

# selected press and publications

Michał Puszczynski

## MICHAŁ PUSZCZYŃSKI *Dagen'n'Dolok*



Galeria Neon prezentuje najnowszy projekt Michała Puszczynskiego „Dagen'n'dolok”. Dzięki wykorzystaniu możliwości technologicznym, których dysponuje Centrum Sztuk Użytkowych i Innowacyjnych ASP Wrocław, powstajeły im nowe realizacje przeciągające się w czasie, pełniąc cykl monochromatycznych w glazurze, pełnochromatycznych rzek, odnoszących się do pierwotnych form architektury.

Uproszczenie bryły, kontrast i skojarzenie budując wrażenie mistycznego, które trwa w bezruchu, a anagram „Dagen'n'dolok” wskazuje na główną inspirację kolejki.

Wszystkie moje projekty powstają tak naprawdę w wyniku istnienia dwóch elementów. Pierwszy, to możliwości technologiczne, do których w danym momencie mam dostęp, pozwalające na realizację określonej formy skorupy. Drugim czynnikiem jest to, że w dalszym okresie mojego życia jest głoszenie

właściwie projektów nigdy nie dokonane i nie doczekające się realizacji; causem tego jest tak skomplikowana i wielogłoszącość, że staje się niemożliwa do zrealizowania, co stwarza ponownie potencjalnych możliwości technologicznych, nie potrafiąc rozpoznać doboru ze względu na wyjątkowo doskonały dobor wartości wybranych.

Reaktywując „Dagen'n'dolok” mimośrod do dysponowanego możliwości technologicznej pozwalające na pracę w dużej skali na ceramice, skojarzenie dwóch interesów może mimożma prostota formy, monochromatyczność, skojarzyć na powierzchni - przekształcanie tego, co było pojęciem zarówno rzeźby jak i architektury.

Neon Gallery in Wrocław is exhibiting Michał Puszczynski's latest project "Dagen'n'dolok" - a series of massive, monochromatic sculptures that conceptually derive from primal forms of architecture, while taking advantage of the state-of-the-art technology available at The Eugeniusz Geppert Academy of Art and Design in Wrocław.

The simple shapes, contrast and scope of pieces combine creating the impression of an still town. "Dagen'n'dolok" is an anagram indicating the main source of artistic inspiration.

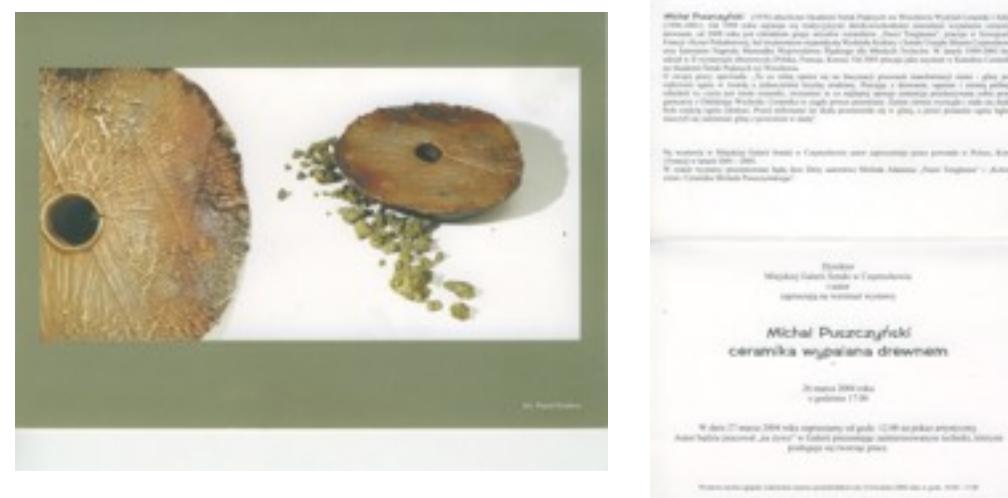
As my projects emerge when two elements converge. The technical means at my disposal at a given moment constitute the first factor. The second aspect of my creative process is what drives my main inspiration, an idea that can be brought into physical existence through the application of available technology, the materialization of the inspiration. It is only when

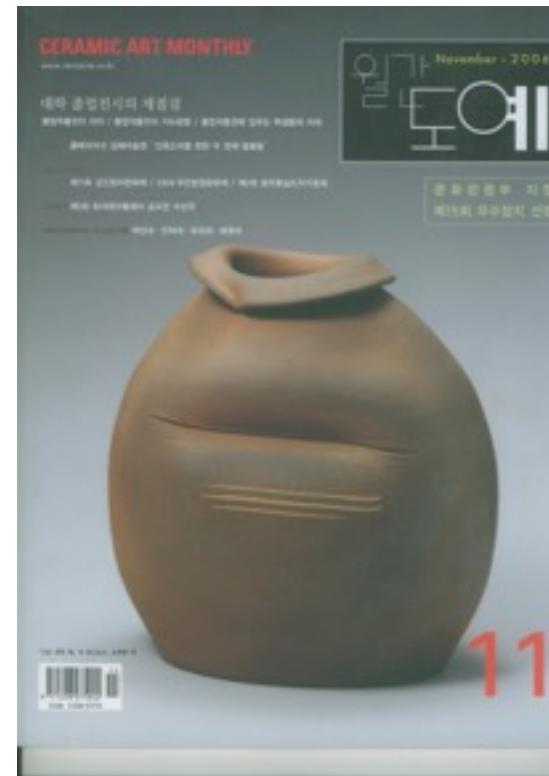
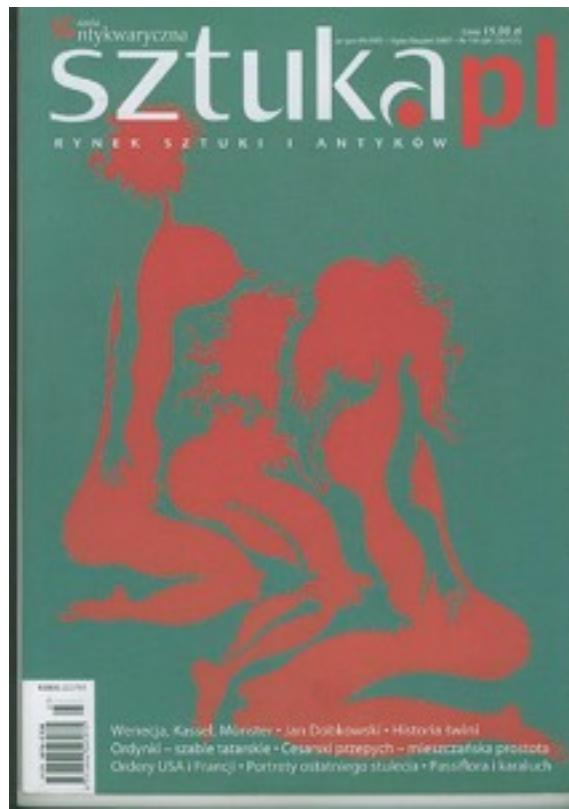
up with is so complicated and multidimensional, that it is virtually impossible to complete. However, some ideas while technically feasible never come to fruition due to serious doubts regarding the value of the message behind it.

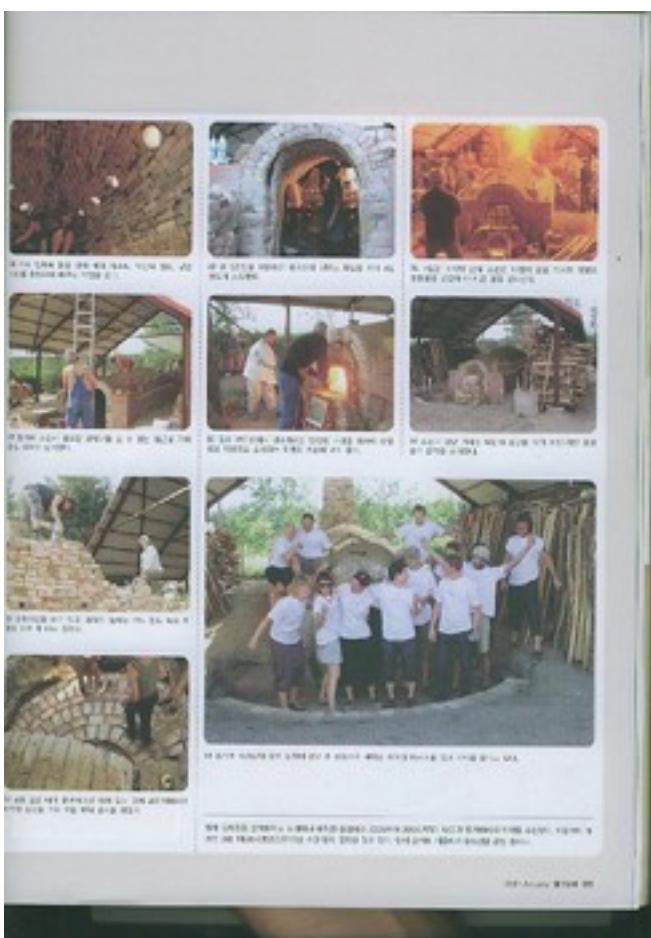
While working on "Dagen'n'dolok" I had the opportunity to utilize advanced technology to create large-scale ceramic pieces. At the same time I was most interested in the simplicity of form, a monochromatic palette, and a hand-painted surface, searching for the very origins of sculpture and architecture.

Michał Puszczynski (1976) studiował w Katedrze Ceramiki ASP Wrocław, realizując masy, instalacje, wykorzystując techniki jasno-głębokiego gipsu gitarowego medium. Przedsiębiorca wyprodukował ponad 200 wystawnych, symbole i projekty artystyczne w Europie, USA, Azji.

Michał Puszczynski (1976) is an assistant professor member of the ceramics faculty The Eugeniusz Geppert Academy of Art and Design in Wrocław. He creates sculptures and installations, mostly using clay and other ceramic materials. Puszczynski was the first artist to introduce Poland to ceramic wood-firing techniques originating from the Far East. He has participated in over 200 exhibitions, conferences and artistic projects throughout Europe, Asia and the USA.

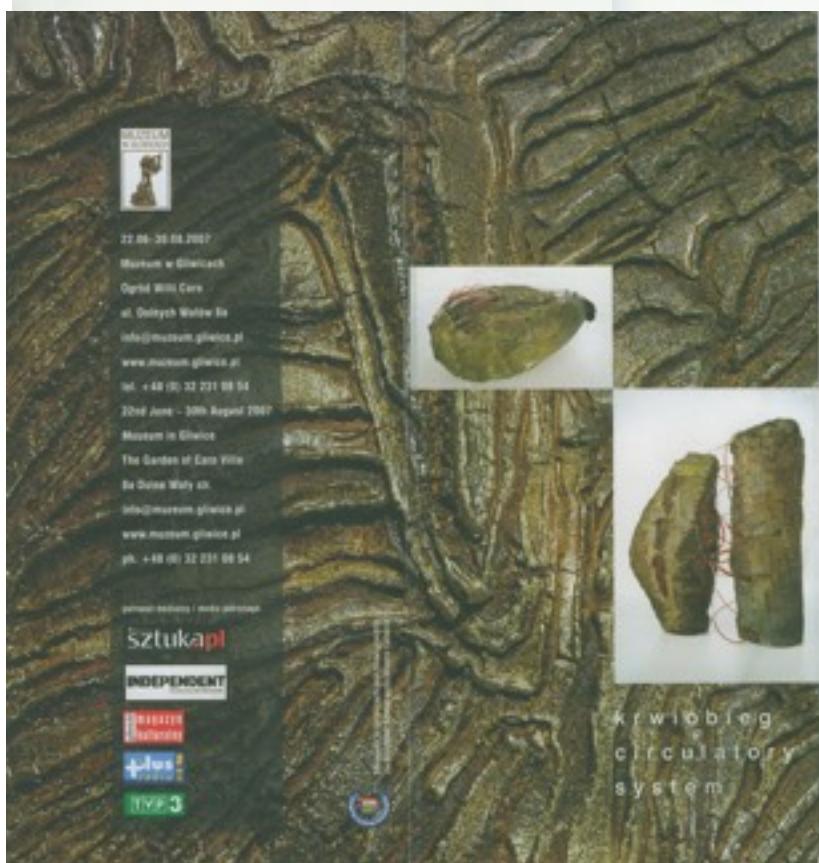
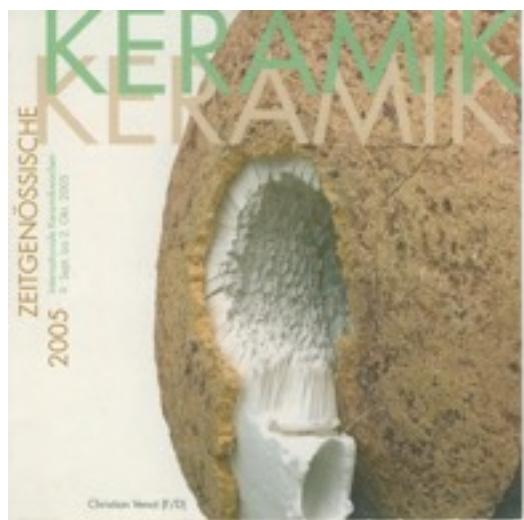


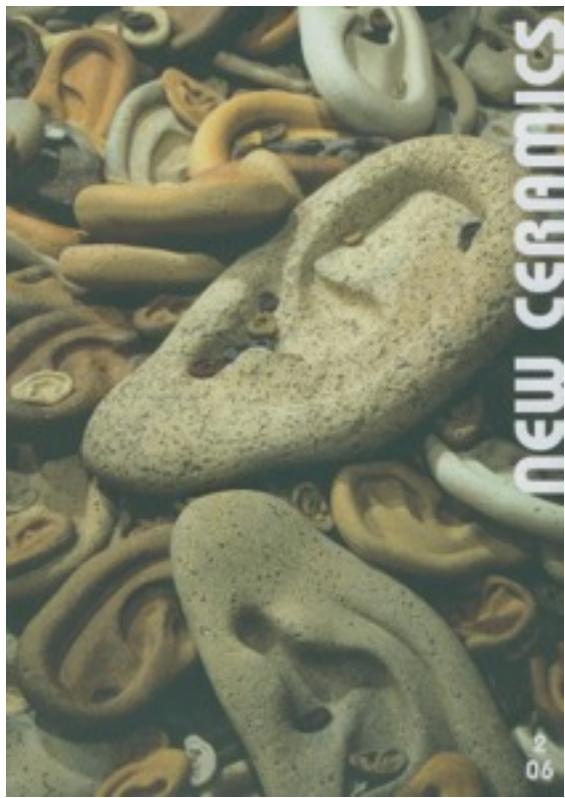




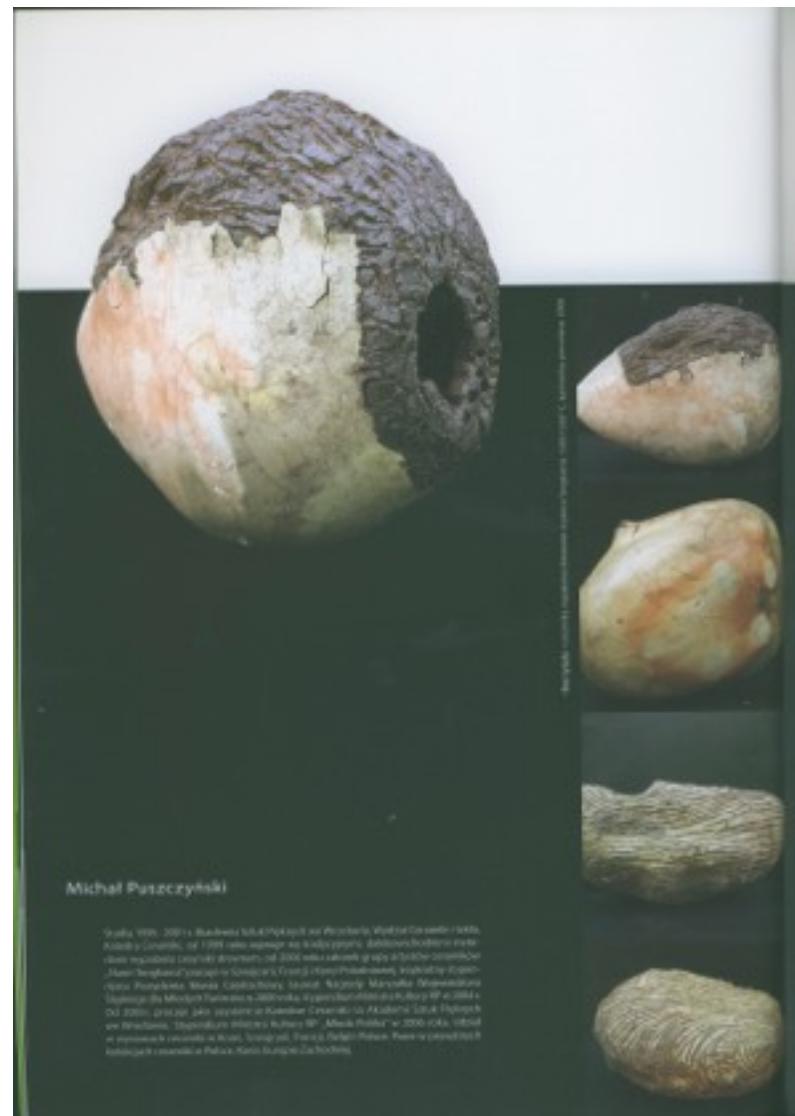
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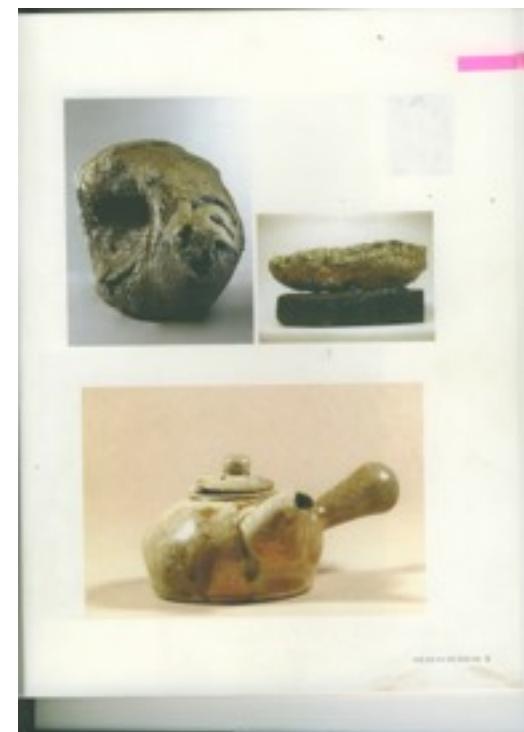
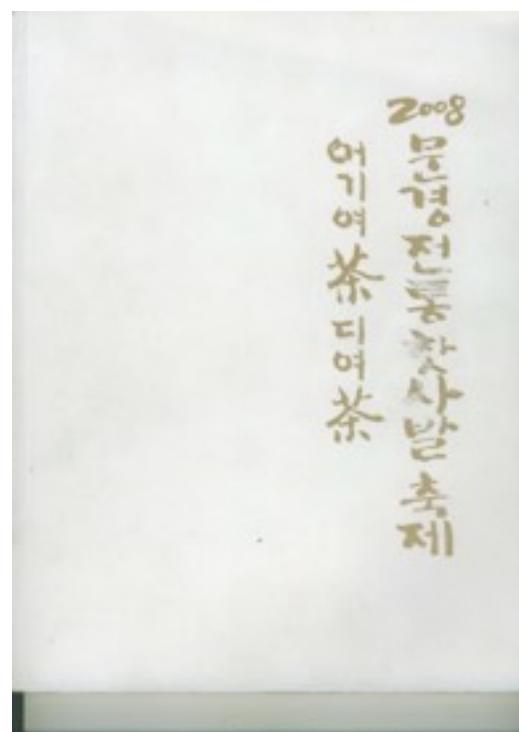


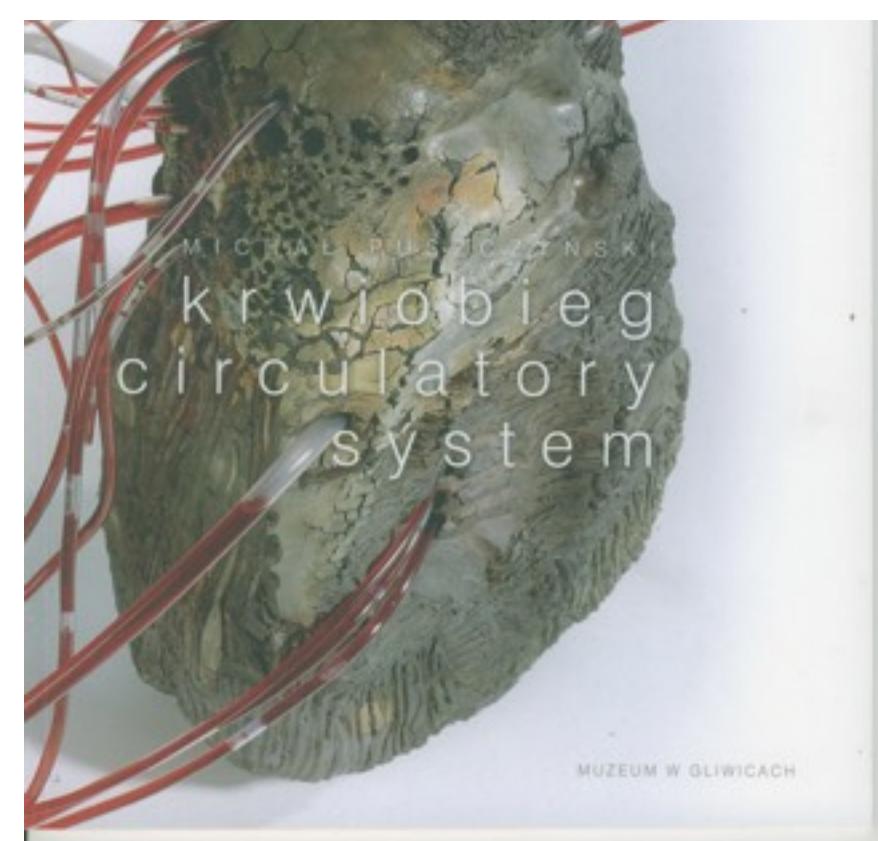
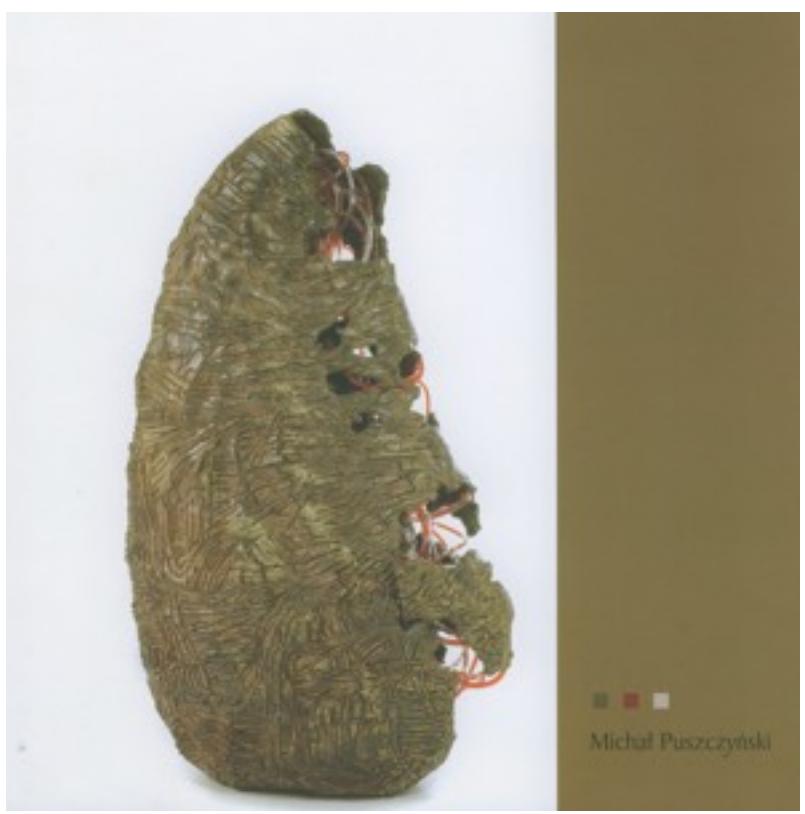
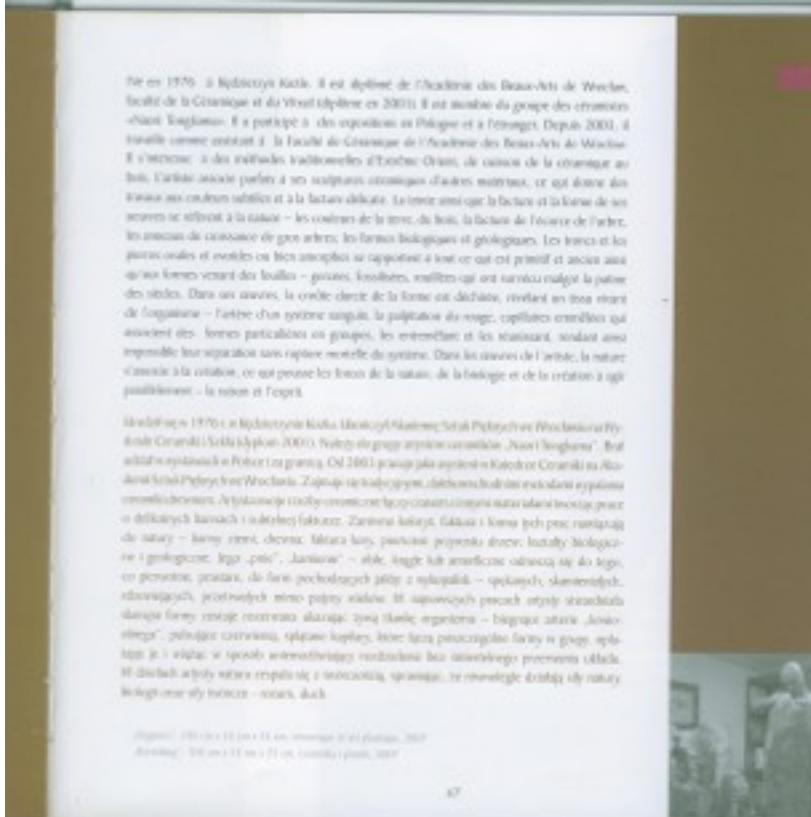
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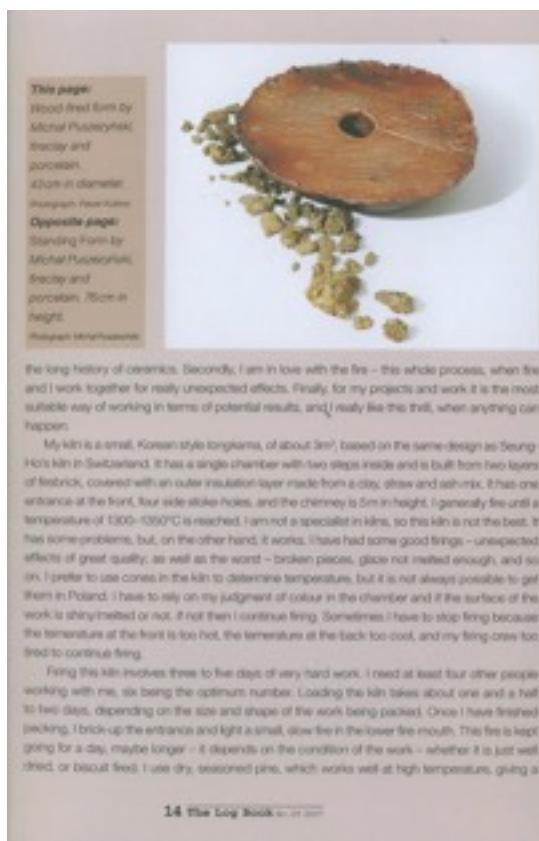
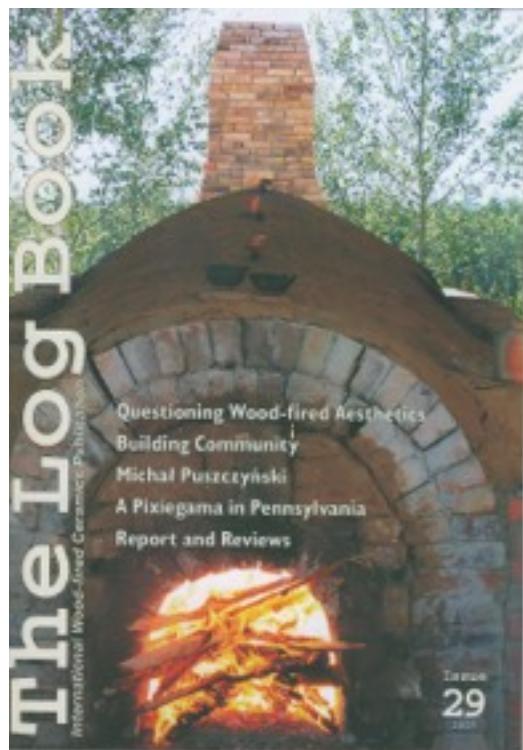
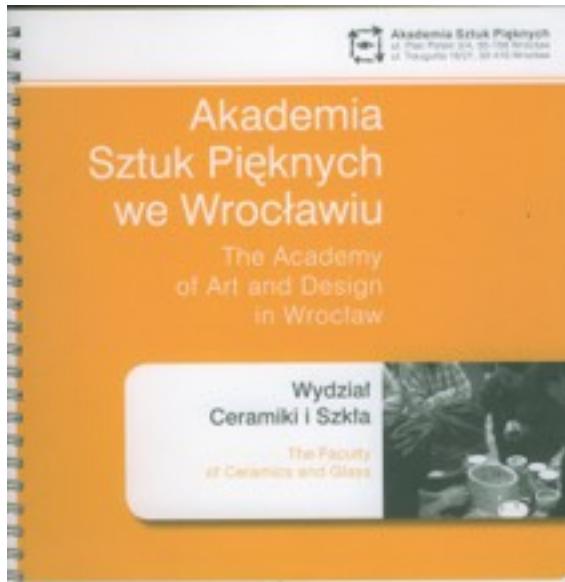


Michał Paszczyński

Sztuka 1999-2001. Blaszana stal z żywicy polietylenowej. Wykonana dla sekcji i WAKS Lubelskiej w Lublinie, w 1999 roku wykonała ją Małgorzata Paszczyńska. Działalność badawcza i tworząca obejmuje eksperymenty z 2000 roku z zakresu grupy A (szkło, ceramika) w Muzeum Sztuki Współczesnej w Szczecinie. Od 2001 roku prowadzi kursy i warsztaty w Katedrze Ceramiki na Akademii Sztuk Pięknych we Wrocławiu, prowadzi kursy i warsztaty w Muzeum Rzemiosła Artystycznego w Krakowie. W latach 2000-2002 studiowała na Wydziale Sztuk Pięknych Uniwersytetu im. Adama Mickiewicza w Poznaniu w klasie prof. Józefa Skrzypka. W latach 2003-2005 studiowała na Wydziale Sztuk Pięknych Uniwersytetu im. Adama Mickiewicza w Poznaniu w klasie prof. Małgorzaty Kowalewskiej. W latach 2006-2008 studiowała na Wydziale Sztuk Pięknych Uniwersytetu im. Adama Mickiewicza w Poznaniu w klasie prof. Małgorzaty Kowalewskiej (za licencjat).









**Ceramic work by Michael Paszczyński, stoneware and porcelain, with porcelain skin, brown glaze;**  
Photo: Michael Paszczyński

Without it, nothing like it. It is always difficult to explain about one's own work.

The process of working, in a sense allows the opportunity for the continuation of the creative process in my work. I do much, but the creation of the piece continues in the kiln during firing. I say this due to the fact that the fire is also working with me in some way. The glaze results are unexpected, but always interesting – natural – but influenced by the way in which I have placed the work in the kiln. This is what I am looking for – natural, organically created sculpture. Working this way of working – the effects achieved are in harmony with this natural environment. For this reason I prefer to work my work in the open air, it always looks much better this way.

I am interested in how the forces of nature and the natural environment affect my work and also how my ceramic pieces can influence the landscape.

**Michael Paszczyński is currently an assistant professor in the Ceramic Department at the Academy of Fine Arts in Warsaw, Poland.**

[www.paszczynski.pl](http://www.paszczynski.pl)

**Author's introduction, written to acknowledge the association of *Contemporary Ceramics* to Michael Paszczyński.**

## A Pixiegama in Pennsylvania



When I moved to Huntingdon, Pennsylvania, in 1987, I had no idea of the journey that awaited a potter in this area. A dozen miles to the west was Hartman-Wilkes Refractories, a source of lagged fireclay, high-duty firebrick, and, best of all, silicon carbide kiln shelves. On my first visit, I saw stacks upon a low-hanging high heap of 12 x 12 x 20s (12x12x20) and 16x16 (16x16x20) cm shelves behind a twelve-foot-tall fence. I asked a worker what they did with them and he replied, "Well, a lot of us use them for steps and benches around our gardens." There was little or no recycling station available in those days, and I designed my first kiln around the off-spec shelves. Equidistant to the west was Maryland Refractories, where at most times several hundred pallets of high-quality insulation were waiting to be ground up (group #12 mesh was preferred) to spread on my shelves. For 20 years, the novelty of buying brick to build kilns was something I learned of from friends in ten thousand places. And then there was Pennsylvania Glass Sand Corporation, seven miles away, that donated at the end of silica sand we needed for glazes and clay bodies at Jutras College, where I taught. It was so easy to be influenced by the free access to materials with the management of these industries, who were quite happy to accommodate the needs of the first potter to work in Huntingdon in 30 years.

**Jack Tye Young  
The Controversy  
in the Emerging  
Field  
of the Pottery  
in Huntingdon,  
Pennsylvania, USA  
pottery@verizon.net**

16 *Wit Long Book* — 21

27 *Wit Long Book* — 22



especially ready for firing the social chamber. Two 4 inch (10cm) holes and another 6 inch (15cm), through the cristaline, permit cooling through the top roof of the kiln, avoiding the necessity of opening the glaze, passing the heat to the chamber in an instant. Insulating materials (PSL), dried, and hung on 600 mesh (7 mm) steel rods and wire from the chimney, and then sealed with silicon-coated newspapers during the firing.

After achieving the desired firing temperature rate (zone 12 over in front, with a 20 hour soak in the range of cones 2-14), followed by six hours of side-stoking through ports in the door to achieve a soft cone 10. In the back, we sealed every flue hole, insulating and television cable, and opened the holes in the chamber. Beautiful wavy flames raged out, and when they died back we went to lunch. About two hours later, with the interior still at a strong red heat, we dropped shovels of pine through the vents amongst the fine-grained, high-vanadium ashes path for the copper-tin metallo-tiles common to Roman style furnace cooling. I'm particular about such reduction heating up towards the front, where the porcelain can crack, because it modulus there, so we monitored overheat of the side flues.

It is an experience to know it has to build, therefore good chance the gratification will extend with unloading the work, and that has the case. Everyone involved came away with quality work, vindicating the 12 years of gentle, persistent inquiries I put forth about buying the land adjoining my studio where the Pottery is situated.

The Pottery is ideal for firing with several others. Firing is not a chore, and the payload certifies the work involved (and that the happy ratio we seek). This kiln gives me something to figure out over time. Any new kiln has lessons to reveal one firing at a time, in proportion to our readiness to build on what we already know and our willingness to expand that understanding.

**Jack Tye Young, Huntingdon, Pennsylvania, USA. Recently retired from teaching at Shantara College, he writes, makes pots, teaches workshops, and supervises wood fire kilns.**

**Honour**: His essay on David Blaauw and Frank Snyder will appear in forthcoming books about these artists.

**Methods**:

1. *Wit Long Book*, Issue 13, 2002, pp. 18-23.
2. *Wood-Fired Kilns and Pottery* by Jack Tye, October, 1998.

## Korea - Poland 2006

**A Woodfiring Symposium**

**Report: Aleksandra Dobrowolska**

For ceramic artists Daejeong Kim (Korea) and Michael Paszczyński (Poland), 2005 was the year for the realization of many plans and dreams. They jointly organized the symposium 'Wood Fired Ceramic', which included building a Korean-style longkame wood-fired kiln, together with faculty and students from the Academy of Fine Arts in Warsaw, Poland. This was the first stage of a project to establish the 'Centre for Ceramic Art' in Lubomia, some 60km north of Krakow. The second part of the symposium entitled 'Sympathy', took place in Sihung City, Klein-south of Seoul, Korea, later in the year.

Daejeong Kim and Michael Paszczyński had worked together before on several occasions, with Korean ceramic artist Seung-Hi Yang, at his studio in Korea, Gyeongju and France. As a member of staff at the Academy of Fine Arts Warsaw since 2003, Michael assisted to give the students there the opportunity to work with fire and learn the techniques of woodfiring. An outdoor pottery centre belonging to the Academy situated in the village of Lubomia, was chosen as the site for the symposium. Bounded by lakes and forests, the area has many silver birch, ash pine and oak-cut woods are readily available.

Eighteen months from the initial idea to its realization,



22 *Wit Long Book* — 23

23 *Wit Long Book* — 24



**Practical page:**  
Using the longkame during the Korea-Poland symposium in Lubomia, Poland.  
**This page:**  
See developing the kiln in the top of this issue.  
**Above:** Site setting up, Lubomia, Poland.

including fund raising and convincing the local council of the benefits of such a project to their community. During the summer session all the participants made work for the first firing. None of the pieces were glazed as one of the objectives of the symposium was for the students to learn how different kinds of high temperature glaze would react in this type of firing, and to see the effects of the natural salt-glaze.

In July the building of the kiln started at the centre and the collection of materials had begun. In early June, Daejeong Kim joined the participants; the construction could not begin without him, as he had experience building several longkame in Korea. By the end of June the kiln fired and the foundation for the kiln had been completed. The workshop started in collaboration with their students in early July, and the building of the kiln began. It was constructed from pre-fired firebricks, pre-ground clay mixed with local clay was used for the mortar, and some insulation was also used. 200 people working 8-12 hours each day, at temperatures as high as 30°C, the kiln was completed in five days, and 60m<sup>3</sup> of wood was also prepared for the firing.

The kiln is a longkame with a small 'babu-chilam' added at the rear. The main chamber is approximately 1.5m and has 1m depth. Circular wooden supports for the kiln had been removed, and the inside of the chamber started with glass, the latter was then fired. It took about 12 hours to reach 1000°C and after a day of cooling, work began with the inside of the chamber still warm. It took two days to pack it total of 100 pieces. The pre-heating temperature about 24 hours. A temperature of 1300°C was reached in the heart of the kiln over the next 24 hours. Side-stoking continued for another day, moving the heat into the 'babu-chilam' at the back. At this time, for some unknown reason, the shelves at the front of the chamber started to collapse. However, it was decided to continue firing regardless, and the temperature was maintained for a further 10 hours.

For most of the participants this was their first experience of woodfiring. As a team they worked well together, and more importantly really enjoyed the firing. When the kiln had cooled for seven days everyone met back in Lubomia to see the results of their hard work. Feelings were mixed – nobody knew what to expect. The damage was not so bad – the worst part was in the front, on the first shelf – where most of the work was broken, deformed and stuck together, but the rest was quite satisfactory.

The most successful pieces were emerged in an open air exhibition.



**Participants in the Korea-Poland symposium during the unloading of the kiln at Daejeong Kim's studio, Sihung, Korea.**

and the following day the official opening of the 'Centre for Ceramic Art' in Lubomia took place. Those attending included members of the local council and directors of the Academy of Fine Arts. Later in the evening there was a party, a discussion about the symposium, and a pottery show organized by the students.

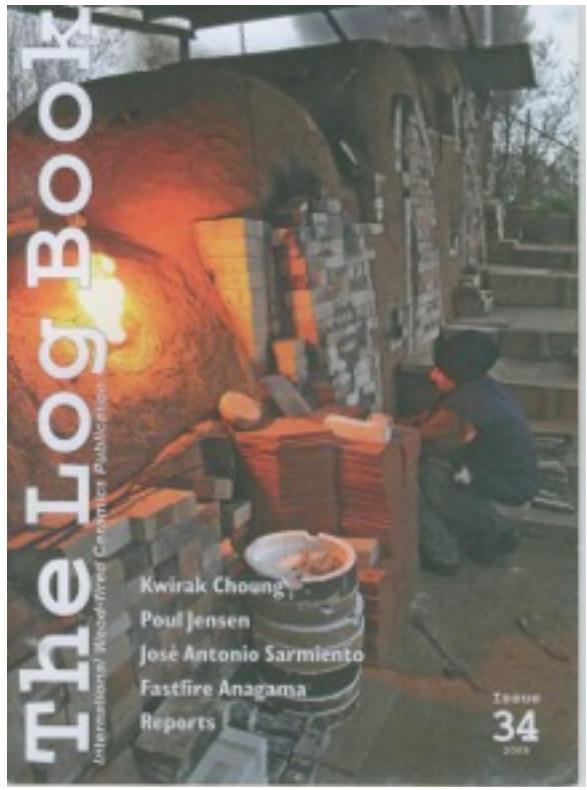
The next part of the Korea-Poland project was an exhibition 'Image of Fire', held at Gallery DNA Design in Seoul. The exhibition included work by Michael Paszczyński (Germany), Thibaut Chiquat (France), Seung-Hi Yang and Daejeong Kim (Korea), and Adèle Abad, Isaura Sacharska, Tomasz Niedzielski and Michael Paszczyński (Poland). Work by students who had participated in the symposium was also shown.

In October, Polish artists travelled to Korea to take part in the Sympathy Symposium, organized by Daejeong Kim to continue the cooperation between Polish and Korean artists. The participants were Han Chang-goo, Lee Ho-jeong, Joohi Shin, Cho Sung-yeo, Lee Jong-Hui, Daejeong Kim all from Korea, and Stanisław Sierosław, Tomasz Niedzielski and Michael Paszczyński. After ten days of making work, the small workshop of Daejeong Kim's studio was packed and fired. The firing lasted 10 hours. When the kiln had cooled for five days the work was taken to Gallery CHT in Seoul, where a successful exhibition was held, marking the conclusion of the Korean-Poland project for the year 2006.

**Aleksandra Dobrowolska** received her MA in photography in 2002 and works as a freelance wine photographer and journalist. E-mail: [aleksandra.dobrowolska@wp.pl](mailto:aleksandra.dobrowolska@wp.pl)

24 *Wit Long Book* — 25

25 *Wit Long Book* — 26



**Art of Fire**  
Centrum for Ceramiczna Arte, Jaworzno, Poland.  
13 – 30 October 2007  
Report: Davide Mazzoni

The opportunity to take part in an international woodfiring event in Poland was too good to miss. My partner, Claude Interis and I took this chance as a consequence of meeting Polish woodfired Metal Rzucewski at another European woodfiring event, Le Dorre (France), in France in July 2007. The invitation from Metal Rzucewski to exhibit what we were working in Eastern Europe and by a fluke even due to be in Poland at the exact time of the symposium.

Having arrived in Jaworzno, together with the other international participants we were whisked to a remote country-side inn, and hosted in grand style for the duration of the event. The focus of the symposium was to encourage dialogue between Polish and international potters by making work and firing it in large dragones.

Once settled and adjusted to the delights of the Polish countryside, we were left loose on about four tons of clay. First out of the studio's block was Martin McWhinney (Germany), working on an ambitious project that would see three large forms constructed in a week. The rest of us picked, potted and generally squashed the three varieties of clay, trying to decide which suited us best. However, within a day or so a mystery emerged that would see more than enough work completed for the firing.

Every morning the local baker wheeled a trolley containing of breads, cheeses, salads, pizzas and pastries down the road in a traditional hand cart for breakfast. Then it was back to work in the giant meadow studio, which had been specially rented on a wooden platform and was heated by electric fire heaters. After lunch which was a repeat of breakfast, we worked on until about 8pm. Dinner was a shared gourmet experience with mashed potato a constant accompaniment to more delicious meats and salads, again all cooked and wheeled to our door by the baker and his wife.

Locally the woodfiring symposium was in most of the time while we were making. Our only day off occurred after 10 days of working, when we were all treated to a day in Wroclaw – to sightsee, relax and visit the Academy of Fine Arts (Japan) of the symposium.

While we were making our work the kiln was undergoing a major

operation, equivalent to lung transplant, as the chimney and small back chamber were replaced with slightly larger versions, stabilised by metal framework.

The tedious job of loading the large kiln then began. Our Polish colleagues had generally been more ambitious with their use of coke perhaps as a consequence of being more familiar with this material, and so made larger pieces which required careful manoeuvring to fit inside the kiln. Eventually every stack and cranny was filled in a tight load, with very few pieces left over.

Once the stack was in place, a small fire was lit and the firing commenced during a ceremony conducted by Metal Rzucewski. The international guests apart from Robert Sanderson and ourselves, had left due to other commitments. However, the number of non-wirey potters there was quite large, allowing for four or five people per firing shift. As the rotation period was relatively lengthy, it was important to hang around the kiln watching the switching, to really get to grips with the various striking rhythms employed during the firing.

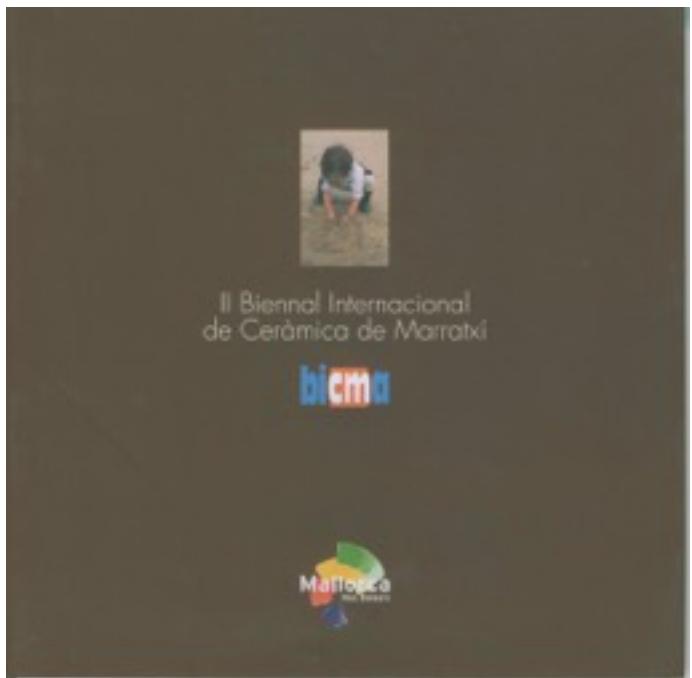
The drama of the kiln, watching the stacks of pots move slowly as the heat climbs work. The kiln was operating from the outside ports, all needed to be bent and tell against the backstop of the oven. Polish country-side in the autumn air, with the trees turned a sympathetic golden colour.

The closing ceremony acted the lighting ceremony, apart from the amount of lateral voices being heard. I had never before witnessed a firing so long, and tested the sealing of the violet with a bottle of absinthe, but Poland was providing me with a number of firsts.

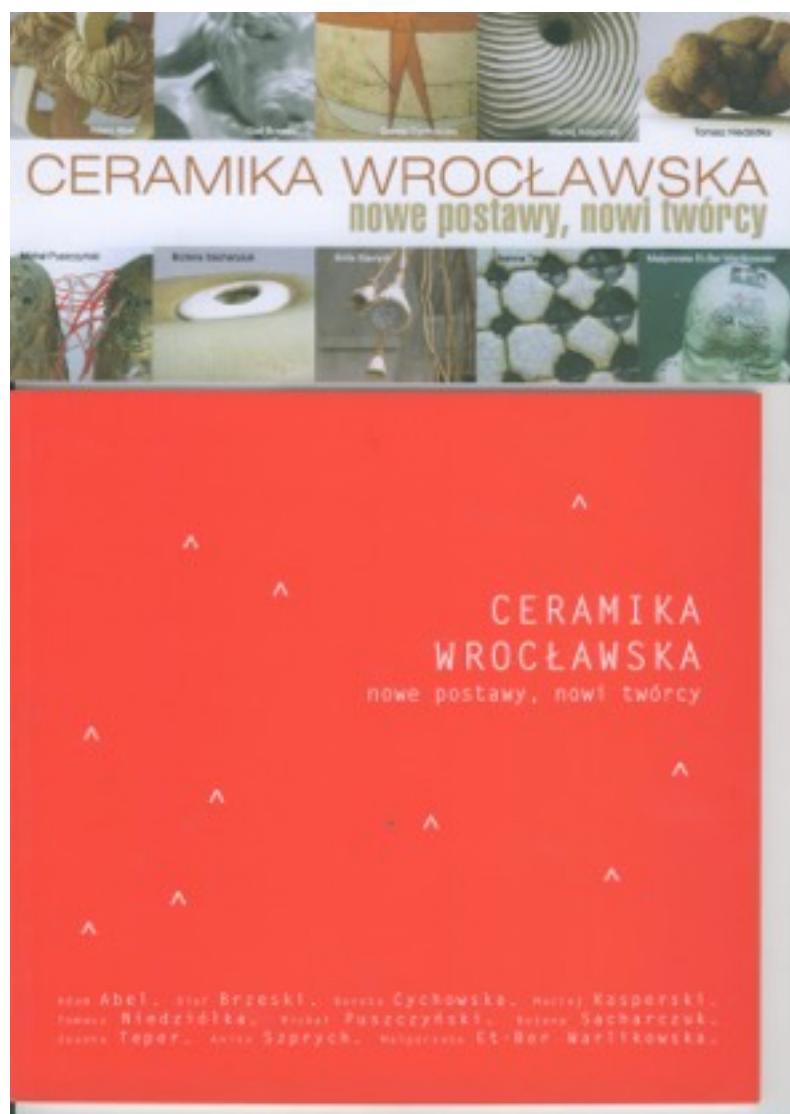
Making for the Miles Coggrave Challenge and myself the opportunity to rest (it's hard to do a few days back-to-back) – merely taking the ticket down, then the moment of truth. As the kiln cracked its secrets we were in turns, enraptured, satisfied and horrified. Overall the firing went well, only the back area of the chamber looked to have been a little cold, possibly due the density of the pack. Some of my experiments had worked others had not, the natural result of trying new forms and clays in a foreign kiln. Two days of cleaning and photography followed, no work was selected for the symposium exhibition which was held at the Design Gallery in Wroclaw.

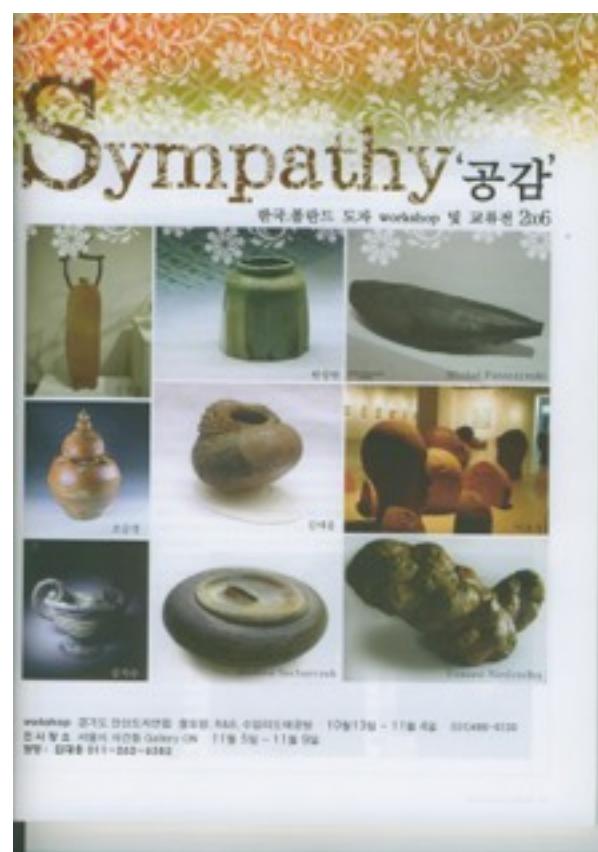
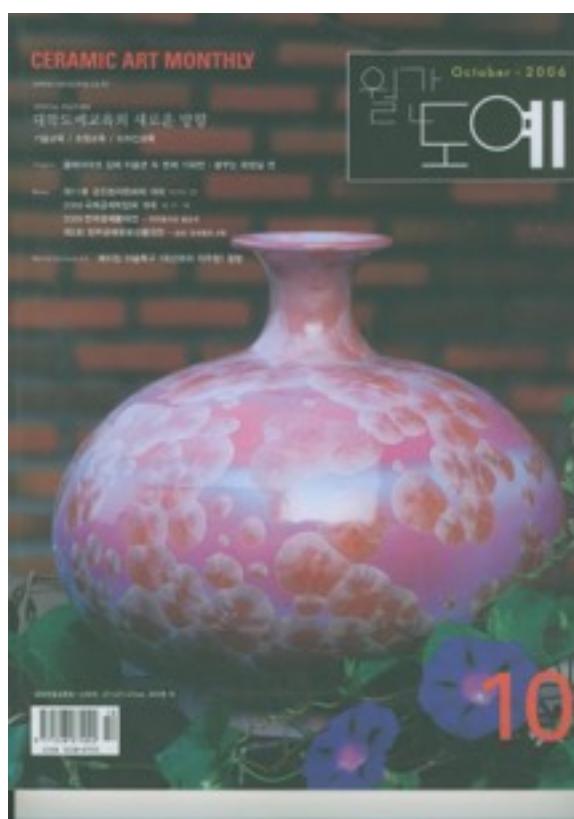
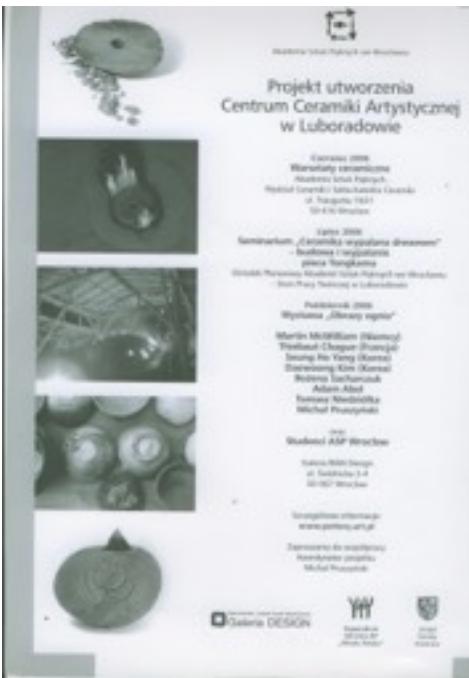
**Author Bio:** See a ceramic artist from New Zealand:  
[www.davide-mazzoni.com](http://www.davide-mazzoni.com) [www.ceramic-artist.com](http://www.ceramic-artist.com)

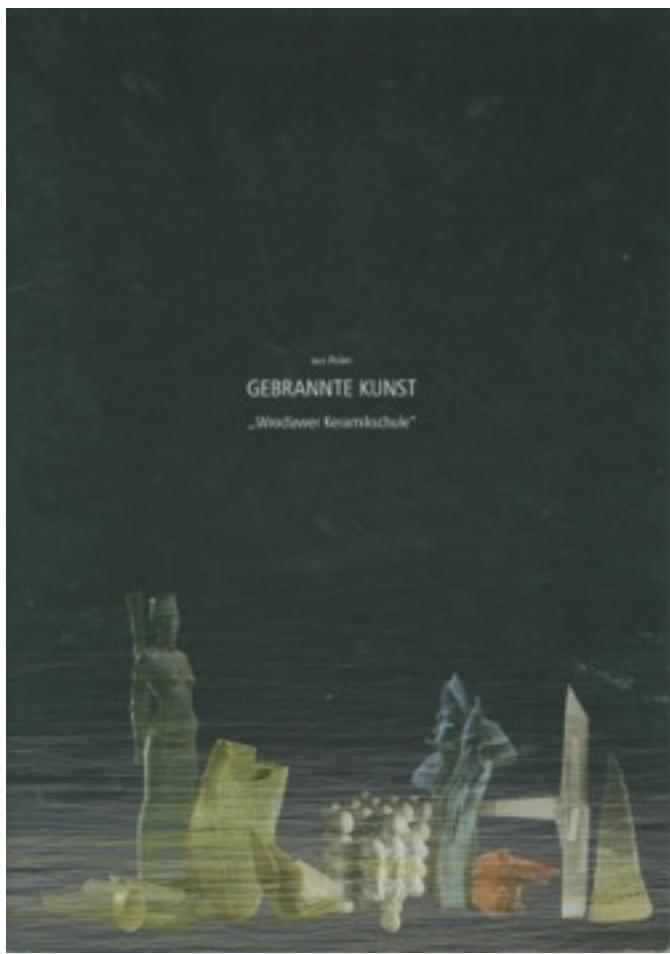
The Log Book 34 2008 33













**OD DRUGIEJ STRONY**

**CZĘSTOCHOWA**

**AKCJA „GAZETY”. My Wam pokażemy**

# W koreańskim piercu pali

Zdjęcie zapraszamy Czytelników do niedziły częstochowskiego artysty. Tym razem do pracowni ceramycznej Michała Puszczęńskiego



Michał Puszczęński przy swoim niezwykłym piecu

Jedna z rzadko artysty wspólnie z „Gazetą” zaprasza częstochowian do niedziły pracowni rzeźbiarza i ceramika Michała Puszczęńskiego (fot.). Tym razem robi ogromodrożną piecownię wypalając piec, trwającą od 30 lipca do 1 września w godz. 12–19. W soboty jedna odwiedzina po godzinie 18:00 do godz. 12 do 18, bezpieczeństwa – w ramach akcji „My Wam pokażemy” – odda się do dyspozycji naszych Czytelników. Opublikujemy także film o swojej pracy, odpowiadając na wszelkie pytania.

– Staram się pracować najprostszymi metodami, używając łatwo dostępnych lokalnych materiałów – mówi Puszczęński. – W 1995 roku przez kilka miesięcy byłłem asystentem koreańskiego ceramika Seung-Ho Yang. Po powrocie do kraju wybudowałem w swojej pracowni w Częstochowie piec na węgiel ryżu, których używa my mniszczy. To tonggana – jednokomorowy piec na drewno do wypalania w wysokich temperaturach – 1300–

Zaproszenie do udziału w spotkaniu będzie wydawać od 10 do 12 grudnia od godz. 17 w siedzibie (ul. Piastów 13), wstęp od 15 zł. Płatobieg.

Tadeusz Piasecki

Zaproszenia do udziału w spotkaniu będą wydawane od 10 do 12 grudnia od godz. 17 w siedzibie (ul. Piastów 13), wstęp od 15 zł. Płatobieg.

Tadeusz Piasecki

**MICHał PUŚCZĘŃSKI**  
Urodził się w Kędzierzynie-Koźlu w 1976 roku. 20 lat później został absolwentem Liceum Plastycznego w Częstochowie na kierunku ceramikiem. Dokonał kontynuowania w Wydziale Ceramiki i Sztki Akademii Sztuk Pięknych we Wrocławiu. Od 1999 roku zajmuje się tradycyjnym dalekowschodnim metodym wypalania ceramiki drewnem, a w 2000 roku projektuje go w szerszym międzynarodowym gronie artystyczny Naoni Tongkama. Pracuje w Szwajcarii, Francji i Korei Południowej. Był trojnastym stopniem międzynarodowej wydziały Kultury w Częstochowie, otoczonym nagrodą marszałka województwa śląskiego dla młodych twórców i stopniem ministra kultury. Od 2003 roku jest asystentem w Katedrze Ceramiki mikołajczyńskiej uczelni. Wystawa w Korei, Szwajcarii, Francji, Belgii i Polsce. Jego prace znajdują się w prestiżowych europejskich kolekcjach.

**MIĘSYC I Aleja**

**PYTANIE o informacje**

■ Mięsyc I Aleja od strony placu Dębińskiego widać banery reklamowe. Pierwszy – pochodzący weekendowo piknikowy w Mykanowie, drugi – wystawa „Piekły Lwów” w Miejskiej Galerii Sztuki. Obecność pierwszego można jeszcze zrozumieć: festiwal skończył się w niedzielę, ale tego dnia jeszcze jadą hordy, bo wystawa wychodzi w Częstochowie 18 lipca. O jej obecności w galerii informuje również niespotykana reklama-piramida przed samą galerią. Czemu trwa ta deformacja?

**Czesław Tarczynski, dyrektor Miejskiej Galerii Sztuki** – Nie byłem w rejonie I Alei, więc nie widziałem, ile banerów wisi. Mamy pracowników, którzy się tym zajmują i widzimy nie dopatrywać, by reklama odpaliła. Zapewniam, że milionów osób we wsiach z samego kraju. A co do pomysłu, to przecież oni też przed swoją galerią informują o zakończonych im wystawach, ale nie po wejściu do budynku.

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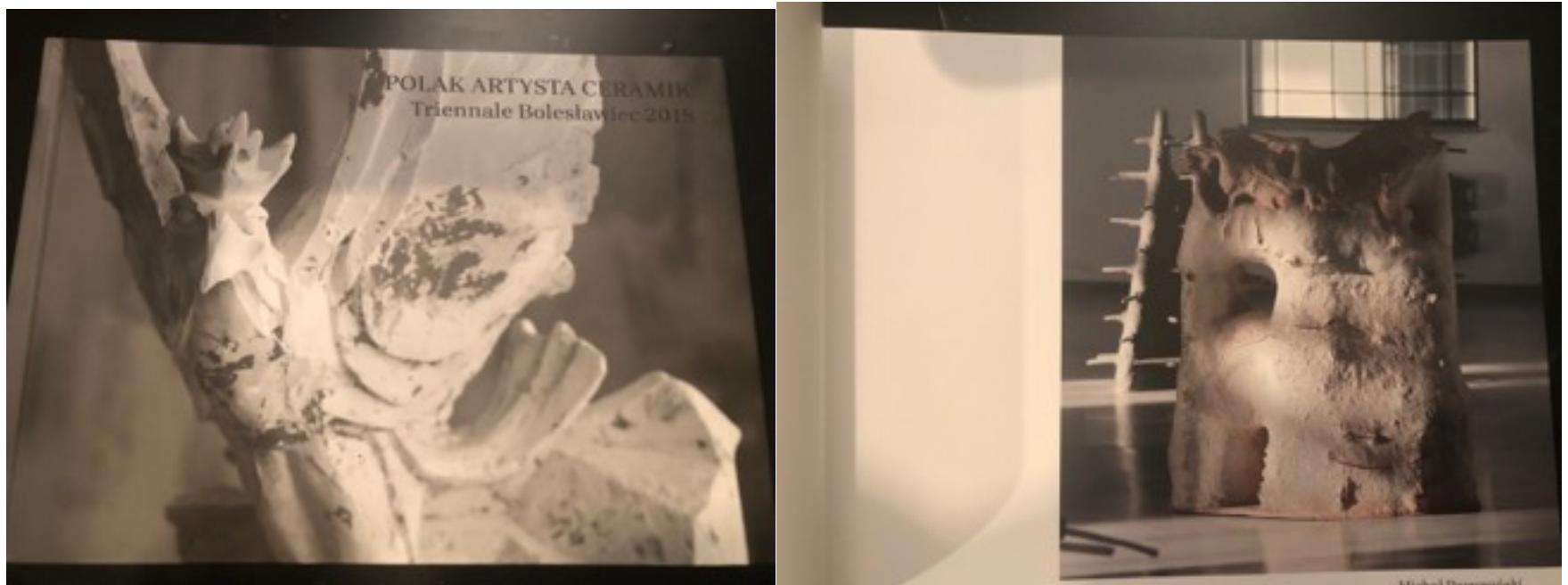
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Michał Puszczęński



Michał Puszczęński



HELMUT BRÜGGER

MICHał PUŚCZĘŃSKI  
Photo: J. Górecki, M. Górecka, M. Kowalewski, M. Puszczęński

