

IN SPE

Maria Boij (S) - She would never look back
Christina Schou Christensen (DK) - Liquefied Form
Wayne Fisher (F)
Anita Hanch-Hansen (N) - Grandmothers Couple
Marit Kathriner (F) - Sommet
Helene Kortner (N) - Hertenkammer
Akashi Murakami (F) - Flux
Sara Møller (S) - Bond
Pernille Pontoppidan Pedersen (DK) - Materialisering
Hanne Mago Wiklund (S) - Där lade jag alla mina minnen.
Det är bara skal, transformerade till något annat.
Hedvig Winge (N)

CURATORS

Irene Nordli
Toril Redalen
Catrine Orr Danielsen

Kunsthall Grenland
21. juni - 14. september 2014

SAMTIDSPORSELEN I PORSGRUNN

1885 var året da Johan Jeremiassen etablerte Norges første porselensfabrikk. Porsgrunds Porselænsfabrik er også det folk flest svarer, hvis man spør hva de forbinder med byen Porsgrunn.

Med gruppeutstillingen In Spe, har Kunsthall Grenland og kuratoreteamet samlet et utvalg innovative kunstnere med porselen og leire som felles plattform. Kunstnerne som deltar fremviser alle en tydelig trang til utforskning av materialet og diskusjon rundt materialets kulturelle kontekst.

Porsgrunn Kunstforening har tidligere hatt fokus på kunstnere som arbeider med materialet porselen, og samarbeidet i perioden 2005 - 2011 med Porselensbiennalen, Porsgrunds Porselænsfabrik AS og Porsgrunn Kommune om utstillinger, workshops og utsmykninger. Fra 2014 vil Kunsthall Grenland videreføre og bidra til ytterligere å styrke denne satsingen, ved årlig å arrangere en større utstilling som viser porselenets potens og posisjon i samtidskunsten.

Andreas Rishovd
Daglig leder
Kunsthall Grenland

CONTEMPORARY PORCELAIN IN PORSGRUNN

In the year 1885, Johan Jeremiassen established the first porcelain factory in Norway. And most people will tell you that Porsgrunds Porselænsfabrik is what they associate with the town of Porsgrunn.

In the group exhibition In Spe, Kunsthall Grenland and the curatorial team have gathered a selection of innovative artists who share an interest in porcelain and ceramics. All the artists taking part display a strong desire to explore this material and create debate about its cultural context.

Porsgrunn Art Association has for some time focused on artists who work in porcelain, and in the period 2005 - 2011 it has collaborated with the Porcelain Biennial, Porsgrunds Porselænsfabrik AS and Porsgrunn Town Council in setting up exhibitions and workshops and in commissioning artworks. From 2014 Kunsthall Grenland will intensify its efforts to strengthen this line of development, by arranging a major annual exhibition that will show the power of porcelain and its position in contemporary art.

Andreas Rishovd
Manager
Kunsthall Grenland

IN SPE

I utstillingen In Spe - det som kommer - vil vi vise porselenet som bærer av historier, tradisjoner og konvensjoner. Samtidig har det et nær uendelig omskapings- og uttrykkspotensiale.

*Det som kommer har rot i det som er,
og det som var.*

*Det som kommer er en begynnelse,
en tanke, en åpning.*

*Det som kommer er nytt og fremmed,
i noen tilfeller skremmende.*

Det som kommer går i loop.

*Det som kommer er en prosess,
noe som stadig formes.*

*Materialet og menneskene formes
og forandres av det som kommer.*

In Spe skal reflektere og representere noe av det mangfoldet som finnes i samtidskunsten, der fellesnevneren er materialet porselen. Til utstillingen har vi invitert norske og internasjonale kunstnere til vår porselensregion. De inviterte kunstnerne har fått anledning til å invitere med seg en yngre kunstner. De 11 kunstnerne fikk spørsmål om materialets betydning i arbeidene deres. Gjennom deres svar vil vi gi publikum et glimt inn i kunstnerens prosess og tilblivelsen av verket.

Irene Nordli, Toril Redalen, Catrine Orr Danielsen

IN SPE

In the exhibition In Spe - what lies ahead - we will show how porcelain is a bearer of history, traditions and conventions. At the same time it has an almost endless potential for renewal and expression.

*What lies ahead is rooted in what is,
and what was.*

*What lies ahead is a beginning,
a thought, an opening.*

*What lies ahead is new and strange,
in some cases frightening.*

What lies ahead enters into the loop.

*What lies ahead is a process which
is continually being formed.*

Both material and people are formed and changed by what lies ahead.

In Spe will reflect and represent some of the diversity to be found in contemporary art, where the common denominator is the material porcelain. For this exhibition we have invited Norwegian and international artists to our porcelain region. The invited artists have been given the opportunity to invite younger artists along with them. The 11 artists have been asked about the significance of the material for their work. Their answers enable us to give the public a glimpse into the artistic process and the conceptual stage of the artwork.

Irene Nordli, Toril Redalen, Catrine Orr Danielsen

MARIA BOIJ (S)

Mina skulpturer är inbäddade i en föränderlig, pågående berättelse. Bland figurerna finns flera karaktärer, platser och objekt. Det handlar om det svåra och stora i att vara en liten människa på denna jord. Ofta har de förlorat något eller någon. Men det finns också en uttalad önskan om kärlek, tröst, att engagera sig. De är hänvisade till sitt förflutna och går med försiktighet in i framtiden...

My sculptures are embedded in an evolving, ongoing story. Among the figures are several characters, places and items. It is about the severe and profound in being a tiny person on this earth. Often they have lost something or someone. But there is also a pronounced desire for love, consolation, to become involved. They are referred to their past and goes hesitatingly into the future...

Maria Boij was born in 1966, and lives and works in Stockholm, Sweden. Educated as Master of Fine Arts, Ceramics & Glas, Konstfack University College of Arts, Crafts and Design, Stockholm.

mariaboij.blogspot.com





CHRISTINA SCHOU CHRISTENSEN (DK)

Glasure er normalt noget man putter uden på sine kopper og tallerkener, dels for at gøre dem fine, men også af hygiejniske og funktionsmæssige årsager. Men glasure er jo egentlig en flydende masse - en glasmasse, i hvert fald når keramikovnen er på sine højeste temperaturer. Denne flydende glasuremasse kan bruges til at give et objekt sin endelige form. Det er denne mulighed der ligger i glasuren, som jeg undersøger og eksperimenterer med.

The glaze is usually something you apply to the outside of your cups and plates, partly to make them beautiful, but also for hygienic and functional reasons. But the glazing is a floating mass - a mass of glass, at least when the ceramic kiln reaches it's highest temperatures. This floating glaze material can be used to give an object its final form. This is the possibility embedded within the glazing, which I work and experiment with.

Christina Schou Christensen was born in 1973, and lives and works in Copenhagen, Denmark. She is educated at The Danish Design School in Copenhagen.

www.christinaschouchristensen.dk

WAYNE FISCHER (F)

Tittelen på utstillingen "In Spe" eller "i en embryonisk form", passer perfekt til mine arbeider. I mer enn 30 år har mine arbeider tatt for seg embryonets utvikling og livets opprinnelse. Like lenge har jeg arbeidet med porselen, fordi jeg føler det er det perfekte materialet til å uttrykke organiske, sensuelle former. Porselenets hvithet er viktig for verkets luminositet og glød, etter at det er airbrushet, glasert og sandblåst. Nivåene av gradering i fargene, samt tykkelsen på den krakelerte glasuren og den sandblåste, ødelagte overflaten, gir verket en illusjon av dybde.

The title of the exhibition "In Spe" or "in embryonic form" is perfect for my work. For more than 30 years my work has dealt with the embryonic form and the origin of life. For the same length of time I've chosen porcelain because I think it is the perfect material to express organic sensual forms. The whiteness of the porcelain is important for the luminosity of the piece, after the piece is airbrushed, glazed, and sandblasted. The layer of gradation of colour, plus the thickness of the transparent crackle glaze, plus the sandblasted defused surface cause an illusion of depth to the piece.

Wayne Fischer was born in 1953, and lives and works in Le Revest les Eaux, France. Educated as Bachelor of Fine Arts at the University of Wisconsin, USA.

www.waynefischer.net





ANITA HANCH-HANSEN (N)

Jeg bruker ofte porselen i mine arbeider, og gjerne i kombinasjon med andre leiretyper. Materialet som er gravet opp fra jordens indre og tatt bort fra sin opprinnelighet, bærer på en kunnskap og en hukommelse. Den har sin historie. Når de forskjellige egenskapene møtes på forskjellige stadier, oppstår det en kompleksitet jeg finner interessant. Det sarte og skjøre porselenet sammen med den rå og våte leira.

I den senere tid har jeg benyttet porselensfigurer som jeg har arvet etter min mormor. De har stått i hennes hyller, i hennes hjem i alle år. De har gjennomgått en prosess fra flytende og plastisk materiale, til et ferdig og evig produkt. Disse figurene har sin egen verdi. Med mine arbeider ønsker jeg å gi dem en ny verdi, og fortelle en annen historie. Arbeidsmetoden er fri, lekende og uten grenser. Akkurat slik jeg hadde det i min oppvekst, i hennes hjem.

I often use porcelain in my works, and often in a combination with other types of clay. The material dug up from the earth's core and removed from its origins embodies knowledge and a memory. It has its story. When the different properties meet at different stages a complexity arises, that I find interesting. The tender and fragile porcelain together with the crude and wet clay.

Lately I've used porcelain figurines inherited from my grandmother. They were standing on her shelves, in her home, for all those years. They went through a process from being a liquid and plastic material to a finished and lasting product. These figurines have a value of their own. With my works I want to give them a new value, and tell a different story. The mode of working is free, playful and without boundaries. Just the way I had it in my childhood, in her home.

Anita Hanch-Hansen was born in 1971, and lives and works in Dilling, Norway. She is Master of Visual Art at the National Academy of the Arts, Oslo, Norway.

www.hanchhansen.com

MARIT KATHRINER (F)

Et levende materiale.

Jeg vil forene det indre og det ytre nærværet.

Ved å sanse kompleksiteten, åpner materialiteten seg for nærhet.

Det ubevisste og intuisjonen.

Verkets prosess er bebodd, lys, uhyggelig, sensuell.

Når gestenes erindringer utfolder seg, fremviser materialet verden rundt seg.

Skygger og lys lever i meg.

A living material.

I feel like binding inner and outer presence together.

By sensing complexity, materiality opens onto intimacy.

The unconscious and intuition.

The work process becomes lived in, light, uncanny, sensual.

As the memory of gestures unfolds, the material reveals the world around.

Shadows and light live within me.

Marit Kathriner was born 1980 in Switzerland. She lives and works in St. Denis de Jouhet, France. She held an apprenticeship with Ute Böhm in Germany.

www.maritkathriner.com





HELENE KORTNER (N)

Jeg vender tilbake til den keramiske «Vessel»-tankegangen. En introduksjon til et begrep, gitt i begynnelsen av den første tiden med leire, på Kunsthøgskolen i Bergen. En overlevning fra tiår tilbake. Forgreninger av assosiasjoner åpne for svært frie tolkninger, fremarbeidet i leirens uttrykk. Som så forble et langt mysterium. Til min store overraskelse oppdager jeg etter 24 år, at jeg fremdeles ubevisst arbeider rundt omkring i denne keramiske arven.

I am returning to the ceramics «Vessel» way of thinking. An introduction to a term, given at the beginning of the first time working with clay, at the Academy of Arts in Bergen. A relic from decades ago. Branches of associations opens up to free interpretations, through working with the expressions of clay. That then turned into an enduring mystery. To my big surprise I discover, 24 years later, that I still unconsciously work within this heritage of the ceramics.

Helene Kortner was born in 1966 in Porsgrunn, Norway. She lives and works in Bergen, Norway. She is Master of Fine Arts from Bergen Academy of Art and Design, Norway.

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AKASHI MURAKAMI (F)

I de senere år har jeg blitt interessert i kurvede, organiske former, der hovedtemaet i mine arbeider har vært å «avlede» et naturlig element fra sitt tiltenkte formål. Bruken av støpeformer og avstøpninger er en integrert del av min kreative prosess. Jeg dekker til grenene med gips, slik at de kan begynne en sakte forvandling til sin nye tilstand, til de så trenger igjennom barken.

Jeg visker frivillig ut visse detaljer av barken og bevarer på samme tid merkene etter støpeformen, for å klart angi den unaturlige dimensjonen i dette nye steget til disse formenes evolusjon.

Over the recent years I have been interested in curved organic forms, where the main theme of my work is to «divert» a natural element from its intended purpose. The use of molds and slip-casting is an integral part of my creative process. I cover my branches with plaster so they may begin a slow metamorphosis into their new state, until they emerge from their bark.

I voluntarily erase certain details of the bark and at the same time preserve specific marks left by the mold, in order to clearly denote the unnatural dimension of this new step in the evolution of these forms.

Akashi Murakami was born in 1971 in Kawasaki, Japan. Lives and works in Marguerittes, France. Educated at Ecole supérieure des Arts décoratifs de Strasbourg, France.

akashi.ultra-book.com





SARA MØLLER (S)

Ett intimt och primitivt samspel med materialet är min metod och så bygger jag mitt universum av organiserat kaos. Jag arbetar med basala teman så som behov, arv och kroppens relation till jorden. Förutom lera använder jag ofta andra material och upphittade föremål i mina skulpturer då det roar mig med oväntade möten och materiella kombinationer.

An intimate and primitive interaction with the material is my method and so I build my universe of organized chaos. I work with elemental themes, our basic human needs and the relationship between the physical body, our history and the earth. Besides clay, I often use other materials and found objects in my sculptures as it amuses me with unexpected meetings and material combinations.

Sara Møller was born in 1982, and lives and works in Gothenburg, Sweden. She is educated MFA from HDK - University of Gothenburg, Sweden.

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PERNILLE PONTOPPIDAN PEDERSEN (DK)

Jeg betragter materialer i deres rå form, i deres konventionelle form. Jeg fascineres af materialer, bliver inspireret af dem. Jeg ønsker at indkapsle deres aura, deres historie og sanselighed. Jeg eksperimenter med hvorledes jeg kan transformere materialet på en måde hvor materialets begejstring stadig er repræsenteret. Dog vil jeg gerne lege med dets begrænsninger og flytte på forståelsen af materialets gængse brug, uden at miste dets karakteristika og deres integritet undervejs. I andre tilfælde ønsker jeg at omfavne og hylde materialet i dens rå form, i den konstante jeg fandt den i. Derved opbygger jeg et stilleben omkring materialet i en hyldest af dette. Ophøjer det, beder om dets anerkendelse! Jeg bruger kontrasterne materialerne imellem, fører materialerne sammen og i forskellighederne fremhæves de enkelte materialer.

I view the materials in their raw form, in their conventional form. I am fascinated by materials, am inspired by them. I want to encapsulate their aura, their history and sensuality. I am experimenting with how to transform the material in a way that retains its exuberance. But I also want to play around with their limitations and move the understanding of the materials common usage, without losing its characteristics and its integrity on the way. In other cases I want to embrace and salute the material in its raw form, in the state in which I found it. So I construct a still life around the material as a tribute to this. Exalts it, asks for its recognition! I use the contrasts of the materials; bringing them together, and in its differences the single material is emphasized.

Pernille Pontoppidan Pedersen was born in 1987, and lives and works in Copenhagen, Denmark. Holds a BA in Ceramics from The Royal Academy of Fine Art, Schools of Architecture design and Conservation, Center for glass and ceramics, Bornholm, Denmark.

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HANNE MAGO WIKLUND (S)

Jag ser leran som en materiel kameleont! Ett material som kan härma, skildra och ta sig an en mängd olika former och uttryck. Leran bildar ett skal av det som varit, den skapar en medvetenhet om hur återspeglning av världen bestäms och begränsas av våra sinnen.

För mig är handlingen att gjuta en symbolisk gest; ett ögonblick fruset i tiden. Den bevarar former och händelser som är omöjliga att återuppleva. Gjutrester från tillverkningen lämnas ofta kvar som påminnelser av tillverkningsprocessen, för mig är det viktigt att visa på transformeringen och hantverket. Det är kvarlämnade spår av mänsklig närvaro, ingen exakt reproduktion. Magin skapad i fantasin har nu flyttat till att bli en materiell magi i lera.

I see clay as a material chameleon! A material that can mimic, portray and take on a variety of forms and shapes. The clay forms a shell of what has been; creating an awareness of how the reflection upon the world is determined and limited by our senses.

For me, the act of slip casting is a symbolic gesture; a moment frozen in time. It preserves shapes and events that are impossible to relive. Moulding residues from the manufacturing process are often left as reminders of the manufacturing process, for me it's important to show the transformation and craftsmanship. It is traces of human presence, not an exact reproduction. Magic created in the imagination has now moved to become a tangible magic in clay.

Hanne Mago Wiklund was born in 1981, and lives and works in Dalarna/Stockholm, Sweden. She holds a Master of Fine Arts in Ceramics & Glas from Konstfack - University of Arts, Crafts and Design in Stockholm, Sweden.

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HEDVIG WINGE (N)

Jeg ser en dualitet i porselenet. Tynt, elegant, men også sterkt, tøft, røft selv som gjennomskinnelige løv. Måten den grumsete leira transformeres til noe delikat. Det harde, men sanselige ytre skallet virker distanserende, men drar meg også nærmere.

I see a duality in porcelain. Thin, elegant, but strong, tough, rough even as translucent leaves. The way the muddy material transforms into something delicate. The hard but sensuous outer shell looks distant but also draws me closer.

Hedwig Winge was born in 1968, and lives and works in Oslo, Norway. She holds a Master in Visual Arts at National Academy of the Arts, Oslo, Norway.

www.hedvigwinge.com



There is always a moment when, the science of certain facts not yet being reduced to concepts, the facts not even being grouped together organically, these masses of facts receive that signpost of ignorance: "miscellaneous". This is where we have to penetrate. We can be certain that this is where there are truths to be discovered: first, because we know we are ignorant, and second, because we have a lively sense of the quantity of the facts.

- Marcel Mauss, Techniques of the Body, 1934

UNCLEARED LAND

Se for deg elleve kunstnerne som nybyggere på fremmed grunn. Alle har de funnet seg sin egen teig med upløyd mark. En jordlapp de må grave i, så, vanne og gjødsle. Se for deg elleve nybyggere krumbøyd over jorda med fingrene i mulda. Hva tenker de på?

I Techniques of the Body beskriver Marcel Mauss hvordan det å grave, gå, plystre, føde, svømme osv., er helt avhengig av den kulturen vi er en del av. Hver kultur lærer bort sine kroppsteknikker. Den franske sosiologen mener at det bare er fra våre fysiske erfaringer vi kan samle og sette sammen ny kunnskap. Han mener det er når alle disse fysiske erfaringene er samlet, men ikke sortert, de er mest verdifulle. Mauss kaller dette uoversiktlig landskapet, der våre erfaringer med kroppens teknikker først møter vår bevissthet, for miscellaneous. Bunken merket diverse. Skuffen, haugen, papirbunken eller den elektroniske mappen. Her havner ting som av en eller annen grunn ikke lar seg definere ut ifra den kunnskap og kategori man allerede har samlet. Man arkiverer dette noe i håp om at det skal bli løst eller løst ut ved at det matcher noe annet og til slutt vil finne sin plass. Diverse blir slik kanskje slutten mer enn begynnelsen på noe. Et usortert, uoversiktlig evighetsarkiv mer enn et skattkammer In Spe.

Hva om vi trekker Marcel Mauss' vitenskapelige anerkjennelse av diverse inn i en kunstners arbeid med leire?

Jeg arbeider med leiren, og skifter på å ta og å tenke. En tørr leirklump funnet på verkstedsgulvet kan en dag gi mening, andre ganger er det å lage det man tenker en lang og uforutsigbar prosess. Men uansett om materiale eller idé kommer først, så er jeg det øyeblikket i skapelsesprosessen der nye inntrykk og levde erfaringer tiner og smelter inn i hverandre, hodet og hender er i materialet, i en uoversiktlig organisk røre. Det er her jeg har det som trengs for å skape: I et slags tilfreds uvitenhetsstadium, i et slags taktilt tankerush.

Kanskje er dette ikke bare begynnelsen på en skapelsesprosess, men der jeg egentlig vil være?

A BAG OF PORCELAIN AND A PUBLIC MINE

Inne i fjøset finner jeg en sekk med porselensleire. Den har ligget under et lass med kunstgjødsel i 12 år. Det er vanskelig å skimte selve leiren, den har grodd fast i plasten, som har vokst inn i leiren. Jeg tar kniven og snitter opp. Det hvite porselenet er svart. Litt grønt øverst. Jeg skreller av sekken. Foran meg står fortsatt en sekk med leire. Hendene mine forandrer ikke formen når jeg bærer den inn i verkstedet og setter den opp på arbeidsbenken. Den er tørr, men våt og kald. Fingrene mine har laget spor i den svarte overflaten. Grå fingermerker. Jeg ser på sekken med leire. Et produkt av en prosess som har vart i tolv år. Er det et found object eller bare en sekk med leire? Er jeg ferdig? Sekken sier nei. Sekken blir løftet opp fra benken og ut i skottet.

Jeg setter den på hoggstabben, tar øksa og kløyver den i to.

Jeg kløyver den i tre.

Og fire.

I verkstedet legger jeg fire porselenskubber i ovnen og skrur opp radioen.

Gruva er to kilometer dyp og fire kilometer lang. 787 arbeidere går under jorda hver dag. De graver, meisler, borer og sprenger ut massen som har vært fersk i millioner av år. 787 arbeidere har massen som sin eneste mulighet. 787 arbeidere frykter massen. 787 arbeidere frykter de som eier massen, mer. 787 arbeidere vet aldri hva som kommer.

787 arbeidere hører et drønn. 363 klarer å komme seg ut. 123 blir hentet ut. 301 menn blir levende begravd inne i gangene de selv har gravd. 301 menn hentes ut av gangene, og begraves igjen som døde. På radioen sier de at 14 menn ble funnet i gruvens eneste tilfluktsrom og at de delte på oksygenet til de døde.

I dag, her inne i verkstedet står jeg foran radioen. I dag, her inne i verkstedet gir materialet ingen mening. Jeg går ut og over gårdsplassen. På kjøkkenet logger jeg meg på og leser avisen.

På et fotografi er det satt ut hundrevis av grønne plaststoler på marken i Soma. Stolene ser ut som en skog av grønne trær. På fremste rad sitter det menn. Mennene ligner grå spurver på hver sin gren som venter. Bak skogen av grønne plaststoler står

en rad av rakryggede bartrær.

Jeg bestemmer meg for at det er disse som er menneskene på fotografiet. Disse blir menneskene på marken. Disse skal redde verden.

Ja, det er dager der jeg tror vi mennesker med all vår fornuft og kroppskunnskap ikke klarer å reparere alt vi driver å ødelegger. Så jeg går under trærne på fotografiet. Jeg går under trærne i skogen. Jeg går tilbake til verkstedet.

Toril Redalen

There is always a moment when, the science of certain facts not yet being reduced to concepts, the facts not even being grouped together organically, these masses of facts receive that signpost of ignorance: 'miscellaneous'. This is where we have to penetrate. We can be certain that this is where there are truths to be discovered: first, because we know we are ignorant, and second, because we have a lively sense of the quantity of the facts.

Marcel Mauss, Techniques of the Body, 1934

UNCLEARED LAND

Imagine eleven artists as settlers on foreign soil. Each one has found his or her own plot of untilled ground. This they must dig up, then water and fertilize. Imagine eleven pioneers crouching with their fingers in the soil. What are they thinking?

In his essay *Techniques of the Body*, French sociologist Marcel Mauss describes how the ways we dig, walk, whistle, give birth, swim and so forth are completely dependent on our culture: every culture teaches its bodily techniques. Mauss believes that only from our physical experiences are we able to gather and synthesise new knowledge. These experiences are most valuable, he claims, when they are gathered together but unsorted. 'Miscellaneous' is the term he uses to point to this disorganized landscape, this place where our experiences with bodily techniques first encounter our consciousness.

'Miscellaneous' are the pile of bits and bobs, the clutter drawer, the stack of stuff and the electronic 'unspecified' folder. Things end up here because, for one reason or another, we cannot define them based on our existing knowledge and categories. We archive this something in the hope that the riddle of its rightful place will eventually be solved, or that it will eventually match something else and divulge its rightful place. The state of being miscellaneous is thus perhaps the end more than the beginning of something. Perhaps it is an unsorted, eternally disorganized archive more than a treasure house In Spe.

What if we pull Marcel Mauss' scientifically conceived miscellaneous into an artist's work with clay?

In my work with clay, I alternate between touching and reflection. A dry lump of clay found on the workshop's floor can someday be meaningful; other times, giving shape to ideas can be a long, unpredictable process. And regardless of whether the material or the idea comes first, when I'm involved in a creative process of melting together new impressions and lived experience, when my head and hands are in the material, I'm embedded in a disorganized organic miscellany. It is here I have what I need to be creative: I'm in a satisfying stage of unknowing, a tactile rush of thought.

Perhaps this is not just the beginning of a creation process, but where I actually want to remain?

A BAG OF PORCELAIN AND A PUBLIC MINE

In the barn I find a bag of porcelain clay. It's been sitting under a load of synthetic fertilizer for 12 years. You can't really see the clay itself, since it has fused to the plastic, which has in turn fused to the clay.

I take a knife and cut it open. The white porcelain is black. A bit green on top. I peel away the bag. Before me a bag of clay still stands. My hands make no impression on the form as I carry it into the workshop and put it on the table. Although dry, it's wet and cold. My fingers leave traces on the black surface. Grey fingerprints. I look at the clay bag, a product of a 12-year process. Is this a found object - a readymade - or just a bag of clay? Am I finished?

The bag says no.

I carry it into the woodshed, put it on the chopping block, grab the axe and chop it in two.

I chop it in three.

And four.

Returning to the workshop, I put the four porcelain logs in the kiln and turn up the radio.

The mine is two kilometres deep and four kilometres long. 787 workers go underground every day. They dig, chisel, bore and blast out a material that has been fresh for millions of years. 787 workers have this material as their only opportunity for making a living. 787 workers fear the material. 787 workers

fear the owner of the material even more. 787 workers never know what to expect.

787 workers hear a roar. 363 manage to escape. 123 are pulled out. 301 are buried alive in tunnels they themselves have dug. 301 bodies are carried out and re-buried. The radio reporter says 14 men were found in the mine's only safety bunker and that they shared the oxygen until they died.

Today, here in the workshop, I stand before the radio. Today, here in the workshop, my material makes no sense at all. I go outside and across the courtyard. In the kitchen I log in and read the news.

I see a photo showing hundreds of green plastic chairs set up in a field in Soma, Turkey. The chairs look like a forest. Men are sitting on the front row. They look like sparrows, waiting on each their own branch. Behind the forest of green plastic chairs I see a row of conifers standing at attention. I decide that these as the people in the photo. They become the people in the field. They will save the world.

Yes, there are days I think that human beings cannot fix their own problems. So I look to nature again, to start over. We must learn about nature again...and again... From my perspective, this means to go back to the studio, to the material.

Toril Redalen

SNIPPETS FROM THE WATER'S EDGE: FROM PHENOMENA TO PERSPECTIVE

(Toril Redalen) In our last conversation, we discussed how works of art can be thought of as paused from the time they are made to when the audience engages with them; you explained to me about something you defined as 'stuttering' in the process of making, and how it manifests itself in your own clay practice. This resonated with me along several fronts, particularly when I reflect on Marcel Mauss' article 'Techniques of the Body', where he discusses miscellaneousness.

(Ian Meares) My ideas about stuttering began in response to Heidegger's text 'The Origin of the Work of Art'; his notions of 'quickenings', 'der Riss', and the to-and-fro interaction between the earth and the world. I won't summarize his ideas here, but let's say that it left me with an appreciation for pauses, and what can emerge from the gaps in interaction. These thoughts were further amplified by Roland Barthes' conceptions of authorship in his text 'The Death of the Author', where he describes the work being set up by the author/artist and brought into existence by the reader. Thinking through these texts, plus my own experiences in the studio and amongst people, lead me to reflect on stuttering: how it can be analogous to the pause in a work of art's functionality, when it passes metaphorically from the hands of its maker and out into the world of its audience.

I remember as a child, my mother worried that I would inherit her stuttering that she had worked so hard to overcome. Though it never developed in me, like many people I've tripped over my words and paused when speaking in an excited state. There is an overwhelming fullness to the frustrated exuberance of people who stutter, as if the pressure of what could be expressed is too great to be conveyed by the manifold of speech. The pause results from the overabundance of what could be said, rather than lack; what is most essential becomes backed up when the speaker conveys his or her thoughts to the listener. Relating this to a work of art: the accumulation of shape, which was guided by the intentions of the artist and formed by the marks of the hand, is put 'on pause' as the work awaits its audience to pick up its continuity. The cohesion of marks, traces thoughts materialization, the aggregation of marks acts like words left in the materials forming ideas. This substantiation of thought leads the audience towards the mutual co-creation of the work that Barthes talks about. The work therefore occurs between the residue of the artist and the creative imagination of the audience. It emerges in the continuity found in the marks and thus in understanding, in the time and culture of that audience's reception of the work.

(TR) In our discussion about how ideas are shared, I asked Ian to think of some

instances from his everyday (and studio) practice that could exemplify the formation of understanding in the wake of confusion. We visualized this relationship as a ship's bow breaking the waves and casting up spumes of water and froth as it traverses a gulf between two landmasses. We talked about the greater shape of understanding that emerges after the confusion settles, and we ended up talking about spuming water as a poetic and phenomenological link between studio practice and mundane life.

(IM) The idea of spume of sea foam came to mind as an example of the possibility of something distinct emerging from an indistinct mass. As we talked, I recalled a moment during my childhood - I grew up along the Gulf of Mexico - when I was struck by spumes of sea foam collecting in amongst the mangrove tree along the shoreline. I wondered how these collections of amorphous masses could become recognizable shapes. They seemed to emerge spontaneously, and they obscured the tree roots that they drifted into. I realized I had seen similar phenomena in the studio. The spume of bubbles suspended in Celadon glazes; the net of fractures that frames and obscures the ceramic surface under a fish-scale crackle glaze. The idea of these images of drifting masses collecting and obscuring something else brought caused me to recall the myth of Aphrodite's birth and numerous other agitations of the hand and mind that

have yielded so much work by so many creators, from the works of Georges Bataille to Matthew Barney; like the horse's sweat lathered up after a hard run, or the whipped confection that tops a treat.

There is something essential about a thing that floats to the top and interrupts the surface, because it causes surprising changes in how we look at things. That spumy phenomenon - whether it is the spray from a ship's bow, a latte's decorative froth, the epileptic spittle on a visionary's lips, or the scuttling foam that builds upon the shoreline's edge - is built from the meeting of surfaces, forms and energies. It creates pressure and agitation. It makes things particular and distinct, and it leads to unforeseen results, the impact of which extends beyond the intentions of those whose deeds set into action what would bear and propel them into our lives. The same is the case when we set out to clear a space, to make sense of our surrounding and communicate this to our fellow human beings.

As the breadth of our conversation's vapour cools to a reflecting mass, what arises is the notion that the void in our uncategorized experiences can be mined; it is a fertile ground where ideas and associations emerge with urgent relevance. We miss this relevance if we are preoccupied with how things are supposed to be appreciated,

utilized and experienced. I learned a lesson from reflecting upon that experience of spume, namely to look both with and beyond the cultural tools of apprehension that I have acquired through my phenomenological ground of experience. We must let our openness teach us what is really and already there and available to us, in order to navigate beyond what we know.

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