



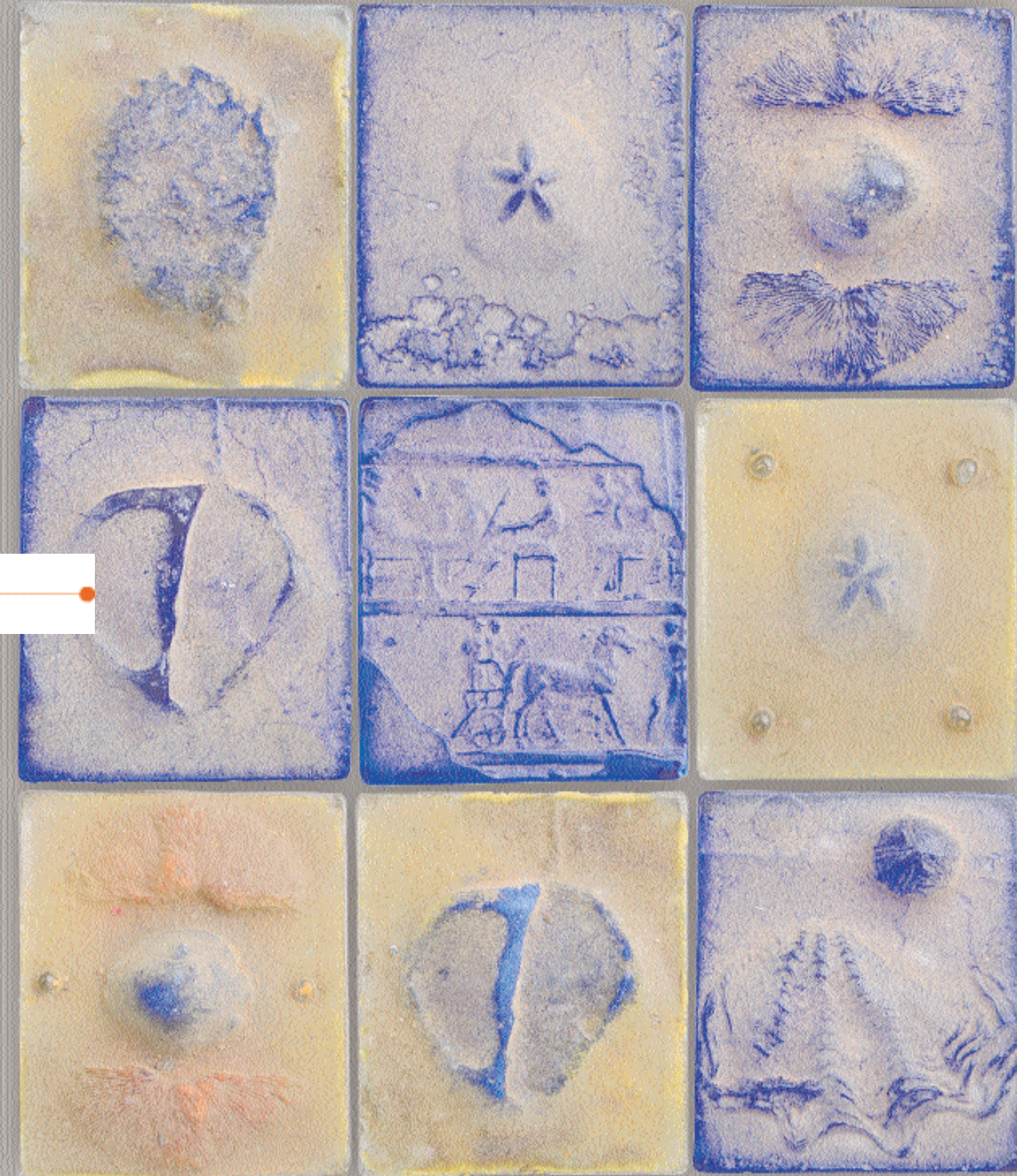
From Potter to Chief Designer and Researcher

Research in Clay Art

Poul Jensen

Dean

National College of Art and Design Oslo Norway



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Casted glass(36x40 cm), 2000-2003.
Photo: Poul Jensen

Back cover
Woodfired porcelain (40x45 cm) with
casted glass in center (12x15 cm).

Inside cover
Detail of casted glass 2000-2003.
Photo: Poul Jensen



Poul portraits his wife Anne Marie Wilhelmsen.
Photo Anne Marie Wilhelmsen 1971.

Poul Jensen

By Frank Boyden
Article from Ceramics Monthly

The framework of tradition can be used as a standard by which we can judge past and present ceramics. A degree of hasty rebellion is all too often the crux upon which floats ceramic success. Many of the finest and most meaningful aspects of current ceramics are the results of knowledgeable, thoughtful and rational extensions of strong traditions that were manipulated – ideologically and technically – to espouse contemporary concerns.

How does an artist handle such ideas when he lives in Norway, a country that has no ancient ceramic tradition and that has known studio ceramics in the western sense for only 40 years? It is a particularly interesting question in light of our sense of Scandinavian design, which would tend to group aesthetic concerns of a small area of the globe rather than isolate specific countries or regional concerns within countries.

Norway is a nation rich in visual symbolism, mythology and mysticism. The best Norwegian ceramic artists have probed the nonceramic tradition and have utilised much from their other cultural concerns and visual traditions. Most of the emerging artists have been brought up with a strong Scandinavian design background, and are currently faced with choices of utilising aspects of this short tradition or rejecting it.

Scandinavia has long been known for its manufacture of fine porcelain – Royal Copenhagen, Arabia and Porsgrund are well known. Such factories comprise a parallel tradition, but a young one, essentially just a few hundred years old. Their work has had an international flavour and such styles have been eclectic. Yet their production has had little effect upon studio ceramics.

Poul Jensen is at the forefront of Norwegian ceramic artists who are probing the questions of what is means to be a Norwegian potter and to be a part of the complex Scandinavian design tradition.

Born on a tiny island in Denmark, his early memories include walks along the beaches, collecting coloured stones and the bullet-shaped fossil belemnites, which folk tradition says are the candles of ancient spirits. He remembers with pleasure the finding of flaked projectiles and magnificent flint axes plowed up in the fields in the spring, and gives credit to such objects as a source of mystery and inspiration.

As a teenager, Jensen worked in a large production pottery and was trained in throwing. He then met his future wife, Anne, who was student at National College of Art and Design (SHKS), and subsequently moved to Norway. They settled in Oslo and had two children, David and Kristin.

Jensen was accepted to SHKS to be classically trained as a sculptor, gravitated towards ceramics and eventually enrolled in the National Academy of Art and Industrial Design, where he received an advanced degree in ceramics, with an emphasis on mold making. His teacher, Arne Åse, remembers: “Poul became very proficient with plaster and molds – a very unpopular thing to do. There was general rebellion against mold-made ceramics in the college and throughout studio ceramics in Scandinavian tradition that we felt was passé at that time, and Poul fought this all through his training. That took a great deal of strength. His persistence has produced some of the best work in Scandinavia, and he has taken the knowledge and made a position of power that he now uses to help so many”. Åse is referring to Poul Jensen’s current professorship at SHKS and perhaps, more importantly, to his position as one of the directors of the 118-year-old porcelain factory at Porsgrund, located along the Oslo fjord.

It was in 1983 that Jensen’s work first attracted the attention of designers and management at the factory, and he was invited to design some contemporary forms for them. Two years later, they asked him to become art director of the factory. This offer presented a dilemma for Jensen the artist and craftsman. What would such a position do to his personal work, and what would he do with the position as an interface between industry and the arts? Jensen’s feelings concerning the industrial process and design, and the need to produce as an artist, were to be defined by his subsequent decision to accept the offer, but on his own terms. The heart of the decision was whether he could initiate a strong program for arts and industry akin to what has been in place at Kohler Company in the United States, and whether he could make his own art and run the production end of the traditional porcelain ware at the same time.

So, as head of the design department, Jensen initiated a program by which students from the art school in Oslo and Bergen work and study at the factory. He also started a residency program that has hosted prominent Norwegian artists and artists from abroad. Jensen believes that what he and Porsgrund are doing is positive for the factory, a place where designers and artists can mutually inspire each other.



Although he has stated that the connection to Scandinavian design is extremely important to him, he does not advocate a continuation of 1950s or ‘60s design elements. “It is essential that people do not deny this background. We have to face it, look at it very closely and continue on. We must go new ways, but we must take care of the qualities that we feel are springboards for ourselves. For instance, I often think about the fantastic Viking ships we have made in our part of the world, and I think about the feeling for beauty and function that people had when they were building those shapes and the wonderful ornaments they put on them. I am proud of that background and I admire the shape of these ships. They are with me in the same way as Scandinavian design, with its clear, simple lines and perfect forms.

In 1984, Poul was given the opportunity to fire his porcelain pieces in an anagama kiln built by Torbjørn Kvasbo, who had recently returned from study in Japan. The results have shaped Jensen’s work since that time. He says it was like being given a key or discovering a code. “Prior to the time I first fired in an amagana kiln, my work was very controlled. I was using complex molds and casting very carefully. The pieces were finely finished and quite pristine



From the island Fejø in Denmark, where Poul grew up.

looking. They have a definite parallel to my classical training as a sculptor. It was certainly not the traditional approach to work made for an anagama. In 1983, I had salt-fired some of my mold-made pieces, and learned that in working with salt there were things that could happen that were better than my fantasies. I thought that wood firing might be a logical next step”.

Since that time, the majority of Jensen’s porcelain vessels have been fired in Kvasbo’s anagama or at Skælskør ceramic center in Denmark, with spectacular results.

By taking an industrial process and relinquishing control to some degree, Jensen has extended Scandinavian ceramics.

The resulting objects do not hide the process of their birth from molds, nor do they hide the process of violent wood firing. Jensen is making things that have not been seen before.

Torbjørn Kvasbo notes that Jensen has been successful in presenting the viewer with “a somewhat irrational and intuitive solution to what we think we know about Scandinavian design”.

Jensen wishes there to be no confusion. “I think that clarity is part of my Scandinavian design background. I cannot deny aspects of the irrational and the intuitive, that enrich the expression I am looking for in my work.

Jensen’s work with the anagama is a benchmark. Not surprisingly, it goes against the contemporary swell of a pseudo-traditional wood-firing aesthetic and makes a fresh statement. Poul Jensen has in later years worked more with commissions, and he has added glass as an extra element to his works.

Autumn 2000 Jensen returned to National College of Art and Design as Dean.

The author. Also an avid wood firer, ceramist Frank Boyden maintains a studio in Otis, Oregon.

POUL JENSEN

From Potter to Chief Designer and Researcher

What is research and what is personal developement?

At what point did my professional career begin? Why did

I become a ceramicist and designer? The following will

describe some of the events that had a decisive influence

on my professional development.

The Path I Took

When I think back on my childhood I begin to understand

why I became so enamoured by simple forms, various

nuances of earth and sand hues and lots of blue. Growing

up on a small island provided a secure frame within which

to unfold. I never grew tired of walking in the open land-
scape; the shoreline, especially, commanded my attention.

There I could spend hours gazing at the shifting move-
ments of the waves, listening to the sound of the water
receding over the pebbles on the beach, and marvel at how
the colours of the rocks along the shore would intensify
when wet. In the spring, I could also lie on my back, hidden
by the tall grass, sensing the scent of the raw steaming
earth, while I observed the constantly shifting expression of
the clouds in the sky.

I had a neighbour, the old blacksmith, who all his life
collected stone tools. It was always exciting to visit him.
He had a lot of axes from the early and late Stone Age.
The older ones were especially simple and well designed.
Form and function were beautifully combined.



Pouls father Helge, his wife Anne and their children Kristin and David.
At the island Vejø in Denmark.1983. Photo by Pouls mother Ulla Jensen.



Kristin at her fathers weel at his studio at Kampen, Oslo, 1985.



Poul at the potters wheel. SHKS 1977. Photo Trond Nordahl

My paternal grandfather, a Dane, was a craftsman and
mill builder in the early part of the last century. He was he
first to instill in me a craftsman’s traditions. Later, in high
school, I had the ceramist Grete Sarning as a teacher.
She and Ulf Rolvung, a natural sciences teacher, gave me a
lot of encouragement and saw to it that I got to study at
Kähler Brothers, a pottery in Næstved in Denmark.
Kähler’s factory had been run by the same family for
generations and had a fine reputation throughout the
country. They also exported a fair amount. At the end of the
1960s it was a pottery with about 20 employees and run by
two brothers. Hermand was the boss and Nils was the head
of the potter’s-wheel section, where I had the opportunity
to acquaint myself with the mysteries of throwing. My first
two tenures at the Kähler factory were in 1966 and 1967.
Later, I was there in the autum of 1968 until the lack of
additional things to learn there besides mass-production
throwing prompted me to leave. I was interested in all
aspects of pottery, especially glazes and firing techniques.

That same autumn, purely by chance, I met my life partner
Anne Marie Wilhelmsen in Copenhagen. At this time she
was studying painting at the SHKS, Norway’s National
College of Art and Design (NCAD) and was able to open up
a whole new world for me. I made my first visit to Norway
in 1969 and visited NCAD with Anne Marie. There I met
Arne Åse, the ceramic artist for the first time and acquaint-
ed myself with other aspects of the ceramics field. At that
time I was undecided about whether I wanted to be a
sculptor or a ceramist. Then I had a conversation with the
then rector of NCAD Håkon Stenstavold to find out if I
could be given student teacher status there. After I had
shown him some of my earlier work he granted my request,
I started studying in the autum of 1971.

In the ensuing years I was taught classic modelling by

Hanna Jessen, Nils Flagstad and Per Ung. I also studied
drawing with Gert Gynge, Ernst Magne Johansen and
Nicolas Gulbrandsen. After several unsuccessful attempts
to get into the Statens Kunstakademi/The State Academy
of Fine Arts in Oslo, where Anne was now attending,
I decided to complete my education as a ceramicist and
was accepted as a student in the autum of 1976.

During the last half year of my degree I was taught by
Kari Christensen as a teacher and she aroused my serious
interest in porcelain. Earlier, I had worked one summer
with Hans and Begitte Børjeson in Denmark and found
that throwing porcelain was very difficult. So shortly
before I began my thesis, I decided to make a series of
cast porcelain lamps.

Professionalism

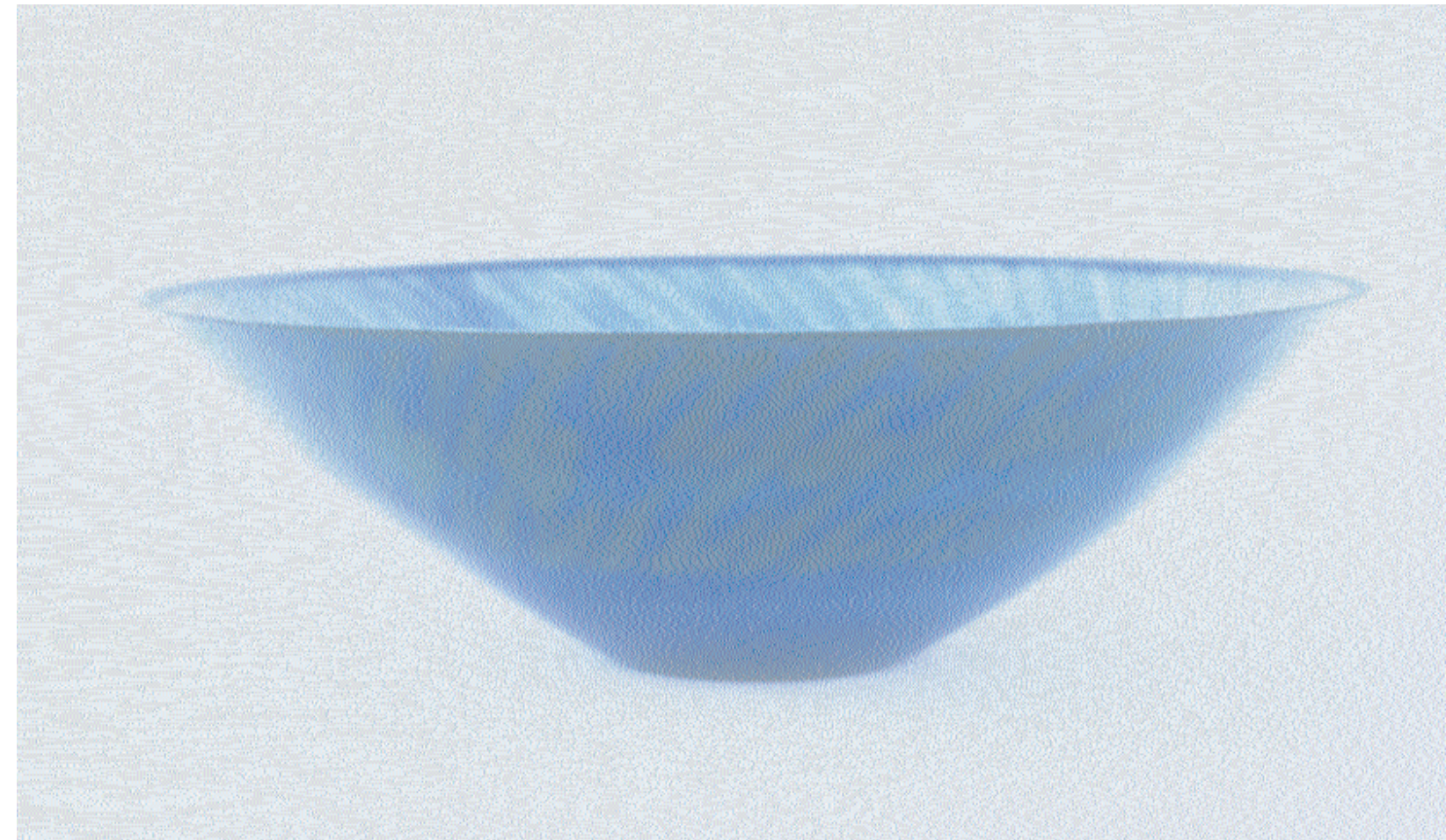
In connection with my first one-man exhibition in 1983 at
Kunsterforbundet/The Association of Artists Gallery in
Oslo, the reviewer from Arbeiderbladet, Fredrik Wildhagen
wrote the following:

Tradition and Renewal

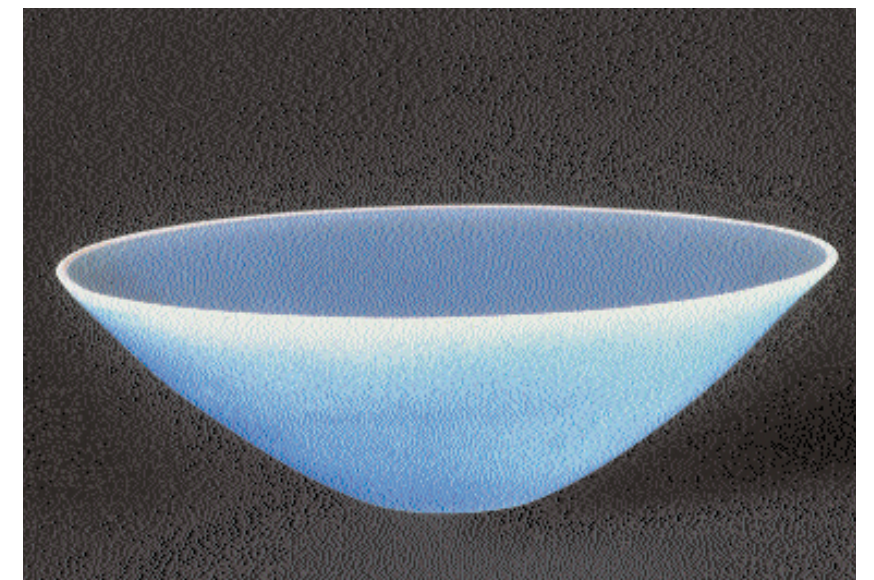
“It’s not much more than five years ago that The
Association of Artists Gallery considered discontinuing its
handicraft activities. Fortunately, it decided to maintain
the department but change it to a gallery. Today it is one of
our finest galleries for handicrafts. Through its professional
integrity, the Association has selected representatives
during the past years that have reflected the growth and
breadth of Norwegian handicraft. The first exhibition this
year confirms the qualitative norm prevailing in the
Association exhibition policy. Ceramicist Poul Jensen is
showing work in porcelain. He received his diploma from
the NCAD in 1979 and is already associated with his old
department as a teacher, which will be obvious from the



Porcelain bowl stamped with cobalt chloride.
Hight 35 cm. 1985



Right: Porcelain bowl with
copper glaze and cobalt chloride.
Hight 35 cm. 1985



Top: Porcelain bowl stamped with cobalt
chlorid. Diameter 37 cm. 1985

Porcelain bowl with copper glaze.
Diameter 37 cm. 1985

exhibition. Poul Jensen works within the old potter tradition in the sense that he proceeds from objects we are familiar with: vases, plates and bowls. With a dazzling command of technique he confidently goes through the entire register of basic forms. His skill as a craftsman is a means of releasing the innate power within the form’s mystique. His simple and thoroughly worked pieces stand self-evidently on their pedestals and speak for themselves.



Workshop at Reed Dear College, Alberta, Canada, 1985.

Craft artists claim to be bearers of a tradition stemming from a pre-industrial society, and that they hold fast to a fundamental idea that the end product must be one person’s work instead of that of many workers as in the shared-labour principle of industry. Poul Jensen shows us that variation and richness are not only dependent on a number of external factors and a comprehensive numbers of forms. His strength lies in the deepening of the known, the well-defined, the certainty that one can elicit the richness in a form by what is simple and emphasized in a discreet and well-arranged colour palette. Poul Jensen shows us again how art handicraft is capturing its own distinctive character as art—not by making it picture-like

as we might see during in the 1970s, but by articulating the characteristics itself. Poul Jensen shows in his work a connection to the strong Danish classical tradition—he is originally Danish—and to the new technically refined and simply formed ‘school’—if I may put it that way—that has developed around Arne Åse at NCAD.” Fredrik Wildhagen was for many years the principal of NCAD and I am deeply grateful to him.



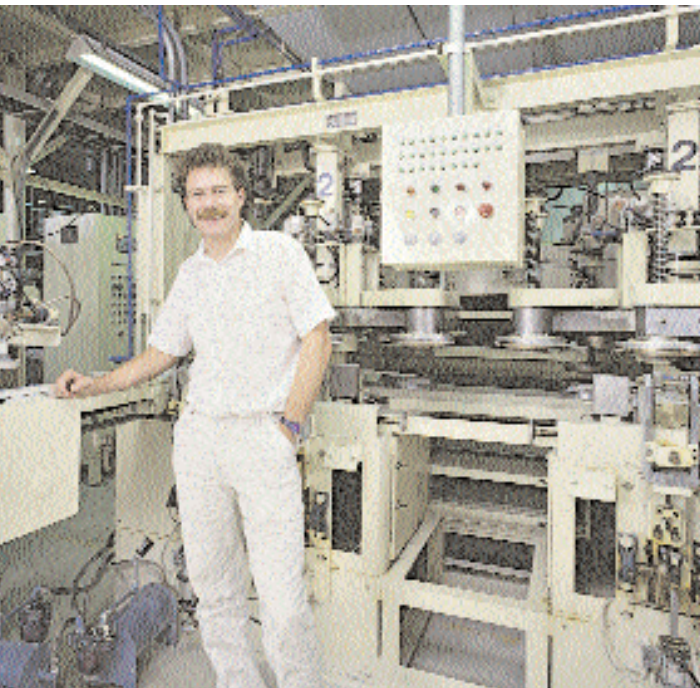
Porcelain lamp in copper red glaze, 1980.
Relief engraved. Height 25 cm.



Porcelain lamp with copper glaze at the top, 1985.
Relief engraved. Height 18 cm.

Porsgrund’s Porcelain Factory

Poul at the production line at Porsgrund 1988.
Photo Trond Isak Lid.



Following the exhibition I was invited to the Porsgrund Porcelain Factory (PP) as a freelancer. Here I was asked to design a trend service, and in 1985-86 my design “STYLE“ was put into production. I remember being very inspired by 1930s design and wanted to create the service based on triangles. One of the three patterns I designed for this service I called Symbol and it consisted quite simple of triangles in platina silver. STYLE aimed at a narrow market segment, but when I became design director in 1987 one of my first tasks on the product council at the factory was to discontinue the service.

Then followed some exciting years at Porsgrund. The year before I came on board, PP had sold its sanitary-products factory, which for many years had subsidised the parent factory. Kjell Vatne, who was a trained chemical engineer, came to PP from the sanitary-products area, first as factory head and later as administrative director.

The factory was modernized and production more efficient. The development of utilitarian products was given priority and considerable efforts were placed on finding the right balance among design, marketing and production. I introduced data-assisted decoration development at PP and, especially in the professional market area, this became very important for speedy and tailor-made pattern design. At PP a program was introduced for students at the art college in Bergen and Oslo, and a number of them came to the factory for shorter or longer periods. The first of them were Kari Øverseth and Susanne Fagermo. Among those who came later were Kjersti Teigen, Irene Notlie, Anne Lise Karlsen, Trude Nordmark, Cathrine Maske, Lars Øren, Trond Tormodshaug to name a few. I argued strongly on the board for not placing restrictions on the students. The colleges were informed that PP would have room for two students at the factory, where they could work on parts or all of their main subjects undisturbed. The students came like a breath of fresh air and were a great source of inspiration to those employed at the factory. During my tenure we opened the factory to several guest artists. Ole Lislerud was one of the first to see the possibilities in silk screen combined with expressions developed via data. Professionals from PP were incorporated into the teaching at SHKS and “transfer” via silk screen was introduced in the ceramics department.



“Style” with decor “Symbol”
Porsgrund 1985/86. Photo Trond Isak Lid.



Relief decor from Porsgrund to Seaborn Cruiseline
Photo Bjørn Sterri.

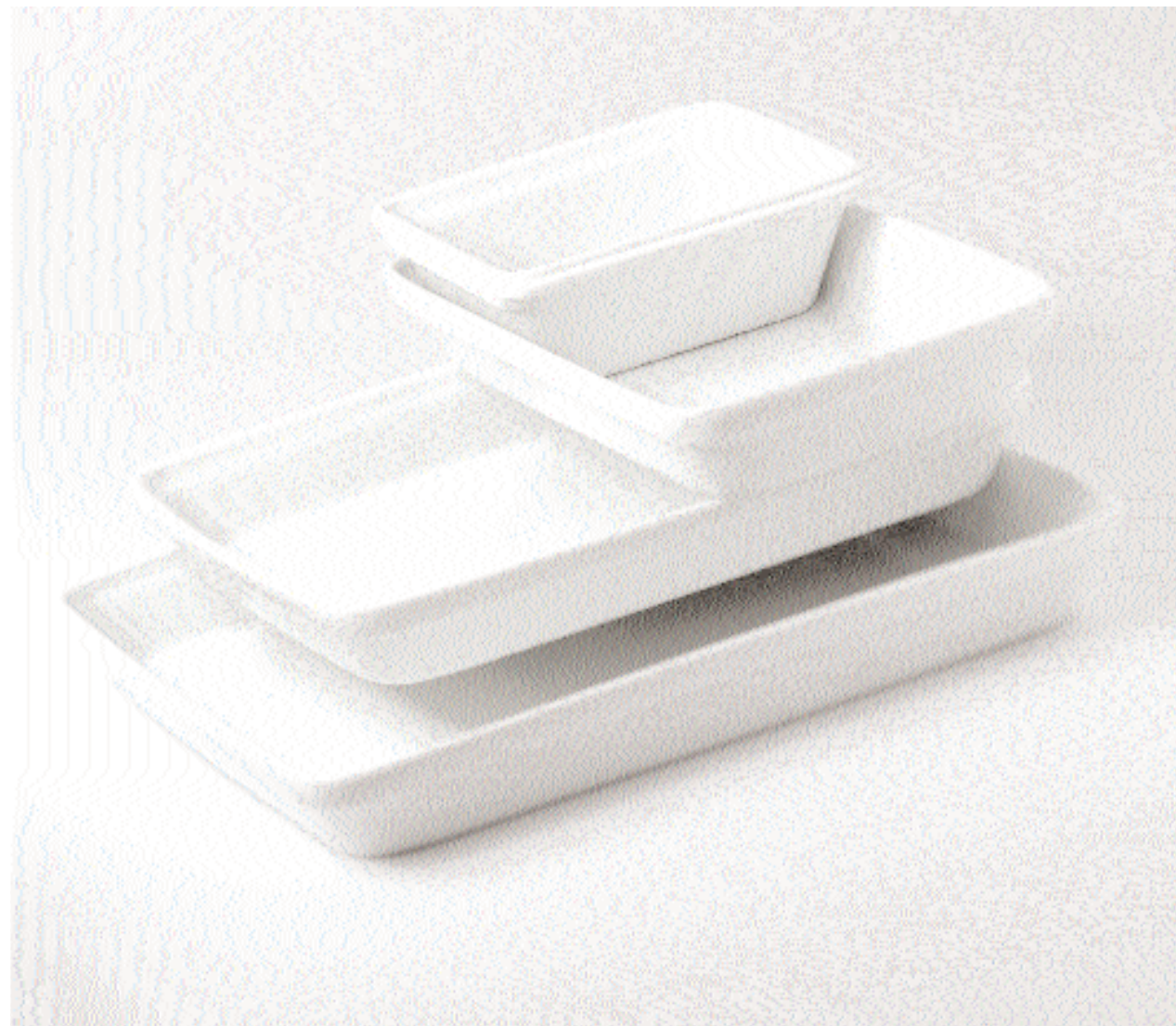
Prototype mugs for Porsgrund
Photo Atelier Klingwall 1999.



Capuccino cups from Porsgrund, "Barista", 1999.
Photo Øyvind Andersen.



"Gastroform" Porsgrunds institutional china.
Poul designed many sizes through 1990's. Photo Øyvind Andersen.



Development of a Subject Area

Some years before I began at PP as Design director, another coincidental event played a significant role in my career development. I was a part-time teacher at NCAD in plaster modelling and received a travel grant. This grant brought me to NCECA in Boston, Mass., in the U.S. There I met the ceramicist Frank Boyden and after the conference the two of us visited Katz who was an expert in building wood-fired anagama kilns based on 1,000-year-old Japanese/ Korean principles.

After returning home I learned that Torbjørn Kvasbø had been in Japan at the same time and seen corresponding kilns. One of our students, Bernt Pheffer helped Thorbjørn built Norway’s first anagama kiln the following summer. There followed an exciting time in which I often participated in firing and developed a series of objects, especially suited for wood firing. The temperature in portions of the anagama kiln can reach 1,400° Celsius. This is the same temperature at which PP fires its feldspar porcelain. Traditionally, stoneware is used for objects fired in this manner, but since porcelain was already my material of choice, I included a few plates and bowls in the first firing. The result was very disheartening. Firing takes places during three-to-four days and wood is fed into the kiln about every five minutes. You can imagine the enormity of the strain placed on the objects. Consequently, my pieces had collapsed during the process. Up till now my objects had

been round, and you could occasionally wonder if they were hand-turned or cast. I decided then to make them more square so that it would be obvious that they were cast. I had also noticed that fallen ashes and the movement of the flame through the anagama kiln made the glaze expression on the under side different from that on the top side. I therefore decided that the forms needed a “shoulder” on which the ash could settle while at the same time



Poul Jensen in front of Anagama-kiln at Ringebu.
Photo Robert Shay 1988.

giving strength to the form. As I was also concerned with function, I wanted the inside volume to extend all the way to the bottom of the forms.

So I had to devise my own technique to enable me to remove the “plaster stopper” that is used in creating the inner volume.

The casting forms are divided in three. The bottom and sides in one form and the lid with room for the “plaster stopper”. The biggest form had to have two holes in the

Right: Woodfired porcelain vase, stamped with chlorides.
Same vase from two sides. 20x20x30 cm.



Woodfired porcelain vase,
decorated with oxide. 20x20x30 cm.



Left: Woodfired porcelain vase.
Stamped with chlorides. 18x18xx35 cm.
Photo Trond Isak Lid.

Opposite page: Three woodfired porcelain boxes.
Decorated with chlorides. Photo Trond Isak Lid.

Below: Woodfired porcelain vase. 21x21x12 cm.
Photo Trond Isak Lid.



bottom to prevent formation of a vacuum when the excess casting mass is poured away after a few minutes. The most critical moment was to remove the “stopper.” If it is taken out too early, the still-moist form would become deformed. If it stayed in place too long, the porcelain would shrink around the stopper. Covering the stopper with talcum powder proved to be a favourable means of making the stopper slide loose. But it was still important to remove it at the right time.

Placement of the forms inside the anagama kilns proved to be a science of its own. The front of the firing box has a high temperature and very coarse ash fall; farther back there are finer ash particles and somewhat lower temperatures. So that the forms would not melt together or to

the bottom, they are placed on aluminum balls. Often the forms are placed on top of each other and the aluminum balls leave traces, which reveal their placement. An object placed in front of another will collect much of the flying ash and thereby protect the form behind it, resulting in a thinner layer of layered ash. This process, from how the form is shaped and until where and how it will be fired, shows that investigation and experimentation are part of the development of the subject area.

I continued my artistic work in parallel with my duties as design director at PP. The fact that I had now made contact with a growing number of colleagues abroad led to many exciting travels. For example, I worked as professor in residence at the Banff Center in Canada and as

a teacher at Ohio State University. I also look back fondly at a summer spent in Tommerup in Denmark, where many of the world’s leading ceramists were gathered. One of the most exciting projects from this period was creating the decoration for the train station in Porsgrunn for the Norwegian State Railways. I did his in collaboration with my wife Anne Marie Wilhelmsen, who after her education as painter had mainly devoted herself to painting and graphics. A spacious passage was excavated underneath the train tracks in order to provide plenty of room for pedestrians and cyclists. The bikers could cycle in a spiral movement to get down and under the railways. Anne and I were contracted to decorate the passage walls and we decided to elaborate on this spiral theme and the fact that the Porsgrunn’s bedrock contains a large number of fossils. Once more, the objects were wood-fired.

The summer before earning my diploma I had served as assistant to Arne Åse in the first research project to be carried out at NCAD. The project had the support of the Norwegian Art Council and involved development of a series of copper-red glazes. The aim was to map how the temperature and atmosphere within the kiln, the chemical composition of the glazes, glaze thickness and concentration of copper in the glazes all were factors contributing to produce various colours. Resulting colours ranged all the way from pink and green, via deep red or oxblood, to black. When it came to glaze development, systematic empirical research was absolutely necessary. You can wonder whether or not studies made about how resulting data can be turned into aesthetic expression, such as when I deduced that my square forms were especially adapted to wood firing in the anagama kiln, isn’t also a form of research.

I would like to continue researching firing techniques and

new production techniques such as casting and silk screen. The glaze on a porcelain object has a different chemical composition and can be glossy and transparent as glass. Ever since I saw Bertil Vallien cast glass in sand forms in 1979, in Bergdala, Sweden, I have wanted to bring elements of glass into my production.

As a conclusion I will quote the medical researcher Rolf Seljelid from a 1986 collection of essays entitled But Some Stones Can Fly. He called one of the essays “The Myths” and here it is in its entirety:

“It’s been said many times by many wise people that we are living at a crossroads—between the everyday and the fantastic, between the prosaic and the heroic, between the moment and eternity, between the material and the spiritual. Man is dust, but not only dust.

On an ordinary day like today, one can sit and be fairly content with life and feel that everything is near and safe and comprehensible and still suddenly ask: What is all this? Who are we? Where do we come from? Man has posed these questions throughout the ages. And the myths have answered. Listen, first, to the Nordic myths: “In the beginning there was an infinitely large space, Ginnungagapet [the chasm that preceded the creation]. Ginnungagap! At one of its sides is an enormous glowing mass of warmth and light. Muspelheim, guarded by the dragon Surt, spouting fire and flaming claws. On the chasm’s other edge, a limitless, sinking cold: Nivlheim, and the monster Nidhogg, the guard at the source of cold, bottomless.

From the well of coldness towards the warmth, southward, streams dampness that turns to hoarfrost at the boundary. And from this hoarfrost rises the first living thing: the

Woodfired porcelain box. Stamped with chlorides.
Photo Trond Isak Lid.





Left: Woodfired porcelain vase, with inlayed oxides. 16x16x16 cm. Photo Trond Isak Lid. In the collection of Victoria & Albert Museum, London.



Below: Woodfired porcelain vase, inlayed crystal glass. Stamped with chlorides. 21x21x12 cm. Photo Morten Løberg. In the collection of Arts and Craft Museum, Oslo.

mighty giant Ymer, created in man's image, and the fabulous animal Audhumbla. She licks the slimy stones, causing them to split, and out come the gods, Asene, Odin, Vili and Ve. They kill Ymer and throw him into Ginnungagap. His blood becomes the sea, his flesh the earth, his bones the mountains, his skull the firmament, and his eyebrows become a protective ring around the central, gentlest part: Midgard, the home of man.

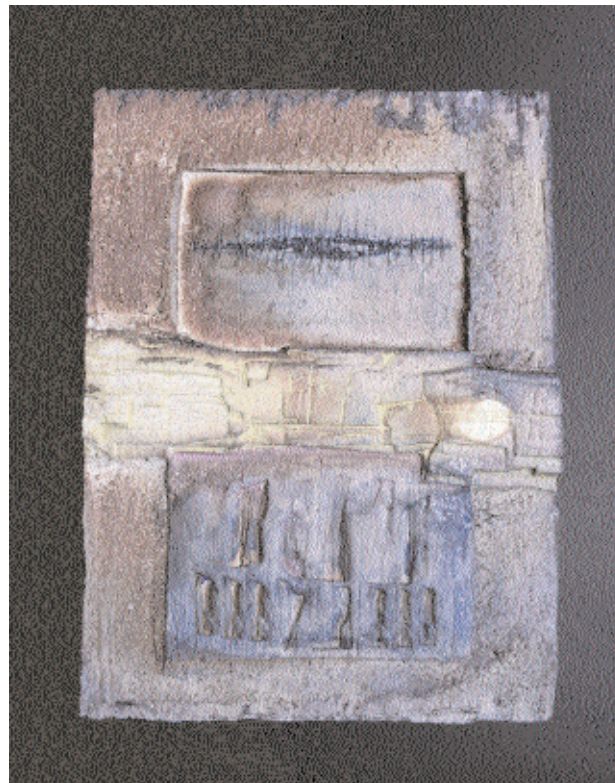
Thus, all is ready. Then comes man: Ask and Embla. Two green trees, an ash and an elm, that float in from the sea of Ymer's blood are the substances from which man is created.

Now listen to the Greek myth:

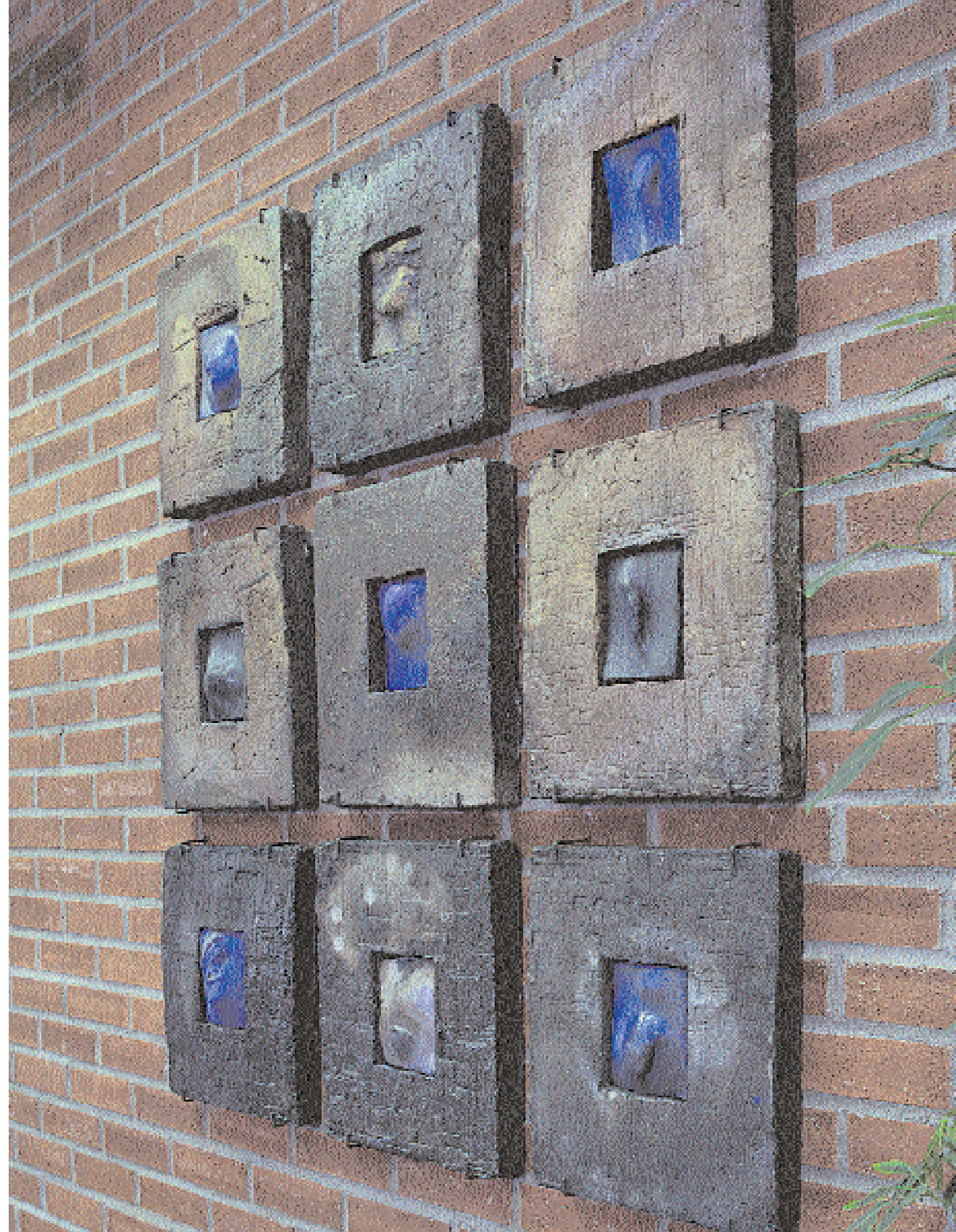
In the beginning was Chaos, an enormous space of disorder existence. Within the chaos something grows dense and becomes the material Gaia, Tartarus, the underworld, and Eros, the life force. Gaia procreates: Uranus, the sky; the titans such as Cronus, time; and Rhea, queen of the universe. Their children are the gods that bind the titans. This, mankind was created.

What is the modern story of the creation, the tale of physical cosmology and development theory; what we in our time say about the origin of life and the earth? In the beginning nothing was definite. Then into this

Woodfired stoneware, innlaid oxides. 1990. 36x44 cm
Right: Woodfired stoneware, porcelain in center, 1998
Commission for Norsk Hydro, Porsgrunn. Photo Poul Jensen



nothingness a sudden point of unfathomably dense power. Material is created and time starts. Order, natural laws and powers develop in an enormous explosion, the 'Big Bang,' which we are still in. But somewhere between the unbelievable heat of the explosion and the empty, endless icy coldness of space there arise nebulae, solar systems, our sun and our earth. First as raw material, but gradually arranged into ocean and earth, mountains, air, firm and flowing. And then, after a long, long time, life arises as a





thin veil in the ocean's shallowest inlets. This is how man came to be.

I won't say anything about which of these versions is the most true. Besides, they are pretty much the same story. Truth is not to be found in the realm of knowledge, but in that of faith. Science doesn't prove, it illuminates, like the myths.

And here I don't use the word 'myth' in the sense that has become modern lately, equivalent to lies or distortions. I use the word in the traditional meaning: an old, profound account of creation.

We have such need for such a word! Now perhaps more than ever. And that in itself is grounds for reflection; why did the word 'myth' have to be destroyed right at this time? Can we no longer tolerate hearing about the origin of man and the world? Is it uncomfortable for consumers to be confronted with long perspectives in endless space? How could the world arise from nothing? How could nothing become everything? What was before the Big Bang? And what was it, actually, that exploded? Ask these questions and you get no answers. There was nothing before. Time started then. Cronus, the titan of time, was born of matter, say the ancient Greeks. And if you ask: But what then was the cause of the event?



Left: Anne and Poul in their studio in Porsgrunn, working on commission for NSB Porsgrunn. Photo Poul Jensen and Anne Marie Wilhelmsen

Right: Woodfired stoneware, innlayed oxides, 1994. Commission for NSB Porsgrunn.



Right and left: Detail Woodfired stoneware, innlayed oxides. 1994. Commission for NSB Porsgrunn (detail).



Left: Detail Woodfired stoneware, inlayed oxides.
Porcelain in center. 1994. Commission for NSB Porsgrunn.

Left, under: Woodfired stoneware, innlayed oxides.
Commission for NSB Porsgrunn 1994. Photo Poul Jensen

Science answers: There was no cause. Causes hadn't come to be yet. It just happened that way. It just happened that way.

In three thousand years people still living on the planet will look at our knowledge and say: How little they knew! That they managed to live at all knowing so little. They misunderstood everything. But they wrote beautiful myths. Science is the myth we create, our age's story of Gaia, Cronus and the Ginnungagap, the serpent that gnaws at the tree of life, and the big battle at Mount Ida. Just the language is different: formulas, tables, the clicking of computers.

That's the way it with us on earth, sailing away in a completely incomprehensible universe with four milliard tiny, blind people with the power of sight aboard on a trip from one complete mystery to another. On our way towards something else we sing our songs and create our myths about reality.

That becomes the sum of all our art, all our efforts, all knowledge."

Rolf Seljelid, "But Some Stones Can Fly",
Tromsø-Oslo Bergen - Stavanger, Universitetsforlaget A/S 1986.





Curriculum Vitae

Poul Johannes Jensen

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1950	Born Denmark (Lived in Norway since 1970)
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1979	Education Diploma, National College of Art and Design, Oslo
1976-79	National College of Art and Design, Oslo, Norway (ceramics)
1971-79	National College of Art and Design, Oslo, Norway (drawing and sculpture)

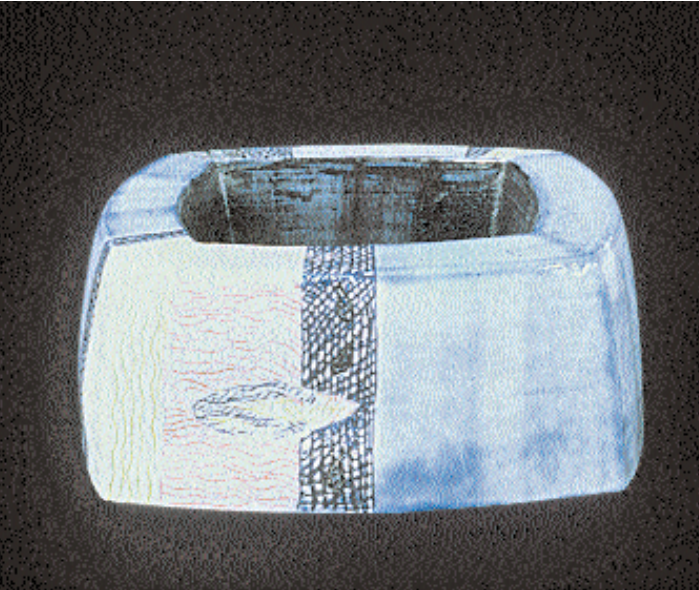
2000-	Work Dean (rector)at National College of Art and Design, Oslo, Norway
1989-92	Professor II Industrial Ceramic design at National College of Art and Design
1986-2000	Head of Design Department at Porsgrunds Porsel��n Fabrik (PP)
1984	Freelance designer at PP

1992	Residences/ Guest Artist/ Work shop University of Art & Design, Uiah, Helsinki, Finland
1985	Ohio State University, Ohio, Usa University of Calgary, Canada Reed Dear College, Reed Dear, Canada Professor in Residence at Banf Center, Canada

2002	Prizes "Award for good design" Norwegian Design Council
1994	"Statens designkonkurranse 1994", 3.prize
1987	Honourable Award Emilia Romagna, Faenza, Italia

2002	Collections Shijing yi art museum, Foshan, China
1999	Art and Craft Museum in Oslo, Norway
1998	Fiskars Museum for ceramics. Fiskars, Finland
1994	Art and Craft Museum, Bergen, Norway
1993	Art and Craft Museum, Copenhagen, Denmark
1991	Art and Craft Museum, Trondheim, Norway Art and Craft Museum, Bergen, Norway Art and Craft Museum in Oslo, Norway
1988	Victoria & Albert Museum, London, England
1987	Art and Craft Museum,Trondheim, Norway Ohio State University, Colombus Ohio, USA Victoria & Albert Museum, London, England Museo Internazionale Dela Ceramica, Faenza, Italy
1985	Art and Craft Museum, Oslo, Norway Norwegian Art Council
1983	Riksgalleriet/National Touring Exhibition, Norway, 3 work Norwegian Art Council
1979	Norwegian Art Council, 3 work

1996	Solo Exhibitions Galleri Snikkeriet, Rosendal
1994	Telemark Kunstnersenter, �vre Frednes, Porsgrunn
1993	Galleri N�rby, Copenhagen, Denmark



Cast form, 30x30x13 cm. Inlaid oxides. 1989.
In the collection of Victoria & Albert Museum, London.

1991	Kunst & Keramiek, Deventer, Holland
	Art and Craft Museum, Trondheim, Norway
1990	The Association of Artist Gallery Oslo, Norway
1987	Art and Craft Museum, Trondheim, Norway Stavanger Kunstforening, Stavanger, Norway
1986	Galleri F-15, Moss, Norway
1985	Galleri M, Kassel, Germany
1983	The Association of Artist Gallery, Oslo, Norway

	Group Exhibitions
2003	<i>OICS</i> , Galleri Brandstrup, Oslo, Norway
2002	Nanzhuang Huaxia ceramics exposition, China Millenic Glass Gallery, Kansas City, USA
2000	Steninge International Exhibition 2000
1998	Internasjonal ceramic exh. Fiskars, Finland
1994	<i>Olympic-Design</i> . Art and Craft Museum,Oslo, Norway <i>Arts Baltica</i> , �land, Finland <i>North</i> . Victoria, British Colombia,Canada Keramikk Ringebu (exhibition under Winter Olympics), Lillehammer, Norway
1993/94	<i>North</i> . Edmonton, Alberta, Canada
1992	<i>Masters meet</i> , Art and Craft Museum, Oslo, Norway
1993	<i>Clay today</i> , Galleri N�rby, Copenhagen, Denmark
1992	<i>Clay today</i> , Possio, Finland Art and Industri in Ceramics, Museum of Applied Arts, Helsinki, Finland
1991	<i>Clay today</i> , Galeri van Aalst, Biest-Houtakker, Holland
	<i>Clay today</i> , Koetshuis, Roden, Holland
1990	<i>Clay today</i> , Brands Kl��defabrik, Odense, Denmark
1989	<i>Scandinavian Ceramics & Glass in the twentieth Century</i> .Victoria & Albert Museum, London, England
1988	<i>Norsk Form-88</i> , Kunstindustrimuseet, Oslo The European Art and Craft exh., Stuttgart, Germany
1987	International Ceramic exh., Colombus Ohio, USA International Ceramic exh., Faenza, Italy
1983	<i>Salt-utstilling</i> , Koblenz, Germany
1982	International Ceramic exh., Faenza, Italia

(continued)



Highfired porcelain vase decorated with air brush and silkscreen cobalt color. 18x18x35 cm. Photo Glenn Hagbru.

Right: "Eavening ambience" Highfired porcelain decorated with air brush and silkscreen cobalt color. Commission for Seaborn Yachtclub I & II. Cruise boat. 350x200 cm. 2002. Photo Atelier Klingwall.



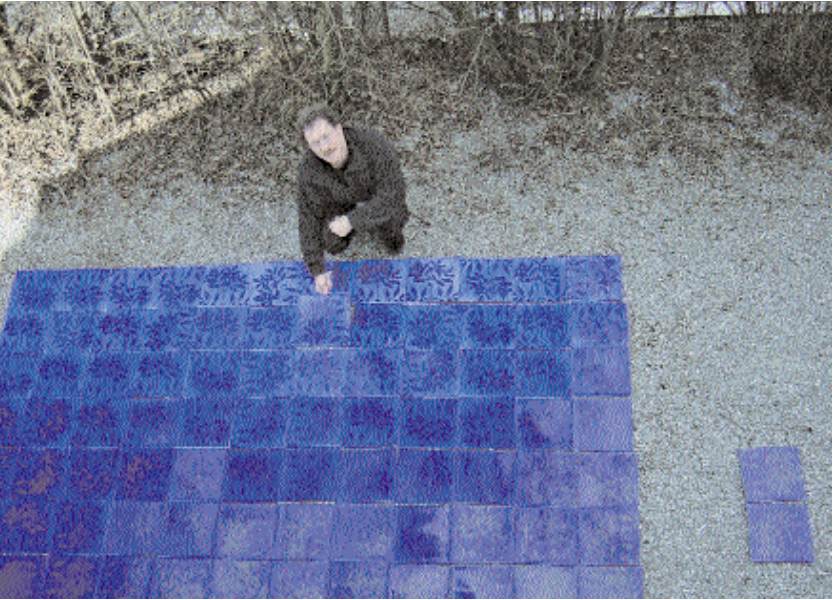
	Commissions
2002	Seaborn Yachtclub.I & II. Cruise boats.
1998	Norsk Hydro, Porsgrunn BI, Porsgrunn, Norway
1996	Public in Porsgrunn (landart, 5,5 m. high)
1994	Rail road station in Porsgrunn, Norway* Newspaper "Varden" in Skien *
1988	Eidsfjord Public building, Eidsfjord. *
1985	"Sola Ungdomsskole" *
1984	"Biltilsynet Billingstad"(via utsmykningsfondet)
1983	Newspaper,"Arbeiderbladet", Oslo

* In collaboration with Anne Marie Wilhelmsen.

	Represented in the following books
2003	"Tingenes århundre", Trinelise Dysthe og Gunvor Øverland Bergen, <i>Gyldendal forlag</i> , ISBN 8205301654 "Samtidskunst i leire", Labyrent Press, Holger Koefoed
2002	"Exhibition of world building ceramics" China. Foshan ceramic exposition 2002. ISBN 962-8211-23-4, China
1993	"Keramikk Ringebu", LOOC
1990	"Samtidskeramikk", Randi Gaustad / Gunnar Danbolt. Dreyers forlag A/S, ISBN 82-09-10613-9
1989	"Scandinavian ceramics & glass in twentieth century", The Trustees of the Victoria & Albert Museum. ISBN: 1 85177 071 2 "En ny bevissthet", Norsk Kunsthåndverk 1970-1990. C.Huitfeldt forlag A/S. ISBN: 82-7003-087-2
1986	"The new ceramics", trend+tradition. Peter Dormer. Thames and Hudson Ltd London 44. concorso internazionale della ceramica dárte. Faenza Faenza, bollettino del museo internazionale della ceramiche in Faenza.
1983	"Salzbrand". Rhenania Verlag Koblenz. ISBN 3-922 755-11-9 "Kunstnerforbundet/ The Association of Artists Gallery in Oslo, nr 1." cataloge "Norsk Kunstner leksikon". Universitetsforlaget. ISBN 82-00-06535-9

	Magazines
1991	Kunst und Handwerk.nr 1 (:Galerie Kunst & Keramik, Deventer:1991)
1990	<i>Ceramics monthly</i> . Juni/July/August. "Poul Jensen, a Ceramics Monthly Portefolio" by Frank Boyden
1986	Contact, the Alberta Potterss ´Association. December

Poul Jensen showing part of the work to "Seaborn Yachtclub II", cruise boats. 2002. Photo Anne Marie Wilhelmsen.



Poul Jensen signs evidence at his office at NCAD, 2002. Inside cover: Detail of casted glass 2000-2003, Photo Poul Jensen

Published with support from
Oslo National College of the Arts

Translation: R.J. Litell
Printed in Norway by Optimal as
Design: See Design as
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