

KERAMEIKON
Hrvatsko keramičarsko udruženje
Croatian Ceramic Association

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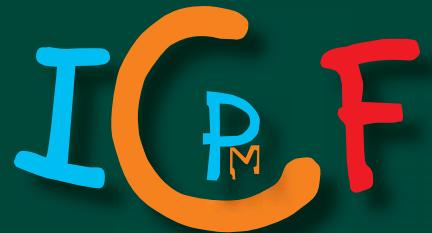
III Međunarodni festival postmoderne keramike 2009.
održava se pod pokroviteljstvom

*The Third International Festival of Postmodern Ceramics 2009
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The exhibition is dedicated to the celebration of Varaždin's 800th anniversary



III MEĐUNARODNI FESTIVAL POSTMODERNE KERAMIKE 2009.

THE THIRD FESTIVAL OF POSTMODERN CERAMICS 2009

HRVATSKA / CROATIA / VARAŽDIN, 2009.

IZLOŽBA / EXHIBITION

CERAMICA MULTIPLEX 2009

PRIRODA KAO IZAZOV / NATURE AS ADVENTURE

Gradski muzej Varaždin i druga izložbena mjesta u gradu
The City Museum of Varaždin and the other exhibition places in the City

18. 04. - 24. 05. 2009.

Vorwort

In einem relativ kleinen, aber sehr schönen Ort, voller barocker Architektur, in Varazdin, gelegen in einem relativ kleinen europäischen Land, in Kroatien, gelingt es zwei engagierten Frauen, Blazenka Soic Stebih und Danijela Piculjan, einen Wettbewerb zu organisieren und auszurichten, der von der Teilnahme und vom Niveau her gesehen den Vergleich mit anderen internationalen Wettbewerben nicht zu scheuen hat!

Das ist ein Phänomen! Und zeigt, dass es immer wieder an einzelnen Menschen liegt, die etwas bewegen wollen und auch den Verstand und das nötige Einfühlungsvermögen besitzen, um ihre Ideen in die Tat umzusetzen.

Blazenka Soic Stebih, Präsidentin, und Danijela Piculjan, Vizepräsidentin der Croatian Ceramic Association, haben 2009 zum dritten Mal zum Wettbewerb „The International Festival of Postmodern Ceramics“ aufgerufen und 550 Anmeldungen aus insgesamt 42 Ländern weltweit kamen. Nach einer Foto-Vorauswahl durch die Juroren wurden insgesamt 170 KünstlerInnen aufgefordert ihre Arbeiten einzusenden. Insgesamt 157 KeramikerInnen folgten dieser Aufforderung und schickten Arbeiten nach Kroatien, die den Ausstellungsbestand bilden werden und aus denen die Preisträgerarbeiten ermittelt wurden.

Die Ausstellung des International Festival of Postmodern Ceramics zeigt sehr deutlich die Wandlungen, die sich in Wettbewerben dieser Art in den letzten Jahrzehnten vollzogen haben. Stand in den früheren Ausstellungen noch vor Jahren die Gefäßkeramik zahlenmäßig im Vordergrund, so sind es heute frei-plastische Arbeiten, die eine dominante Rolle übernommen haben. Dies gilt sowohl für den abstrakten als auch für den figurativen Bereich.

Man sollte daraus jedoch nicht schließen, dass es im keramischen Gefäßbereich keine Novitäten mehr gäbe, dass alles gesagt und nichts mehr auszuloten wäre. Es scheint jedoch ein Zeichen der Zeit zu sein, dass die klassischen Gefäßthemen, versehen mit den materialtypischen Eigenschaften der Keramik – zum Beispiel aus dem Holzbrand, mit raffinierten Glasuren versehene Stücke, poliert und geschmaucht oder aus den Rakubrand – etwas in den Hintergrund getreten sind. Vielleicht harren sie ihrer Renaissance in neuer Form.

In den Vordergrund getreten sind gegenwärtig solche Gefäße, die eine sehr klare und minimalistische Formensprache zeigen. Stücke, die so deutlich formuliert sind, dass man formal nichts mehr hinzufügen oder wegnehmen möchte. Hier kann man sich nur schwer vorstellen, dass eine andere Linieneinführung in der Kontur, eine andere Proportionierung der Volumina oder eine weitere Oberflächenbearbeitung eine Steigerung der Prägnanz bringen könnte.

Ein Beispiel hierfür finden wir in den Schalen von Ann van Hoey aus Belgien.

Sie erhielt die „Kerameikon Bronze Medaile“ im diesjährigen Wettbewerb.

In gewissem Sinne betrifft dies auch die Vasengruppe von Keiichi Tanaka aus Japan, die eine minimalistische, formale Strenge zeigen. Hierfür wurde Keiichi Tanaka mit dem Preis für die Bewerber bis 30 Jahre ausgezeichnet.

Gehen wir in der Betrachtung der Preisträgerarbeiten auf diese Weise weiter nach vorn, so erkennen wir in dem Werk von Milivoj Segans, Kroatien, bereits eine Lösung von der plastisch formulierten, konkreten Realität.

Seine Terracotta-Plastik des gestürzten Pegasus verweist zum einen in mythologische Dimensionen und hat andererseits im materiellen Bezug eine starke Remineszenz zu klassischen, ja archaischen keramischen Objekten. Die Aufbauweise der Plastik erinnert an die „Pinch-Aufbautechnik“, die zumeist im Zusammenhang mit Gefäßen seit alters her angewandt wird. Umso interessanter findet sie sich hier im Aufbau einer bewegten Plastik wieder.

Ruta Pakarklyte aus Norwegen führt uns nun ganz aus der abbildenden Realität heraus, obwohl sie mit klar erkennlichen Real-Fragmenten arbeitet und eine Kombination erzeugt, die sowohl morbide wie surreal wirkt und Abfälle unserer Konsumwelt in Verbindung mit Teilen des menschlichen Körpers bringt. Keramik als Medium ist noch spürbar und die Arbeit wäre auch in keinem anderen Material so ausführbar.

Der Hauptpreis, die Arbeit von Barbara Schmid, Österreich, zeigt jedoch am deutlichsten die Tendenz, die ich vorweg erwähnte und die symptomatisch zu einer neuen Definierung des Kunstsektors Keramik führen wird. Wir verlassen hier weitgehend den Bereich der materiellen, klar dargestellten Existenz und begeben uns in den Bereich der Erschaffung und Definition von Raum – und das mit keramischen Mitteln.

Paperclay auf einem Drahtgitter gebrannt, womit die keramischen Vorgaben, erweitert durch Mixed-Media, erfüllt sind. Gleichzeitig stellt sich der Verlust der erdhaften Schwere von Keramik ein. Was kein Endpunkt sein darf, aber in der gegenwärtigen Situation Raumdimensionen eröffnet und die keramische Arbeit zum freien Auffangbecken für persön-

liche Ideen, Vorstellungen und Träume werden lassen kann. Prämiert wurde somit keine keramische Plastik, sondern ein Raumphänomen aus Keramik, das Möglichkeiten aufzeigt, eröffnet und neben vielen Vorstellungen als Antipode zur Schwere des Materials auftreten kann.

Wir erkennen somit in dieser Ausstellung des International Festival of Postmodern Ceramics den Wandlungsprozess zur bevorzugten keramischen Ausdrucksweise der Gegenwart. Dies spiegelt sich auch in der Preisvergabe wider.

Dabei muss man immer im Auge behalten, dass man diese Entwicklungen als einen Erweiterungsprozess ansehen sollte und weniger als einen Versuch der Abnabelung vom „Muttermaterial“. Eine gewisse Dankbarkeit diesem Material gegenüber sollte sich jeder Künstler, der mit diesem virtuos umgeht, erhalten und damit auch eine Empfindung für die Gemeinsamkeit bewahren, die alle verbindet, die mit diesem Material Kunst zur Entfaltung bringen.

Letztendlich ist immer deutlicher zu diagnostizieren, dass sich über das traditionelle Verständnis des Oberbegriffs Keramik hinaus eine neue Ebene eröffnet, die an der Gestaltung eines neuen Verständnisses des Materials beteiligt sein will.

Oder ist es vielleicht nur eine Neuauflage der schon im Neolithikum mit dem Material Keramik beschworenen Darstellung des Göttlichen? Und ist nicht diese Darstellung letztlich die Fragestellung, Thematik und Aufgabe aller Kunst?

Bernd Pfannkuche,
Präsident der internationalen Jury

Predgovor

U jednom relativno malom, ali lijepom gradu, punom barokne arhitekture, u Varaždinu, koji se smjestio u također relativno maloj europskoj zemlji, Hrvatskoj, uspijeva dvjema angažiranim ženama, Blaženki Šoić Štebih i Danijeli Pičuljan, organizirati i ostvariti natjecanje koje se prema broju sudionika i njihovoj kvaliteti može bez oklijevanja usporediti s drugim međunarodnim natjecanjima toga tipa.

To je zaista izuzetan fenomen! I to uвijek iznova pokazuje da o pojedinim ljudima koji žele nešto pokrenuti, a posjeđuju razbor i sposobnost uživljavanja, ovisi hoće li se njihove ideje i ostvariti.

Blaženka Šoić Štebih, predsjednica Hrvatskog keramičarskog udruženja, i dopredsjednica Danijela Pičuljan oglasile su 2009. godine treći put natječaj za Međunarodni festival postmoderne keramike, na koji je stiglo 550 prijava iz ukupno 42 zemlje širom svijeta. Nakon što su članovi žirija obavili izbor na temelju fotografija, ukupno 170 umjetnika pozvano je da pošalje svoje rade. Ukupno 157 keramičara i keramičarki odazvalo se pozivu i poslalo svoje rade u Hrvatsku, gdje će činiti sadržaj izložbe iz kojeg su odabrani nagrađeni radevi.

Izložba Međunarodnog festivala postmoderne keramike pokazuje vrlo jasno promjene koje su se ostvarile u natjecanjima ove vrste u posljednjim desetljećima. Ako je na ranijim izložbama još prije nekoliko godina keramička posuda pretežito bila u prvom planu, danas slobodno plastični radevi preuzimaju dominirajuću ulogu. To jednako vrijedi i za apstraktno i za figurativno područje.

Iz toga ipak ne treba zaključiti da u području keramičkih posuda nema noviteta, da je sve već rečeno i da se ništa više ne bi moglo istražiti. Ipak je, čini se, znak vremena da su klasične teme oko posuda, oboružane osobinama tipičnim za keramiku kao materijal (na primjer, komadi paljeni na drvo opremljeni rafiniranim glazurama, polirani i zadimljeni ili paljeni u raku) dospjeli u pozadinu. Možda iščekuju svoju renesansu u novom obliku.

U prvi su plan trenutačno istupile posude koje iskazuju vrlo jasan i minimalistički govor oblika. Komadi su to koji su tako razgovijetno izraženi da im se formalno ne može ništa dodati niti oduzeti. Ovdje se vrlo teško može pretpostaviti da bi neka druga linija u obrisu, neki drugi razmjer zapremina ili daljnja obrada površine mogli pridonijeti povećanju jezgrovitosti.

Primjer za to nalazimo u zdjelama Ann van Hoey iz Belgije. Ona je dobila Kerameikonovu brončanu medalju na ovogodišnjem natjecanju. U izvjesnom smislu ovo dotiče i grupu vaza Keiichija Tanake iz Japana, koje pokazuju minimalističku, formalnu strogoću. Za njih je Keiichi Tanaka primio nagradu namijenjenu osobama mlađim od 30 godina.

Krenemo li dalje u promatranju nagrađenih radeva na ovaj način, u djelu Milivoja Šegana iz Hrvatske prepoznajemo oslobođanje od plastično formulirane konkretne stvarnosti.

Njegova terakotna plastika paloga Pegaza upućuje s jedne strane na mitološke dimenzije, a s druge strane nosi u ma-

terijalnom pogledu snažno podsjećanje na klasične, čak arhaične, keramičke objekte. Način građenja plastike podsjeća na tzv. pinch tehniku građenja, koja se ponajviše povezuje s posudama na kojima se primjenjuje od davnina.

Ruta Pakarklyte iz Norveške izvodi nas potpuno iz preslike stvarnosti iako radi s jasno prepoznatljivim fragmentima realnosti i postiže kombinaciju koja djeluje podjednako morbidno i nadrealistički, povezujući otpatke našega potrošačkog svijeta s dijelovima ljudskoga tijela. Keramika kao medij može se još osjetiti i rad se ne bi mogao izvesti na taj način ni u kojem drugom materijalu.

Glavna nagrada, rad Barbare Schmid iz Austrije, ipak najjasnije upućuje na tendenciju koju sam prije spomenuo i koja će simptomatično dovesti do nove definicije umjetničkog odjeljka kojem pripada keramika. Ovdje napuštamo područje materijalnog, jasno prikazanog postojanja (egzistencije) i upućujemo se u područje stvaranja i definicija prostora – i to keramičkim sredstvima.

To je paperclay paljen na žičanoj mreži, čime su ispunjene keramičke odrednice, proširene uz pomoć različitih materijala (mixed-media). Istodobno se pojavljuje gubitak zemljane težine keramike. To ne bi smjela biti krajnja točka, ali u trenutačnoj situaciji rastvara prostorne dimenzije i keramičkom radu može omogućiti da postane slobodno okupljalište osobnih ideja, predodžbi i snova. Nagrađena tako nije keramička plastika, već prostorni fenomen od keramike koji upućuje na mogućnosti, otvara i uz mnogobrojne predodžbe pojavljuje se kao antipod težini materijala.

Time u ovoj izložbi Međunarodnog festivala postmoderne keramike prepoznajemo proces promjene koji je usmjeren prema prevladavajućom keramičkim načinima izražavanja u suvremenosti. To se odrazilo i u nagrađivanju.

Pritom treba uvijek pripaziti na to da te razvoje treba prepoznati kao proces proširenja, a manje kao pokušaj rezanja pupčane vrpce od ishodišnog materijala ("Muttermaterial").

Određenu zahvalnost prema tom materijalu trebao bi zadržati svaki umjetnik koji s njim virtuozno postupa i time ujedno sačuvati osjećaj pripadnosti koji povezuje sve one koji su na tom materijalu razvili umjetnost.

I na kraju, sve se jasnije dijagnosticira da se preko tradicionalnog razumijevanja višeg poimanja keramike otvara nova razina koja želi dati svoj udio u oblikovanju novog razumijevanja materijala.

Ili je to samo novo izdanje već od neolitika prizivanog prikazivanja božanskog uz pomoć keramičkog materijala? I nije li to prikazivanje u konačnosti propitkivanje, tematika i zadaća sveukupne umjetnosti?

Bernd Pfannkuche,
predsjednik međunarodnog žirija

Foreword

In a relatively small but beautiful city full of baroque architecture, our fair Varaždin, which found its niche in the equally small European country of Croatia, two persistent ladies - Blaženka Šoić Štebih and Danijela Pičuljan managed to organise and set up a competition. Considering the number of highly talented contestants, it could without doubt be compared to other International competitions of its genre.

This is indeed a rare phenomenon, showing once again that, if individuals really put their minds to something, add a little reason and a dash of ingenuity, they can make any idea spring to life.

Blaženka Šoić Štebih, the President of the Croatian Ceramic Association and Danijela Pičuljan, its Vice-president, announced the third International Festival of Post-Modern Ceramics competition taking place in 2009.

In total 550 applications from 42 countries spanning across the globe were received. After the panel of judges made their initial selection based on photographs, 170 artists were invited to submit their works. A total of 157 artists answered the call and sent their works to Croatia, where they will all collectively be part of the exhibition used to distinguish the awarded works.

The exhibition of the International Festival of Post-Modern Ceramics clearly shows the changes in this field, i.e. similar competitions over recent decades. Until a few years ago, vessel/pot ceramics dominated the exhibition, while today this is true for free plastic works, both in abstract and figurative fields.

We should not conclude that the ceramic vessel offered no novelties in the meantime, i.e. that all has been said in this particular field. Still, it is the sign of the times - classical pot-and-dish theme using typical characteristics of ceramics. For example, ceramic pieces burnt onto wood and outfitted with refined glazing, polished and smoked or burned in raku, have been pushed to the back of the line. Perhaps they are simply awaiting their renaissance in some new form.

The spotlight momentarily belongs to vessels distinguished by a very clear and minimalist shape. These are pieces which are so clean and distinctly accented that one could formally not attempt to add or take away anything from them. They could hardly be imagined with another line in the contour, some other ratio of capacity, or that further processing of its surface could contribute to its succinctness.

A suitable example of this is shown in bowls made by Ann van Hoey from Belgium. She received KERAMEIKON's bronze medal in this year's competition. Common resemblances can be noted regarding the vases made by Keichi Tanaka from Japan, showing minimalist, formal strictness, earning him the award for artists under 30 years of age.

Following the path of awarded artists, we come to Milivoj Šegan from Croatia, whose work frees itself from "plastic formulated" reality around us.

His terracotta plastic of the fallen Pegasus is, on the one hand, aimed at mythological dimensions, and on the other strongly

reminds us of classic, even archaic ceramic shapes. The way the plastic is made seems to draw its roots from the so-called pinch technique, predominately used on vessels in ancient times.

Ruta Pakarklyte from Norway takes us fully out of the world of reality as we know it (although she works with recognisable fragments of reality), accomplishing a combination which is as morbid as it is surreal, joining our world's sewage with the parts of the human body. You can feel the ceramic as the medium used and the works could not have been made using any other material.

First place went to a piece by Barbara Schmid from Austria, representing the best confirmation of the earlier noted tendencies which will symptomatically lead to the new definition of the artistic corner where ceramics reside. This is where we leave the area of material, clearly defined existence, and head for the area of creation and definition of space – using ceramic means.

Paperclay burned on a wire mesh, whereby ceramic preconditions are fulfilled, is widened using various materials (mixed-media). At the same time, there is a loss of actual "earthly" weight of ceramics, which should not be its final destination, but in this particular situation it opens up spatial dimensions and can allow the field of ceramics work to become a free well of personal ideas, concepts and dreams. Therefore, the award does not persego to the ceramic plastic; it goes to the spatial phenomenon of ceramics pointing to possibilities, opening the material world and, with a multitude of notions, becoming the antipode to the weight of the material.

Thus, in this exhibition of the International Festival of Post-Modern Ceramics we recognise the process of change pointed towards predominate modern means of expression using ceramics - which mirrored itself in our allocation of top awards.

We should take care to recognise such developments as a process of expansion, rather than an attempt at severing the cord with the source ("Mutter material").

Every artist expertly using the material should feel a certain thankfulness towards it, thereby keeping the feeling of belonging connecting all those who developed the art using that material.

Finally, the diagnosis which has recently become easier to reach is that the traditional understanding of a higher comprehension of ceramics opens up a new level which longs to do its part in shaping the new understanding of the material.

The question is: is this only a new version of the ancient Neolithic representation of the divine using ceramic materials? And, is it not this representation, in the end, the search, the theme and the task of art itself?

Bernd Pfannkuche,
President of the International Jury

Riječ organizatora

KERAMEIKON, Hrvatsko keramičarsko udruženje, od samog svog osnutka 2002. godine nastoji organiziranjem raznovrsnih aktivnosti na području keramike povezati što veći broj ljudi koji žele u tome sudjelovati. Osim edukativnih aktivnosti, kao vrlo uspješan projekt pokazao se Međunarodni festival postmoderne keramike i njegova izložba CERAMICA MULTIPLEX koja se održava po treći puta.

Težnja je da se na toj izložbi okupe najbolji umjetnici iz Hrvatske i svijeta, da se na ovoj našoj kristalizacijskoj točci svijeta prikupe i izmjene najraznovrsnija iskustva i utemelje novi odnosi pa i prijateljstva na širokoj, gotovo globalnoj osnovici.

Ove su godine umjetnici iz zaista cijelog svijeta pokazali veliko zanimanje za sudjelovanje na izložbi. Njih 550 željelo je prikazati svoje umjetničko dostignuće, pa je ugledni međunarodni žiri imao je tešku ulogu odabere najbolje, njih 170.

Tema pod naslovom: PRIRODA KAO DOŽIVLJAJ (NATURE AS ADVENTURE) bila je postavljena veoma široko i otvoreno. Svakom je umjetniku ostavljen dovoljan prostor za osobni doživljaj bez ograničenja. Očito je da su umjetnici prihvatali izazov jer, odgovor koji smo dobili, stvorio je izložbu visoke kvalitete i na koju smo kao organizatori vrlo ponosni. Budući da nismo ograničili ni dimenzije neki od radova zadivljuju svojom veličinom i predstavljaju novost na izložbi poput naše.

Afirmirane su novosti koje se u keramici događaju velikom brozinom u odnosu na ranije godine. Upotrebnost keramike više ne stigmatizira keramičkog umjetnika – on je slobodno zaplovio oceanom ideja ne napuštajući i ne zaboravljujući ipak, ishodišni materijal – glinu.

Paperclay, glina u koju je dodana papirna pulpa da bi se prirodnim karakteristikama gline dodala i neka nova, prije neslućena svojstva, raznovrsna prirodna i umjetna vlakna i granulati, različiti materijali koji se stapaju ili dograđuju uz keramiku, više nisu hereza. Porculan koji je bio dugo «zarobljen» u manufakturi ili industriji zbog teže obradivosti, rezerviran za posude i proekte visoke izdržljivosti, ušao je i u radionicu suvremenog umjetnika sklonog izazovu i eksperimentu koji tehnološku grešku u glazuri

ili na keramičkoj površini dozivlje kao dobrodošao efekt u čijem je sinergijskom nastajanju počesto bio samo pokretač i promatrač.

Spajanje nespojivog ili čak dijametalno suprotnog, rađa nove cjeline i tvorevine izazivajući sve veći broj umjetnika da se okušaju u kombiniranju najrazličitijih materijala (mixed media) da bi dosegli nove pojavnosti nudeći ih svim osjetilima. Hladni dekori i temperature ispod keramičarskih 800° C pri kojima glina mijenja svoja kemijska svojstva na molekularnom nivou, postaju opće prihvaćeni i samorazumljivi. Svaki korak odmaka od običajenog ili reinterpretacija već uobičajenog s individualnom nadogradnjom dobrodošlo je dostignuće pa i otkriće koje potiče i druge da krenu na novo putovanje u još nepoznato i neotkriveno, pa ne plašeći se rizika, više ne potiskuju želju za novim doživljajima.

Boja koja je u keramici uvijek bila u funkciji bilo dekora ili oblika postaje ravnopravna sastavnica u konglomeratu raznih materijala. Ona ima važnu ulogu u skladnom harmoniziranju svih elemenata. Na površinama najrazličitijih tekstura glineno porijeklo cijele palete boja vrlo je često dobrodošao element koji podsjeća i vraća na materijalno ishodište keramičkog materijala.

Nakon što je tehnika rakua populizirala i demokratizirala keramiku na najširem mogućem planu jedina moguća posljedica bilo je njeno otvaranje a ponekad i rastvaranje.

Keramika se na taj način definitivno afirmirala kao umjetnost, ravnopravna kiparstvu ili slikarstvu ili pak arhitekturi, objedinjujući i upijajući sve ono što joj od njih treba, zadržavajući pri tome svoje vlastite specifičnost, mogućnosti ali i ograničenja kao prednost, otvarajući se u prostor neslućenih razmjera.

Neograničenost znanstvenih otkrića koje keramika brzo uočava i primjenjuje, dopuštajući si pri tome «pjesničku slobodu», najavljuje dalje iskorake u još nedosegnuto.

Naša izložba CERAMICA MULTIPLEX 2009. mali je izrezak ili zapis sadašnjeg vremena usmjerенog prema budućnosti.

Blaženka Šoić Štebih,
članica Međunarodne akademije za keramiku (IAC), iz Ženeve

A note from the organizer

KERAMEIKON, the Croatian Ceramic Association, from the moment of its emergence in 2002 strived to connect and involve as many interested persons as possible through organising various activities in the field of ceramics. In addition to educational activities, a very successful project of the Association has proven to be the International Festival of Post-Modern Ceramics and its exhibition CERAMICA MULTIPLEX, staged for the third time.

It is our aspiration to have the best artists from Croatia and equally the world, converge around our venture, share their varied experiences and strike up new friendships they can then take with them around the globe.

This year artists from every corner of the globe showed their interest in the exhibition; a total of 550 applied for the chance to showcase their art, and the distinguished international panel of judges had a very difficult task in choosing the best 170 works.

The theme of the exhibition, NATURE AS ADVENTURE, was set very broadly and openly. Each artist was given enough room to express his/her personal adventure without limitations. It is obvious the artists eagerly accepted our challenge, and the sheer number of applications enabled us to prepare a high quality event that we, as organisers, are very proud of. Since we also did not make any limitations on the size of individual works, some of them are indeed impressive in that respect, and represent a novelty as far as our exhibits are concerned.

This year's works also confirm novelties present in the ceramics field, which are happening very quickly with respect to changes in previous years. The application of ceramics no longer stigmatises the artist – one is free to swim in the ocean of ideas, keeping in mind only the one, basic building block of the art: clay.

Paperclay, clay with added paper pulp used to empower the natural characteristics of clay with new, until now un-thought of properties, various natural artificial fibres and granules and also materials merging with and being consumed by ceramics, are no longer a sacrilege.

Porcelain, for so long "jailed" within manufacture and industry due to its more difficult processing and treatment, reserved for high-durability vessels and products, finally entered the workshop of the modern artist willing to experiment and deliberately cause a glazing error here and a

surface irregularity there, all as welcome anomalies in the emergence of which he was once only an instigator and a witness.

The merger of the incompatible, or even that of diametrical opposites, gives birth to new units and creations, challenging an ever growing number of artists to try themselves in combining the most varied of materials (mixed media) in order to reach new heights of their own sensory perception.

Cold decors and temperatures below the ceramic-rooted 800 °C, at which clay changes its chemical composition at the molecular level, became not only widely accepted but self-explanatory. Any deviation from the norm, any regular interpretation with individual sprinkling is a well-received accomplishment, even a discovery motivating others to make that journey into the unknown, not be afraid of the risk, set free their longing for new adventures.

Colour, which in ceramics always basically supported the decorum or the shape, now takes equal footing in the conglomerate of the other pertaining materials. It plays an important role in the harmonisation of all concerned elements. On surfaces made up of varied textures, the palette of colours stemming from their clay heritage is often a very welcome element which reminds us and takes us back to the material source of ceramic materials.

After the raku technique popularised and democratised ceramics to the widest possible audience, the only possible result was its full opening, even decomposition.

This way, ceramics truly affirmed itself as an art form, side by side with sculpting, painting or architecture, comprising and absorbing from them all it needs, but all the while keeping its own particularities, possibilities and limitations as the ultimate advantage, entering a space of unimagined size.

The lack of bounds represented by scientific breakthroughs is being quickly lapped up and applied by ceramics; that, together with artistic freedom, forebears even further steps in yet uncharted territories.

Our exhibition, CERAMICA MULTIPLEX 2009, is but a small snippet, or a musing of the present times looking at the days ahead.

Blaženka Šoić Štebih,
member of the International Academy of Ceramics (IAC) Geneva

ČLANOVI MEĐUNARODNOG STRUČNOG ŽIRIJA
MEMBERS OF THE INTERNATIONAL JURY

Mirjana Dučakijević

Hrvatska / Croatia

Maria Geszler Garzuly

Mađarska / Hungary

Bernd Pfannkuche, predsjednik / president

Njemačka / Germany

Jindra Viková

Češka / Czech Republic

Gustav Weiss

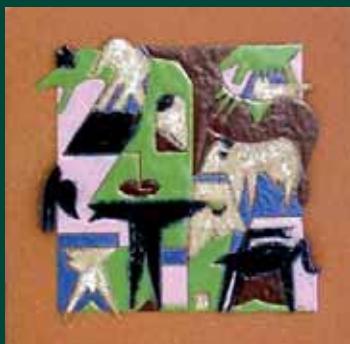
Njemačka / Germany



Gustav Weiss iz Berlina dobro je poznat ljubiteljima keramike i keramičarima kao pisac mnogobrojnih značajnih knjiga o keramici i naročito kao dugogodišnji izdavač revije Neue Keramik. Održao je brojne seminare u Njemačkoj, Švicarskoj, Austriji i Hrvatskoj. Poslije studija prirodnih nauka u Beču apsolvirao je Umjetničku akademiju u Berlinu i radio kao visokoškolski nastavnik u Halleu. Danas vodi inovacijski centar za rješavanje problema u neindustrijskoj keramici a bavi se i umjetničkim stvaranjem. Uz Blaženku Šoić Štebih idejni je začetnik i podupiratelj Festivala u Varaždinu. Počasni je član KERAMEIKON-a, Hrvatskog keramičarskog udruženja.
Dodatne informacije mogu se naći na www.gustav-weiss.de

Gustav Weiss from Berlin is a well-known author of significant books on Pottery and a publisher of the magazine 'Neue Keramik' and one among those who participate in this field, either as a follower or Pottery craftsman. He has held a number of seminars in Germany, Switzerland, Austria and Croatia. After having finished his studies of Natural Sciences in Vienna he studied in Art Academy of Berlin and worked as a Fellow in Halle. Today, he acts as the Head to the Innovation Center which deals in non-industrial ceramics and works as an artist himself. In addition to Blaženka Šoić Štebih he was the initiator and supporter of the Festival at Varaždin. He is honourary member of KERAMEIKON, Croatian Ceramic Association.

More details are available on www.gustav-weiss.de



Priroda / Nature
Glazurno oslikanje na terakotnoj ploči
Glaze painting on terracotta tile
30x30 cm



Mirjana Dučakijević

Rođena u Kutini, 25. rujna 1952. godine. Diplomirala je povijest umjetnosti i arheologiju na Filozofskom fakultetu Sveučilišta u Zagrebu 1976. godine. Kao profesor umjetnosti radi u srednjoj školi od 1976. do 1986. Otada je zaposlena u Galeriji starih i novih majstora Gradskog muzeja Varaždin, prvo kao kustos a zatim kao viši kustos. Godine 2005. izabrana je za muzejsku savjetnicu, najviše zvanje koje se dodjeljuje za posebne zasluge u muzeološkom radu u Hrvatskoj. Organizirala je brojne skupne i samostalne izložbe od posebnog nacionalnog značaja u muzejima u Hrvatskoj. Autorica je mnogih likovnih prikaza, kataloga, stručnih tekstova i podloga za TV ili radio emisije. Sudjelovala je u radu brojnih likovnih žirija te pokrenula školski servis za učenike i studente u Gradskom muzeju Varaždin. Članica je KERAMEIKON-a, Hrvatskog keramičarskog udruženja.

Mirjana Dučakijević

She was born in Kutina, on 25 September 1952. She got her MA in Art History and Archaeology from the Faculty of Philosophy (University of Zagreb) in 1976. She taught art appreciation at high school level between 1967 and 1986. Since then she has been with the Gallery of Old and Modern Masters of Varaždin Civic Museum, first as Junior and then Senior Curator. In 2005 she was promoted to become a Museum Advisor, the highest title awarded for special merit in museological service in Croatia. She has organized numerous collective and one-man shows of outstanding national character in the museums around Croatia. She wrote many art essays, catalogues, conference papers and scripts for art broadcasting series. She has been member to many art juries and started School Service for pupils and students in the City Museum of Varaždin. She is a member of KERAMEIKON, Croatian Ceramic Association.

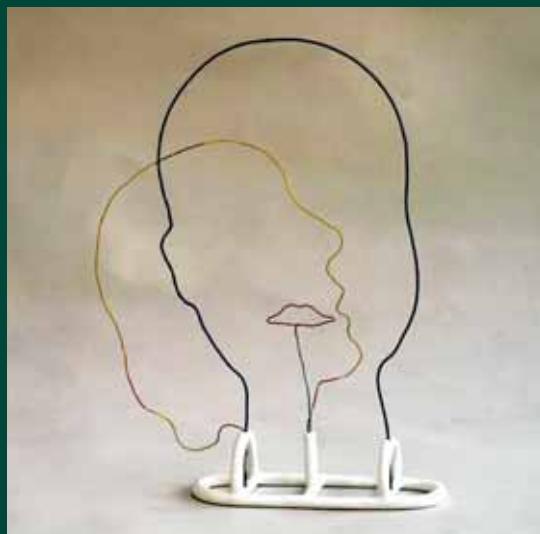


**Galerija starih i novih majstora
Gradskog muzeja Varaždin, Stančićev trg 3**
*Art Gallery of Old and Next Masters
of the City Museum Varaždin*



Jindra Vikova je keramičarka međunarodnog ugleda, rođena u Pragu, gdje je diplomirala na Univerzitetu primijenjenih umjetnosti. Njena često nagrađivana djela poznata su po svom vrlo osobnom i osebujnom karakteru a često su izlagana svuda po svijetu u muzejskim i privatnim zbirkama. Član je Međunarodne akademije za keramiku iz Ženeve u Švicarskoj, od 1983. godine

Jindra Vikova is an internationally renowned ceramic artist born in Prague, Czech Republic where she graduated on the University of Applied Arts. Her frequent prize-winning works are known for their very personal and distinguished character and have been often exhibited all over the world in museums and private collections. She is a member of the the International Academy of Ceramics, Geneva, Switzerland, since 1983.



Glava / Head
Porculansa žicom
Porcelain with wire
40x52 cm



Bernd Pfannkuche je svoju radnu karijeru započeo kao pripadnik njemačke i međunarodne mornarice. Nakon posjeta keramičarskim radionicama u Južnoj Americi i Japanu započeo je samostalno proučavati keramiku a fakultetsku diplomu iz keramike stekao je 1978. i 1980. na Umjetničkoj akademiji u Kassel, Njemačka. Radio je tmo kao predavač a bio je i voditelj odjela za kulturne poslove, dizajn i odnose s javnošću u Obrtničkoj komori Rheinland-Palatinate, Njemačka. Od 1985 radi kao slobodni umjetnik, bavi se arhitekturalnom keramikom, dizajnom i konstrukcijom peći, piše članke u tehničkim i obrtničkim časopisima, publicira 6 knjiga i prevodi na području keramike. Do 1990. predaje na Sveučilištu u Kassel i radi kao konzultant za malu i srednju keramičku industriju u zemljama u razvoju Afrike, Azije i Južne Amerike. Od 2000. preuzima vlasništvo i izdavanje revije NEUE KERAMIK koja od 2003. izlazi i u engleskoj verziji (NEW CERAMICS). Prevodi i izdaje knjige iz područja keramike. Član je mnogih organizacija a među njima Međunarodne akademije za keramiku (AIC) iz Ženeve, aktualni je direktor Međunarodnog udruženja izdavača keramičkih magazina (ICMEA) i počasni član KERAMEIKON-a, Hrvatskog keramičarskog udruženja.

Bernd Pfannkuche, till 1972 Junior engineer in the German and international mercantile marine after visiting ceramic workshops in South-America and Japan 1972 – 1974 started autodidactical studies in ceramics 1978 BA in Ceramics 1980 MA in Ceramics at the Art Academy - University of Kassel, Germany. Worked as lecturer and as Section manager for cultural affairs, design and public relations with the Association of the Chambers of Crafts in Rhineland-Palatinate, Germany. Since 1985 Free-lancer in the fields of ceramics, worked in architectural ceramics, design and construction of kilns and furnaces, articles in technical and craft journals, 6 book publications and translations concerning ceramics subjects.

Till 1990 lecturer at the University of Kassel, and as Consultant for the small and middle scale ceramics industry of developing countries in Africa, Asia and South America. Since 2000 Publisher of the ceramics magazine NEUE KERAMIK and director of the publishing house NEUE KERAMIK (NEW CERAMICS), Höhr-Grenzhausen, Germany.

Translated and published many with ceramic related books. Member of the International Academy of Ceramics, Geneva (AIC), Member and current director (2008-2010) of the International Ceramic Magazine Editor's Association (ICMEA) and honourary member of KERAMEIKON, Croatian Ceramic Association.



Zidni reljef u Gimnaziji,
Höhr-Grenzhausen, 1987.
Wallrelief, High school,
Höhr-Grenzhausen, 1987



Maria Geszler Garzuly iz Szombathelyja je umjetnica međunarodnog ugleda, rođena u obitelji muzičara u Budimpešti. Diplomirala je 1965. kod Árpáda Csekovszkog na Mađarskoj akademiji za obrt i dizajn. Mnogo je godina radila u tvornici Hódmezövásárhely i kao dizajner u tvornici majolike Hódmezövásárhely. Od 1975. godine ima svoj vlastiti studio a od 1982. godine član je Međunarodne akademije za keramiku (IAC) iz Ženeve. Od osnutka Međunarodnog studija za keramiku u Kecskemétu, surađuje s direktorom Janosom Probstnerom na mnogobrojnim simpozijima. Sudjelovala je na mnogobrojnim samostalnim i grupnim izložbama širom svijeta. Dobitnica je glavne nagrade Međunarodnog festivala postmoderne keramike 2005. godine i počasna članica KERAMEIKON-a, Hrvatskog keramičarskog udruženja.

Maria Geszler Garzuly from Szombathely is an international renowned artist born in Budapest in a family of musicians. She took her ceramic artist diploma in 1965. Her master was Árpád Csekovszky at the Hungarian Academy of Craft and Design. Many years she worked in the Hódmezövásárhely Majolica Factory and as a designer for Magyarszombatfa's Ceramic Factory. Since 1975 she runs her own private studio. Since 1982 she is a member of the International Academy for Ceramics (IAC) Geneva, since the foundation of the International Ceramic Studio in Kecskemét she has been a member of the artistic council and has managed numerous symposiums with János Probstner, director of the Studio. She is multiple award- winner, she takes part on numerous single and group exhibitions all around the world. She is the winner of the great award of the International Festival of postmodern Ceramic, 2005 and honourary member of KERAMEIKON, Croatian Ceramic Association.



Bilo mi je veliko veselje opet doći u Varaždin i sudjelovati kao članica žirija u izboru radova za izložbu CERAMICA MULTIPLEX 2009. Pregledala sam pritom veliki broj prijavljenih radova, primijetivši nove trendove, vidjevši kako se mijenja svijet na početku 21. stoljeća. Bogatstvo raznolikosti keramičkih objekata održavalo je različitost nacionalnosti i kontinenata, kao i prednosti i nedostatke obrazovnog sustava pojedinih zemalja. Svojim sam rukama doslovno mogla osjetiti strujanje duha vremena. Posebno je zanimljiva bila činjenica da se kultura keramičke posude ponešto povukla, a u prvi je plan izbila umjetnost keramičke skulpture. (...)

Nadam se da će izložba CERAMICA MULTIPLEX 2009. i njen visoki doseg razveseliti podjednako sve umjetnike koji na njoj sudjeluju i njene posjetitelje, da će svi iz nje mnogo naučiti, kao što će i uživati u arhitekturi grada Varaždina do slijedeće izložbe CERAMICA MULTIPLEX.

It has been a great pleasure to, once again visit Varaždin and participate within the judging panel for the CERAMICA MULTIPLEX 2009 exhibition. I had a chance to observe a large number of submitted works and to confirm that the trends in this field are indeed changing hand in hand with the world of the 21st century. The rich variance of ceramic pieces seemed to mirror the nationalities and continents, and indeed the advantages and shortcomings of educational systems present in particular countries. I could feel with my own hands the spirit of the times resonating through ceramics. Interestingly, the ceramic pot/vessel seemed to have withdrawn somewhat, ceding the spotlight to the artistic ceramic sculpture. (...)
I hope CERAMICA MULTIPLEX 2009 and the high level of art it represents provides enough joy to participants and visitors alike, teaching them about ceramics along the way. I also hope they enjoy the architecture of the City of Varaždin until the next CERAMICA MULTIPLEX.

*Maria Geszler Garzuly,
Szombathely, March 2009*

Tri šalice čaja / Three cups of tea

Porculan sa sitotiskom, reduksijsko paljenje u plinskoj peći na 1360 °C
Porcelain with serigraphy, fired in gas reduction to 1360 °C
78x30x5 cm

NAGRADA GRADA VARAŽDINA 2005.

THE CITY OF VARAŽDIN AWARD



Blaženka Šoić Štebih je nakon studija psihologije, germanistike i socijalnog rada, te diplome, radila kao novinar. Keramiku izučavala u inozemstvu: Centro Sperimentale d'Arte u Švicarskoj, u Berlinu i Gmundenu, pod mentorstvom Gustava Weissa a 1996. koristila stipedniju u Watershedu, SAD.

Studijska putovanja u SAD, Brazil, Kinu, Egipat, Italiju, Indiju, Indoneziju, Mađarsku, Tursku, Grčku, Belgiju, Nizozemsku, Njemačku, Španjolsku, Portugal, Austriju, Englesku, Irsku, Rusiju, Finsku, Francusku, Estoniju, Litvu, Letoniju i druge zemlje. Od 1985. izlagala na mnogobrojnim samostalnim i grupnim izložbama u svojoj zemlji i inozemstvu. Više godina dopisnica Neue Keramik iz Berlina i revije Studio Potter iz Goffstonea, SAD. Članica je ULUPUH-a, Kalkspatza, The American Ceramic Society te Međunarodne akademije za keramiku iz Ženeve. Prevodi i podučava u struci te vodi vlastiti Studio za keramiku. Zajedno s grupom entuzijasta 2002. godine osnovala KERAMEIKON, Hrvatsko keramičarsko udruženje čija je aktualna predsjednica a s Gustavom Weissom i Međunarodni festival postmoderne keramike kojeg je glavni organizator. 2005. godine nagrađena je Medaljom grada Varaždina za zasluge na području keramike i kulture.

Dodatne informacije: www.kerameikon.com

Born in Varazdin 1948 Blaženka Soic Štebih studied psychology, German and social sciences and after her diploma she worked as a journalist. After her training in ceramics at Centro Sperimentale d'Arte in Switzerland she attended also further ceramic training courses in Austria, Germany with a mentor Mr. Gustav Weiss and was artist in residency in Watershed, USA. Study trips to Italy, France, Finland, England, Ireland, Russia, Spain, Switzerland, Portugal, Holland, Germany, Austria, Hungary, Turkey, Egypt, Brazil, Indonesia, India, China, USA and Baltic. Since the 1985 she has exhibited in numerous one-man and group exhibitions at home and abroad. She wrote many articles about Croatian ceramics and ceramic artists for Neue Keramik from Berlin and The Studio Potter (USA).

She is a member of the Croatian Applied Arts Artists Association, KALKSPATZ, an Austrian-German association for promotion of culture, education and social aspects in working with clay, The American Ceramic Society and a member of the IAC Geneva from 2007. She translates and teaches in the profession and runs her own Studio for Pottery.

Together with a group of enthusiasts founder and recently president of KERAMEIKON, Croatian Ceramic Association and together with Mr. Gustav Weiss organizer of the now traditional International Festival of Postmodern Ceramics 2002, 2005 and 2009 and many other important international exhibitions, symposiums and courses for children and adults. In the 2005 awarded with special Medal of City of Varaždin for the extraordinary contributions in the area of ceramic art and culture. Additional information: www.kerameikon.com Additional information can be found on www.kerameikon.com



Na dnu oceana / On the Ground of the Ocean

Slobodno građeni porculan i kamenina

Handbuilt porcelain and earthenware

20x20x28 cm

NAGRADA GRADA VARAŽDINA / THE PRIZE OF THE CITY OF VARAZDIN

Barbara Schmid

Austrija / Austria

KERAMEIKONOVА ZLATNA MEDALJA / KERAMEIKON GOLD MEDAL

Ruta Pakarklyte

Norveška / Norway

KERAMEIKONOVА SREBRNA MEDALJA / KERAMEIKON SILVER MEDAL

Milivoj Šegan

Hrvatska / Croatia

KERAMEIKONOVА BRONČANA MEDALJA / KERAMEIKON BRONZE MEDAL

Ann Van Hoey

Belgija / Belgium

fima.com

"ONI KOJI DOLAZE" / THOSE TO COME

Nagrada mladom umjetniku do 30 godina starosti / The Young Artist Prize for an artist under 30 years of age

Keiichi Tanaka

Japan / Japan

POČASNA PRIZNANJA / HONOURABLE MENTIONS

Bettina Baumann

Švicarska / Switzerland

Marta Nagy

Mađarska / Hungary

Jürg C. Bächtold

Švicarska / Switzerland

Rafael Perez Fernandez

Španjolska / Spain

Risto Hämäläinen

Finska / Finland

Pam Sinnott

Australija / Australia

Natalya Korchemkina

Rusija / Russia

Kevin Turner

SAD / USA

Paul Mason

Velika Britanija / United Kingdom

Petra Wolf

Njemačka / Germany

NAGRADA GRADA VARAŽDINA / THE PRIZE OF THE CITY OF VARAZDIN

Barbara Schmid

Križanac

U pozadini svega zacijelo stoji velika tehnička revolucija. Istraživanja svemira pridonijela su otkriću dobrih izolacijskih materijala. To nam omogućuje gradnju naše keramičke peći na novi način i paljenje keramičke skulpture na višim temperaturama tako da postanu otporne na utjecaj vremena. Keramičari su dobili mogućnost pozabaviti se skulpturom preuzevši na sebe zadatke koje su do sada imali isključivo kipari.

Najljepši primjer za to je objekt kojim Barbara Schmid konstruira prostor. Mreža koju je konstruirala predstavlja tehničku bravuru. U osnovi svega stoji metalna konstrukcija koja je pri nižoj temperaturi prekrivena glinenim muljem. Gledajući ovaj rad, osjećamo da je skulptura u isto vrijeme i čvrsta i meka. Na površini rada prisutna je igra svjetla i sjene, a rad se može sagledati sa svih strana; čini nam se da objekt leti, a da je unutrašnji prostor ispunjen tajnama. Barbara Schmid pripada novim generacijama koje na minimalistički način, jednostavno i s osjećajem, postižu veliku izražajnost.

Maria Geszler Garzuly u ime međunarodnog žirija

Hybrid

The great technical revolutions must have been the cause for this change. Space exploration led to discoveries of new isolation materials. This allowed us to build the ceramic kilns in new ways and burn ceramic sculptures on even higher temperatures, making them durable to time. Ceramics artists were finally enabled to delve into sculpture - privilege so far enjoyed only by sculptors.

The best example of the above is the object through which Barbara Schmid constructs space. The network she constructed in fact represents a true technical wonder. The basis of it all is a metal construction covered at lower temperatures with clay mud. Looking at it, one could say the construction is both hard and soft. The surface offers a play of light and shadow, and the structure can be examined from all sides. It is as if the object is flying and that its interior is filled with secrets. Barbara Schmid is a member of a new generation of ceramic artists using minimalism to achieve expressiveness with simplicity and feeling.

Maria Geszler Garzuly in the Name of the International Jury



Barbara Schmid

KRIŽANAC / HYBRID
Metalna mreža i paperclay, engoba, paljeno na 1000° C.
Metal net + paperclay and slip fired to 1000° C
cca 36 x 75 x cca 40 x cca 50 cm

KERAMEIKONOVА ZLATNA MEDALJA / KERAMEIKON GOLD MEDAL

Ruta Pakarklyte

Toga se ne sjećam

Sasvim drukčije djeluje nadrealistička kompozicija norveške umjetnice Rute Pakarklyte, pokazujući nam upravo na svom primjeru kako su različiti putovi u keramičkom svijetu. Ruke koje se izljevane u porculanu, vrpce, žice i razni ostaci spojeni su u cjelinu koja je prevučena zelenom seladonskom glazurom i paljena na visokoj temperaturi. Promatrajući ovaj rad, doživljavamo asocijacije na različite priče, na podvodni svijet ili možda na dekoracije na baroknom stolu prostrtom za norveškoga kralja. Tko to može znati? Objekt otvara mnogobrojna pitanja, ali ne daje odgovore. Baš ova neodređenost pobuđuje našu radoznalost i zanimanje.

Maria Geszler Garzuly u ime međunarodnog žirija

I do not remember it

Surrealist composition made by the Norwegian artist Ruta Pakarklyte meets us head on from a completely different perspective, confirming the divergence of paths in the world of ceramics. She offers porcelain-cast hands, ribbons, wires and various leftovers bunched together to form a unit coated in green seladine glazing and burned at high temperatures. This piece seems to lead us into associations to a number of stories, to an underwater world - or maybe decorations on a baroque Norwegian king's table? Who can tell? The object provokes many questions but offers no answer. But, it is just this vagueness that fuels our curiosity and interest.

Maria Geszler Garzuly in the Name of the International Jury



Ruta Pakarklyte

TOGA SE NE SJEĆAM / I DO NOT REMEMBER IT

Lijevani porculan

Cast porcelain

43x43 cm

KERAMEIKONOVА SREBRNA MEDALJA / KERAMEIKON SILVER MEDAL

Milivoj Šegan

Pegazov pad

Romantični konj u stilu „a la Delacroix“ djelo je koje je mogao stvoriti samo muškarac. Milivoj Šegan prije svega voli dramatičnost gline, propitujući njene karakteristike u suhom ili mokrom stanju, pitajući se pati li ona pri pucanju, raspadanju... Na površini figure, mjeseci glinu pri modeliranju, ostavlja otiske svih svojih prstiju. Predstavlja li možda pala, ležeća životinja čovjeka? Ili možda naciju? Ili svijet? Crveno-crna zemlja paljena na jednostavan način dobro pristaje sadržaju; nema tu dosjetke, nema preprednosti, prisutna je samo patnja, uvjerljivost glinenog izražaja.

Maria Geszler Garzuly u ime međunarodnog žirija

Fall of Pegasus

The romantic horse "a la Delacroix" is a work that could only have been made by a man. Milivoj Šegan, above all, enjoys the dramatic characteristics of clay, searching for them in its dry/wet states, asking himself whether it suffers when breaking and falling apart... Leaving his fingerprints on the figure. Does this fallen animal represent man? A nation? The world? The red and black earth burned in a simple way goes well with the content: there is no punchline here, no great trickery - only pain, the conviction of clay.

Maria Geszler Garzuly in the Name of the International Jury



Milivoj Šegan

PEGAZOV PAD / FALL OF PEGASUS

Terakota

Terracotta

38x109x72 cm

KERAMEIKONOVА BRONČANA MEDALJA / KERAMEIKON BRONZE MEDAL

Ann van Hoey

Rastući

Ann Van Hoey predstavlja potpunu suprotnost Milivoju Šeganu. Disciplina, mir i suzdržanost. Ona je jedna od rijetkih koja se na natječaj za izlaganje na izložbi CERAMICA MULTIPLEX 2009. javila posudom. Odlikuje je perfekcija najvišeg stupnja. Smećkasti, organski oblici izgledaju poput cvjetnih glavica. To je vješto savijena, tanka keramika koju s užitkom uzimamo u ruke, dodirujući svilenkastu površinu, ponirući pri tom u dubinu tamnijeg unutrašnjeg prostora. Ovi radovi posjeduju svoj zvuk i dušu.

Maria Geszler Garzuly u ime međunarodnog žirija

Growing

Ann Van Hoey is an anti-thesis to Milivoj Šegan. She presents discipline, peace and restraint, and is also one of the few applying classic ceramic vessel for the CERAMICA MULTIPLEX 2009 exhibition. She is a perfectionist of the highest degree. Brownish, organic shapes of her work remind us of flower heads. This is a masterfully bent thin ceramics, which we take into our hands with relish, enjoying the silky surface and travelling deeper into the recesses of its interior space. These works have a sound and a soul.

Maria Geszler Garzuly in the Name of the International Jury



Ann van Hoey

RASTUĆI / GROWING
Ploče i kalupi
Slab and moulds
17x30 cm/14x25 cm/11x20 cm

fima.ONI KOJI DOLAZE - Nagrada mladom umjetniku do 30 godina starosti
THOSE TO COME - The Young Artist Prize for an artist under 30 years of age

Keiichi Tanaka

Prolaženje

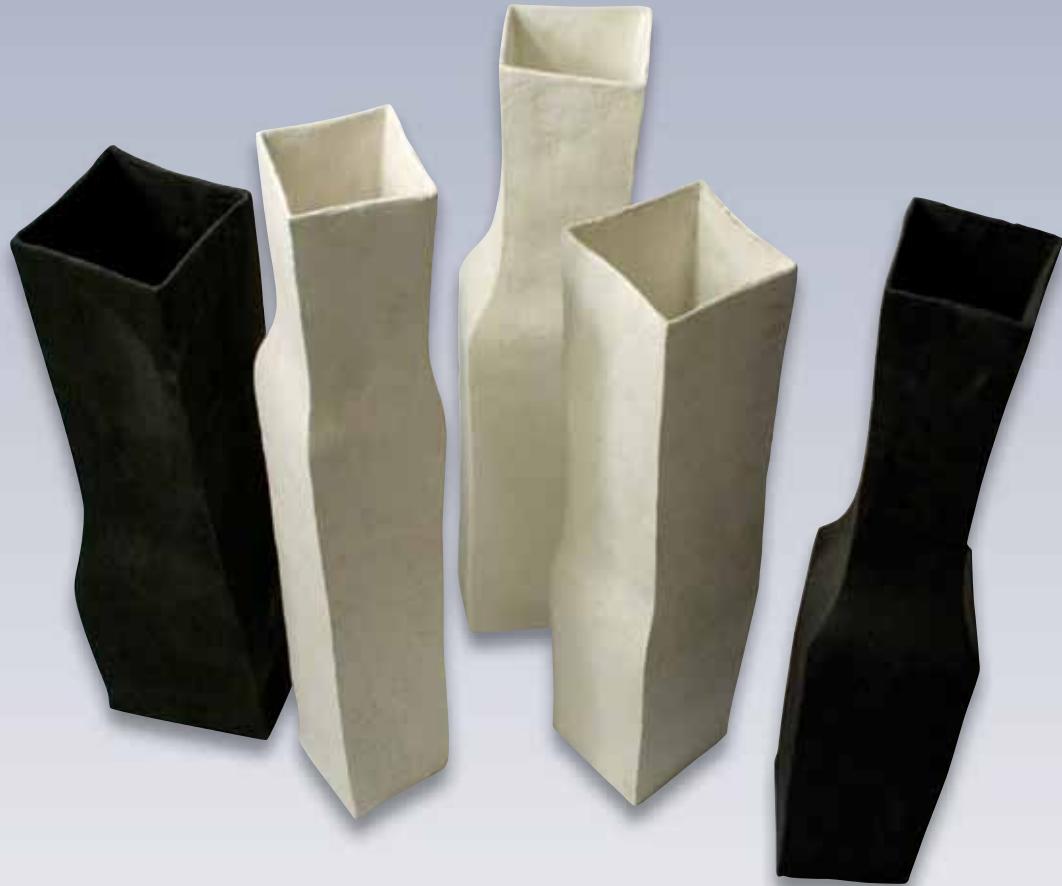
Keiichi Tanaka dobio je nagradu namijenjenu mladom umjetniku. Predstavlja li njegov rad više vješto oblikovanih vaza? Jesu li to kuće? Goli sterilni oblici... Stojite pred njima začuđeni, a njihov izražaj pojačava bijelo-crno kontrastno oslikavanje. Pomišljam na svjetiljke od papira, ali ove keramike nikad neće zasvijetliti, u njih također nikad nećemo staviti cvijeće. Više čujem glazbu; možda me one podsjećaju na crno-bijele glasovirske tipke, ili na čikaške nevodere, na figure koje se lagano pokreću, dobre i zle, bijele i crne?

Maria Geszler Garzuly u ime međunarodnog žirija

Passage

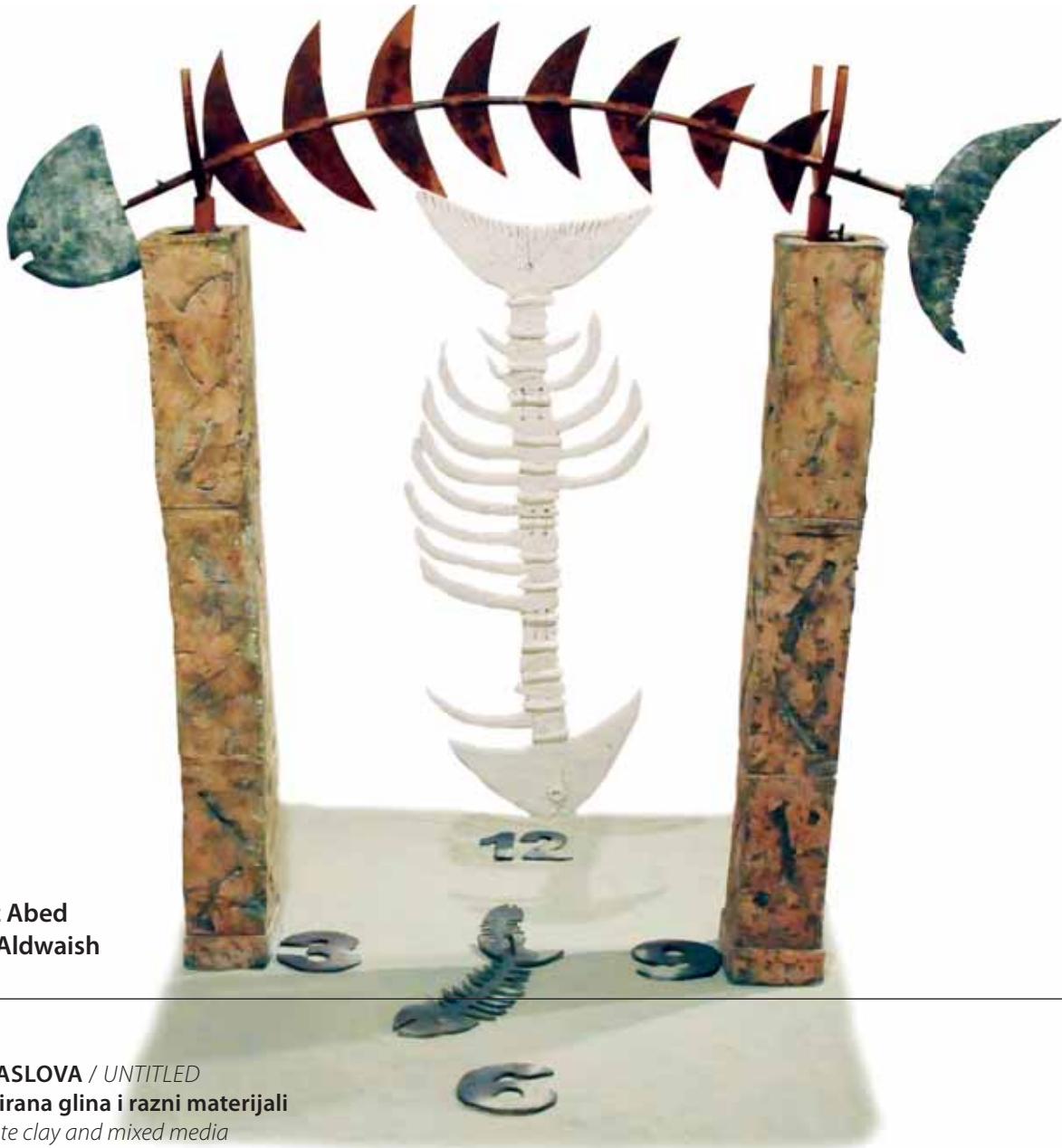
Keiichi Tanaka received the award for the best young artist. His work consists of several skilfully shaped vases. But are they in fact houses? Naked sterile forms..? You stand before them confounded and their expression hits you with a black & white contrast. I'm thinking of paper lanterns, but these pieces will never be lighted or hold flowers. And then I hear music - maybe they could be black and white piano keys, or perhaps Chicago skyscrapers, figures easily moved, or the endless stance between good and evil?

Maria Geszler Garzuly in the Name of the International Jury



Keiichi Tanaka

PROLAŽENJE / PASSAGE
Rukom građena keramika, bijela i crna glazura
Handbuilt ceramics, white and black glaze
V/H:55,71,68,62 i/and 67 cm



Fawaz Abed
Allah Aldwaish

BEZ NASLOVA / UNTITLED
Šamotirana glina i razni materijali
Chamote clay and mixed media
168x180 cm



Radenko Adnađ

STJENOVITI KRAJOLIK / ROCKY TRACT
Gradeno, kamenjača, 1200° C
Built, stoneware, 1200° C
27x25x8 cm



Arina Ailincai

NE VIDI, NE GOVORI, NE ČUJE / NO SEE, NO TALK, NO HEAR

Porculan, kamenjača, oksidi

Porcelain, stoneware, oxides

20x40x40 cm



Joan Ainley

GUACCA
22x19 cm

Porculanski avokado sarži slike sebe samog, paljeno na 1210-1240° C
Porcelain avocado pear containing a book of images of itself fired to 1210-1240° C

4x9x4x15 cm



Murakami Akashi

ISPUŠTANJE / ELISION
Kalupljena i lijevana kamenina
Moulded and cast earthenware
9x30x30x6 cm



Ivan Albreht

MEĐU-LICE / INTER-FACE
Porculan, čelik. Neglazirano (zidarska boja)
Porcelain, unglazed (mason stain)
28x29x13x60 cm



Avi Amesbury

NAKON PALJENJA / AFTER THE FIRES, 2008

Porculan, vulkanski pepeo, lijevano
(raspon dimenzija od 4,5 do 3,5 cm)

*Porcelain, volcanic ash, slip cast
(dimensions range from 4,5 to 3,5 cm)*



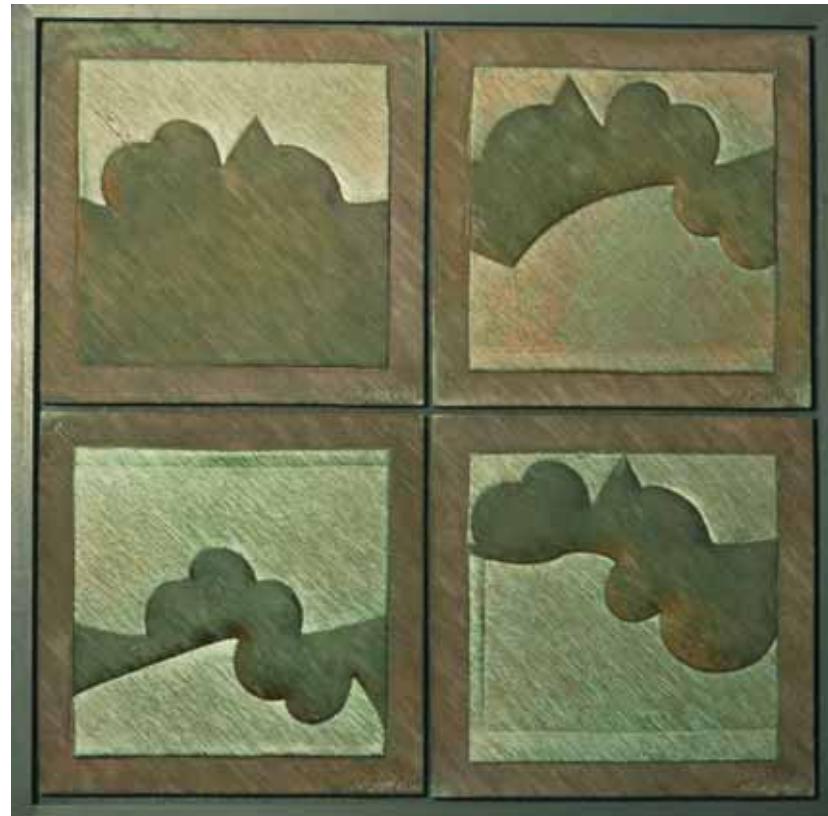
Ruth Andell

PROSTORNA DINAMIKA 2 / SPATIAL DYNAMICS 2

Bijela kamenina s keramičkim naljepnicama

White earthenware with ceramic decals

17x15x9x3cm



Andra's Antal

PRIČA O KRAJOLIKU – DJETINJSTVO / LANDSCAPE STORY – CHILDHOOD

Kamenjača paljena u redukciji na 1000°C

Stoneware fired in reduction to 1000°C

62x62 cm



Jasna Antunović

SAM / ALONE
Bijeli biskvit
White biscuit
29x13x9 cm



Betul Aytepe

ČAVRLJANJE / CHATING

Modelirana ljevanjem u kalup i rukom domodelirana kamenina, glazirano i paljeno na 1000° C

Moulded and slip cast earthenware, handbuilt and glaze to 1000° C

21x25x25 cm



Roma Babuniak

TIJESAN SUŽIVOT / SYMBIOSIS I,II,III
Porculan, neglaziran i različiti materijali između pleksiglasa
Porcelain, unglazed and mixed media between plexiglass
50x50 cm



Trine Bach Jakobsen

ODLOMAK PUŽA / FRAGMENT OF SNAIL
Rukom oblikovan porculan, paljen na 1200° C
Handbuilt porcelain fired to 1200° C
15x21x15x13 cm



Douglas Baldwin

RADNO INTENZIVNA DUCKOVA PEĆ NA DRVA / LABOR INTENSIVE DUCK WOODFIRED KILN

Terakota

Terracotta

25x22x12 cm



Ivana Batalo Savić

PRVI POLJUBAC / FIRST KISS

Kamenjača, 1240° C, riječni pjesak, porculanska engoba

Stoneware fired to 1240° C, porcelain engobe, river sand

20x8x3,5 cm



Bettina Baumann

Počasna diploma / Honourary Mention

MEĐUSOBNO PROŽIMANJE / MUTUAL INFLUENCES

Vrćeno, premodelirano, sklopljeno, fotografirano, kompjutorski generirano, tiskano i višestruko paljeno

Trown, altered, assembled, photographed, computer-generated, printed, multi-fired

26x16x16 cm

27x16x16 cm

30x16x16 cm



Görsev Bilkay

KOCKA / CUBE

Rukom građena bijela kamenina, glazura

Handbuilt white earthenware, glaze

24x20x10 cm



Boris Bogdanović

VENUS & MARS

Dva dvodimenzionalna panoa, terra sigillata, paljeno na 1050° C, dimljeno

Two twodimensional panels, terra sigillata, fired to 1050° C, smoked

35x1x15 cm



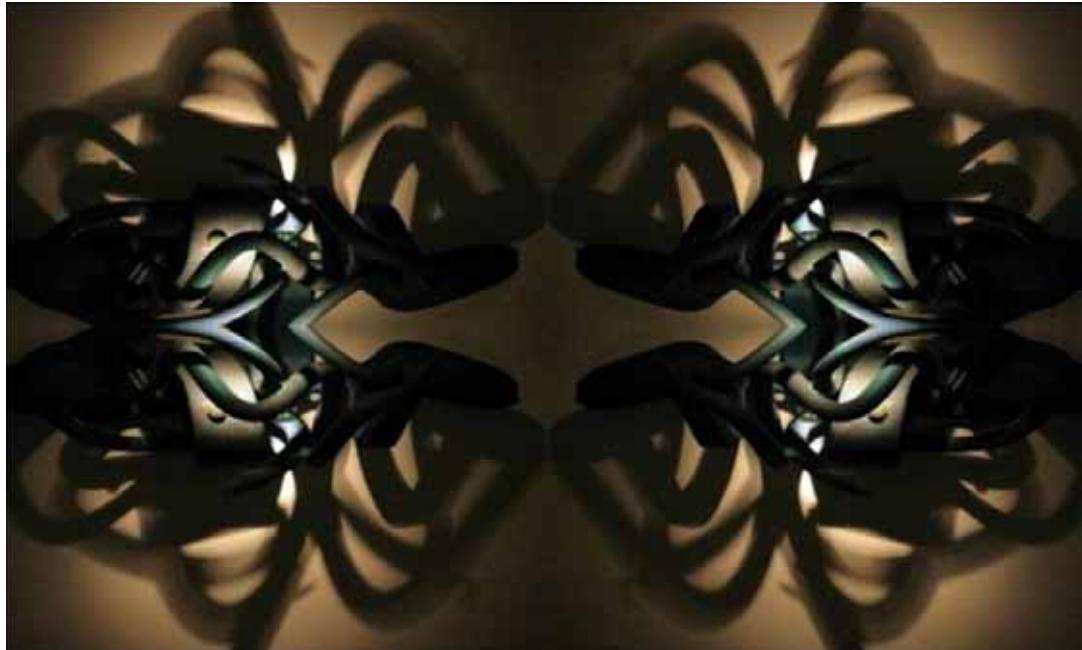
Anna Bonarou

ALGE / ALGAE

Kamenjača, krom oksid i tamna glazura

Stoneware, chrome oxide and dark glaze

5x33x22 cm



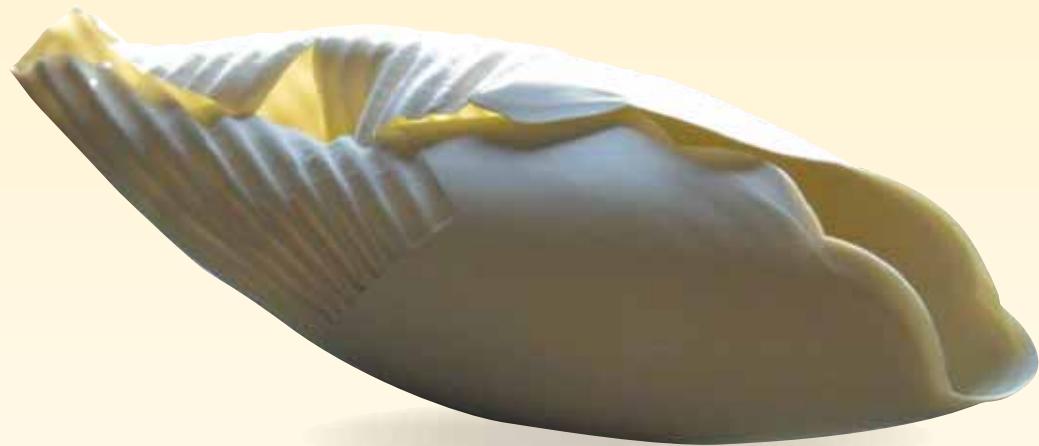
Danielle Booroff

MORPHED EARTH SERIES I
Rukom građeni glineni oblici, fotografirani i digitalno obrađeni
Handbuilt organic clay forms photographed *in situ*, digitally manipulated
30x40x3 cm



Sten Børsting

KULA 2 / TOWER 2
Kamenjača, sodno paljenje na drva
Stoneware, woodfired in soda kiln
40x16x16 cm



Terèz Borza

PUP/BUD
Rukom građeni prozirni porculan paljen na 1280° C
Handbuilt transparent porcelain fired to 1280° C
9x9x24 cm



Željka Bračko

TRAGOVI U GLINI – POTPISI ZA VJEĆNOST
FOOTPRINTS IN CLAY – SIGNATURES FOR ETERNITY
Šamotirana glina
Chamotte clay
16 ploča/tiles 4,5x19x19 cm



Inese Brants

ZANEMARENJE / RUST

Rukom građena kamenjača, željezni oksid, sodno-solno paljenje na drva u tehnici saggar

Handbuilt stoneware, iron oxide, saggar salt and soda wood firing

38x20x20 cm

44x22x20 cm



Jürg C. Bächtold

Počasna diploma / Honourary Mention

VIŠESLOJNI PRSTEN / MULTI-LAYERED RING

Kamenjača paljena redukcijski na 1320°C

Stoneware fired to 1320°C, reduction

P/D 60 cm



Keith Campbell

LOV / THE HUNT

Vrćeni porculan, sgraffito uz pomoć pištolja za prskanje, crtež, paljeno do stočca 6, oksidi

Trown porcelain, airbrush sgraffito, drawing cone 6, oxides

40x17x17 cm



Rachelle Chinnery

TIHI OCEAN BOCA & ŠALICE / SILENT OCEAN BOTTLE & CUPS

Vrčen preoblikovan rezbaren porculan (paljen do stošca 10)

Trown, altered carved porcelain (cone 10)

20x8x5x9 cm

5x4x3x4 cm



Charo Cimas Carbajo

PUZZLE
Šamotirana glina, keramičke boje, raku
Chamotte clay, ceramic colours, raku
Različite dimenzije / Variable dimensions



Frank Colson

SUVREMENI KONJ DINASTIJE HAN/ CONTEMPORARY HAN HORSE

Lijevana i dograđivana glina, engobe, višestruko paljene engobe, pozlaćen reljef na osnovi
Cast and handbuilt clay, engobes, glazes multifired, gold embossed base, 38x33x7x60 cm

SUVREMENI KONJ S UZORKOM / CONTEMPORARY PATTERNED HORSE

Lijevana glina, dekoriran engobom, nisko paljen, aluminijска основа
Cast clay, slip trail applications low fired, aluminium base, 57x33x7 cm



Urbain Crape

ZT

Polijevka koštanog porculana paljena na 1260° C, kombinirana s fragmentima nađenog porculana.

Bone china slip porcelain, fired to 1260° C, combined with fragments of ready-made porcelain objects.

48x28x7 cm

48x28x7 cm



Danny Crump

NIZOVI / LINES

Lijevan porculan paljen na drva

Slip cast porcelain, wood fired

5x49x4x8 cm



Ivančica Cvitić Znidarčić

GLOBALNO ZATOPLJENJE NA ARKTIKU I ANTARKTICI

GLOBAL GROWING WARMER IN THE ARCTIC REGION AND IN THE ANTARCTIC

Lijevani tvrdi porculan + kolaž + zlato

Cast hard porcelain + collage + gold

2x30x21 cm



Kim Dae Woong

KAMENI CVIJET / STONEFLOWER

Sastavljene ploče od šamotirane gline, reduksijsko glazurno paljenje.

Plates joined with texture traces. Chamotted sandstone ang glaze fire reduction.

28x38x29 cm



Greg Daly

OBLIK 1 I 2 / FORM 1 AND 2
Vrćena i preoblikovana kamenjača
Trown altered stoneware
28x26x23
24x26x22



Linda de Nil

KUKULJICE / COCOONS
Kamenjača paljena u anagami na 1340° C
Anagama fired stoneware to 1340° C
55x25x55



Marjan de Voogd

PORC-EPIC BALLON / CHEVETTE-BLANC ET NOIR
Tehnika marmoriranja,intarzije, obojeni porculan
Agate technique, intarsia, coloured porcelain
28x28x28 cm
28x25x25 cm



Annette Defoort

DORIS

Građeno od ploča (engobe, pigmenti, oksidi i glazure) bez armature ili kalupa.

Paljeno u električnoj peći na 1200° C.

Slab-built (engobes, pigments, oxides and glazes) without any armatures or moulds.

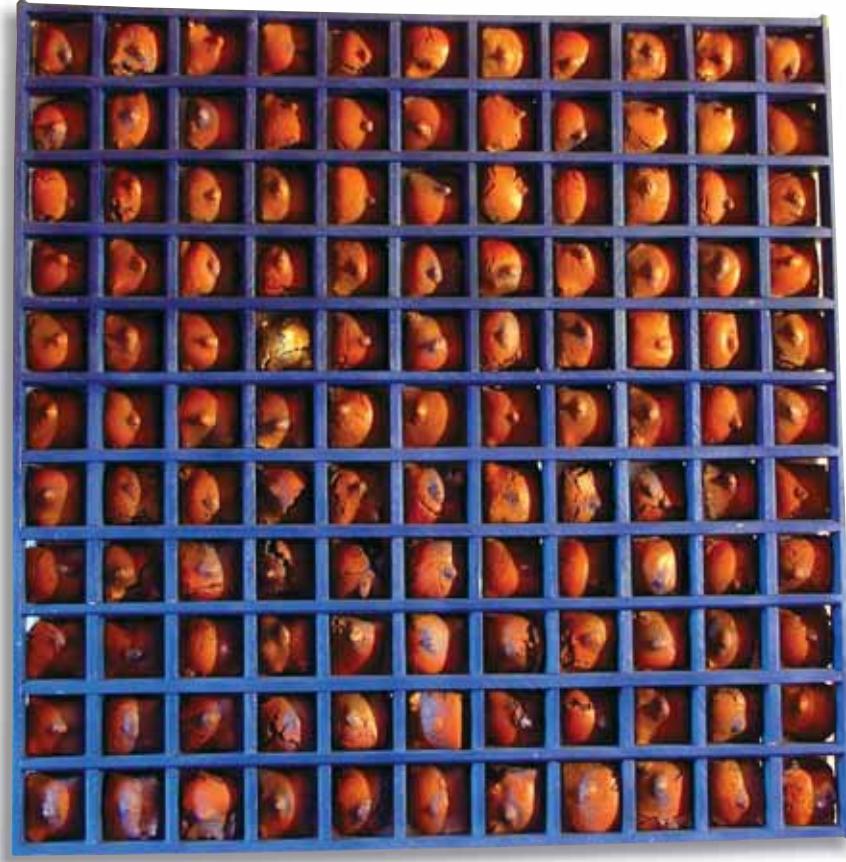
Electric kiln to 1200° C.

92x22x20 cm



Annica Delfos

BEZOBLIČNO / AMORPHOUSLY
Porculan, srebrna engoba, pločice s reljefom
Porcelain, silverclay slip, slabs with relief
30x+/-15 cm



Polona Demšar

RODBINA / RELATIVES

Obojena glina i drvo

Painted clay and wood

130x135x10 cm



Scott Dooley

ČAJNIK / TEA POT
Rukom građen porculan
Handbuilt porcelain
29x27x11 cm



Jan Drzewiecki

OBLAK / CLOUD

Porcelan paljen na 1380° C i staklo

Porcelain fired to 1380°C and glass

39x15x 15 cm



Kamila Dziedzic

KOMPOZICIJA / COMPOSITION
Glina za opeku, monoprint, utiskivanje, obojena engoba
Brickclay, monoprint, pressing, coloured slip
70x60x50 cm



Anthony E. Stellaccio

FRAGMENT
Gлина і порцелян
Clay and porcelain
12x33x10 cm



Simcha Even-Chen

RASPRŠENJE / DISPERSION
Goli raku- kamenjača s porculanom
Naked raku – stoneware with porcelain
10x124x60 cm



Annett Fischer

BEZ DOZVOLE / WITHOUT PERMISSION
Rukom građena kamenjača, glazure, 1220° C
Handbuilt stoneware, glazes, 1220° C
16x28x38 cm



Carol Forster

POPIJMO ČAJ / SHELL WE HAVE TEA

Rukom građen porculan - 3 komada

Raspon dimenzija od 4 do 13 cm

Handbuilt porcelain - 3 pieces

Dimensions range from 4 to 13 cm



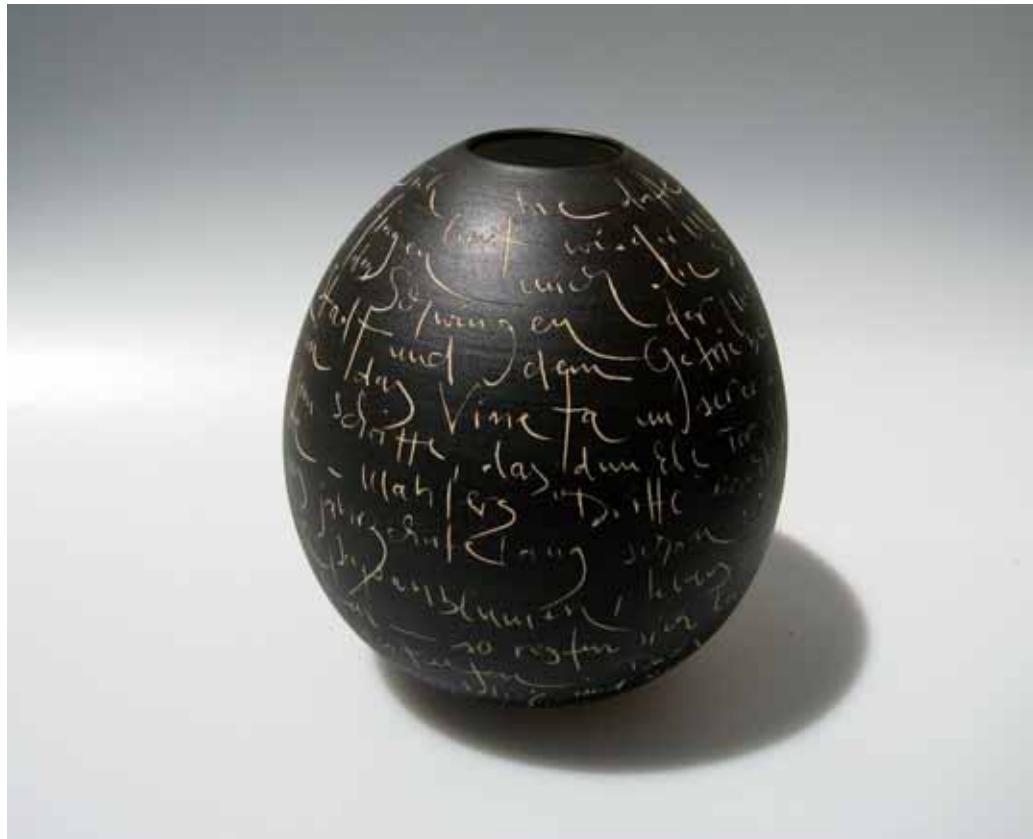
Nurit Dreizin

OPUŠTANJE / RELAXATION

Rukom građena glina, engoba, glazura

Handbuilt clay, engobe, glaze

35x26x46 cm



Anita Furrer

NAPON / HEYDAY

Slobodno vrćena kamenjača, dekorirana engobom izgrebenom rukopisom

Free trown stoneware, slip decorated, handwriting scratched

19x16x16 cm



Vera Gambar Mišćević

KONCEPCIJA KONCA / CONCEPTION OF THREAD

Goli raku i američki raku

Naked raku and American raku

48x25x4 cm

Gost / Guest



Maria Geszler Garzuly

**PORCULANSKI PANÓ
PORCELAIN WALL PANEL
35,5x73 cm**



Ilaria Ghezzi

POSTOJANJE / BEING

Vrpčasti slojevi porculana paljeni na 1220° C

Stringng's layers of porcelain, fired to 1220° C

23x26x25 cm



Sygalle Giveon Lieshman

UPLETEN / INVOLVED
Vrćeno, montirano, različite obojene glazure, zlato
Wheel thrown, assembled, different color glazes, gold
43x24x14x24 cm



Shazieh Gorji

SIJANJE SJEMENA / SOWING SEEDS

Vrćen i preoblikovan porculan, paljenje na drva do stošca 12, porculanska glazura

Wheel thrown and altered porcelain, woodfired to cone 12, china glaze

8x4x3x4 cm



Elžbieta Grosseova

VAL / WAVE

Rukom oblikovana kamenjača, transparentna mat glazura

Handbuilt stoneware, transparent mat glaze

30x65x30 cm



Waltraut Gschiel

NEBO NA ZEMLJI / HAEVEN ON EARTH

Rukom građena šamotirana glina, kobalt oksid, porculanska engoba, paljeno na 1200° C

Handbuilt chamotte clay, cobalt oxide, porcelain slip, fired to 1200° C

20x20x15 cm

Gost / Guest



Tatiana Gvozdetskaya

BEZDNA (Set od/of 2)
Rukom građena i vrćena kamenjača
Handbuilt and wheel thrown stoneware
10x30x30 cm



Risto Hääläinen

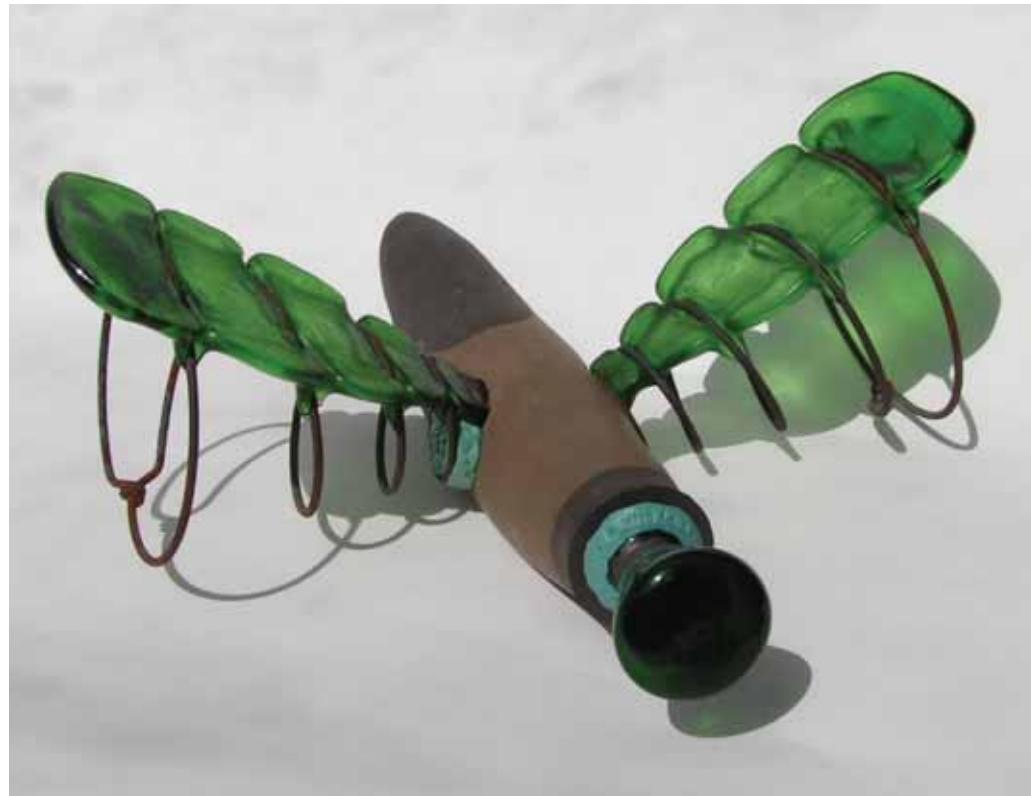
SVJETLO NA SJEVERU / LIGHT IN THE NORTH
Porculan paljen na drva na 1300° C
Woodfired porcelain to 1300°C
13x33x19 cm

Počasna diploma / Honourary Mention



Malene Hartmann Rasmussen

RABBOT MUSE
Oblikovano rukom, kovinasta glazura za niže temperature
Handbuilt, lowfire metallic glaze
31x23x17 cm



Nica Haug

LETEĆI OBJEKT / FLAYING OBJECT
Kombinacija gline, stakla i metala
Combination od clay, glass and metal
16x35x36 cm



Magdalena Hefetz

NETAKNUT / INTACT
Vrćeno, raku paljenje, drveni okvir
Wheel thrown, raku, wooden frame
72x42 cm



Kadi Hektor

GOLIŠAV / UNGLEDGED

Rukom oblikovani paperclay, porculan s papirom, glazure

Handshaped paperclay, paper porcelain, glazes

18x24x20x20 cm



Monika Hinterberger

KRETANJE / MOTION
Konstruirano od ploča, kamenina
Slab construction earthenware
6x35x2x33 cm

Peter Hoogeboom

SKELLING ISLANDS
Porculan, çelik
Porcelain, steel
39x13x2 cm





Kyle Houser

GOT MILK ROCK MACHINE
Vrćena i montirana kamenjača, naljepnice, guma, glazure
Trown and assambled stoneware, decals, rubber, glaze
23x25x18 cm



Elke Huala

DOLAZEĆI PAS / COMING OUT DOG

Rukom građena kamenjača, porculan, feldspatna glazura paljena na 1300° C u redukciji plinske peći

Handbuilt, stoneware, porcelain, feldspar glaze fired to 1300° C in reduction gas kiln.

40x50x30 cm



Mladen Ivančić

BAHŠI

Patinirana terakota

Patinated terracotta

28x18x28 cm



Jane Jermyn

OBLIK MAHUNE / POD FORM
Rukom oblikovan paperclay
Handbuilt in Scrava Flaxpaperclay
41x39x13x39 cm



Ivan Kanchev - Ivanov

AUTOPORTRET S MISLIMA / SELF-PORTRAIT WITH THOUGHTS

Kalupljena, obojena bijela glina. Pigment svijetle gline, mulji, prozirna i bijela glazura paljeno na 1170° C

Moulded, coloured white clay. Light clay pigment, slip, transparent and white glaze to 1170° C

74,5x24,5x10x24,5 cm



Angelika Karoly

OBJEKT PO UZORU NA PAUKA / SPIDER OBJECT

Porculan

Porcelain

20x20x2-3 cm

Helene Keller

GLINA NA GLINI / CLAY ON CLAY
Keramika, fotografija, 140 keramičkih pločica spojenih sintetičkom vrpcom
Ceramics, photography, 140 ceramic tiles connected with syntetic string
2x150 cm



Vilma Kobilšek

DUBOKA TAMA / THE DEEP DARKNESS
Vrćena i glazirana kamenina
Wheel thrown and glazed earthware
52-59x70x70 cm



Kylli Köiv

TAMNI VRTLOZI / DARK SWIRLS
Kamenjača, građena od ploča, solno paljena na 1250° C
Slab-built, salt fired stoneware to 1250° C
14x27x21 cm



Kristina Kojan Goluža

BEHAARRRRTER SESSEL

Rukom oblikovane "vlasi" prišivene na osnovni oblik stolca

Hand modeled "hair"sewn on the basic form of chair

100x100x100 cm



Natalya Korchemkina

Počasna diploma / Honourary Mention

PLEMKINJA / A NOBLE LADY
Rukom oblikovani porculan, glazure i soli
Handbuilt porcelain, glazes and salts
38x15x28 cm



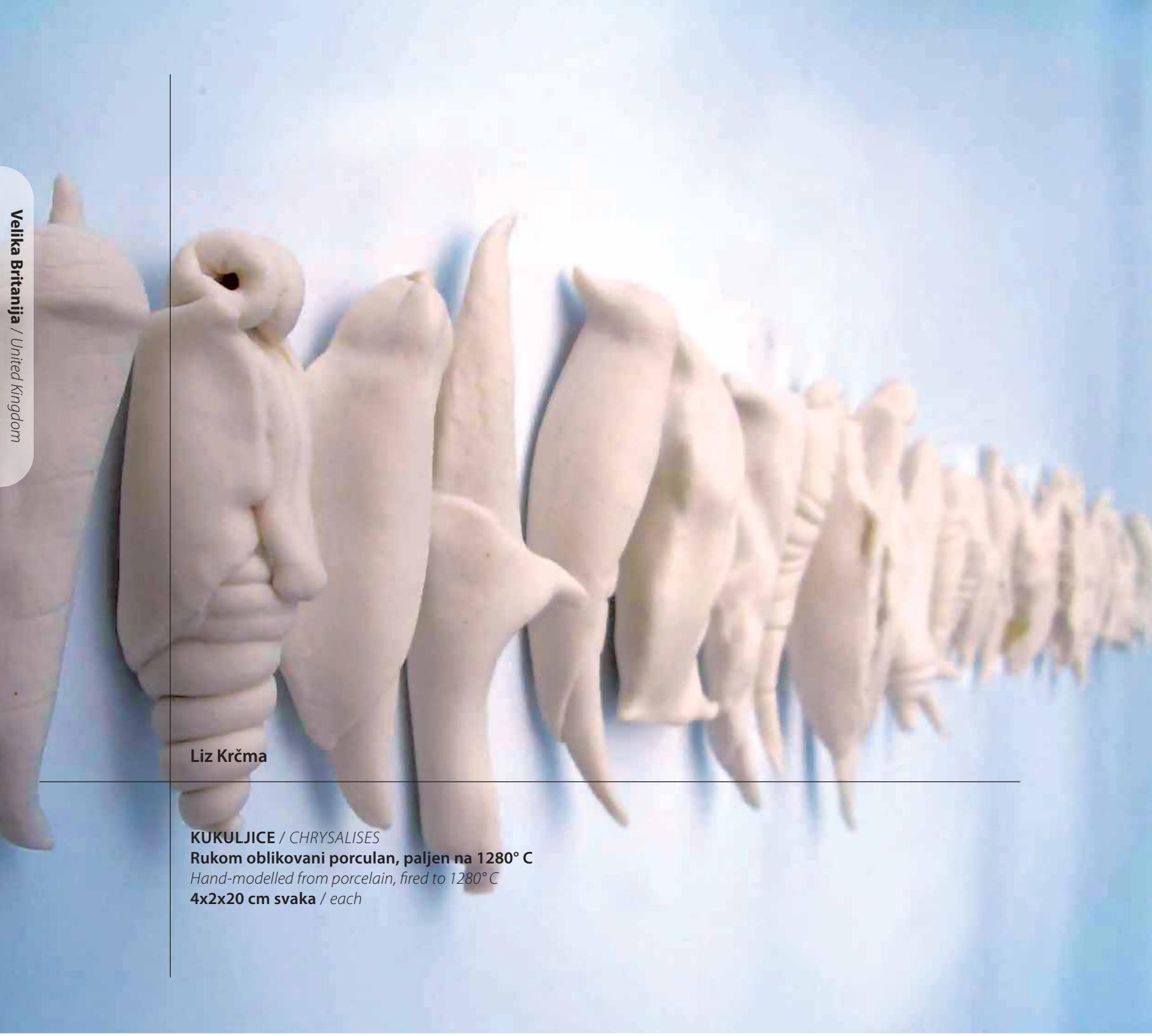
Zofia Kosiorek

PREOKRET / CONVERSION
Rukom građeno, različite gline
Handbuilt, different clay
16x40 cm



Elena Krafft

FOSIL S DNA OCEANA / FOSSIL FROM THE GROUND OF THE OCEAN
Rukom građena šamotirana glina, paljena u oksidaciji na 1260° C, glazirana
Handbuilt chamotte clay fired in oxidation to 1260° C, glazed
19x45x32 cm



Liz Krčma

KUKULJICE / CHRYSALISES

Rukom oblikovani porculan, paljen na 1280° C

Hand-modelled from porcelain, fired to 1280° C

4x2x20 cm svaka / each



Bojana Križanec

BLING-BLING N° 1
Šamotirana glina, prozirna glazura, tehnika raku
Chamotte clay, transparent glaze, raku technique
50x70 cm



Peter Krynen

BEZ NASLOVA / UNTITLED
Kamenjača
Stoneware
35x35x35x35 cm

Gost / Guest

Gordana Labaš

ŽELIMO ŽIVJETI / WE WANT LIVE

Timski rad grupe umjerenog mentalno retardiranih osoba pod vodstvom G.Labaš

A team work of a group of mentally insuient people under head of group G.Labaš

Glazirana glina u pijesku

Glazed clay in sand

30x180x120 cm



Anne Marie Laureys

CLAY-E-MOTION / NR 071AML2

Glineni oblik, vrćen i preoblikovan. Belgijjska glina, glazure, višestruko paljenje na 1120° C

Clay form trown and altered.Belgian clay, glazes, several firings to 1120° C

22x26x9x26 cm



Robert Lawarre III

RECIKLIRANA INSPIRACIJA / RECYCLED INSPIRATION
Porculan, rukom građen od teksturiranih ploča, engoba i glazura
Handbuilt porcelain from textured slabs, slips and glaze
17,5x13x9x13 cm



Valérie Lebrun

BEZ NASLOVA BR. 1 / NO TITLE NR 1

Porculan

Porcelain

30x45 cm



Yuan Lehui

LJEPOTA JUŽNE KINE / THE BEAUTY OF SOUTH CHINA
Porculan modeliran uz pomoć kalupa
Moulded porcelain
65x45x38 cm



Anastasia Liacpoulou

VODENA ZADOVOLJSTVA / WATER-PLEASURES
Vrćena i rukom građena bijela glina, glazure, zlato
Wheel thrown and handbuilt white clay, glazes, gold
15x60x60 cm



Andrew Livingstone

PODIJELJENA POSUDICA ZA VRHNJE / DREAMER DIVIDED

Starinska jednostavna posudica za mlijeko (prerezana dijamantnom pilom), staklo

Antique low creamer (diamond saw dissected), glass

18x30x10 cm



Joan Lurie

BEZ NASLOVA / UNTITLED 2008

Porculan s papirom, vrčen i oblikovan rukom, paljen do stošca 6, s mat glazurom i nešto pepela

Porcelain paperclay, trown and handbuilt, fired to cone 6, white matt glaze, some ash

48x30x30x30 cm



Rebecca Maeder

B612.3
Šamotorana kamenjača, valjčići, engoba, paljeno u jami
Chamotte stoneware, coils, slip, pit firing
37x38x39 cm

Ivana Maradin

ŠUMICA / LITTLE WOOD
Neglazirana crna i žuta glina
Unglazed black and yellow clay
~13 x 42 x 42 cm





Inese Margēviča

LEPTIR BUTTERFLY "Tarucus theophrastus"
Kamenjača s oslikana pigmentima
Stoneware and painting with pigments
9,5x23x8,8 cm



Višnja Markovinović

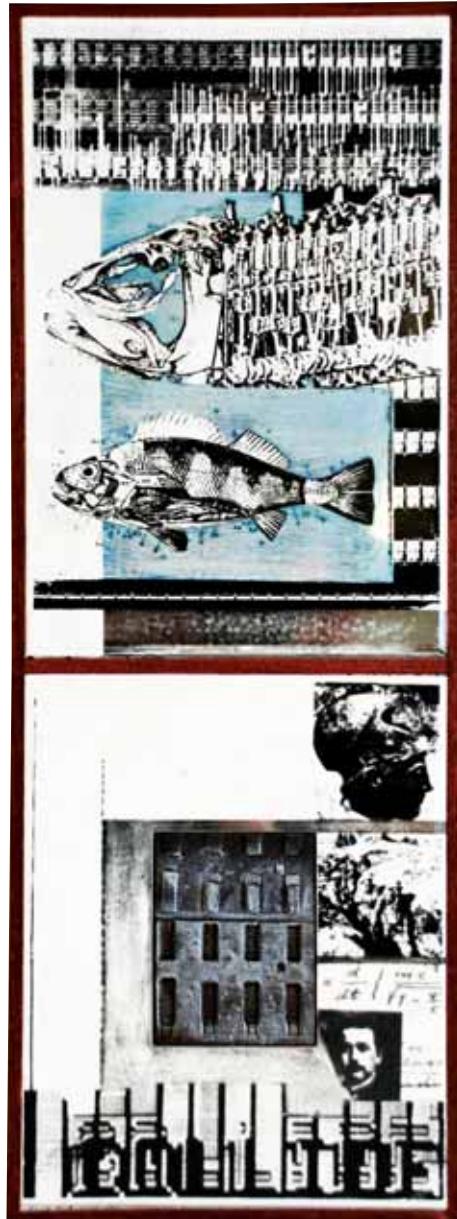
SLOJEVITOST I PROPORCIONALNOST U PRIRODI / MULTYLEVELTY AND PROPORTIONALITY IN THE NATURE

Šamotirana obojena glina

Chamotte coloured clay

21x35x35 cm

Počasna diploma
Honourary Mention



Paul Mason

KOMAD USPOREDBE / COMPARISION PIECE
Sitotisak. Sklop od keramičkih ploča
Silkscreen printed. Ceramic tile assemblage
56x21x6 cm



Bartek Mejor

FRACTURE 1
Lijevani porculan
Slipcast porcelain
33x26x10 cm



Sarah Michael

PLIVANJE S MORSKIM PSOM / SWIMMING WITH SHARKS

Vrćena i premontirana kamenjača. Dekorirano bojama, glazurom paljenom na 1220° C i listerima paljenim na 800° C

Handthrown and assembled stoneware. Decorated with stains, transparent glaze fired to 1220° C and lustres fired to 800° C

30,5x33x33 cm



Jelena Miletić

PROLJEĆE, LJETO, JESEN, ZIMA / SPRING, SUMMER, AUTUMN, WINTER
Majolika, bijela glina vrćena na kolu, naknadni eksperiment na površini
Majolika, white clay thrown on the wheel; experiments on the surfaces
14x50x35 cm



Xavier Monsalvatje Vich

SAMOUBOJSTVENI GRAD / THE SUICIDE CITY
Šamotirana kamenjača i staklo
Chamotte stoneware and glass
16x38x20 cm



Marta Nagy

Počasna diploma / Honourary Mention

OTAPAJUĆI SNIJEG / MELTING SNOW
Rukom građeni porculan i kamenjača
Handbuilt porcelain and stoneware
8x30x24,5 cm



Ekaterina Ominina

VRUĆ ZRAK / HOT AIR
Šamotirana glina, glazure, paljenje na drvo
Chamotte clay, glazes, woodfiring
25x22,5x20 cm



Aigi Orav

TABULA RASA

Porculan paljen u plinskoj peći do stošca 10, vlakna mlječike

Porcelain, gasi firing to cone 10, milkweed fiber

10x13x10 cm



Monika Otto

LAV / LION
Kamenina, obojena terakota, glazura
Earthenware, coloured terracotta, glaze
17x22x14 cm



Vince Palacios

PRVOBITNA JUHA / PRIMORDIAL SOUP
Gлина, глазурь и нанесение
Clay, glaze and decals
36,8x38,1 cm



Rafael Perez Fernandez

Počasna diploma / Honourary Mention

OBJECT WITH SHADOW / OBJEKT SA SJENOM

Porculan

Porcelain

50x60x30 cm

50x80x30 cm

Danijela Pičuljan

RASCJEP / FISSURE
Šamotirana glina i staklo
Chamotte clay and glass
33x34x9 cm

Gost / Guest



Maribel Portela

PRENOSIVI RAJ / PORTABLE PARADISE
Porculan i ljeska sjemenke, 15 porculanskih cvjetova na vrhu sjemenke
Porcelain and seed, 15 porcelain flowers on the top of the seed
15x15 cm



Ainārs Rimicāns

KELJ / KALE

Porculan, seladonska glazura, paljenje na drvo u redukciji na 1300° C

Porcelain, seladon glaze, wood firing to 1300° C, reduction

18x24 cm



Yael Roll

UDVARANJE / COURTING

Vrćeni porculan, obojen crno i obrađen u tehnici sgraffita

Wheel thrown porcelain with black stain and sgraffito

35x42 cm



Mariana Romero Valencia

POETIKA PROSTORA / THE POETIC OF SPACE
Glina iz Zacatecosa i Oaxace, engobe i glazure
Zacatecas & Oaxaca clay, engobes and glazes
25x40 cm



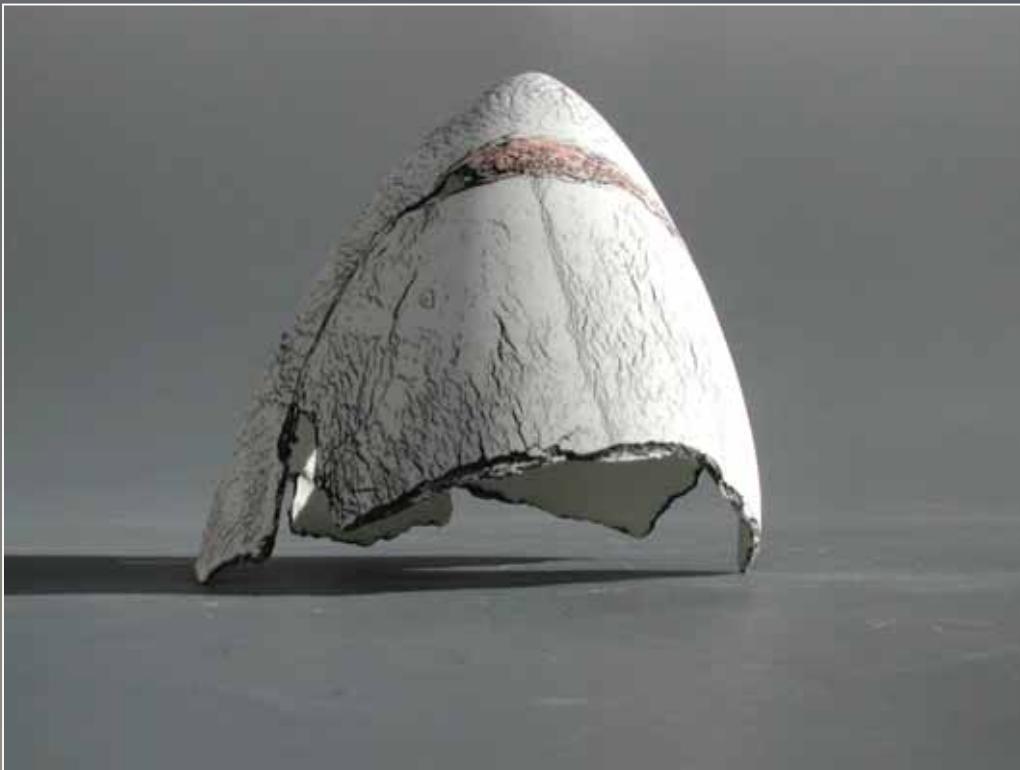
Allan Rosenbaum

GRADSKI ČAJNIK / URBAN TEAPOT
Rukom građena keramika, boja, poglavaza, glazure
Handbuilt ceramics, colour, underglaze and glazes
18x25x23 cm



Jadranka Rukavina

BAMBUSOV GRM / BAMBOO
Rukom oblikovana terakota, kore drveta
Handbuilt terracotta, bark
109x70x70 cm



Edita Rydhag

METAMORFOZA / METAMORPHOSIS

Rukom građen koštani porculan, obojen i poliran

Handbuilt bone china, painted with stains, polished

13,5x13,5x11 cm



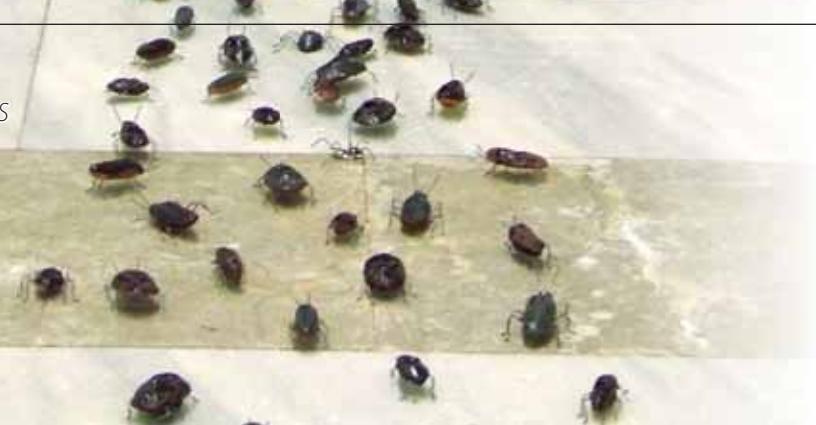
Fatma Sağ

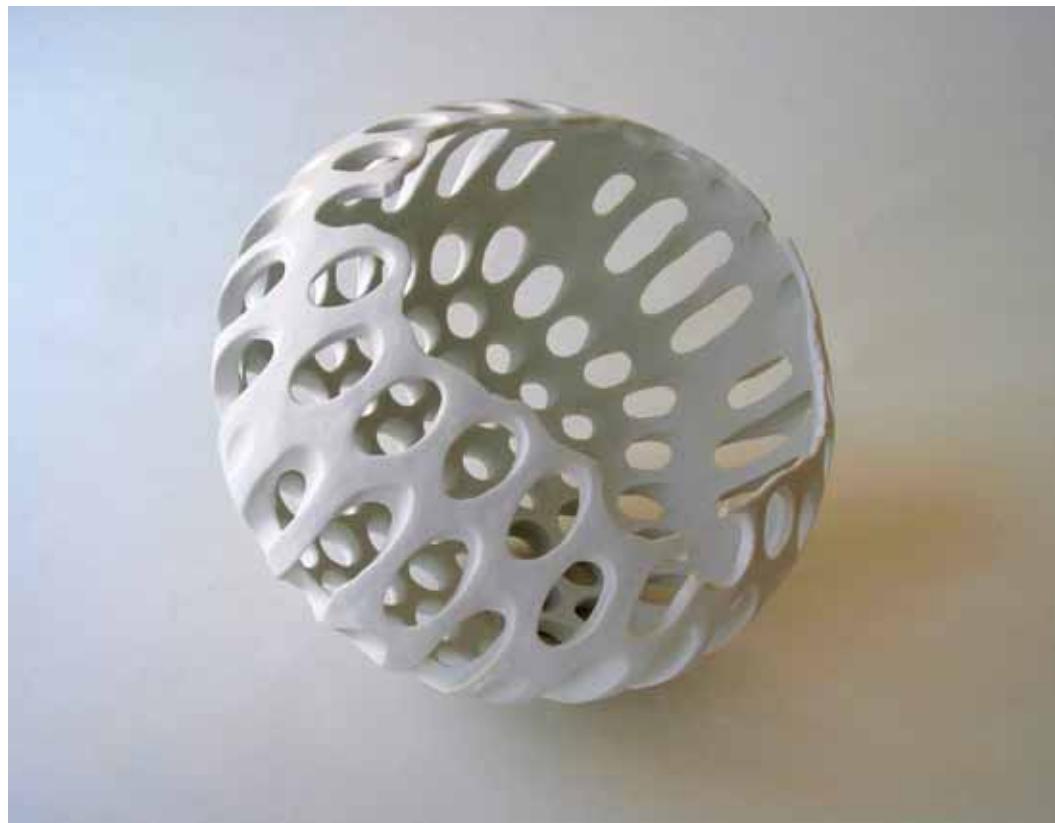
DIJETE I INSEKTI / CHILD AND INSECTS

Keramika, odjeća, metalna žica

Ceramic, clothes, metal wire

300x100x300 cm





Yasuko Sakurai

ŠUPLJE / HOLLOW
Lijevani porculan guljen izvana i dubljen iznutra
Cast porcelain peeled outside and hollowed inside
30,5x33 cm



Michal Ityel Sandler

MOJE MORE / MY SEA
Glin, terra sigillata, paljeno u dimu
Clay, terra sigillata, smoke firing
42x30,5x2 cm



Valerio Schembri

PUSTOLOVNA INTERVENCIJA / ADVENTUROUS INTERVENTION
Rukom građena kamenjača
Handbuilt stoneware
17x23x8 cm



Irmgard Schaumberger

MI (INSTALACIJA) / WE (INSTALATION)

11 modeliranih glinenih ploča

11 crteža

11 modeled clay forms

11 drawings



Maude Schneider

NA CESTI / ON THE ROAD
Lijevani porculan i kamenjača
Cast porcelain and stoneware
21x64x18 cm



Nataša Sedej

FLORINA VJENČANA HALJINA / FLORA'S WEDDING DRESS

Miješana tehnika, bijela glina, žica, staklo

Mixed technique, white clay, porcelain, wire, glass

90x38x22 cm



Āris Segliņš

BACTERIA / BAKTERIJA
Gravirani porculan
Engraving porcelain
21,5x31,5x31,5 cm



Veronika Selingerova

CRVENI I BIJELI ORKAN / RED AND WHITE HURRICANE

Lijevani porculan paljen na 1380° C, crvene keramičke naljepnice, obojen čelik

Cast porcelain fired to 1380° C, red ceramic stickers, stain steel

60x35 cm



Todd Shanafelt

BIORAZNOLIKOST IZRAŽAJA / BIODIVERSITY FORMULATION
Lončarija, čelik, guma. Vrćeno i preoblikovano
Earthenware, steel, rubber. Wheel thrown&altered
31x28x13 cm



Pam Sinnott

Počasna diploma / Honourary Mention

SIEVERSII

Konstruirano od ploča,tisak, suha glazura paljena na 1100° C

Slab construction, print, dry glaze to 1100° C

31x23x10x10 cm

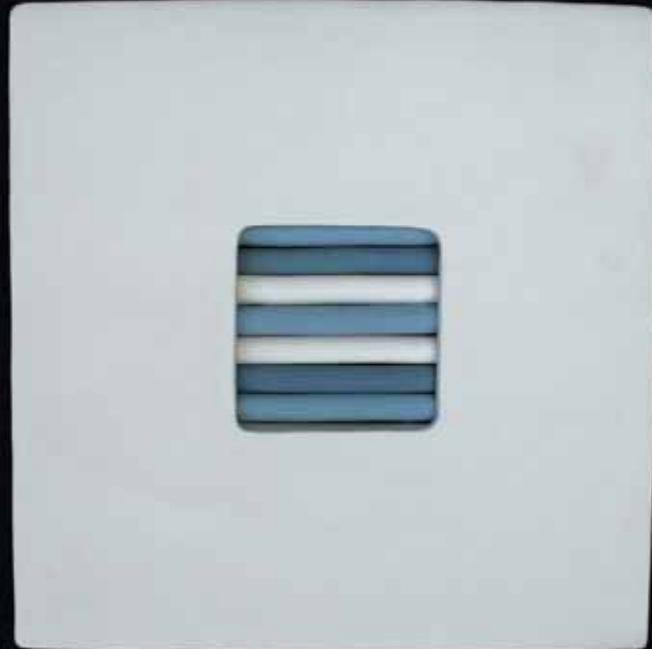


Khaled Sirag

PRASTARI BREŽULJAK / PRIMEVAL HILL
Šamotno glineno tijelo paljeno na 1250° C, zatim paljeno u dimu

Chamotte clay body with white engobe fired to 1250 °C, then smoke fired

53x42x37 cm



Liljana Smodlaka

METAMORFOZA / METAMORPHOSIS

Modelirana bijela glina, engobe

Modeled white clay, engobes

3x29x29 cm



Inger Södergen

KLICA / SPROUT
T-materijal, dimljen
Smoked T-material
V/H:67 cm P/D: P/D:58 cm



Andreas Steinemann

NABORAN / WRINKLED
Ploče od koštanog porculana paljene na 1250° C
Bone china plates fired to 1250° C
30x30x17 cm



Ursula Ströh-Rubens

VISOKA POSUDA S PTICAMA / TALL VESSEL WITH BIRDS

Keramika, biskvitno paljena i kasnije dimljena

Ceramic, biscuit fired and afterwards smoked

30x18x5x20 cm



Nika Stupica

INSTALACIJA / INSTALLATION

Lijevan i glaziran porculan

Cast and glazed porcelain

6x40x30 cm



Annita Swaerts

MEDUSA U TAMNOCRVENOM / MEDUSA IN DARK RED
37x37x8 cm



Teréz Szemereki

IZMEĐU NEBA I ZEMLJE / BETWEEN HAEVEN AND EARTH

Vatrostalna glina, oblikovana rukom, utiskivana u kalup i montirana. Metalni oksidi, redukcija u plinskoj peći

Fireclay, handbuilt, pressed in the mould and assembled. Metallic oxides, gas reduction

23x38x14 cm



Rūta Šipalytė

CVJETANJE GRADA TAIPEI / BLOSSOMING OF TAIPEI CITY
Građeno od ploča, podglazure, glazure, paljeno na 1000° C
Slab-built, underglaze, glazes, fired to 1000° C
21x27 cm



Agnė Šemberaitė

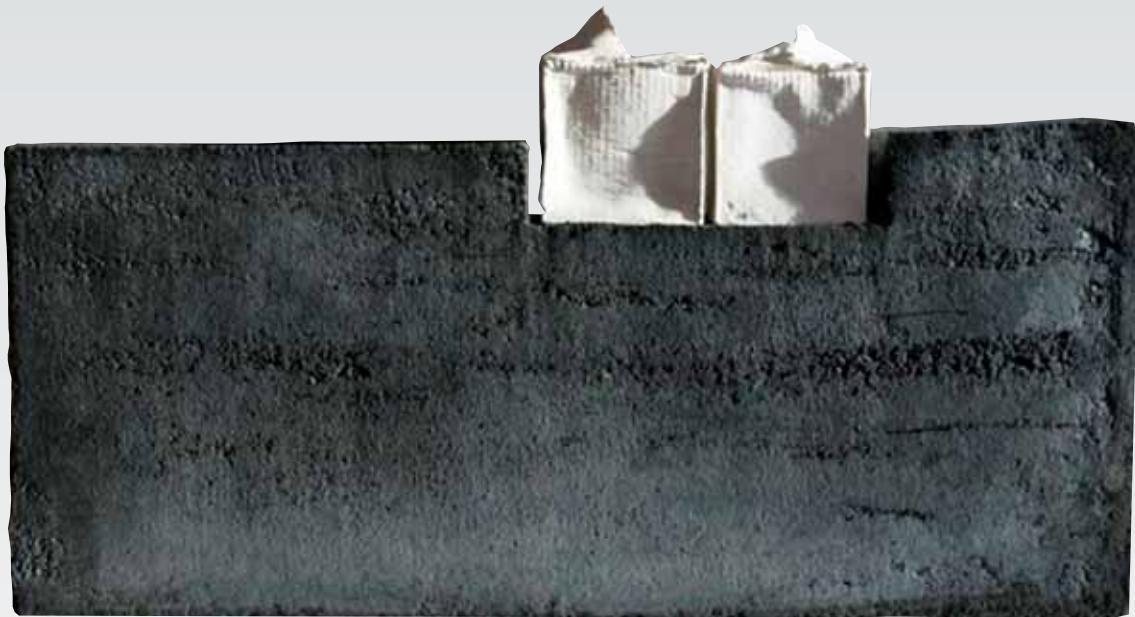
VRIJEME ZA ČAJ (POSVEĆENO LEWISU CAROLLU) / TEA TIME (DEDICATED TO LEWIS CAROLL)

Kamenjača, glazura, kristali Swarovski, paljeno na 1280° C

Raspon dimenzija od 3-28 cm

Stoneware, glaze, Swarovski crystals, fired to 1280°C

Dimensions range from 3 to 28 cm



Jossette Taramarcaz

MONOLIT / MONOLithe
Šamotirana glina paljena u dimu, porculan
Chamotte clay, smoke fired, porcelain
24x48x7 cm



Ferhan Taylan Erder

PODVODNO PREBIVALIŠTE / UNDERWATER HABITAT

Jednokratno paljena kamenjača u tehnici neriage s umetnutim porculanom

Mono-fired stoneware coloured in the nerriage technique with inlaid nerieraged porcelain

65x35 cm



Masafumi Teramoto

ANITA III
Crvena glina s puno željeza, crna engoba
Red clay with high iron, black engobe
38,5x21 cm



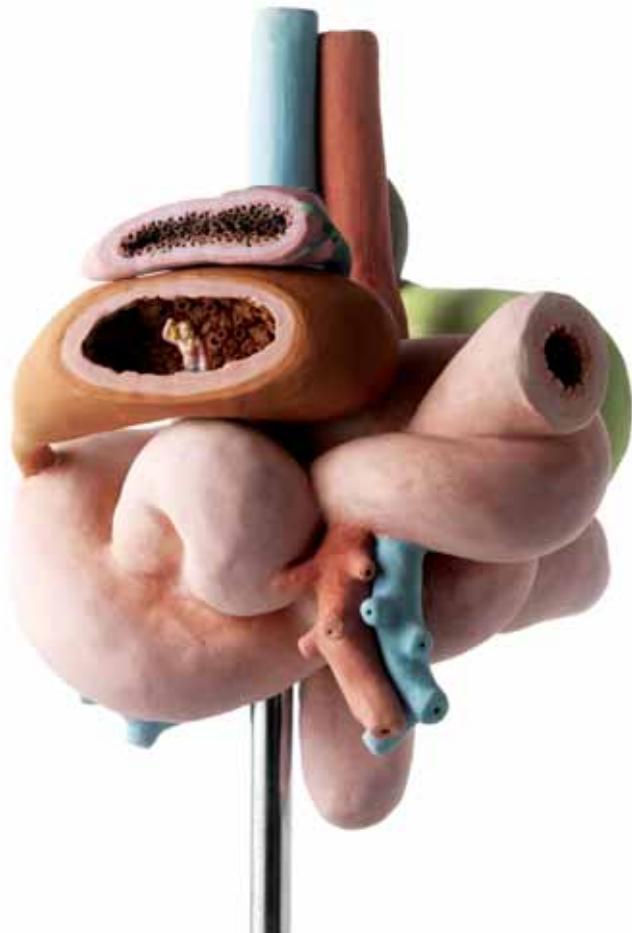
Lana Tikveša

POSLJEDNJI ŽIVOT U SVEMIRU / LAST LIFE IN THE UNIVERSE

Kamenjača 1250°, engobe, mahovina

Stoneware, engobes fired to 1250° C, moss

12x40x26 cm



Beatriz Trepot

FIZIČKA LJUBAV: TREMA / PHYSICAL LOVE: BATTERFLIES IN THE STOMACH

Kamenina, engobe, porculanski kolaž

Earthenware, engobes, collage of porcelain Epiphany Charms

25x20x24 cm



Theodora Tsami Lagoudaki

KANATIA
Obojena glina
Coloured clay
3 dijela pieces



Kevin Turner

Počasna diploma / Honourary Mention

KRAJOLIK IZ SERIJE SOLENOPSIS / SOLENOPSIS LANDSCAPE
Rukom građen i lijevan Grollegov porculan. Redukcija na visokoj temperaturi.
Handbuilt and slip cast Grolleg porcelain. High fire reduction.
70x57x30 cm



Willy Van Donselaar Triemstra

DJEVOJKE PTICE / BIRDGIRLS
Rukom građeno, različite glazure
Handbuilt, various glazes
46x20x14 cm



Marc Verbruggen

ZNAKOVI ŽIVOTA-OBJEKT II / ZNAKOVI ŽIVOTA-OBJEKT II

Bijela glina, oksidi, terra sigillata, naljepnice. Ljevano i višestruko paljeno na 1150° C u oksidacijskoj atmosferi plinske peći

White clay, oxides, terra sigillata, decals. Slip cast, several gas firing to 1150° C in oxidation

4,8x57x29 cm



Andrea Vinkovic

ZDJELA ISPOD POVRŠINE / BENEATH THE SURFACE BOWL

Lijevani porculan

Slip cast porcelain

5x14 cm



Jindra Vikova

Gost / Guest

ZELENA GLAVA / GREEN HEAD

Porculan

Porcelain

50x45 cm



Marija Višić Guina

VARIJACIJE / VARIATIONS

Bijela šamotirana glina, neriage, paljeno na 1050° C

White chamotte clay, neriage technique, fired to 1050° C

5x41x15,5 i/and 13 cm



Ivančica Vončina

KAPADOKIJA-ČUDESNI KOMADIĆ SVIJETA / CAPPADOCIA-MIRACULOUS PIECE OF THE WORLD
Šamotirana ružičasta glina, paljeno na 1040° C
Chamotte rosy clay fired to 1040° C
82 x50 cm V/H max. 42 cm,



Nada Urbanić

RAZARANJE I STVARANJE / DESTROYING AND CREATION

Građeno od ploča šamotirane gline, više slojeva različitih glina s porculanom na vrhu.

Isprane glazure paljene na 1220° C.

Slab modeled chamotte clay, many layers of different clay and porcelain on the top.

Washed glazes fired to 1220°C

45x51x24 cm



Velimir Vukićević

VRT / GARDEN
Porculan, obojeni porculan
Porcelain, coloured porcelain
42x47x13 cm
39x20x20 cm



Peter Weihs

GLINENE LJESTVE I II / CLAY LADDER I AND II
Samotirana glina paljena na 1150° C
Chamotte clay fired to 1150°C
42x24x10 cm
42x23x10 cm



Gost / Guest

Gustav Weiss

PORTRET / PORTRAIT
Porculanski reljef na crnom glazurnom oslikanju
Porcelain relief on black glaze painting
33x33 cm



Sue Whelan

KERAMIKA / CERAMIC

Rukom građena posuda, parianska engoba, miješani materijali

Handbuilt vessel, Parian slip, mixed media

11x15 cm



Petra Wolf

Počasna diploma / Honourary Mention

LAMELLAE WALKER 2008

Prošupljena spužva Lamellae Walker, siva glina i kaolin. Građeno rukom, paljeno na 900 ° C.

Perforated Lamellae Walker sponge. Grey clay+kaolin. Handbuilt and fired to 900 ° C

33x20-1x57 cm

Helen Yau

FOSIL U KRUŽNOJ PUTANJI / FOSSIL-IN-ORBIT
Rukom modeliran porculan s papirom, fotokopirni tisak
Handbuilt paper porcelain, photocopy print
9x180x180 cm





Martha Zettler

PORCULANSKI OBLIK / PORCELAIN FORM

Lijevano, biskvitno paljenje na 1240° C, površina izbrušena pijeskom i paljeno na 1220° C

Cast, biscuit to 1240° C, masked sandblasted and fired to 1220° C

15x15x11 cm



Yang Zhi

OKLOP / ARMOR
Keramika
Ceramics
16x14x12 cm



Danica Žbontar

STRUJA / STREAM

Bijela šamotirana glina, građeno od ploča. Gornja površina polirana-terra sigillata, paljeno na 1250° C.

White chamotte clay, slab construction. Top burnished, with terra sigillata fired to 1250°C

43x190x45 cm



Dora Pezić Mijatović

SKULPTURA 2 / SCULPTURE 2

Šamotirana bijela glina

Chamotte white clay

28x28 cm





Yael Goldsmith

IDEPOPLOČITI MORE / RUCH BALET EL BAHR / I GO PAVE THE SEA

DVD film s ručno izrađenim keramičkim pločicama

DVD arthouse movie with handmade ceramic tiles

(10,20 min)



Oori Shalev

GAMLA TARANG
Solo glazbena izvedba na cvjetnim loncima
Ensemble of clay flower pots. Solo performance
Snimljeno uživo, ljeti 2007.
Recorded live, summer, 2007
(40,70 min)

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Avi Amesbury
Ruth Andell
Carol Forster
Greg Daly
Tatiana Gvozdetskaya
Pam Sinnott
Andrea Vinkovic

Austrija *Austria*

Waltraut Gschiel
Monika Hinterberger
Elke Huala
Helene Keller
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Belgija *Belgium*

Urbain Crape
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Ivan Konchev Ivanov

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The European Ceramics Magazine

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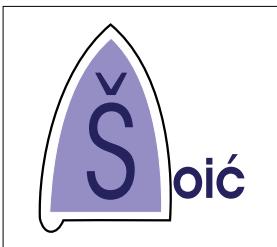
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HRVATSKA - CROATIA – VARAŽDIN, 2009.**

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KERAMEIKON, HRVATSKO KERAMIČARSKO UDRUŽENJE
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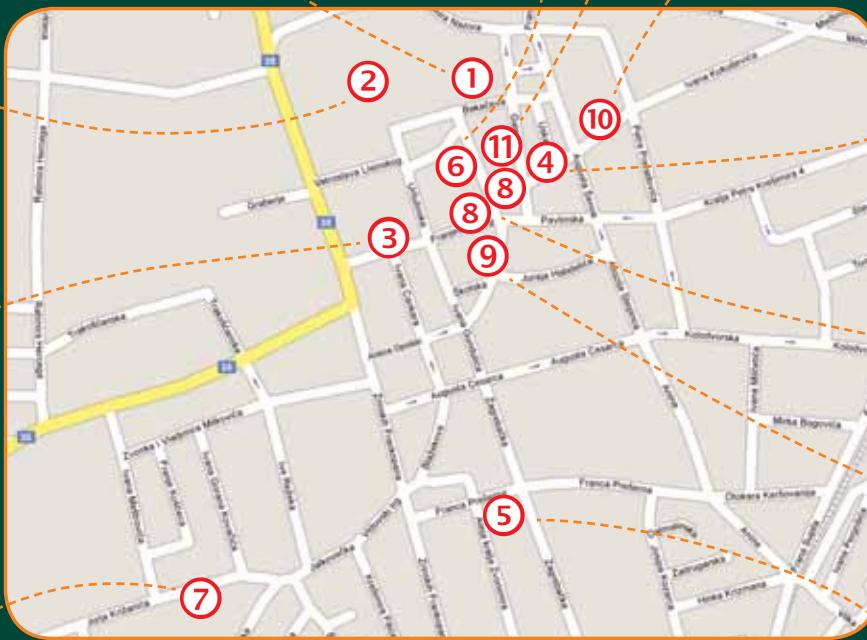
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DANIJELA PIČULJAN

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BERND PFANNKUCHE
BLAŽENKA ŠOIĆ ŠTEBIH
MARIA GESZLER GARZULY

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1. Galerija starih i novih majstora *Art Gallery of Old and Next Masters* - Stančićev trg 3
2. Stari Grad *Old Castle*
3. Palača Herzer *Palais Herzer* - Franjevački trg 6
4. Gradska vijećnica *City Hall* - Trg kralja Tomislava 1
5. Hotel Turist - Aleja kralja Zvonimira 1
6. Turistička zajednica grada Varaždina *City Tourist Association* - Ivana Padovca 3
7. KERAMEIKON - Križanićeva ulica 13
- Izlog *Window in*
8. Franjevački trg 4 i and 5
9. Gundulićeva ulica 3
10. Kukuljevićeva ulica 9a
11. Gajeva ulica 10