

CIPRIAN ARICIU

„Each and every one of my works bears a bit of my heart! This is how I chose to offer people a part of myself; the best part of myself.”

PORTFOLIO

CIPRIAN ARICIU



I have a primary education to choose each act carefully, according to an old ethic of the responsibility "of doing". On the other hand, I am fascinated by the energy of earthy material, and I look for its most unusual incarnations.

I believe that clay has a Soul detached from Nature's soul itself. I shape it to the form's impossible limit and essential requirements to fire it. I have a master's degree in glazes' research, but I have a philosophy of chromatic parsimony. I do not exacerbate surface effects to the detriment of shape.

Affiliation

Since 2017 Member of International Academy of Ceramics (Geneva)

Since 2010 Member of Member of National Artists Union of Romania (UAP)

Exhibitions

Participation in over 16 national exhibitions (personal and group) and 12 international exhibitions (Germany, Bulgaria, France, Portugal, Belgium, Slovenia, India, USA, Argentina)

Works in collections (public / private)

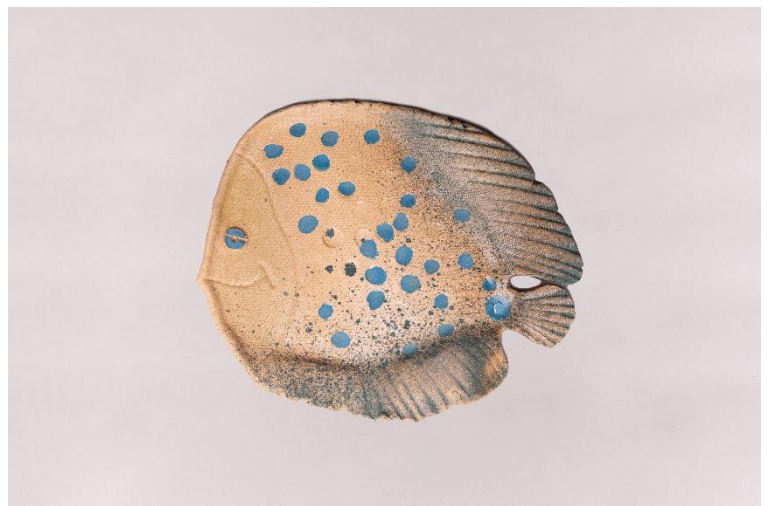
Private collections in Romania, Bulgaria, USA, Japan.

Public collections: Lithuania- Panevezys Gallery; Japan- Kanayama Yaki; Bulgaria- Kavarna Gallery, Portugal- Aveiro Art Museum

1. ABYSSAL CONFIDANT







Technical information

Year of creation: 2024

Dimensions: H 279 cm, D 60 cm

Technics: Glazed Stoneware

Unique work

The meaning of the work

We live in a society that teaches us how to reveal our dark side first: hatred, envy, despair, despite the fact that each of us has a beautiful, colorful, emotional side. In such a world we learn to throw the beautiful part of us into a pit of the subconscious and forget about it. A light is needed for the beautiful things that live within us to be seen. The present work is composed of a lighthouse built of ceramics and 48 fish. In the present work I talk about this hidden part of us through the light that the lighthouse sends and the fact that only under these conditions do the beautiful things represented by the spots of color and the play of differently textured surfaces appear in sight. Why fish? Because literally speaking, they are the only vertebrates that live in the abyss of the oceans, places very hidden from the eyes of the masses, like the wonderful things that people hide for fear of wrong perceptions and judgments of others.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

2. REDEMPTION PRINCESS





Technical information

Year of creation: 2024

Dimensions: 18 cm x 20 cm x 37 cm

Technics: Glazed porcelain and luster

Unique work

The meaning of the work

The work made of porcelain is decorated with colloidal gold to give it preciousness. The work talks about how people, beyond the status they have and the ornaments they wear, find themselves through the chosen path, through their own decisions, which are inevitably different from what family and society impose. Often the chosen path is more difficult and more winding, represented in the work by the element made of brass wire. At the end of the road we return to ourselves wiser and more authentic, and the shine of the "crown" is stronger.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

3. GENERATIONS





Technical information

Year of creation: 2024

Dimensions: 90 cm/60 cm/ 120 cm

Technics: Stoneware - raku technique and other elements

Unique work

The meaning of the work

The work speaks about the “baggage” that each generation transmits to the next generation, about how each of us is made up of parts of previous generations. But the work also speaks about the forgotten generations, hidden in time, that we have the honor of bringing to the surface, of restoring their place in the generational and family chain.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

4. IMPERIAL DREAM







Technical information

Year of creation: 2022

Dimensions: 22 cm/20 cm/ 20 cm

Technics: Mixed

Unique work

The meaning of the work

The work speaks of the desire to dominate and control, regardless of the consequences, even at the cost of destruction. Power clouds people's judgment, leading them to actions that destroy everything around them. Even when the only place they can retreat is below ground level (even if it is plated with gold), they do not give up on the imperial dream. They become the masters of chaos and destruction. Man rejects reason and turns into an animal. In this work, man is represented by the mummified rat.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

5. COMPROMISE





Technical information

Year of creation: 2020

Dimensions: 56 cm/30 cm/30 cm

Technics: Glazed stoneware

Unique work

The meaning of the work

The work presents, through its volumetric side, an image of the present society that offers individuals a set of values, norms and rules on the one hand and on the other hand the way in which society functions creates obstacles and limitations.

We are born perfect, in a “perfect society”, in balance with everything that surrounds us and with others, and life is supposed to be an unlimited series of opportunities.

The moment of perfection is unique and short. We quickly become members of a society that wants us integrated, involved and submissive. In such a society, creativity and personal value are too little appreciated, instead power and competition are the basic pillars of existence.

“The strongest succeeds” becomes about pride and arrogance and not about survival, creating social extremes that are difficult to accept: people who have the financial resources to buy anything they want versus people for whom mere existence is a challenge, people who lack the most basic resources: water and food.

Finding balance in such a context becomes a utopia . Shaping the personality in such a society is painful, leaving deep scars in the body, mind and spirit of the individual.

If you want to be part of a society, an integrated member, you must learn compromise. In this context, human relationships are built on unfulfilled needs, on the desire to become the most important, the most powerful, on the need to come to the surface. Thus, unconsciously we learn to exchange our own value, believing that in any of the situations we have to gain: either by “stealing” from the other knowledge, models, energy, or by letting ourselves be stolen because in this way we obtain less loneliness, the feeling that we are worth something to someone or simply that we fit into social norms...

You find balance with yourself and others through a separation from others and a return to yourself.

Creation process: The work is constructed by hand

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

6. *LISTEN II*





Technical information

Year of creation: 2011

Dimensions: 90/35/85 cm

Technics: Raku

Unique work

The meaning of the work

The works from the cycle "Listen" stand for a communication of the living beings through the material world, living beings meaning absolutely everything that moves, starting from molecular level, irrespective of the language used. These works select that part of the living world that is not human, that communicates with humans through the sounds produced by artificial elements. Hence, I propose vegetal forms, bulbs, plants, that use not only light, water and soil for growing, but also music (it was scientifically proven that plants listen to music and that this really affects their development or underdevelopment). Therefore, the verb "listen" does not refer only to the need of music of the vegetal world for growing, but it is an invitation addressed to humans to listen to the vegetal world in order to complete a circuit of life. It is about communication at a sensory, energetic level. un circuit al vieții. Vorbim astfel de o comunicare la nivel senzorial, energetic.

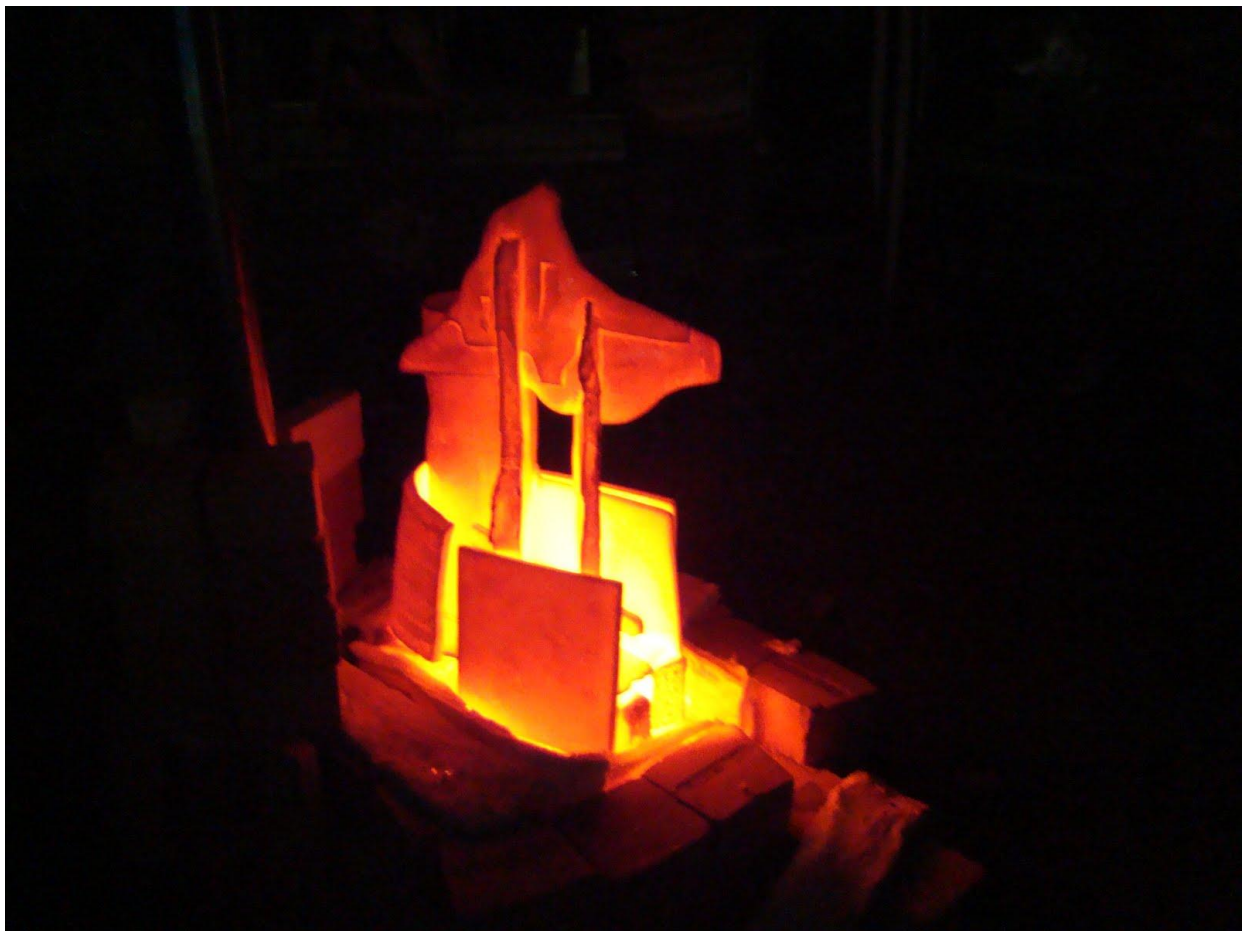
Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

7. *STILT HOUSE 1*





Technical information

Year of creation: 2007

Dimensions: 87/60/37 cm

Material: Stoneware

Technics: Raku

Unique work

The meaning of the work

The works intend to produce a desymbolization of the architectural element. Stilt houses (Lacustra) symbolized a social class under the existential limits – therefore this state and atmosphere were associated to this, being first a symbol of poverty. Helped by artistic means, the onlooker can live something different than the real state; anyone can create their own atmosphere, their own poetry, thus choosing from a whole only what is of interest for them, what is specific to them, depending on their state. The works of art give way to the onlooker's fantasy, changing the negative, pessimistic atmosphere associated to living in these forms of (primitive) architecture, inviting the onlooker to a contemplation of volumes in dialogue with color, of the full part as compared to what is empty.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

8. LISTEN I



Technical information

Year of creation: 2009

Dimensions: 74 cm/40 cm /40 cm

Material: Stoneware

Technics: Glazed stoneware

Unique work

The meaning of the work

The works from the cycle "Listen" stand for a communication of the living beings through the material world, living beings meaning absolutely everything that moves, starting from molecular level, irrespective of the language used. These works select that part of the living world that is not human, that communicates with humans through the sounds produced by artificial elements. Hence, I propose vegetal forms, bulbs, plants, that use not only light, water and soil for growing, but also music (it was scientifically proven that plants listen to music and that this really affects their development or underdevelopment). Therefore, the verb "listen" does not refer only to the need of music of the vegetal world for growing, but it is an invitation addressed to humans to listen to the vegetal world in order to complete a circuit of life. It is about communication at a sensory, energetic level.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

9. *STILT HOUSE II*



Technical information

Year of creation: 2007

Dimensions: 67 cm/34 cm/85 cm

Material: Stoneware

Technics:: Raku

Unique work

The meaning of the work

The works intend to produce a desymbolization of the architectural element. Stilt houses/Lacustra symbolized a social class under the existential limits – therefore this state and atmosphere were associated to this, being first a symbol of poverty. Helped by artistic means, the onlooker can live something different than the real state; anyone can create their own atmosphere, their own poetry, thus choosing from a whole only what is of interest for them, what is specific to them, depending on their state. The works of art give way to the onlooker's fantasy, changing the negative, pessimistic atmosphere associated to living in these forms of (primitive) architecture, inviting the onlooker to a contemplation of volumes in dialogue with color, of the full part as compared to what is empty.

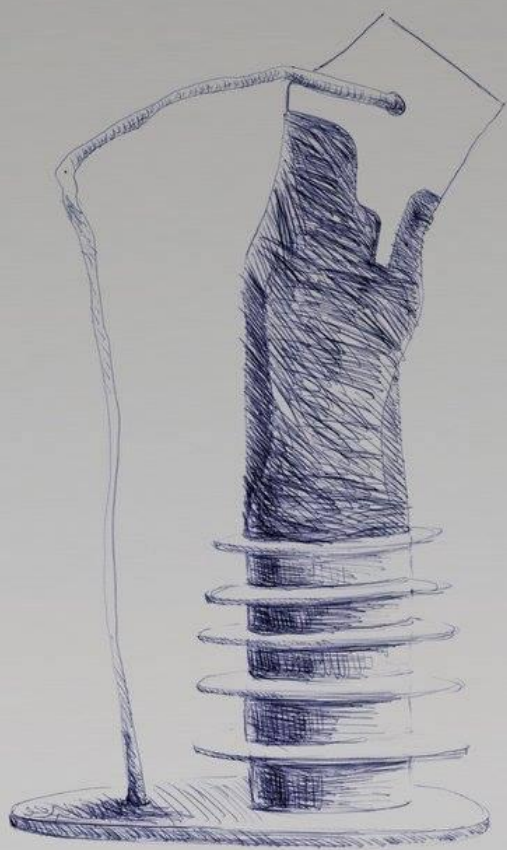
Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

10. *ASCENSION*





Technical information

Year of creation: 2015

Dimensions: 33 cm/16 cm/68 cm

Material: Stoneware, wood

Technics: Raku

Unique work

The meaning of the work

Ascension means fight, the fight of the person with the self. The form of life represented by the grape vine is a positive symbol, in antithesis with the negative symbol represented by the parallel rings. Ascension means self-improvement

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

11. *SPRING*





Technical information

Year of creation: 2018

Dimensions: Height 50 cm/ diameter 70 cm

Material: Stoneware, wood, metal

Technics: Raku, mixed

Unique work

The meaning of the work

Life has a lot of forms, dimensions and colors, providentially founded on cycles. They have a source, a route and a cause. Nothing is at random. They all serve, in fact, the source of life. When I think of all these natural things, I can use just one word: "Spring".

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

12. *HABITATION*





LOCUIRE

Existența se prezintă sub forma unui buclă în stare vegetativă. În acest fel, momentul germinării, învingând, sunt simboluri ale transparenței, ale trecerii de la interior la exterior, legătura dintre două materii, între interiorul lumii și exterior. Este locuința unui fel de viață, învingătoare, încă, asemănătoare în felul în care este forma de viață dintr-un buclă de naștere.

Technical information

Year of creation: 2007

Dimensions: 51 cm/49 cm /68 cm

Material: Stoneware

Technics: Raku

Unique work

The meaning of the work

This ceramic work has the form of a bulb in a vegetative state, waiting for the germination. Windows are symbols of transience, of passing from inside outside, of the relation between spirit and matter through light.

The bulb is the habitation of a form of life not yet defined, such as the womb where the fetus perfects his form of life, before birth.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

13. *RITUAL*





Technical information

Year of creation: 2005

Dimensions: 18,5 cm/16 cm/62 cm

Material: Clay

Technics: Raku

Unique work

The meaning of the work

This ceramic work presents the self that one is aware of at a material level, represented by the content of a bowl placed on an altar table.

The creative process: The work is built freehand. As a study experiment, the material was pushed to impossible limits. Clay is not a material that resists thermal shock. The fact that it was subjected to thermal shock was intended to identify the cracks that appeared as a result of this process. As a result of the experiment, the piece remained intact, the cracks resulting from the thermal shock being almost imperceptible. However, for the study to be complete, the piece was disassembled piece by piece along the resulting cracks and reassembled into a whole, similar to restored pieces in archaeological museums.



Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

14. THE FOUNTAIN WITH EMBERS





Technical information

Year of creation: 2020

Dimensions: 41 cm/35 cm/50 cm

Material: Ceramics, metal, wood, glass

Technics: Mixed

Unique work

The meaning of the work

Embers is found as a symbolic element in Romanian mythology, slipped into various forms in stories, beliefs, myths. Embers is the food of fantastic animals (for a worthless skinny horse, the only way to recover it is to feed on embers). Crossing the barrier between story and reality, the embers remain as a metaphor symbolizing the fantastic, the "food" we need to fulfill our dreams. The fountain with embers is the place where each of us returns, on the border between real and fantastic, between dream and reality, to replenish us with story, with the energy of beauty and the magic of possibilities.

Creation process: The work is constructed from different elements and materials, placed in a composition.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

15. TUMULT OF THE EARTH





Technical information

Year of creation: 2020

Dimensions: 38 cm/30,5 cm/61 cm

Material: Stoneware

Tehnica: Glazed stoneware

Unique work

The meaning of the work

The ceramic work speaks about the effects produced by the exaggerated needs of humanity, which lead to the destruction of the natural harmony of the Earth. Until we get in harmony with the Earth, it will respond in kind to our actions because nature works according to a very simple law: Balance

The loss of balance leads to deep turmoil from a geological, climatic, political and administrative point of view.

The tremor is represented in the work by the upper surface and the coarse texture at the base.

The notion of a home (of humanity) in which the mood should be friendly becomes heavy and uncomfortable, which is represented by the dirty windows and the white surface around them that should have been clean.

From the author's point of view, the work represents the mirror of the situation in which humanity is at the moment.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

16. LIBERATION





Technical information

Year of creation: 2017

Dimensions: 45 cm/25 cm/40 cm

Material: Stoneware

Technics: Raku

Unique work

The meaning of the work

We need to lose ourselves, to deconstruct, to analyze, to change the “place of the bricks” to give ourselves the chance to BE. Lost in the sea of sensations and colors from which we are built, only after being in the middle of the storm can we find out who we are. We can understand and appreciate the inner parts that have traveled through generations to reach us: the most powerful ancestral parts. We begin to love what we have received, built, chosen instinctively for ourselves. We recreate, discover and free ourselves at the same time, we become all that we can be. From the accumulation of energy and newly understood life, we learn that we can offer, and that does not make us less. Something of what we offer returns to us, there at the base of what we are, it mixes with the beginning, with matter and fills us with vitality.

The work is divided into segments and plans. The platform at the base, with its high edges, symbolizes the waiting and preparing for our arrival. The lower part of the cylinder represents the way we are shaping as individuals through learning and assimilation - a rigid frame from which we do not know that we can step out, that does not fully define us. The belt at the bottom, with a texture slightly roughened in black and white, make us contemplate on the power of ancestral genetic information, on what we receive as resources, lessons, giving us the power to grow, to develop, to be stable. The windows colored in blue on a white background symbolize the life, the joy and the positive aspects that we discover in us. At the top, the clean, clear shape of the cylinder is changing, becoming more open, but at the same time with strong accents and details. The black-white contradiction arises, giving rise to strong emotions, insurrection, pursuit, and finally liberation. As a result of this process, we learn to contain ourselves, which is symbolized by the presence of the bowl in the upper part of the ceramic work.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.

17. WISDOM



Technical information

Year of creation: 2027

Dimensions: 40 cm/40 cm/45 cm

Material: Stoneware

Technics: Raku

Unique work

The meaning of the work

We are predestined to be slaves of time, we fight with it and we come to believe that we master it, that we are stronger than it, moments when it seems to us that it is unlimited and we are intangible. But time knows better... It opens windows to us in itself, in space, in ourselves and in others. It gives us the opportunity to become...

The decades, years, days and hours lived bring us the wisdom to understand irremediability and value. Towards the end we begin to make friends with time and accept the experiences that made us collapse, realizing that they brought us the strength and knowledge to rise.

Letting go on trying to master the time, we become free. In the work, the passage of time and its effects are expressed with the help of the crevices resulting from the burning process, and the object facing upside down, embedded unregulated in the base, in antithesis with the same type of object existing in the upper part of the work, intact with the regular edges placed correctly in the intended cutting. The windows lead to interiorization and personal understanding, the need to protect our essence, our vulnerable parts from the external actions.

Creation process: The work is constructed by hand.

Current state of conservation, description of optimal conservation conditions

The work is in good condition. It does not require special conservation conditions but it is not a work intended for outdoor use, therefore it needs to be protected from water and frost.