



Petra Lindenbauer

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派翠學的是考古藝術，發現陶器一直伴隨著人類的歷史，也將她帶入迷人的陶藝事業。

當她在東方亞洲旅行時，她很快就熟悉亞洲人的一些風土人情，並把這些影響加入她的創作元素中。因為對東方文化的尊敬，派翠不主張任何形式的模仿，而是將它加入原本自己歐洲的藝術溶合成全新的。

派翠要強調的是，她的作品並不是在表面上看來最吸引睛的，她注重的是物件本身就存在的能量。在創作的過程中，派翠經常是挑戰著讓原料本質產生它最大的能量。因此她是一手有著創意，另一手握著陶土，將兩手合作結合，再加上表面的釉色處理，完成的作品當然是有她的獨特性及唯一性。

派翠作為一個自由的藝術家已經 25 年了。她參加過世界各地的藝術座談會及展覽，也在各地展出不同的陶藝創作作品（南韓，土耳其，中國，法國...）。

In her artwork it's not her aim to create a superficially pleasing object, but rather to make the inherent energy of an object perceptible. During the working process Petra tries to challenge the material in such a way that it contributes of itself, so it is a kind of constructive cooperation between her ideas and skills on the one hand and the dynamism of clay on the other hand. This way she allows keeping alive the strength of clay. Clay is easily malleable and it seems it is highly adaptable. It may happen that it has to endure a lot, because it apparently allows a lot, but she feels that clay is incredibly strong-willed and she wants to support this ability. The appearance of an item emerges from itself, hence, glaze often plays a subordinate role, particularly if it is concealing the surface.

So it is important to keep the balance between her intention and the willingness of the material to create an expressive object. She focuses her attention on each single piece, even if it is a small series for exclusive cuisine. Self-reliance and the unique nature of each single piece is of high importance to Petra, just like with human beings.

Her pieces often appear as couples or small groups, as if it's an encounter between the objects. The presentation becomes a platform for the individual parts, it seems for the mutual exchanging of ideas or opinions, or just to be close to each other.

Petra Lindenbauer has worked as a freelance artist for about 25 years.

She has participated in numerous international symposia, exhibitions and ceramics workshops (South Korea, Turkey, China, France, ...).

