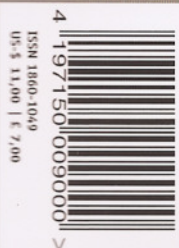


new CERAMICS

The European Ceramics Magazine



CONTENTS

04	NEWS	International
PROFILES		
08	Julian Stair	UK
14	María Oriza Perez	Spain
18	Catrin Howell	UK / Netherlands
22	Klaus Dittrich	Germany
23	Christopher Headley	Australia
28	Imke Splittgerber	Germany
32	Chen Cheng-Hsun	Taiwan
FORUM / EDUCATION		
36	Ceramics – The Whole Truth - <i>Gustav Weiß</i>	Cultural history
38	Sculptures for Hainholz - <i>Hainholz</i>	Cultural work
EXHIBITIONS / EVENTS		
41	The Censorship of Memory - <i>Seattle</i>	USA
42	FAITA Gallery - <i>Hameln</i>	Germany
44	Venus as Guest of Honour - <i>Du Don</i>	France
46	MULTIPLEX - <i>Varazdin</i>	Croatia
48	The Teapot's New Clothes - <i>Rheinsberg</i>	Germany
49	Marta Nagy / Ceramics in Architecture - <i>Pécs</i>	Hungary
52	Taiwan Ceramic Biennale - <i>Yingge</i>	Taiwan
54	Keramici - Young Friends of Ceramics - <i>Düsseldorf</i>	Germany
DATES / Exhibitions / Galleries / Museums		
58	Exhibition diary	International
CERAMICS & TRAVEL		
62	Mungyeong Chasabal Festival 2012 - <i>Roland Summer</i>	Korea
KNOWLEDGE AND SKILLS		
64	Plaster stamps - <i>Rita De Nigris + Martin Kröger</i>	Developing skills
68	COURSES / SEMINARS / MARKETS	International
74	ADVERTISEMENTS	International
76	PREVIEW / IMPRINT	Information



04

14



18



22

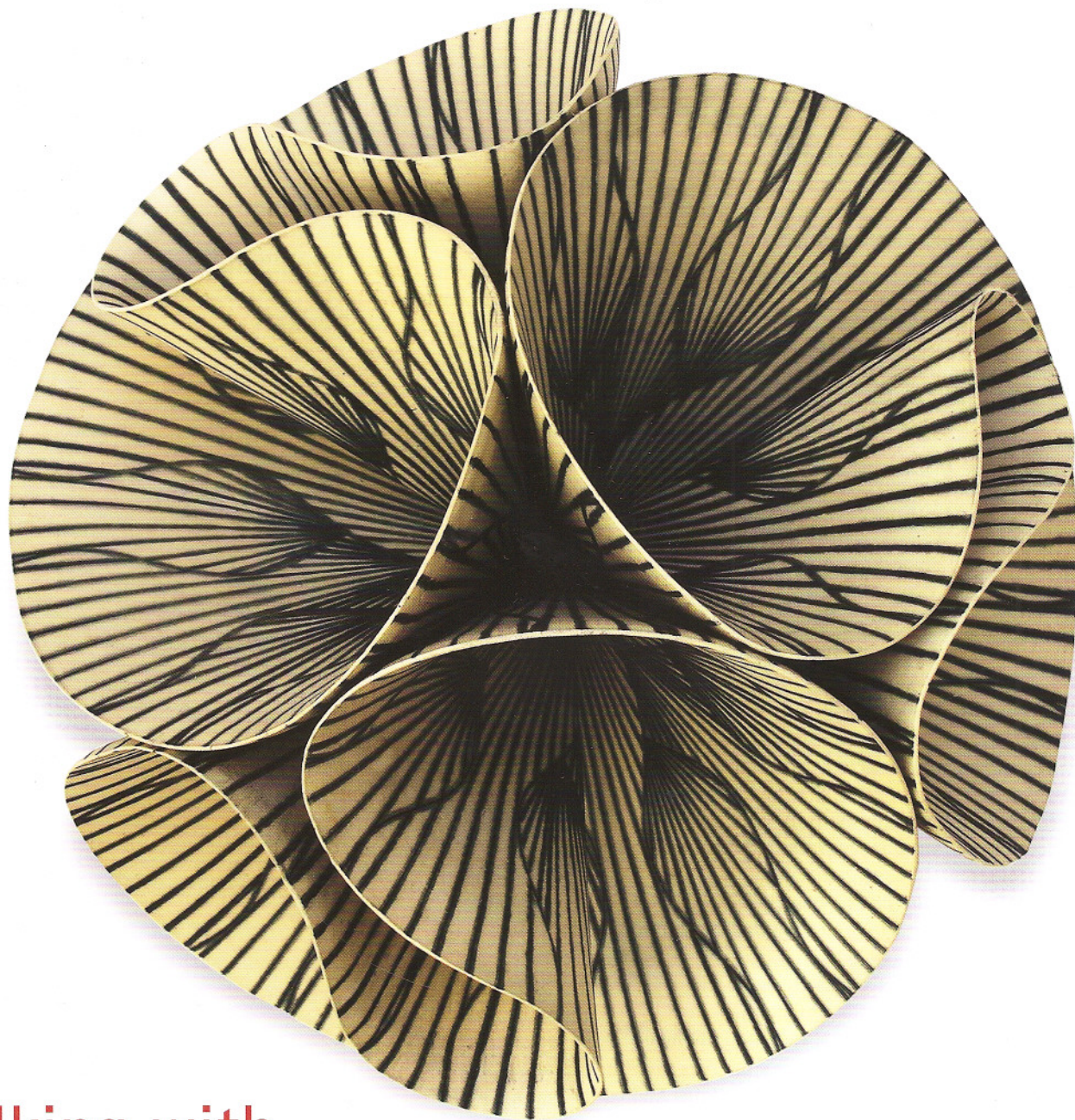


32



COVER:

Bronze medal winner
Taiwan Ceramics
Biennale 2012
"Edmond Crucible" by
Bruce Taylor (Canada)



Talking with Maria Oriza

Victor Erazo

Always working with subtle simplicity that leads to a sense of serenity, self-realised and progressive, aiming to create a state of perfection, ever striving to develop her own technique to achieve the result wanted.

Her work is modern, not only regarding her methods, but also in execution and form. Her artistic concept, philosophy and deep personal commitment to the manipulation of the material along with the process all contribute to the end result, the achievement of beauty.

The essence of her sculptures is their radiating beauty, personifying her artistic identity. Conveying extreme purity whilst at the same time simplifying the superfluous, gathering sensations to achieve a series of expressive shapes where she reflects her fascination for geometry, displaying a brutal collision of lines on their surfaces.

As time passes, techniques evolve, but there is an un-ignorable ever-present creative energy, believing in the material, making her present alternative point of view, moving away from outdated concepts that up until recently were impossible to perceive differently. In her hands earthenware abandons its more typical face and becomes an artistic material as relevant as any other.

How would you describe your relationship with the materials you work with?

I'm conscious that I work with a material which has a really important romantic quality, I work with earth. This material demands constant respect. Any piece from the most sophisticated to the most simple has to respect basic technical principles. It is necessary to feel the material performing throughout the process. There are few materials that in their production are able to

Her work is modern, not only regarding her methods, but also execution and form. Her artistic concept, philosophy, and deep personal commitment to the manipulation of the material, along with the process all contribute to the end result, the achievement of beauty.

opposite page Asimétrica, 36 x 36 x 20 cm, Flor Fractal

below Defensa I, 22 x 22 x 38 cm

endure such aggressive stages as drying and firing.

There are certain shapes that I am keen to develop, those that transgress their material limits. It takes time to have a complete understanding of each shape, in the technical sphere, I mean to infer what its behaviour might be, and to understand where tension and where in each part, thickness of the wall is needed, and where more or less moisture is needed. If all these factors cannot be "inferred" it is difficult for the piece to survive, somehow you have to feel your way through the production process without forgetting that the material is alive until it is out of the kiln. It is always a challenge to find the way in which this material will be adapted to the idea.

Ceramics offers all the possibilities of a white canvas. The surface, through drawing, makes inner energy evident in the shape as one additional dimension to the material. I use the surface as a skin which makes evident what it covers and shows how the shape flows. Graphic and geometric rhythms repeat what the volume itself suggests. Since I work with slabs, there is a continuous dialogue between the inside and out, fullness and emptiness, this significant idea is present in the shape and also on the surface, through patterns, acting as amplifiers in shape, and at the same time referring to the concept of extension.

Maria Oriza uses metallic oxides to create colours even more austere and pertinent, in each case the definite shape grows continuously, insinuating from one piece to another the possibilities of future projects. Each experiment or new challenge provides this creative vision supported throughout all her work.

In her graphic universe, pieces are joined by shapes





In her graphic universe, pieces are joined by shapes achieving an eloquent discourse which in turn expresses their significance at the maximum level.

achieving an eloquent discourse which in turn expresses their significance at the maximum level.

These sculptures are impressive, being made up of a series of female shapes bursting with sensuality, and geometric waves that grow, merge, decrease, dissolve and generate into new shapes, reflecting the daily life of this artist.

What is the importance of the “unexpected”?

I spend a huge part of my time manipulating paper, pieces of clay and cardboard.

I attach great importance the study of scale models. I find they are very important to understand shape in both technical and conceptual aspects, linked to connotations that appear. My work is built with geometric structures. I start with a flat surface and I research the evolution of this shape; that enables me to generate working in 3D. I choose the results that conceptually and aesthetically make me feel more comfortable and I evolve with them. Sometimes a shape acquires autonomy, and out of pure discipline I continue working with the piece, without knowing exactly where the piece will culminate... I enjoy researching with scale models, provoking the unexpected. I'm open minded and I pay attention to all that happens around me, a detail could begin as a spark to allow a new perspective linked to the shape or idea. In the finished piece, especially with regard to shape, the unexpected can become a problem, therefore I try to have everything pre-calculated. When I fail, the



above **Vacio Inagotable**, 420 x 20 x 68 cm

left **Caja de Pandora**, 60 x 19 x 92 cm

opposite page **Edelweiss**, 39 x 63 x 10 cm

María Oriza was born in Aranda de Duero, Burgos, Spain in 1964. She began her education in Madrid, attending at the Francisco Alcántara School of Ceramics and afterwards she did monographic workshops at the Municipal School of Moncloa. At the same time she attended drawing and painting workshops of at Círculo de Bellas Artes. She opened her own workshop where she started working with ceramics, iron, concrete and polyester. She had several solo exhibitions in which she mixed all these materials, at the same time she ran ceramics workshops in the Nicolas Salmerón Cultural Center. Since 2000 she has worked only with ceramics. She has had 10 solo exhibitions and she has also won national and international awards in L'Alcora, Talavera, Fence, Valladolid, Madrid, Palencia, Burgos and Castellón. She has participated in group exhibitions such as "Mons Triennale; Belgium; Diversity & Difference in Practice; IXth International Sculpture Forum; Grugliasco, Turín; Art & Vibrations, Pamplona; Spanish Ceramics for the XXlth Century, Taiwan; Flicam Museum, Art Pottery Fuping, China; Ceramics and its incorporation into art, Gonzalez Marti National Museum, Valencia; Contemporary Spanish Ceramics, Taiwan; Biennial of Artistic Ceramics, Fuji, Japan. She is a member of Sculpture Net Work. In 2007 she became a member of the International Academy of Ceramics. Currently, she works with the Astarte Gallery in Madrid and Evelyne Heno in Paris.

**MARÍA ORIZA PEREZ**

Sierra de Madera nº11

Madrid 28053

Spain

Tel. +34 914 782 109

morizaperez@gmail.com | www.mariaoriza.com

Astarté Gallery. Madrid. www.galeriaastarte.com

Evelyne Heno Gallery. Paris. www.evelyneheno.com

majority of the time it is not because it is impossible to do this particular shape with this material, but because I didn't know how to execute the piece in the appropriate way. Sometimes they turn into abandoned ideas, for example when I couldn't solve a problem with clay that needs a certain grade of maturity to be able to handle certain challenges.

In her own words the feelings and the being of her artistry are reflected, one who knows which path to follow and what road to take, leaving everything right up to before chaos appears. A clear perspective of her words serves to deepen the background to the work of this artist. In her work there are enigmatic pieces that communicate the external visions with works such as "Arbol del paraíso", "Edelweiss", "Defensa I." or "Equilibrio" and to other intimate examples such as "Hada", "Erineas", or "Mandala".

Victor Erazo (born 1953 in El Salvador) is an artist, lecturer, writer and collector. He lives in Madrid, Spain and writes for several ceramics magazines. He is a member of the Oriental Ceramic Society (London).

