

A hand reaches from the left side of the frame towards a white, textured, bowl-like sculpture. The sculpture has a rough, irregular rim and sits on a dark, flat surface. The background is dark, creating a strong contrast with the white sculpture and the hand.

The Art Bridge

Artiste Culture

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Sculpture By, Quin Cheung

**Where quiet transformation
reveals the pulse of creation**

The Art Bridge: Weaving Global Perspectives in Contemporary Art

At Artiste Culture, our ideology is grounded in the recognition that contemporary art transcends geographical and cultural boundaries, weaving a rich tapestry of global creativity. Artiste Culture is driven by the mission to connect artists, galleries, art enthusiasts, and collectors worldwide, fostering an ecosystem where creativity knows no bounds.

In our rapidly globalising world, we strive to preserve and celebrate the uniqueness of artistic voices from across the globe. We contemplate the essence of identity and culture in the context of a globalised art world. What does it mean to be an artist from India, Japan, Germany, or Brazil in a diverse and globally contemporary context? Our quest is to explore these intricacies and empower artists to flourish in their unique creative journeys.

At the heart of our magazine lies a passionate commitment to fostering open dialogues, celebrating cultural and demographic diversity, and delving into the ever-evolving tapestry of global developments. The organisation believes that by embracing myriad perspectives, traditions, and stories, we can create a richer, more connected community of creative professionals.

In a world often marked by division, we believe in the transformative power of conversation. Our project serves as a space where voices from around the globe engage in meaningful discourse, fostering connections and igniting fresh ideas. Together, we explore the shared challenges and triumphs that shape our collective human experience.

Cultural and demographic diversity is not just a strength, it's a wellspring of inspiration. We're committed to celebrating diverse cultures, traditions, and identities that make our world beautifully complex. **The Art Bridge** serves as a canvas for stories that honour the differences that define us and the commonalities that bind us. Exploring global developments guides us in an ever-changing world, shedding light on transformative events and ideas that shape our shared future. We believe our greatest strength lies in the mosaic of human experiences and viewpoints. Each unique perspective adds a fresh hue to our collective canvas, enriching our creative world.

In every article, interview, and feature, our mission is clear: to encourage open minds, open hearts, and candid conversations. We invite you to join us on this journey of exploration, discovery, and celebration as we navigate the ever-shifting landscapes of our diverse world, embracing the beauty of our differences and the unity of our shared humanity.

A handwritten signature in black ink, appearing to read "Susaina". The signature is fluid and cursive, with a large initial 'S'.

Artiste Culture

Voices Impact Innovation

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Secrets Revealed

Exclusive interviews with creative professionals specific to their journey and experiences that contributed in shaping their careers

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Mark Goudy's Language of Light

A dialogue between code and clay

Some artists work with matter.

Others work with mystery.

Mark Goudy moves in the space between them, shaping porcelain as though it were a thought, a breath, a fragment of light made visible.

Photography Credit: Ekaterina Izmetieva

His journey to ceramics did not begin in art school, but in laboratories and digital design studios. Having studied biology and electrical engineering and worked in computer hardware design for two decades, his return to clay was more of a rediscovery of touch after years of abstraction.

As a quiet tribute to his late mother, he often recalls the moment it began: taking a Raku class with his partner Liza Riddle. It was transformative to experience fire and clay for the first time.

Origami Pod Object, (#1404)

After years immersed in the virtual world of computer graphics, working with clay felt like stepping into another dimension. Ideas became tangible, shaped by my hands, grounded in the earth.

And then there was the Raku, the unpredictability of smoke and flame etching their own designs. It was part alchemy, part performance art.



That sense of alchemy remains at the heart of his practice. Over fifteen years, he has developed a body of work that bridges science and poetry, using algorithmic design to reveal the hidden geometries of nature.



His vessel's delicate, paper-thin porcelain forms appear to breathe. They rock gently before settling into balance, as though negotiating their own centre of gravity.

That pursuit of balance is what draws me in. It's rooted in nature, where every stone and seed has found its equilibrium, if only for a moment. My vessels are quiet containers for light and atmosphere, visual poems shaped by code, clay, and intuition.



Origami Objects (#1442,1441)

Goudy's creative process begins in software, but it ends in the kiln. Using Grasshopper, a visual programming language, he builds forms through patterns of repetition and interpolation, "a kind of three-dimensional calligraphy," he calls it and then prints the master moulds before beginning the painstaking work of slipcasting.

Discovering a digital workflow was a revelation. It wasn't like learning a new tool; it was like returning to a native language. The precision of code and the malleability of clay meet in dialogue until they find equilibrium.

This dialogue between mathematics and material gives his work its unique voice, one that feels simultaneously engineered and organic. In the early years, his designs were precise, crystalline, and geometric, but they have gradually softened.



Laminar Flow Objects (#1392,1381,1396)

I began to weave subtle asymmetries and minute variations into the model, imperfections that may not be immediately visible but lend an organic presence.

It's in this interplay between the calculated and the unpredictable that the pieces come alive.

Cobalt blue has become one of his signatures, a hue that carries emotional and atmospheric weight.

Cobalt blue calls to mind the infinite sky and the depth of the ocean. It's the colour of distance, of stillness. I want people to feel those associations without needing them named.

Whether pure white, matte black, or tinted with metallic watercolours, his porcelain surfaces are meditations on shadow and light.



Waveform Object (#1234)



Porcelain exhibit in Deauville, France, courtesy of Blanc de Chine

In many ways, my work is as much about shadows as it is about form. Without shadows, the shapes dissolve into whiteness. Shadow is the translator; it gives voice to the invisible.

The fragility of porcelain is both a limitation and a teacher. Before firing, his thin forms are almost weightless, easily broken by touch.



Waveform Objects (#1394,1364)



I've learned the lesson of non-attachment. Breakage is part of the dialogue between maker and material.

After vitrification, what was fragile becomes luminous and strong, transformed by heat into something that can endure for generations.



His practice also draws deeply from travel to over sixty countries across landscapes and cultures that continue to shape his sense of form and atmosphere.

Travel awakens new ways of seeing. It reinforces a humbling truth: people everywhere share the same hopes and desires. Diversity is not to be feared, but celebrated.

Encounters with architecture, from Japan's Teshima Art Museum to James Turrell's House of Light, from Tibetan temples to Andy Goldsworthy's Refuge d'Art, have left enduring impressions.

Inhabiting those spaces made me realise that architecture and vessel-making are part of the same continuum, both hold light and silence.

Photography Credit: Liza Riddle

In Goudy's world, geometry becomes a universal language. His works reference folded paper, dunes, and eroded stone patterns that belong to no single culture but to the earth itself.

I draw from the geometry of nature.

It's a global vocabulary, one that transcends the boundaries of where we come from.



Though his process embraces technology, it never abandons the handmade.

From the moment the mould is cast, every step is manual: joining, sanding, refining. The digital and the handmade are not opposites, but threads in the same long lineage of making. Tools evolve, but the act of care remains.

Art and science are not opposing ideologies, but parallel ways of knowing the world, one through intuition and metaphor, the other through measurement and proof.

Looking ahead, Goudy dreams of introducing light not merely as illumination, but as substance.

Flux Object (#1452)



Waveform Objects (#1261,1265)

Porcelain already holds a quiet luminosity.

Paired with light as a material, it could reveal new dimensions.

He speaks of future collaborations, of bringing light and shadow into dialogue, of discovering how porcelain might become an architecture of radiance.

His practice is a meditation on curiosity itself, the space between precision and wonder, between the visible and the implied.

The magic of any art practice lies in its chain of questioning. Each piece is both an answer and a new question. Mystery is part of the momentum.

Mark Goudy's vessels feel less like objects and more like contemplations on balance, on light, on the quiet mathematics that underlies all things. They remind us that art is not a departure from science but its continuation by other means.