layers, appreciating the folding beauty of the earth. But she is not a hero geologist, who drills the earth to find valuables to be harnessed to produce profit (Parikka, 2015: 32). Rather, she appreciates the ground, caresses it: her incentive is to make something beautiful and meaningful with it. There is something very feminine, if not motherly, about the way she tends the ground.

Mäkelä's clay paintings seem to consist of two layers: there is a clay slab and then a painting on it. In geology, as well as in the processes of meaning-making, layers always appear as doubles, where one is not without the other, like the blades of scissors or claws of a lobster (Deleuze & Guattari, 1987: 40). But in reality, there are always more than two layers folding into each other, presupposing each other – the layers are related in intricate, subtle ways.

What might look like a rather straightforward process of painting something on the clay – applying content to raw substance – is actually much more complex. For example, Mäkelä is not only painting with the pigment the earth provides, but also with the texture and porosity of the clay slab. The paint is its own material process: the liquid colours come to exist when variable combinations of water, ironstone, sand, silt and clay are ground in a mortar.

After the first firing, she finishes the paintings by applying to their surface a mixture of chemical elements commonly known as baking soda or a blend of burnt seashells and water, which she discovered only recently. The clay slabs have their own lively materiality too: again, a mix of earthy ingredients. In the practice of painting, all these soily matters are brought together, and it is in the intermingling of these material processes that the images on clay slabs emerge. Drying, which can take weeks, and burning in high temperatures are transformative processes that make ceramic painting even more unpredictable. The humidity of air is an indispensable element here, as is how the materials in their mutual entanglements catch fire and peter out. It is for good reason that Mäkelä denies she has control over her images.

Artist and art theorist Barbara Bolt (2004:159, 184–5) has described this sort of creative practice as 'working hot'. When working hot, flowing intensities of creative work confound signification and reasoning, and images emerge in the material movement beyond representation (Kontturi 2014: 43–4). You never know, for example, how the firing changes or even contorts the painted image and its meaning as pigments melt and clay might crack in extreme temperatures. In Mäkelä's ceramic painting, the fiery, transformative powers of the kiln make the conception of working hot all the more accurate.

Yet Mäkelä's works also bear recognisable visual references: the female portraits and curtains, both of which she has painted for years, are not devoid of cultural significance. For Mäkelä, however, the portraits and curtains are strongly imbued with embodied memories, rather than conveying conventional shared meanings abstracted from lived experience. Many portraits depict painter Helene Schjerfbeck, a Finnish national treasure of major cultural significance, but, for Mäkelä, they recall her childhood

and the grandmother who greatly admired Schjerfbeck's art. The curtains are painted in flowing lines and have spots made with seashells, both of which are elements indebted to the techniques and materials of Australian Indigenous bark painting. During her previous visits to Australia, Mäkelä had seen modern acrylic paintings, but felt nothing. When she recently visited Australia again and finally encountered the older, more traditional paintings, the beauty of their earthy materials – ochre, chalk and bark – immediately appealed to her.

In Maarit Mäkelä's art, it all comes down to earth: to the time-consuming manual labour of digging and grinding as well as the pleasures of painting and burning clay. It is for the love of earth that she is working hot, tending the soil, recreating its beauty time and again.

Notes

¹ During her New Zealand residency, however, Mäkelä partly used commercial clay offered by a small local company. This was only because she knew exactly where the clay came from and thus could understand its environment.

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Welby Ings

A woman walking: Thinking, materiality and form in the ceramics of Maarit Mäkelä

On the day I saw her walking there was wind in the sand. It ripped the foam from the waves and tumbled it in small frantic somersaults along the beach. Maarit Mäkelä cut a diminutive figure, dressed in layers of green and orange. Behind her the sky was the colour of obsidian. Picking her way between the rocks, she paused at fissures, collecting samples of soil that she wrapped in white handkerchiefs and placed carefully in her bag ... pausing ... watching ... breathing ... listening ... and walking again.

Circumambulatory knowing

Tim Ingold suggests that walking can be a form of “circumambulatory knowing” (2004: 331), and Tilley (1994) argues that the traversed landscape is woven into the walker’s life, and vice versa. Mäkelä says of this relationship, “My body likes the movement, it is aware of the undulations of surface and my mind is continually resting and active.”¹ She suggests that she is concurrently in a state of adaptation and sensory awareness. For her walking is not destination-oriented but an embodied experience of pedestrian movement that functions in opposition to detached and speculative contemplation (de Certeau, 1984: 121). She walks as a process of thinking. In this state she comprehends the worlds she traverses, not from a static vantage point but from a constant flow of changing physical and sensory positions.

Although the materials Mäkelä uses in her ceramic work are sourced from the land she crosses, her relationship with the dunes, shorelines and riverbeds is one of serendipitous discovery. The colour combinations, linear treatments, and rethinking of identity in her art are drawn from the environments that she inhabits.

Materials and dialogue

John Muir, the environmental philosopher, once said, “I went out for a walk and finally concluded to stay out till sundown, for going out, I found, was really going in” (1979: 439). In this statement Muir referred to the walker’s distinctive state of interior knowing where a dialogue develops between the self and the world one inhabits. What is outside and what is inside the body no longer exist as a demarcation, and as Alfred Irving Hallowell has argued, “any inner-outer dichotomy, with the human skin as boundary, is psychologically irrelevant” (1955: 88). The significance of being ‘in’ and ‘with’ the physical world is not difficult to understand in relation to a ceramic artist. On a fundamental level, ceramicists work with the earth. They prepare it, mold it, and fire it. But for Mäkelä the relationship is more complex. Although the clay she digs from a local creek bed is supplemented by deposits further up the coast, it is the indentations made by shells and dried seed heads, the lines scribed by

sticks, and the colours ground from rock, sand and shell that render her work so distinctive. These objects are also the gatherings of her journeys. They become part of an incrementally complex dialogue in a world where walking renders her studio permeable. Walls that once contained are ruptured. Ideas and resources flow inward and outward as material thinking develop along lines of perambulation.

The varying hues of kokowai (ochre) that Mäkelä collects when she walks are ground and tested. She houses the resulting powders in delicate tipa (native scallop) shells that line the windowsills of her studio. Their gradations of yellow, red and brown form part of a collection of other pigments that she has discovered on her walks, including ground shell, white clay and black titanomagnetite sand. On the opposite wall of her studio are small rectangular pieces of earthenware that have been tested through firing. They are laid out with the attentive care of a taxonomist. But these ‘test pieces’ are more than technical experiments. They glow with quiet conversation, expressive of the private, deliberating joy that permeates her research.

What becomes evident when you enter Mäkelä’s studio is that research for her is a thing of beauty. Every idea made manifest is treated with a kind of reverence. Drawings are carefully layered between sheets of clean paper, experiments are arranged in harmonious groups, diaries are placed in careful piles and slabs of clay, checked daily are sandwiched between moist layers of newspaper. In her world the technical and the subjective are not binaries, they exist as a dialogue; material talks to material, and her experiments talk to an interior self. It is through her processes of making and reflection

that this dialogue drives her thinking forward. There is something quiet and intimate in this relationship. When she describes it she says, “the materials I use, show me and I have to learn from them ... my inner world comes to the clay. I cannot lie. We listen to each other.”

This intimate dialogue is evident in the pieces she has selected for this exhibition. Here you can see the tile that Mäkelä has cradled against her body and tilted so the wet pigment runs in lines like water in the sand. It is also there in the impressions of seeds and shells, and the subtle warping of ceramic slabs shaped from hours of hand kneading and drying. All of these things testify to an intimate relationship where control is a negotiation. Within this we encounter an implicit understanding of the vital materiality of things (Bennett, 2010). Earth contains force and the ceramicist senses this and is in productive dialogue with it. This force forms relationships with other forces, emotions and bodies such that what we see in this exhibition may be understood as a collaboration between a woman, materials, energy and the world she traverses.

Identity as portrait

Building on a research trajectory that can be traced back to 1991, Mäkelä’s work develops concerns with the portraiture of women. However, where earlier work often used print as part of its process, the pieces in this exhibition are wholly painted. Her inspiration is drawn from two distinct sources, both portraits of women. The first is Helene Schjerfbeck’s 1915 self-portrait. Schjerfbeck, a Finnish artist, was widely known for her melancholic realist paintings in the first decades

of last century. Mäkelä's *Portrait of a Woman* completed exactly one hundred years after this image was painted, references, but is separated from the iconography of the original. Her nine considerations of the woman are a form of mirror that reveals a newly considered, complex self. The iterations are revealed and erased, fixed and mutable and underpinned with strong emotional silences. A theme of harmonious contradiction also extends to the paradoxical structure of the work, where the portrait may be read concurrently as a composite or an arrangement of individual expressions.

In *Earth-woman* series here, Mäkelä draws inspiration from a photographic portrait of the Polish artist Käthe Kollwitz whose prints, drawings and sculptures contributed an agonising account of the impact of poverty, hunger and war in the first half of the 20th century. Here the works are rich in line that is more troubled. In this series, the kokowai, black sand and white clay pigments are frictional. Undercurrents of discord and stillness pull against each other. The result is inscribed, layered yet strangely incorporeal. The effect is achieved using only three tools, a Chinese watercolour brush, and old slip brush and a sharpened stick. While these instruments may be employed to incise lines and brush in fields of pigment, they work in an organic environment where colour washes over and through Mäkelä's identities. Pigments of the earth run, colour twists and stains and the portrait of a woman moves incrementally from calm knowing to an identity troubled by undercurrent.

The final body of work, *Curtains*, is much quieter. It may be read as a form of revelatory portraiture

where tiles are grouped so our attention is drawn to a central figure and concurrently away from her by the rhythmic transparency of curtaining.

The woman in these portraits was also inspired by a photograph of Kollwitz. In this work, low sheen and matt surfaces interplay to subtle effect. Mäkelä does not disguise the materials with which she converses. This is earth. It talks like earth, it is coloured like earth and its grace and beauty lie in the confidence and respect she has for earth as a medium.

In this series rhythmic indentations on the edges of the curtaining (made by small shells pressed into the clay) act as delicate, glossed punctuations. This curtaining functions as a frame that emphasises the woman as "both looking and looked-at" (Chute, 2010: 2). The portraits do not address us directly yet they retain something of the knowing, contemplative pose of the photograph that was their origin. However, this woman is painted. Her lines and surfaces are visceral, they are textured with the marks of an inscribing hand and the flow and subtle brushing of pigment. She crosses boundaries, subverting the role of passive domesticity to become "unheimlich – unhomely, extimate to the realm of femininity-as-domesticity and unrelated to masculinity" (Lajer-Burcharth, 2001: 37). Yet for all of this, the portrait is delicate. Her femininity is strong. It is integral. Mäkelä's elegant restraint creates a woman uncompromised by affectation. The artist's simplicity of form and the manner in which colours of the earth wash over and through her portraits, propose a deeply harmonious relationship with both thinking and the visceral world in which it occurs.

Materialising thought

In 1889 Nietzsche observed, "Only thoughts won by walking are valuable" (2004:7). In such a statement he touched upon the essence of Mäkelä's work. This woman does not create artefacts that are utilitarian and decorative; instead she works with ideas and she walks these ideas into being. Thinking is both tacit and explicit. Her ceramics are not designed from a series of sketches, refined and then applied to clay. She thinks and this thinking is part of an embodied engagement with the earth as a medium and a force. Traversed or exhumed, contemplated or kneaded, coloured with thought or pigment, Maarit Mäkelä is a researcher. While she may navigate the unknown, drawing on deep material knowledge and intuitive knowing, there is an intensity in her approach that reminds us of the late 16th century etymology of the verb to research. The word comes from Old French: re- (to express with intensive force) and *cerchier* (to search).

The intensity of Maarit Mäkelä's research is quietly spoken, it touches the considered and the systematic, yet it also engages the sensitive and unknown. The portraits in this exhibition have been laboriously edited from numerous iterations and reflections. It takes the artist up to a month of living with her work after its second firing before she decides what will eventually be presented for public exhibition.

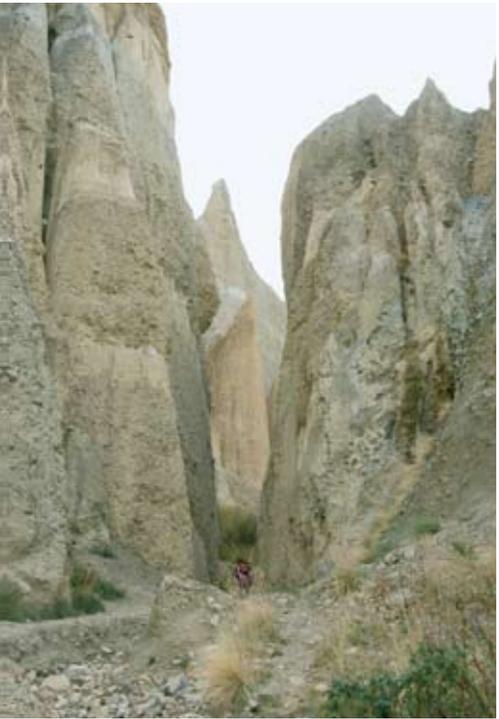
But, perhaps this is not a surprise. It is part of a process of living with and making sense of things. ... It is the behaviour one would expect of a scholar who materialises thought.

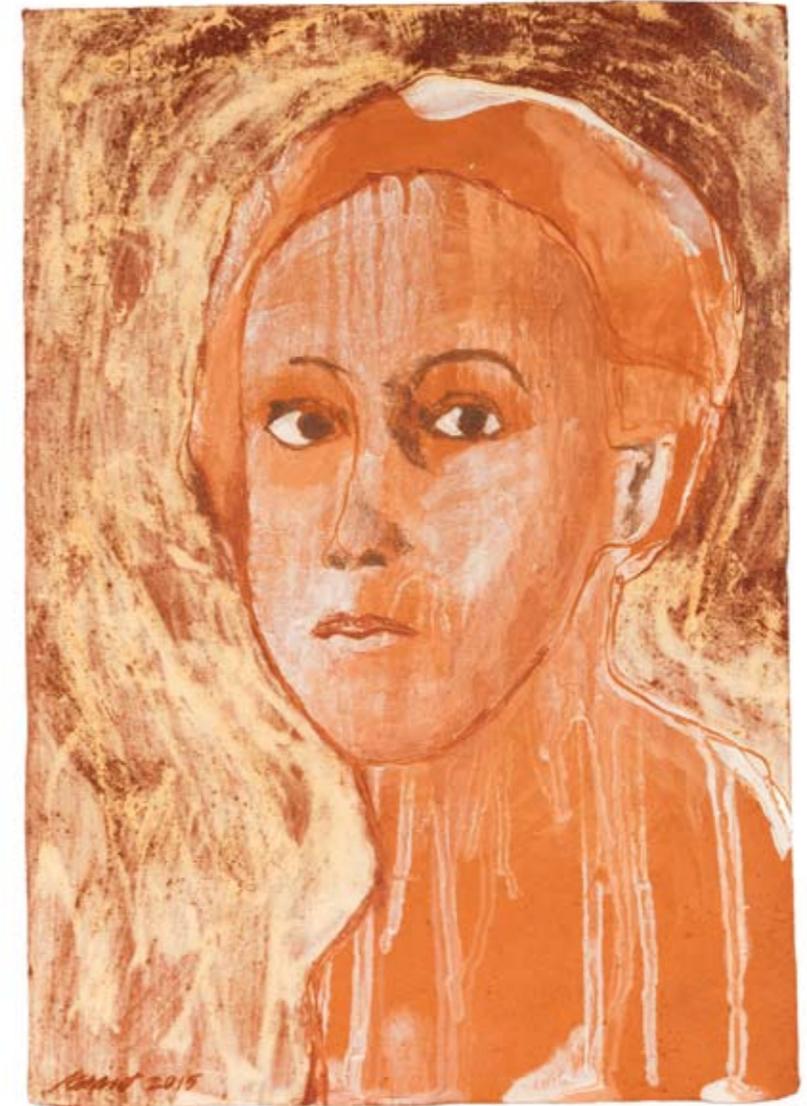
Note

¹ This quote and others in the article are taken from an interview with the artist at her Waiheke Island studio on the 10th of October 2015.

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Earth-woman III, 2015
Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay, Te Matuku clay and
Cory Road clay on Matakana clay.



Earth-woman I-IV, 2015

Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay, Te Matuku clay and Cory Road clay.
Wilma Road clay (I), Te Matuku clay (II) and Matakana clay (III-IV).

Each work 37 x 26 cm
Photo: Samuel Hartnett



Curtains, 2015

Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay, Te Matuku clay,
Cory Road clay and sea shell on Matakana clay.

26 x 242 cm

Photo: Samuel Hartnett



Curtains (detail), 2015
Painting with Te Henga black sand,
Tasman red stone, Long Bay white and
yellow clay, Te Matuku clay and
Cory Road clay on Matakana clay.
26 x 26 cm
Photo: Samuel Hartnett



Woman I and II, 2015

Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay,
Te Matuku clay and Cory Road clay on Matakana clay.
Each image 26 x 26 cm
Photo: Samuel Hartnett



Portrait of a Woman II. 2015

Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay on Matakana clay.
22 x 22 cm
Photo: Samuel Hartnett





Portrait of a woman (image 1/9), 2015
Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay, Te Matuku clay
and Cory Road clay on Matakana clay.
26 x 26 cm
Photo: Samuel Hartnett



Portrait of a woman, 2015

Painting with Te Henga black sand, Tasman red stone, Long Bay white and yellow clay, Te Matuku clay and Cory Road clay on Matakana clay layered with fired seashell.

84 x 84 cm

Photo: Samuel Hartnett



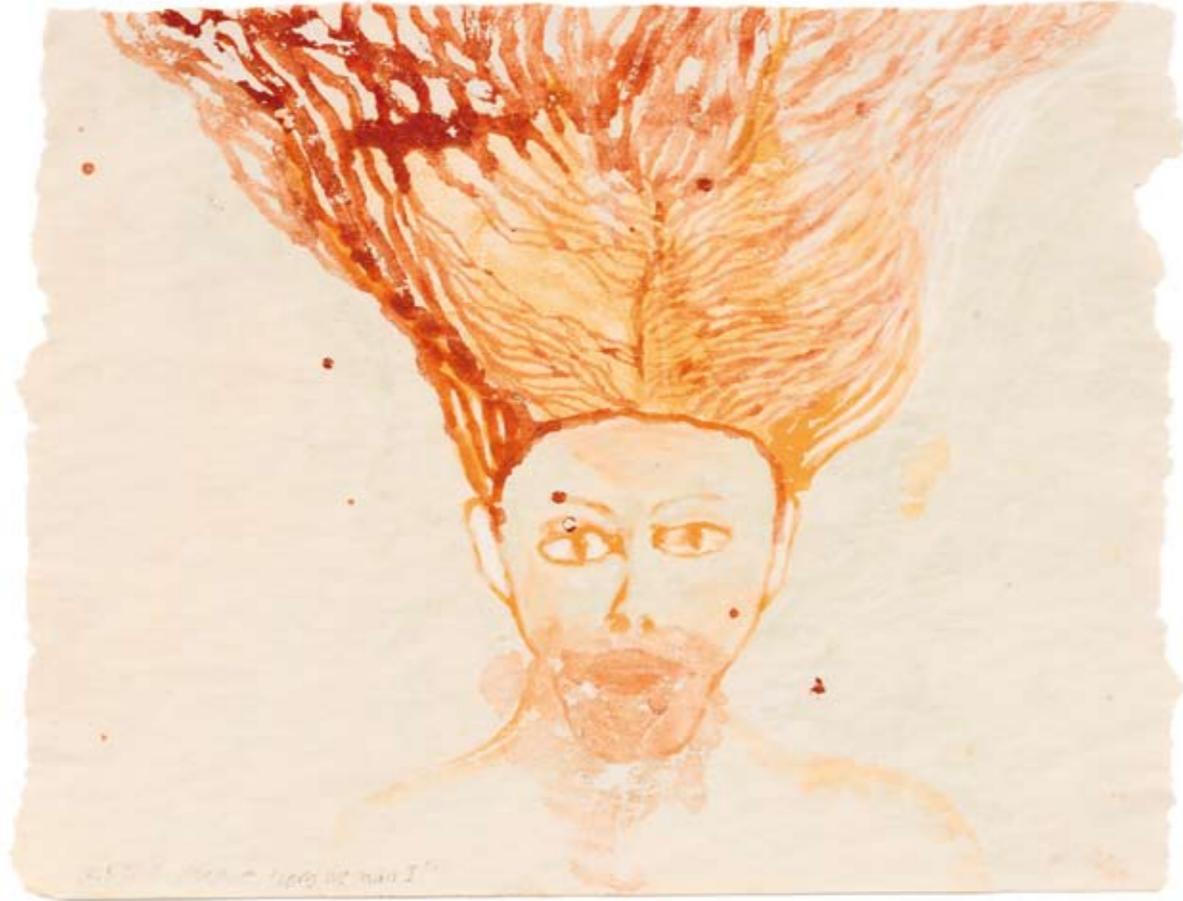
Portrait of the woman (detail, image 2/9), 2015
Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay,
Te Matuku clay and Cory Road clay on Matakana clay.
Layered with fired seashell.
26 x 26 cm
Photo: Samuel Hartnett



Portrait of the woman (detail, image 6/9), 2015
Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay,
Te Matuku clay and Cory Road clay on Matakana clay.
Layered with fired seashell.
26 x 26 cm
Photo: Samuel Hartnett



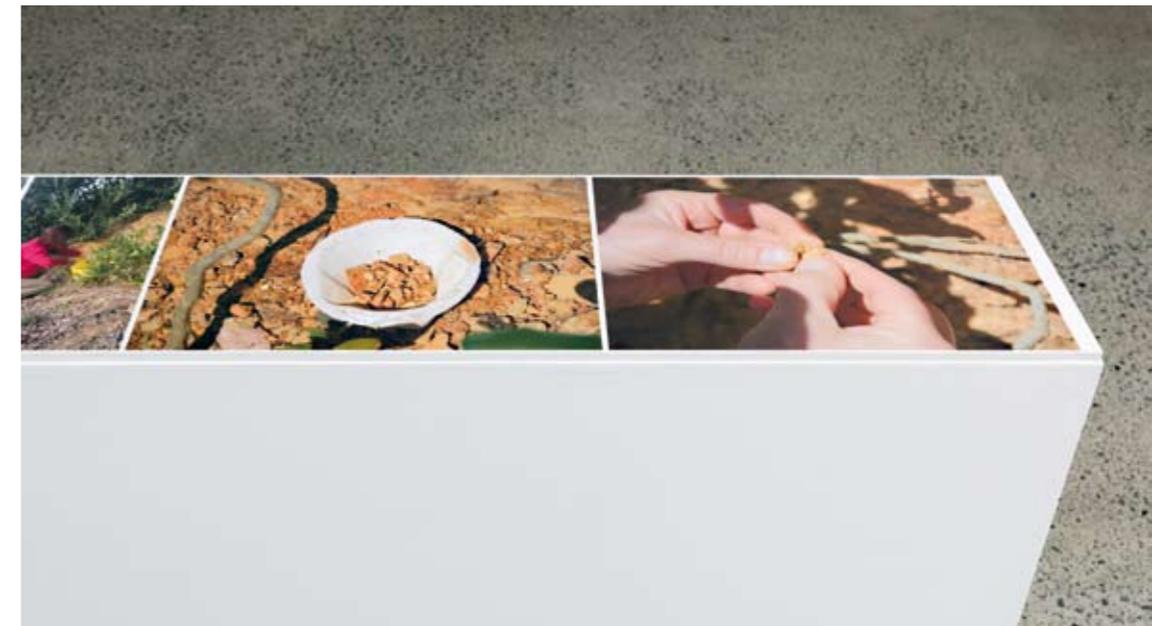
Portrait of the woman (detail, image 3/9), 2015
Painting with Te Henga black sand, Tasman red stone,
Long Bay white and yellow clay,
Te Matuku clay and Cory Road clay on Matakana clay.
26 x 26 cm
Photo: Samuel Hartnett



Cory Woman I, II and III, 2015
Painting with Te Henga black sand, Tasman red stone,
Island Bay clay, Te Matuku clay and Cory Road clay on paper:
(I) small sketch, (II and III) 27 x 30,50 cm
Photo: Samuel Hartnett



Earth-dialogue exhibition in ST PAUL St gallery
27 November – 11 December, 2015
Photos: Samuel Hartnett



Earth-dialogue exhibition in ST PAUL St gallery

27 November–11 December, 2015

Above: Installation of gathered and processed materials, tools and fired test pieces.

Right: Documentary photographs of local places and materials.

Photos: Samuel Hartnett

Maarit Mäkelä

CURRICULUM VITAE / For full version: <http://designresearch.aalto.fi/blogs/anmakela/>

Born in Helsinki, Finland 15.6.1961

DEGREES:

Doctor of Arts, University of Art and Design Helsinki (UIAH), Finland	2003
Master of Arts, UIAH, Department of Ceramics and Glass Design, Finland	1994
Artisan, Kuopio Institute of Handicrafts and Applied Art, Department of Ceramics, Finland	1986
Master of Education, University of Helsinki, Finland	1984

PRESENT EMPLOYMENT RELATIONSHIP:

Assistant Professor for Design, especially Practice-led design research Aalto University School of Arts, Design and Architecture, Finland	2012 –
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SOLO EXHIBITIONS:

Earth-Dialogue, ST PAUL St Gallery, Auckland, New Zealand	2015
Artists O Artist of the month, Design Museum, Helsinki, Finland	2010
Gallery AMA, Helsinki, Finland	2007
Female Anatomy, Gallery VISU, Kokkola, Finland	2006
Mirror Play I, II and III, Gallery Laterna Magica, Helsinki, Finland	1996, 1997 and 2000
Reflections, Gallery WWF, Helsinki, Finland	1994

NATIONAL GROUP EXHIBITIONS:

Ceramega 2012, Voipaala Art Centre, Valkeakoski	2012
Power of Everyday Life, Gallen-Kallela Museum, Espoo	2010
Beware personal, Köysiratagalleria, Turku Arts Academy	2008
Viewpoints, Fiskarsin ruukki, Kuparipaja	2007
Exhibition on European ceramics, Fiskarsin ruukki, Kuparipaja	2004
Deep in clay, Jyväskylä craft museum	2004
A century of Finnish ceramics design, Design Museum, Helsinki	2003
Hotline, Salo Art Museum / Kajaani Art Museum / Arabia Art Museum gallery	2002
105th Annual Exhibition of Finnish Artists, Helsinki Kunsthalle	2000
Hotline, Kouvola Art Museum	2001
Hotline, Savonlinna Art Museum	2000
Reindeer bone porcelain, exhibition with Jaana Brinck, Gallery Alariesto, Sodankylä	1999
Hotline, Keuruu Art Museum / Lönnström Art Museum, Rauma	1998
102nd Annual Exhibition of Finnish Artists, Helsinki Kunsthalle	1997
Creative hands, Kerava Art Museum	1996
99th Annual Exhibition of Finnish Artists, Helsinki Kunsthalle	1994
Snake dance, exhibition with Eliisa Isoniemi, Gallery Womens Room, Helsinki	1992

EXHIBITIONS ABROAD:

Design and Research: Shared Territories. Tunnel Gallery, Xi'an Jiantong-Liverpool University, China	2014
Between tradition and future, Finland in Cheongju International Craft Biennale, South-Korea	2011
Exhibition of 46th International Ceramic and Sculpture Symposium of Boleslaviec, Architecture Museum of Wroclaw, Poland	2011
Finnish ceramics, Finnish Institute, St. Petersburg, Russia	2010
Exhibition of 46th International Ceramic and Sculpture Symposium of Boleslaviec, Cultural Centre of Boleslawiec, Poland	2010
The 16th Exposition of Sculptural Objects & Functional Art, Chicago Navy Pier	2009
Glass and Ceramics in Landscape, Elagin Palace Museum, St. Petersburg, Russia	2009
22nd Kyoto Art Festival, Kyoto Municipal Museum of Art, Japan	2008
International Emerging Ceramic Artists Invitational Exhibition – The Ceramic Journal Editors' Choise. Fuping, China	2005
Nordic Cool: Hot Women Designers, National Museum of Women in the Arts, Washington	2004
Glaze Storm, Estonian Academy of Arts	2003
Neighbours, St. Petersburg Arts Academy, Russia	2000
IV. International Ceramic Symposium of Suvalova, Gallery Guild of Masters, St. Petersburg, Russia	1999
Woman in Europe, Gallery for Applied Arts, München, Germany	1999
51. Concorso Internazionale della Cerramica d'Arte Faenza, Italy	1999
Woman in Europe, Galerie Marianne Heller, Heidelberg, Germany	1998
Contemporary Ceramics from Finland, Morley Gallery, London, England	1998
Useless Things, Tallinn Applied Art Museum, Tallinn, Estonia	1997
Fletcher Challenge Ceramics Award, Auckland, New Zealand	1996
Exhibition with Piia Rossi, Finnish Embassy, Dublin, Ireland	1993

WORKS IN COLLECTIONS:

FuLe Scandinavian Ceramic Art Museum, Fuping, China
FuLe International Ceramic Art Museum, Fuping, China
Finnish State (works in collections from years 1996, 1997 and 2001)
Finnish Embassy, Dublin, Ireland
Outokumpu Oy, Espoo, Finland
Sodankylä municipality, Finland
Hurme Foundation, Salo, Finland

CURATORIAL WORKS:

Between tradition and future, Finland in Cheongju International Craft Biennale 21.9-6.11.2011

South Korea. Jury member of Finnish contemporary craft pavilion together with
Helena Lehtinen and Tapio Anttila.

Power of Everyday life, Gallen-Kallela Museum, Espoo 6.2-30.5.2010.

INTERNATIONAL SYMPOSIUMS AND RESIDENCES:

AUT University, Art + Design School, Auckland, New Zealand	2015
University of Tasmania, Tasmanian College of Arts, Hobart, Australia	2015
46th International Ceramic and Sculpture Symposium, Boleslawies, Poland	2010
FuLe residence programme, Fuping, China	2008
'Glaze Storm in Finland', Voipaan taidekeskus, Valkeakoski	2004
'Glaze Storm in Tallinn', Art Academy of Estonia, Ceramics Department	2003
IV. International Ceramic Symposium of Suvalova, St. Petersburg, Russia	1999
I. International Ceramics Symposium of Somero, Finland	1998

MEMBERSHIPS:

Finnish Painters' Union

Finnish Association of Designers Ornamo / Artists O



This publication accompanies the exhibition Earth-dialogue at the Gallery Two, on view from November 27 through December 11, 2015, in the ST PAUL St Gallery on the School of Art and Design, AUT University, Auckland, New Zealand.

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Covers: Portrait of the woman (detail), 2015

Painting with Te Henga black sand, Tasman red stone, Long Bay white and yellow clay, Te Matuku clay and Cory Road clay on Matakana clay.

Photo: Samuel Hartnett

Page 2: (1) Church Bay, Waiheke Island, (2) Hokianga Harbour, Northland
(3) Hokianga Harbour, Northland. Photos: Pertti Mäkelä

Page 5: Hokianga Harbour, Northland. Photo: Pertti Mäkelä

Pages 12-13: (1) Clay Cliffs, South Island, (2) Clay Cliffs, South Island
(3) Hokianga Harbour, Northland, (4) Te Matuku Bay, Waiheke Island
(5) Church Bay, Waiheke Island, (6) Cory Road, Waiheke Island
(7) Cory Road, Waiheke Island. Photos: Pertti Mäkelä

Page 14: (1) Island Bay, Waiheke Island, (2) Church Bay, Waiheke Island
(3) Anzac Bay, Waiheke Island. Photos: Pertti Mäkelä

Pages 26-27: (1) Rocky Bay, Waiheke Island, (2) Rocky Bay, Waiheke Island
(3) Earth collection from Long Bay and Te Matuku Bay
(4) Processing Long Bay white and yellow clay, (5) Raw slips and fired test pieces
Photos: 1, 2 and 4 / Pertti Mäkelä, 3 and 5 / Maarit Mäkelä

Page 28: (1) Painting to clay with slips. Photo: Maarit Mäkelä, (2) Firing the works in Catherine Mitchell's Arts Centre, Waiheke Island. Photo: Pertti Mäkelä

Page 47: (1 and 2) Clay deposit in the territory of Morris & James, Matakana, Auckland
Photo: Archives of Morris and James. (3) Raw painting in Matakana clay. Photo: Pertti Mäkelä.

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