

The image features three large, geometric ceramic structures. The one on the left is a vibrant red, the one on the right is a light blue, and the one at the bottom center is white. Each structure is composed of numerous triangular and quadrilateral facets, creating a complex, crystalline appearance. They are set against a plain, light-colored background.

**EUROPEAN
CERAMIC
CONTEXT
2018**

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BORNHOLM ART MUSEUM
GRØNBECHS GÅRD

15.09.-11.11.2018

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CONTENT

FOREWORD 4

BY LARS KÆRULF MØLLER, MAI THERESE ØRSTED ANDERSEN
AND MATHILDE AGGEBO

EUROPEAN CERAMIC CONTEXT 2018 8

BY SUSANNE JØKER JOHNSEN

ECC2018 CURATED – BORNHOLM ART MUSEUM 10

PRESENTATIONS OF 49 EUROPEAN CERAMIC ARTISTS

CURATORS' INTRODUCTIONS

EUROPE 1, KAREN KITANI HARSBO 17

EUROPE 2, RANTI TJAN 29

EUROPE 3, MALENE HARTMANN RASMUSSEN 37

EUROPE 4, DR RAIMONDA SIMANAITIENĖ 47

EUROPE 5, MÁRTON STROHNER 59

EUROPE 6, CLAUDIA CASALI 71

ECC2018 OPEN CALL – GRØNBECHS GÅRD 78

PRESENTATIONS OF 51 EUROPEAN CERAMIC ARTISTS

CONTACTS – ALL ARTISTS 138

FOREWORD

European Ceramic Context 2018 forms part of the biennial symposium for European contemporary glass and ceramics that takes place on the island of Bornholm in Denmark.

Through comprehensive exhibitions, talks and tours, European Ceramic Context provides an opportunity to present the best of contemporary European ceramic art today. This event is motivated by a desire to promote the ceramic disciplines and craft at European level. Through this event, we aim to show a changing overview of contemporary European ceramic art and, in alternating years, European glass art.

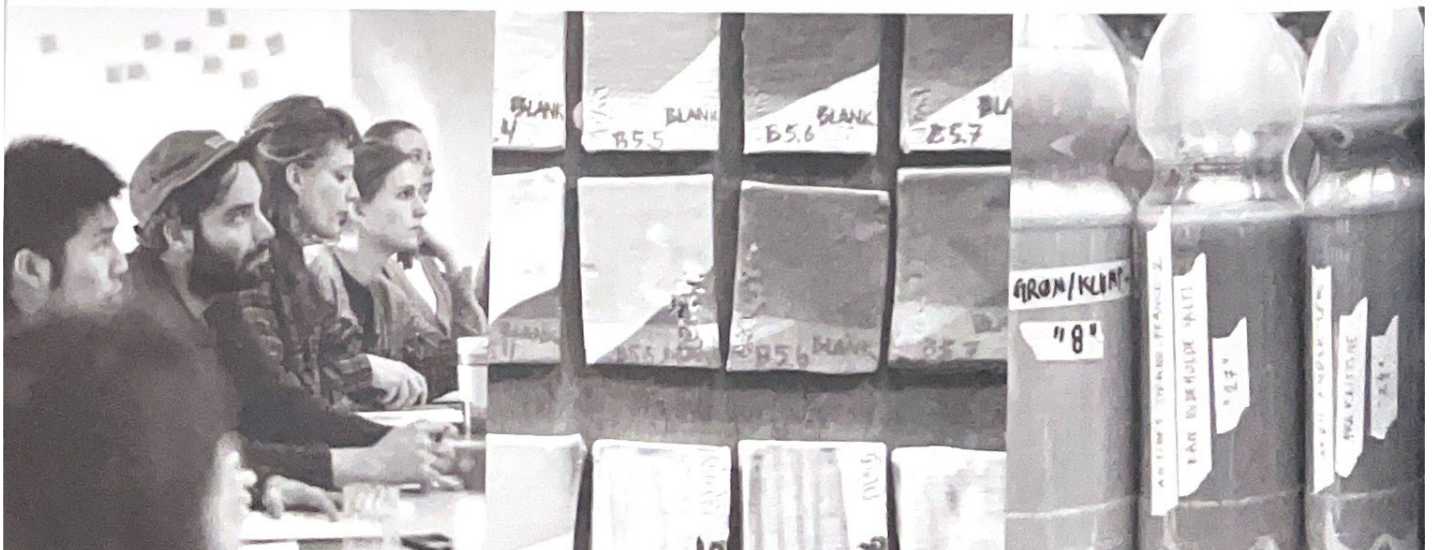
The two exhibitions *Curated* and *Open Call* present the pinnacle of contemporary ceramics and help identify new ways to see the world through works of art.

The *Open Call* exhibition at Grønbechs Gård invites the public to experience works which address contemporary political and societal challenges alongside works depicting pure form and sculptural aesthetics.

The *Curated* exhibition at Bornholm Art Museum presents works of art with powerful strong sculptural qualities, evoking both pop art and social realism. These works use clay as a sculptural material as any visual artist would. Everyday life plays a crucial part in the visual imagery of these works. Some are vivid, direct representations, while others convey abstract imagery.

The Royal Danish Academy of Fine Arts, School of Design is proud to host this event that also creates a setting where students and professors from our Bachelor's Programme in Craft – Glass and Ceramic on Bornholm, and professionals from all over Europe get a chance to meet and share knowledge and ideas for future development and collaboration.

Bornholm's biennial event for contemporary European ceramics is jointly organised by the Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation (KADK), Bornholm Art Museum and Grønbechs Gård with participating partners. We wish to extend our thanks to the organisers of the many related events.



The designation by the World Crafts Council of Bornholm as the first European World Craft Region has certainly had a profound influence on encouraging us and reinforcing our commitment to do our best to meet expectations and hopefully encourage many to attend and meet at our little hotspot of craft art.

We would like to express special thanks to the Regional Municipality of Bornholm's Growth Forum and to many funds and sponsors for their financial support. We are delighted to experience strong, ongoing local support from this donor and in fact from Bornholm as a whole.

We also wish to extend our warm, heartfelt thanks to the curator group whose insight and enthusiasm have ensured that the two exhibitions at Bornholm Art Museum and Grønbechs Gård achieve our ambition in terms of quality and innovation and that they achieve our goal of providing an overview of the main trends and developments in contemporary European ceramics.

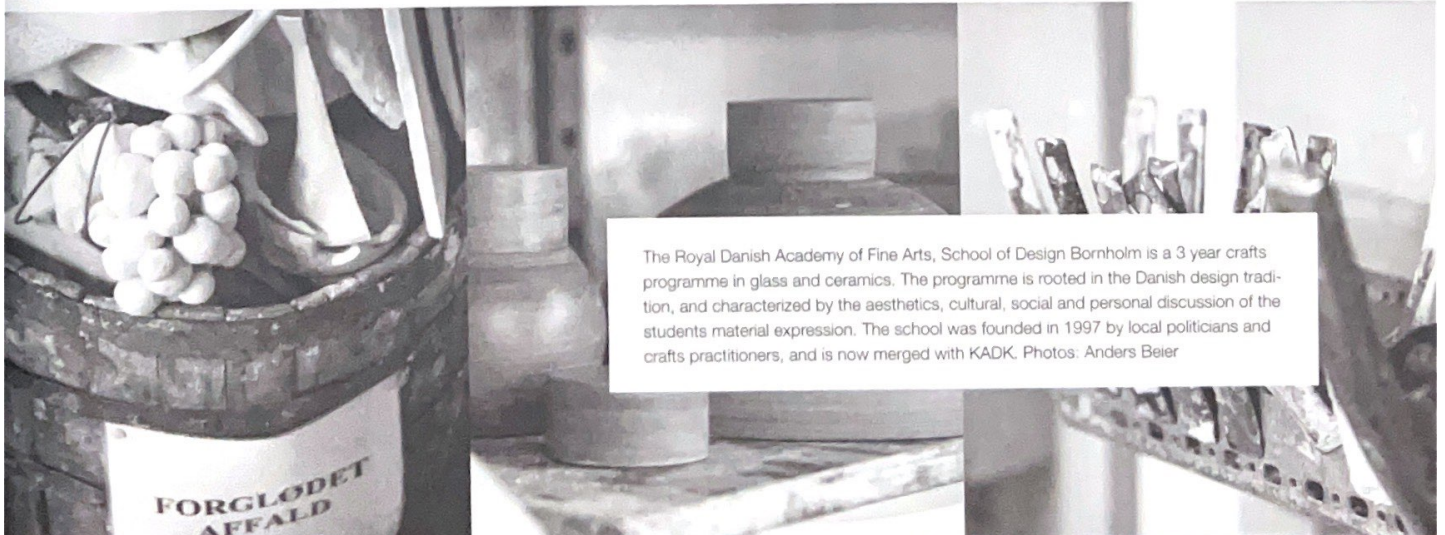
Last but not least, the organisers wish to extend our deepfelt thanks to Project Director

Susanne Jøker Johnsen, KADK, who, once again, has managed the huge administrative task of organising the biennial activities with meticulous professionalism, tireless energy, and encouraging affection for both the project and the participants. Like the biennial glass and ceramic events, Susanne has become an institution in her own right. Only her positive management has ensured that European Ceramic Context 2018 fulfils our most ambitious expectations.

LARS KÆRULF MØLLER
MUSEUM DIRECTOR
BORNHOLM ART MUSEUM

MAI THERESE ØRSTED ANDERSEN
CENTRE DIRECTOR
BORNHOLMS CENTRE FOR ARTS & CRAFTS
GRØNBECHS GÅRD

MATHILDE AGGEBØ
HEAD OF SCHOOL OF DESIGN
THE ROYAL DANISH ACADEMY OF FINE ARTS



EUROPEAN CERAMIC CONTEXT 2018

SUSANNE JØKER JOHNSEN / HEAD OF EXHIBITIONS / THE ROYAL DANISH ACADEMY OF FINE ARTS, SCHOOLS OF ARCHITECTURE, DESIGN AND CONSERVATION

It is my great pleasure to present the fourth edition of European Ceramic Context, as part of the biennial symposium for contemporary glass and ceramics on the island of Bornholm in Denmark. This European manifestation of contemporary ceramics seeks to establish a platform where representatives of the various disciplines within ceramics can meet to share ideas, network and lay the groundwork for future collaboration.

Ceramic craft art on Bornholm

Historically, clay has always been an essential material on Bornholm, and the island has been the Danish centre of ceramics for centuries. Because Bornholm has a greater abundance of the raw materials, particularly clay and granite, than in the rest of Denmark. In the 18th century, many ceramic factories arose on Bornholm due to the abundant supply of natural resources for ceramic production. Large quantities of ceramic products, like utility ware and high-fired tiles for architectural interior and exterior use, were exported, as were the raw materials clay and grog.

In recent years, the island has seen a reawakened interest in craft art. Particularly ceramic and pottery products produced by the island's many craft artists has seen rising demand for one-off, handmade tableware for Denmark's exclusive restaurants. It seems as if new Nordic gastronomy ventures and craft art have paired up in a mutually beneficial collaboration. Chef and craft artist share sensuality and intimacy with their materials, whether this is fresh produce or wet clay. Their common denominator is focusing on quality raw materials, which they challenge to the utmost to evoke sensuality. This results in exquisite, aesthetically pleasing products that brilliantly unite in a profusion of sensory impressions on the table, titillating our senses of taste, sight and touch.

The ECC2018 Exhibitions – *Curated* and *Open Call*

Two comprehensive exhibitions, divided into two categories, will present the work of 100 ceramic artists from 31 European countries. The two exhibitions will provide a general overview and explore the current situation of contemporary European ceramics. The artists come from a wide variety of cultural backgrounds and traditions, revealing current interests and tendencies, while manifesting their diversity in the use of technique, style and form. The result is a broad selection of artwork by craft artists who use clay as their means of expression in a wide variety of artworks, from the actual raw material to fired masterpieces, as well as conceptual installations and politically charged artworks. The *ECC2018 Curated* category is for works created by ceramic artists and ceramists who have been nominated for participation by members of the curator group. These works will be exhibited at the Bornholm Art Museum. *ECC2018 Open Call* is curated by sending out an invitation to individual curators, artist groups or individual artists to apply for participation. The works in this exhibition category will be exhibited at Grønbechs Gård.

A group of curators, comprising six members of international calibre and experience and representing various geographic regions of Europe, have been asked to nominate artists from their region for participation. Although the curators come from different backgrounds in field of museums and education, they have all been invited due to their insight into and expertise in contemporary European ceramics. The whole group were charged with making the final selection in both exhibition categories. Each exhibiting artist is profiled in this catalogue by images of his or her work and an artist statement dealing with the thoughts and ideas behind the works and the artistic practices of the artist, written by the artist

himself/herself or a closely associated curator. The artists' statements are presented in their original submitted form to emphasise the diversity of culture, as well as the tradition and culture of art dialogue in the 31 European countries. All 28 member states of the EU, as well as Iceland, Switzerland and Norway, have been invited to participate. Each artist must be a citizen or resident of the country he/she represents, and each artist will be represented by one or two principal pieces of work.

Concurrent biennial events

In addition to the exhibitions, European Ceramic Context also offers a comprehensive symposium programme with concurrent biennial events. Through talks, tours, seminars, local exhibitions and an artist in residence programme, we wish to discuss and present the current state of contemporary European ceramics. We also invite other professionally relevant players, exhibition venues and artistic milieus, both on and outside of Bornholm, to enhance the programme with exhibition activities, events, and other initiatives relating to ceramics. The various biennial activities synergise one another and the event as a whole. They establish a platform where representatives of the various disciplines within ceramic art can meet to share ideas, network and lay the groundwork for future collaboration. European Ceramic Context creates ripples in the water that spread in ever-widening circles and put things into motion.

Bornholm as the first European World Crafts Region

Bornholm is internationally renowned for its dynamic, innovative milieu for craft art, not least ceramics. The history, traditions, raw materials and educational opportunities within craft art have helped attract craft artists to the island in a wide variety of disciplines, including glass, ceramics, jewellery making, woodworking, etc. The island's scenic splen-

dour and profusion of tourists have also made it attractive for craft artists to settle here. Demonstration workshops staffed with craft artists have always been popular with tourists. Despite the seasonal nature of these undertakings, they provide a livelihood for many craft artists. Denmark's only higher education in the field of glass and ceramics is also situated on Bornholm, prompting many young craft artists to settle here after completing their studies.

The biennial glass and ceramic events emanate from the educational and museum environment and, since 2006, they have developed into an essential institution for the exhibition of contemporary glass and ceramic art on the international craft art scene. This has been achieved by inviting artists, collectors, educators, curators, etc., to Bornholm to take part in the biennial event's comprehensive exhibitions, seminars and educational activities where ceramics of high international calibre, scope and innovation are presented to a wide audience. When combined with the commitment of local exhibition venues and craft artist milieus, the unwavering focus on excellence, actuality and relevance creates a setting at European Ceramic Context for professional networking and interaction with the general public.

This multiplicity of factors resulted in Bornholm being recognised by the World Crafts Council as Europe's first UNESCO World Crafts City and the first World Crafts Region in the world.

This recognition exemplifies the region's international significance as a centre of excellence for craft art and thus its vast value to the region. In other words, it signifies the budding acknowledgement of the cultural capital inherent in the craft. Craft art has a unique ability to create coherence in our personal life by virtue of the inherent meaning that works of art and utility products infuse into our identity, personal history and local affiliation.

ECC2018 OPEN CALL

GRØNBECHS GÅRD

AUSTRIA

HELENE KIRCHMAIR 82
JULIA SCHUSTER 83

BELGIUM

FRANÇOISE JORIS 84
KRIS CAMPO 85

BULGARIA

NELI IVANOVA HRISTOVA 86
SILVIA CHANEVA 87

CROATIA

SANDRA BAN 88

CZECH REPUBLIC

MICHAELA SPRUZINOVA 89

DENMARK

HEIDI HENTZE 90
SARAH OAKMAN 91

ESTONIA

ELISAVETA SIVAS 92
PEETER RIBA 93

FINLAND

LAURA PEHKONEN 94
TOPIAS ELG 95

FRANCE

MARIANNE CASTELLY
& ERIKA SCHWINTE 96
SANDRINE BRINGARD 97

GERMANY

JULIA SAFFER 98
SARAH PSCHORN 99

GREECE

MANOS KALAMENIOS 100
VANESSA ANASTASOPOULOU 101

HUNGARY

ZSÓFIA KARSAI 102
ZSUZSA BOLDIZSÁR 103

ICELAND

HÖLMFRÍÐUR VÍDALÍN
ARNGRÍMSDÓTTIR 104
KRISTÍN SIGFRÍÐUR
GARDARSDÓTTIR 105

IRELAND

ISOBEL EGAN 106
KATE O'KELLY 107

ITALY

PAOLO PORELLI 108
RENATA FRANCESCON 109

LATVIA

KRISTINE NUKE-PANTELEJEVA 110
SKUJA BRADEN 111

LITHUANIA

AGNĖ ŠEMBERAITĖ 112
IEVA BERTASIUTE GROSBAHA 113

MALTA

TONY BRIFFA 114

THE NETHERLANDS

FEMKE WOLTERING 115
HELMIE BRUGMAN 116

NORWAY

CHRISTINA PEEL 117

POLAND

MACIEJ KASPERSKI 118
MONIKA PATUSZYŃSKA 119

ROMANIA

ALEXANDRU MURAR 120
IOAN IOSIF 121

SLOVAKIA

PETER SMIK 122

SLOVENIA

ANAMARIJA DIMOVSKA 123
TAMARA BREGAR 124

SPAIN

CRISTINA MATO 125
TERESA GONZÁLEZ ÁLVAREZ 126

SWEDEN

ALEXANDRA NILASDOTTER 127
JENNIFER FORSBERG 128

SWITZERLAND

ANGELA BURKHARDT-GUALLINI 129
LYNN FRYDMAN KUHN 130

UNITED KINGDOM

HELEN JOHANNESSEN 131
IRINA RAZUMOVSKAYA 132



Grønbechs Gård is the centre and main exhibition space for crafts on Bornholm, situated in an old merchant's house of 1,500 square meters spread over 3 floors. Grønbechs Gård also provides a framework for members of the local craft association ACAB - Arts & Crafts Association Bornholm - a quality oriented association with 60 members, spread across several disciplines - ceramics, glassware, textiles, metal and wood.
Photo: Kari Christensen

PAOLO PORELLI

ITALY

That ours is a world in vertiginous and frenetic transformation is clear. We are in a throw-away epoch and no one can calculate the effects that consumer society, mother of our well-being, will have on the future. The original spark of my sculptural evolution is this crucial phenomenon, the impact of human activity on the environment. Using an elaborate language, the result of a lifetime of immersion in art history and of experience of life, I began, like Prometheus, to form figures in clay, human archetypes animated by an endless attraction for material and the principal phenomenon that propel the global technological machine. To raise us up from this apocalyptic scene, enters humourism, the capacity to exorcise desperation, demonstrating the ridiculous element of the situation.



Jingdezhen Quintet
Photo: Paolo Porelli

CONTACTS – ALL ARTISTS

AGNĚ ŠEMBERAITĚ

WWW.AGNESEMBERAITE.EU

ALEXANDER TALLÉN

WWW.ALEXANDERTALLEN.COM

ALEXANDRA NILASDOTTER

WWW.NILASDOTTER.COM

ALEXANDRU MURAR

WWW.MURICLAYEVERYDAY.COM

ANAMARIJA DIMOVSKA

ANAMARIJA.DIM@GMAIL.COM

ANGELA BURKHARDT-GUALLINI

WWW.BURKHARDT-GUALLINI.CH

ANNE-MARIE VAN SPRANG

WWW.AMVS.NL

AUDRIUS JANUŠONIS

WWW.ASONIS004.WIXSITE.COM/MYSITE

BERTRAND SECRET

WWW.BERTRANDSECRET.COM

BOJIDAR BONCHEV

BOJIDARBONCHEV@GMAIL.COM

CHRISTINA PEEL

WWW.CHRISTINAPEEL.COM

CLAIRE CURNEEN

WWW.CLAIRECURNEN.COM

CORRINA THORNTON

WWW.CORRINATHORNTON.INFO

CRISTINA MATO

WWW.CRISTINAMATO.COM

DIANA BUTUCARIU

WWW.DIANABUTUCARIU.WIXSITE.COM/BUTUCARIU

ELISAVETA SIVAS

WWW.ELISAVETASIVAS.COM

ERNA ELÍNBJÖRG SKÚLADÓTTIR

WWW.ERNASKULADOTTIR.COM

EVA PELECHOVÁ

WWW.EVAPELECHOVA.COM

FEMKE WOLTERING

WWW.FEMKEWOLTERING.COM

FIORENZA PANCINO

WWW.FPANCINO.IT

FRANÇOISE JORIS

WWW.USERS.SKYNET.BE/FRANCOISE.JORIS

FRANK LOUIS

WWW.FRANKLOUIS.DE

GEORGE PONTIKIS

WWW.GEORGEPONTIKIS.GR

HANIBAL SALVARO HANI

LADICA14@GMAIL.COM

HEIDI HENTZE

WWW.HEIDIHENTZE.DK

HELEN JOHANNESSEN

WWW.HELENJOHANNESSEN.CO.UK

HELENE KIRCHMAIR

WWW.HELENE-KIRCHMAIR.COM

HELMIE BRUGMAN

WWW.HELMIEBRUGMAN.NL

HILDIGUNNUR BIRGISDÓTTIR

VITLESYNGUR@GMAIL.COM

HÓLMFRÍÐUR VÍDALÍN ARNGRÍMSDÓTTIR

HOFY@CENTRUM.IS

IEVA BERTASIUTE GROSBABA
IEVABERTAS@GMAIL.COM

INGRID ALLIK
INGRID.ALLIK@ARTUN.EE

IOAN IOSIF
ONUTZ93@YAHOO.COM

IRINA RAZUMOVSKAYA
WWW.IRINA-R.RU

ISOBEL EGAN
WWW.ISOBELEGANCERAMICS.COM

JĀNIS KUPČS
JANKUPCH@INBOX.LV

JENNIFER FORSBERG
WWW.JENNIFERFORSBERG.COM

JULIA SAFFER
WWW.JULIA-SAFFER.DE

JULIA SCHUSTER
WWW.JULIASCHUSTER.NET

KASPARS GEIDUKS
WWW.KGEIDUKS.WIXSITE.COM/CERAMIC

KATE O'KELLY
KATEOKELLYSTUDIO@GMAIL.COM

KEVIN PATRICK CALLAGHAN
WWW.KEVINCALLAGHAN.IE

KRIS CAMPO
WWW.CAMPOKRIS.BE

KRISTÍN SIGFRÍÐUR GARDARSDÓTTIR
WWW.SUBBA.IS

KRISTINA RUTAR
WWW.KRISTINARUTAR.COM

KRISTINE NUKE-PANTELEJEVA
KRISTINENUKE@INBOX.LV

KRZYSZTOF ROZPONDEK
ROZPOND@POCZTA.ONET.PL

LAURA PEHKONEN
WWW.LAURAPEHKONEN.COM

LAURI KILUSK
WWW.ASUURKERAAMIKA.EE/EST-LAURI.HTM

LYNN FRYDMAN KUHN
WWW.LYNN-CERAMIQUE.COM

MACIEJ KASPERSKI
WWW.KASPERSKI.ART.PL

MANOS KALAMENIOS
WWW.MADEBYMANOS.COM

MARI KRISTIINA PAIKKARI
WWW.MARIPAIKKARI.COM

MARIANNE CASTELLY & ERIKA SCHWINTE
WWW.MARIANNECASTELLY.WORDPRESS.COM

MATIAS LIIMATAINEN
WWW.MATIASLIIMATAINEN.COM

MAUDE SCHNEIDER
WWW.CERAQUOI.CH

MIA REFLUND JENSEN
MIAREFLUND@HOTMAIL.COM

MICHAELA SPRUZINOVA
TTOXIC@SEZNAM.CZ

MILAN PEKAŘ
WWW.MILANPEKAR.COM

MIRCO DENICOLÒ
WWW.MIRCODENICOLO.IT

MONIKA PATUSZYŃSKA
WWW.PATUSZYNSKA.ART.PL

NELI IVANOVA HRISTOVA
NELLYELLOW@YAHOO.COM

NINA MALTERUD
WWW.NINAMALTERUD.NO

PAOLO PORELLI
WWW.PAOLOPORELLI.COM

PAUL MARCH
WWW.PAUL-MARCH.COM

PEETER RIBA
PEETERRIBA@GMAIL.COM

PETER SMIK
WWW.ANNO.GALLERY/UMELCI/PETER-SMIK

PHOEBE CUMMINGS
WWW.PHOEBECUMMINGS.COM

RENATA FRANCESCON
RENATA.FRANCESCON@CLOUD.COM

ROSE EKEN
WWW.ROSEEKEN.DK

ROSSITZA TRENDAFILOVA
ROSTREND20@GMAIL.COM

RŪTA ŠIPALYTĖ
WWW.SIPALYTE.BLOGSPOT.LT

SAM BAKEWELL
WWW.SAMUELBAKEWELL.COM

SANDRA BAN
WWW.SANDRA-BAN-9KT7.SQUARESPACE.COM

SANDRINE BRINGARD
WWW.SANDRINEBRINGARD.FR

SARA MÖLLER
WWW.SARAMOLLER.COM

SARAH OAKMAN
WWW.SARAHOAKMAN.COM

SARAH PSCHORN
WWW.SARAHPSCHORN.DE

SILVIA CHANEVA
WWW.SILVIACHANEVA.EU

SIMON ZSOLT JOZSEF
WWW.NOMISART.CARBONMADE.COM

SIMONA JANIŠOVÁ
WWW.SIMONAJANISOVA.SK

SKUJA BRADEN
WWW.SKUJABRADEN.COM

SOFIA BEÇA
WWW.SOFIABECA.BLOGSPOT.COM

SOPHIE AGUILERA LESTER
WWW.SOPHIEAGUILERA.COM

TAMARA BREGAR
WWW.TAMARABTB.WIXSITE.COM/TAMARABREGAR

TAMARA VAN SAN
WWW.TAMARAVANSAN.ORG

TERESA GONZÁLEZ ÁLVAREZ
TERESAGALVAREZ1969@GMAIL.COM

TILMANN MEYER-FAJE
WWW.TILMANN.NL

TONY BRIFFA
WWW.TONYBRIFFA.DK

TOPIAS ELG
TOPIASELG@GMAIL.COM

TÜNDE CSÁVÁS-RUZICKA

WWW.TUNDERUZICKA.HU

URSULA MUNCH-PETERSEN

WWW.URSULAMUNCHPETERSEN.DK

VANESSA ANASTASOPOULOU

WWW.VANESSANASTASOPOULOU.COM

VICTOR AGIUS

WWW.VICTORAGIUS.COM

VLAD BASARAB

WWW.BASARAB-ART.COM

WERONIKA LUCIŃSKA

WWW.WERONIKALUCINSKA.COM

YVES MALFLIET

WWW.AIC-IAC.ORG/EN/MEMBER/

[YVES-MALFLIET/](http://WWW.AIC-IAC.ORG/EN/MEMBER/YVES-MALFLIET/)

ZSÓFIA KARSAI

WWW.ZSOFIAKARSAI.TUMBLR.COM

ZSUZSA BOLDIZSÁR

BOLDIZSARZSUZI@GMAIL.COM

ZUZANA HLIVAROVA

WWW.ZUZANAHLIVAROVA.COM