

Native Clay

Treasure Bowl Collection

**Edition
2017**

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Native Clay ***Treasure Bowl*** ***Collection***

**International Academy
of Ceramics**

**Académie Internationale
de la Céramique**

Treasure Bowl Collection: *A First Edition by the International Academy of Ceramics*

Jacques Kaufmann
IAC President

Wayne Higby
IAC Vice President Emeritus

The bowl is an archetypal form. In all its variations, it is an iconic object symbolic of universal human consciousness and necessity. Its fundamental attachment to humanity is found in its function as a tool inspired by nature. Its expressive potential as the voice of many cultures testifies to its great artistic value.

The IAC Treasure Bowl Collection honors both possibilities of function and art, as it serves to unite poetry and praxis into a celebration of humanity's shared bond across cultural and geographic borders.

**"THE CULTURAL WEALTH OF THE WORLD
IS DIVERSITY IN DIALOGUE"**

This is the inaugural line of UNESCO's Universal Declaration on Cultural Diversity, with which the International Academy of Ceramics is in full agreement.

At its inception the IAC chose to serve the promotion of peace, emphasizing intercultural exchanges in the framework of collective actions by embracing and building friendships between all who admired ceramic art.

The International Academy of Ceramics offers its Treasure Bowl Collection as a statement of appreciation for the ceramic art of all lands and peoples. The artists represented in this collection come from diverse cultures and individually have made their artistic voices heard internationally. They represent their countries as well as embrace a universal spirit of generosity toward others symbolized by the giving and receiving nature of the bowl.

For the IAC, the Treasure Bowl Collection demonstrates an ideal. The true value of the organisation lies in the contributions of all its members. Their respective skills combine to achieve and confirm quality in a cross-cultural context.

The President, Executive and the entire Council of the IAC is grateful to all who made the Treasure Bowl Collection project possible.

An acknowledgment of those individuals whose time and inspiration were so essential is offered here by way of a brief history of the project:

During a brainstorming session of the IAC Council in September 2015 the concept of a special IAC edition produced by members was discussed. This discussion was inspired by a *Cup of the Month* idea offered by Judith Schwartz.

As a result, building on Judith's idea, a commission was set up composed of Philippe Barde, Gustavo Pérez, Anja Seiler and Jacques Kaufmann. This commission developed the idea into its current form.

In order to acknowledge IAC curator members, a curator was suggested for the project and Misun Rheem gracefully accepted this mission. The theme, *Native Clay*, was established and Misun Rheem was asked to invite one artist from a number of different countries in order to present a significant number of expressions and cultures. Each invited artist accepted the Treasure Bowl Collection commission.

A very special thank you goes out to the artists and the curator Misun Rheem for the excellence of their work.

Also, thank you to the IAC office: Anja Seiler, who put in all her energy at the start of the project, followed by Charlyne Kolly and Tina Wetchy, who both took care of coordination and logistics. Their efforts were critical in helping the project become a reality.

Last but not least, the IAC wishes to extend its utmost gratitude to its two patrons, Mr Zheng Zhi in Beijing and Mr Wu Xiangdong in Liling, who both agreed, even before the artworks existed, to support the development of this project on the basis of their trust in the IAC.

The Ariana Museum, which is also the IAC headquarters in Geneva, will acquire the first set of this first Edition.

The result of the Treasure Bowl Collection, thus far, is that the International Academy of Ceramics has managed to rally its members in support of a high quality, limited edition project to serve as the first major IAC fund raising effort. The funds received will help to ensure the means necessary to pursue the IAC mission of advancing world peace through exchanges between the different ceramic cultures of the world.

Native Clay: *No Man Is An Island*

Misun Rheem
Executive Director of the Craft Division
Korea Craft & Design Foundation
IAC Treasure Bowl Collection Curator

Today, political, social and economic conflicts are deepening in every area around the globe. The enmity between regions and ethnicities has worsened.

Clay has a long history and, regardless of regional or cultural boundaries, it has been expressed in various forms and visual languages. Also, fired clay or “ceramics” has played an important role not only as a tool to help human beings survive, but also as a medium to connect regions, societies and cultures in the process of movement, migration, and settlement. This dynamic is in line with the International Academy of Ceramics mission, which is to promote interaction and cooperation between world ceramic experts in an effort to develop a world ceramic culture. The IAC Treasure Bowl Collection has been established to facilitate IAC’s role as the world’s only international ceramic association.

The theme of the Treasure Bowl Collection is “Native Clay”. The dictionary definition of this expression is the *soil (clay, pottery) of the homeland (birthplace)*. However, the meaning of “Native” can no longer be limited to a geographical category. Due to the rapidly changing world environment—globalization, democratic impulses, climate change etc.—modern people live a more nomadic life, by choice or by force. Moreover, the current era uses several values such as regional characteristics, multiculturalism, and migration culture, which had once been disregarded by unilateral cosmopolitanism, as a much more abundant basis for self-expression.

Around the world, each region’s culture—once understood in relation to the concepts of traditional indigenusness of nature, ethnic groups and regions—is now mainly understood through the lenses of science and technology, pop culture and industry as well as through the lenses of spatial and social environment, which includes race, gender and nationality. This phenomenon functions as a condition that changes people’s fixed perspectives toward local society and traditional culture. Especially, the development of science and technology, which is the most distinct characteristic of modern

civilization, plays a critical role in creating distinct regional differences and characteristics. The reality of identification, translation and interpretation of cultural differences becomes a matter of individual choice. This situation requires a deep understanding of the linkages related to science, technology and infrastructure, which depend on geographical, historical and cultural contexts.

The meaning of “Native” includes the unique characteristic of an individual formulated by the environment, history and the culture of one’s homeland (or specific place) where one has settled down. “Native” focuses on an awareness of difference and the cultural characteristics of a chosen place, either of birth or migration. Culture is an output of material and the psychological process of change, which one human group or one society has made to nature. “Native culture” is a product of living that is experienced, combined and changed by individuals of a culture over a long time. Today, travelling and moving are generalized. *Glocalization* is a term that combines globalization with localization, a shift from the idea of globalism. *Glocalization* has become a subject of research that intends to distinguish between local characteristics in relation to those that are global as a result of a process of backtracking to the origins of a locally unique vernacular.

For the Treasure Bowl Collection project, ten artists were chosen based on a topological perspective rather than a geopolitical one in order to show a contemporary cultural uniqueness and the differences that are based on the geographical (environmental), historical and sociocultural backgrounds of Asia, Oceania, America and Europe. The artists are largely categorized into three groups.

Landscape: These artists have worked on the basis of an understanding and creative interpretation of geographical and environmental characteristics. Wayne Higby (United States) and Philippe Barde (Switzerland) are included in this group. They produced bowls containing the nature of their homeland, such as mountains,

valleys and other landscapes. Through deep understanding of a geographical context, the foundation of life that determines uniqueness can be discovered.

Heritage: These artists chose history, tradition and cultural heritage as their source of motivation. Wen Yeh (Chinese Taipei), Kyung Jo Roe (South Korea), Toshio Ohi Chozaemon XI (Japan), Gustavo Pérez (Mexico) and Abbas Akbari (Iran) belong to this group. They have inherited and developed the long history of ceramic culture of their countries, such as *Junyao*, *Buncheong*, *Raku*, Pre-Hispanic and Luster. Through reconstruction of their socio-cultural foundation, they spark understanding about identity as well as the wide spectrum of ceramic culture around the world.

Cross-cultural Hybridity: The artists Janet DeBoos (Australia), Fiona Lai Ching Wong (China/Hong Kong), and Ann Van Hoey (Belgium) reveal hybrid cultural phenomena generated in the process of collision and convergence between heterogeneous cultures that travelling and movement create. In the context of postmodernity, they have experienced contemporary cultural locations represented by globalization, hybridity and nomadism through their own perspectives and expressions. Through their work, they give a cross-cutting vision of modern, worldwide ceramic culture.

As John Donne pointed out in his famous poem *Meditation XVII* in 1624, “No Man Is An Island”. Each island is connected by seawater and under the sea they are connected to all the continents of the world. Numerous events occurring on the opposite side of the earth have come back around the world to appear in our daily life. The situation today desperately asks for reconciliation, coexistence and mutual cooperation.

I would like to thank the ten artists who made special efforts to contribute to this one-of-a-kind IAC project for mutual understanding and communication through the Treasure Bowl Collection.

**Treasure Bowl
Collection**

**Wayne Higby
Philippe Barde
Wen Yeh
Kyung Jo Roe
Toshio Ohi Chozaemon XI
Gustavo Pérez
Abbas Akbari
Janet DeBoos
Fiona Lai Ching Wong
Ann Van Hoey**

Wayne Higby is the Director and Chief Curator of the Alfred Ceramic Art Museum, Alfred, NY. His work is held in permanent collections around the world, including the Metropolitan Museum of Art, New York, the Museum of Modern Art, Tokyo and the National Art Museum of China. In 2014, the Smithsonian American Art Museum mounted a retrospective of Higby's work accompanied by the book *Infinite Place*.

Wayne Higby has proposed that there are three fundamental themes in art: Landscape, Architecture and the Figure. In the case of his treasure bowl, the bowl itself is analogous to the figure and its structure echoes the basic elements of architecture. The bowl's surface reveals the landscape beyond the boundaries of figure and structure—as it engenders a vast space of earth, horizon and sky. Wayne Higby's work is a meditation on the relationship between mind and matter.

The foot of each bowl carries the stamp of the artist and the date. Each bowl is also stamped with one or the other of the following words—*Beyond Stone, Solitude, No Thought*.

WAYNE HIGBY

United States

IAC Member since 1983

Medium: earthenware

Dimensions in cm: 7.6 H x 10.6 W x 10.6 D

Technique: hand built

Ceramic Firing: 1010 °C, American Raku (post fire reduction – a firing process new to ceramic history invented in the USA in the mid 20th century)



Philippe Barde lives and works in Geneva, Switzerland, and in France. From 1989 to 2013, he was a professor and the Head of the Ceramics Department at the Geneva School of Art and Design. Barde has worked by invitation as an artist and professor in Japan, China, South Korea, Cuba, Sri Lanka, Mali, New Zealand and the USA.

Philippe Barde's ceramic work is like a seismograph collecting the forces that it senses. For this project he was guided by the notion of landscape—by the influence of the environment on his aesthetics. Barde spent his childhood in Chamonix, France. There he immersed himself in a mineral landscape. He used to play in the rivers, climb up the mountains, pick up stones. It is in the careful choice of ingredients and apparent simplicity of expression that he is, truly, a ceramicist. For his work titled "Born Somewhere", he studied porcelain with stones from the glacial moraine sliding down the Mont-Blanc, thereby, connecting the beginnings and ends of granite breakdown—the raw and the sophisticated, the trace and its change.

PHILIPPE BARDE

Switzerland

IAC Member since 1982

Medium: porcelain, stones, black pigment

Dimensions in cm: 9 H x 7 diam.

Technique: casting

Ceramic Firing: 3 times at 1260 °C



Wen Yeh is a member of the New Taipei City Yingge Ceramics Museum committee. He was the founder and Chief Editor of the *Taipei Ceramics Magazine*. Yeh also chaired the International Golden Ceramic Awards in Taipei, 1997 and served as a Chief Committee member and juror for the *Taiwan Ceramic Awards*.

Wen Yeh has lived in a ceramic town in Northern Chinese Taipei since 1957. Here ceramics has a deep Chinese traditional philosophy and technology. He has personally worked on kiln design, glaze and firing for three decades. In his practice of wood firing, the saggar is removed. As a result, ash combined with glaze and the clay body makes a natural glaze. Yeh's goal is to create the new oriental ceramics. The wood-fired works are divided into two categories: glazing colourful and un-glazing black. The tea bowls are painting impressions with Buddhist hints. They are peaceful and quiet.

WEN YEH

Chinese Taipei

IAC Member since 1997

Medium: glazed stoneware, predominately black clay

Dimensions in cm: 6 H x 10.3 diam.

Technique: wheel thrown

Ceramic Firing: 1260 °C, wood fired without saggar



Kyung Jo Roe opened his first solo exhibition in Kanazawa, Japan, in 1979. Today, his works are held in the permanent collections of museums worldwide including the British Museum, the Victoria and Albert Museum, the Smithsonian American Art Museum and the National Museum of Modern and Contemporary Art of South Korea. Roe is currently an Emeritus Professor of Ceramic Design at the Kookmin University.

The scenery of the four seasons in the birch forest around Kyung's studio is expressed on the four surfaces of the ceramic bowl, using an iron glaze painting technique. Each surface respectively depicts spring, summer, autumn, and winter, through the changing moods provided by the hundreds of birch trees surrounding the studio. In a separate screen, the four surfaces of the bowl are combined into a single panoramic view, thus conveying the seasons together.

KYUNG JO ROE

South Korea

IAC Member since 2015

Medium: red clay, cobalt

Dimensions in cm: 7 H x 8.7 W x 8.7 D

Technique: iron glazed and brush painting

Ceramic Firing: 1280 °C, reduction





Toshio Ohi Chozaemon XI is from Kanazawa, Ishikawa, Japan. He earned a Master of Fine Arts at the Program in Artisanry, Boston University. He currently teaches at the Tokyo University of Fine Arts, and serves as Advisory Member for the Japanese Agency of Cultural Affairs. In 2016, he succeeded to the prestigious name of Ohi Chozaemon XI.

Toshio Ohi Chozaemon XI is working with a variety of local clays. He works in the Raku style, which is distinctive for the emphasis placed on hand building over using the wheel. Each piece is pulled out from the kiln just as the glaze has perfectly melted. In order to go through this process, it is necessary that the natural clays be blended together.

TOSHIO OHI CHOZAEMON XI

Japan

IAC Member since 1999

Medium: Ohi Raku clay

Dimensions in cm: 9.2 H x 12.4 diam.

Technique: hand built and shaped by tools

Ceramic Firing: 900 °C, Raku fired



Gustavo Pérez studied at the Escuela de Diseño y Artesanías in Mexico City. He was awarded a grant to study at the Saint Joost Akademie in Breda, Netherlands from 1981 to 1983. Since 1984, he has been working at his studio in Zoncuantla, Veracruz, Mexico. Pérez's work has been exhibited internationally and is held in the permanent collections of numerous museums around the world.

Gustavo Pérez's work is made with two ideas in mind: first, developing a theme in a consistent and consequential way and, second, always following intuition whenever a new idea appears. In this way, Pérez understands that the results will be a trace, a journal, a sort of logbook of where he has been in his relation with clay. By making these bowls, as a result of their functional character, Pérez returned to the very beginning of his career. However, the surface treatment is closely related to his current sculptural and experimental work.

GUSTAVO PÉREZ

Mexico

IAC Member since 1994

Medium: high temperature ceramics

Dimensions in cm: 9 H x 13 diam.

Technique: thrown and glazed

Ceramic Firing: 1260 °C, reduction



Abbas Akbari earned a Ph.D. in Art Research from the School of Fine Arts at the University of Tehran, Iran. He is a faculty member of the School of Architecture and Art at the University of Kashan. His work is held in various collections in Iran, Asia, Europe and South America. Akbari has also published numerous books and articles.

The vessels that Abbas Akbari made for this edition are inspired by the technical and artistic background of earthenware in Iranian history and culture as well as pottery's application in the everyday life of the Iranian people. He has tried to integrate some methods of making luster surfaces, which are part of Iran's ceramic history. With his perception and writing about the Mandaean pottery of Iran, Akbari intends to provide an example of upgrading the experiences of his ancestors.

ABBAS AKBARI

Iran

IAC Member since 2015

Medium: red earthenware clay
Dimensions in cm: 9 H x 12 diam.
Technique: thrown and luster glaze
Ceramic Firing: 1000 °C



Janet DeBoos, an Emeritus Fellow of the Australian National University, has exhibited her ceramics for over forty years. Her work is held in state and national permanent collections including the National Gallery of Australia, The Powerhouse Museum in Sydney, The National Museum of China and the Museum of Fine Arts, Boston, USA.

Janet DeBoos has always made domestic pottery. Her work exists in the space between the act of making and the act of use. It is a practice of vicarious pleasures—of imagined use (for the maker) and imagined making (for the user). In the same way, her current work occupies the space between her life in Australia and her life in China and helps her to make sense of both differences and commonalities—a kind of hybrid pottery where borders are permeable and iconic decorative imagery become transnational.

JANET DEBOOS

Australia

IAC Member since 2001

Medium: Australian porcelain (*Southern Ice*), central Australian terra sigillata, black underglaze colour, clear porcelain glaze, 24 carat gold overglaze
Dimensions in cm: 8.5 H x 11 diam.
Technique: thrown, sgraffito decoration and glaze
Ceramic Firing: 1300 °C



Fiona Lai Ching Wong obtained her MFA at the Chinese University of Hong Kong. In 2000, she was granted the Starr Foundation Fellowship by the Asian Cultural Council in New York. In recent years, she has been focusing on exploring porcelain as a language of expression in various disciplines.

Fiona Lai Ching Wong's bowls are titled *Water Cloud*. These gently curved vessels contain a potter's pursuit of a faithful and yet idealized depiction of nature. They pay tribute to the Song-Dynasty painter Ma Yuan's expressive figurative exposition of water, which sets him apart from his western contemporaries.

FIONA LAI CHING WONG

China

IAC Member since 2007

Medium: porcelain from Jingdezhen,
Spanish black slip, transparent glaze
Dimensions in cm: 6 H x 11 diam.
Technique: hand built
Ceramic Firing: 1270 °C, oxidation



Ann Van Hoey's ceramic work is held in the permanent collections of numerous museums including the Royal Museum of Art and History, Brussels, and the Museum of Arts and Design, New York. Among other awards, Ann Van Hoey received the Silver Prize at the prestigious 8th Cheongju International Craft Competition, South Korea, in 2013.

Ann Van Hoey often speaks of her enchantment with the geometrical design of Japanese Zen gardens of stones. Inspired by the Japanese art of origami, Van Hoey developed the technique of folding thin sheets of clay. The result is a deliberately minimalistic demonstration of purity, form, efficiency and clarity of line—a paragon of geometric and mathematical relentlessness—from which the power of the basic material, clay, radiates. The clay used for this particular series of bowls comes from the last active quarry in Belgium.

ANN VAN HOEY

Belgium

IAC Member since 2011

Medium: stoneware from the Belgian Argilières Hins

Dimensions in cm: 7.5 H x 10 diam.

Technique: slab building and press molding

Ceramic Firing: 1240 °C, oxidation



The IAC Mission

The goal of the IAC is to stimulate friendship and communication between professionals in the field of ceramics. The IAC develops and encourages all forms of international cooperation to promote ceramics and to encourage as well as maintain the highest level of quality production in all ceramic cultures.

Since its founding in 1952 by Henry J. Reynaud, director of the Swiss Museum for Ceramics and Glass, the IAC has changed and evolved. Originally, it had a strong diplomatic background that merged representatives from national museums and cultural organizations. Ceramists were invited as consultants.

Today, the Academy is the only association devoted to the medium of clay that functions on an international level. The IAC membership includes ceramists, potters, artists, designers, authors, collectors, gallerists, conservators, restorers, curators, goodwill ambassadors as well as a group of prestigious institutions.

Thanks to their respective forms of expertise, members of IAC are regularly invited to participate in congresses and residencies. They are frequently invited to submit articles for publication as well as asked to jury international exhibitions and competitions.

Sixty-five years after its founding, the IAC is committed, more than ever, to being at the center of an international community representing ceramics at the highest levels. Celebrating the universality of ceramic culture as a basic value, the IAC continues to foster a dialogue between cultures to assure the appreciation of all of the manifestations of ceramics.

Acknowledgements

The IAC Executive wishes to acknowledge all IAC Council members for their support of the Treasure Bowl project. Each member took it to heart providing crucial feedback and ideas.

The artists, most especially, deserve our deepest gratitude for the excellence of their work: Abbas Akbari, Philippe Barde, Janet DeBoos, Wayne Higby, Toshio Ohi Chozaemon XI, Gustavo Pérez, Kyung Jo Roe, Ann Van Hoey, Fiona Lai Ching Wong and Wen Yeh. Also, our heartfelt thanks go to the curator of this first edition, Misun Rheem, who gracefully gave shape to the values of the International Academy of Ceramics.

We also express our sincere thanks to IAC Vice President Emeritus, Wayne Higby, for the critical support that he provided as the editor of the catalogue texts. Finally, our appreciation goes to the IAC secretariat, who ensured a smooth development of the project through coordination of all the logistics over the past year.

AIC-IAC NGO official partner of UNESCO

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International Academy of Ceramics**

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