



head, body, wings and legs are joined up, and how all that works. What is the relationship between huge, curving antennae and the extremities, and how does this relate to the body. New species are created through art that look like they have just crept from the Creator's jacket pocket.

Sculptor or ceramist? Ross answers at once! Ceramist, although his fellow ceramists often see this differently, he says, because these are small-scale sculptures that could be called "mixed material", objects which their creator says are not supposed to be beautiful but which exude a certain morbid fascination.

It is about enjoying the bizarre, and enjoyment is partly naivety, he says. Technically he is just as bold and unconventional as his finished works, but when they are finished and hanging on the wall in a frame, their convoluted genesis is no longer visible.

He uses a heavily grogged body, from which he models the individual segments and then burnishes them. After drying they are connected with noncorroding stainless steel wire. In this places, the wire is then encased in clay to give the legs more volume. When they have dried, the pieces are painted with coloured slips and then fired once with a transparent glaze in an electric kiln.

The raku firing that then follows breathes life into the pocket-sized monsters, at least that is what Ross says.

Raku kiln? Lots of people are familiar with the rubbish bin from a not wholly unknown furniture chain by now. In England,

you can buy a metal barrel with a chimney to burn dead leaves in for only £14, and fitted with insulation and a burner from a DIY store, this is the kiln that breathes life into the creatures. In a little garden there are often neighbours in a densely populated area, who do not find the smoke and the firings very amusing, but somehow, all of these creatures great and small, the reddish-black ones just like the greenish yellow ones, the ones with big wings and the ones without long antennae all come from the patch of garden in Lichtenfelde. Although in fact, they come from another world, the hermetic world of the frame in which it is all about them.

Why the hobby beekeeper does not make use of bees for his sculptures is quickly answered. As sculptures, Ross says, bees look just too cute because they have already been misused in this way in cartoons and comics.

When I visited Ross in his studio for the second time, among other things to photograph freshly completed components for what might be a dynastes hercules from the genus megasoma, walking though a gloomy underpass on my way home I began to wonder about Franz Kafka and his huge beetle ...

Armin Rieger is a ceramic artist and lives in Bergfeld, Mecklenburg-Western Pommern, Germany. art.ari.rieger@gmail.com

Ross de Wayne Campbell was born in Las Vegas Nevada, December 2 1964. After high school he completed slot machine mechanic school and worked in the hotel industry. Shortly after he left Las Vegas and moved to San Francisco to study Fine Art at the San Francisco Art Institute under Tony Labat. He spent some time at the Chicago Art Institute and Hochschule Für Bildende Künste in Braunschweig, ultimately In 1992 he received my Bachelor in Fine Art with an emphasis in Performance Art from the San Francisco Art Institute. In 1999 he moved to Berlin to work as a Museum Technician and moved on to ceramics full time in 2008."

ROSS DE WAYNE CAMPBELL
Pfarrstraße 134
D-10317 Berlin, Germany
Tel. +49 (0)176-482 50 748
rosscamp@online.de

