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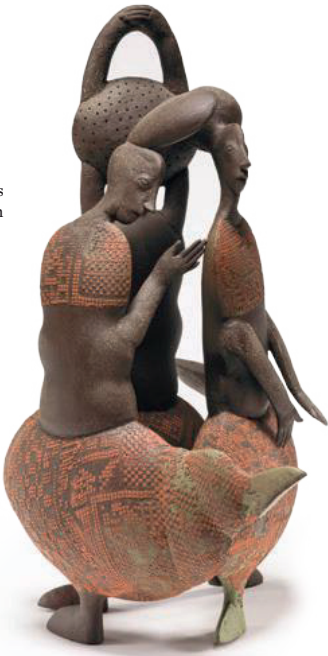
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Waiting for Godot

While the work is shaped as an abstract sculpture, it is still being completed as a floating signifier.

By Bang, Chang-Hyun



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Under the Black and Baltic Deep

With Soviet rule a thing of the past, it is no longer necessary for artists to use symbolic, coded forms of expression if they wish to make political statements.

By Robert Silberman



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Ceramic Art London 2019: A Gathering of the Faithful

Apart from being extremely large and commercially successful the show is now a landmark for a new audience of people who understand contemporary ceramics and are looking to buy modern craft work.

By Paul Bailey



ERRATA

Ceramics Art+Perception #105 (July 2017)
p56. Article titled “*Two views: Japanese Kogei*” incorrectly attributed to Jan Castro. Correct author is Janet Koplos.
p61. ‘About the Author’ incorrectly printed as Jan Castro’s bio. Should be Janet Koplos’ bio (see p65 of CA&P #105).
p62. Article titled “*Two views: Japanese Kogei*” incorrectly attributed to Janet Koplos. Correct author is Jan Castro.
p65. ‘About the Author’ incorrectly printed as Janet Koplos’s bio. Should be Jan Castro’s bio (see p61 of CA&P #105).

Ceramics Art+Perception #110 (October 2018) p58.
Author’s name incorrectly spelled as Funda Altin. Correct spelling is Funda Altin.

Ceramics Technical (January 2019) p192 and 130.
Bandung Institute of Technology was incorrectly referred to as Bandang.

Ceramics Technical (October 2018) p16-19.
Article titled “*Pottery Villages in Myanmar: Reviving Traditional Production Techniques*” written by Zeliha Yayla and İlker Özkan was published with a number of printing errors. The article has been re-printed in full in this issue (p 142).

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How I Make My Work

With all of us having to bear with today’s global issues and the world’s political climate, I felt the need to create a more informal and uplifting work to temporarily take myself away from the stress, anxiety and exhaustion of everyday life.

By Vipoo Srivilasa



4.4

Full Circle: Bari Ziperstein so far... and the NZ Pottage Award

Work on fine art exhibits has been reduced to concept, research and execution – much like when she was a painter – while allowing for vagaries of kiln firings, as all artists working in ceramics must do.

By Moyra Elliott

Between Zen and Bizen:

Violette Dionne's exhibition

Fin d'inventaire

at Galerie d'art d'Outremont,
Outremont, Québec, Oct 11 – Nov 4, 2018

Written by Léopold L Foulém

Liquéfacteur Mea culpa, 2018, ceramic,
37 x 42 x 23 cm.
Image credit:
Daniel Roussel.

The ceramic sculptures of Canadian artist Violette Dionne can be described as strange, weird, disturbing and atypical. The three-dimensional objects from a group called *Fin d'inventaire* (End of Line) are pseudo-remains of industrial appurtenances; lawnmower, electronic devices and mechanical trash of all sorts now transformed into dire poetic images.

The plastic precision of the artefacts makes one marvel at the maniacal purist craftsmanship of this contemporary appropriator. Not only is the Zen posture of these imitative artefacts effectively troubling, but so is the visual

equivocalness of the surfaces and their political statements. Are they oxidized steel or some Bizen accretions?

At first glance, one wonders if the sculptures are indeed actual rusty machines salvaged from waste dumps. Their surfaces are exquisitely textured, refined, intriguing; the forms themselves are absolute *trompe l'œil*s and misleading. Their iconographic posture brings up a dual ambiguity regarding their materiality on the one hand – are they metal or ceramic? – and their conceptual categorization on the other hand – are they traditional sculptures or ceramic sculptures?

Not only is the Zen posture of these imitative artifacts effectively troubling, but so is the visual equivocalness of the surfaces and their political statements.



**Neurotransmetteur
Fantasia**, 2018, ceramic,
34 x 66 x 13 cm.
Image credit:
Daniel Roussel.

This group of sculptures is somewhat worrisome to perspicacious viewers as to their precise conceptual categorization. They are unquestionably material images, but they do not strictly meet the criteria to be admitted in the standard classification of Fine Art sculpture. The actual condition of their surfaces prevents them from being included in the secure terracotta genre. Artistically, they are too awkward. Awkward because of their oblivious posture, their daunting *ceramicness*. They are nevertheless unabashedly fully developed ceramic sculptures. Their surfaces are decidedly their strongest peculiarity – the real vehicle for a potent message.

Twenty-seven sculptures were exhibited in the gallery on white or pale-peppermint green pedestals as sculptures are traditionally displayed. Regardless of the general formal unity of the images of this group, some of them are admittedly difficult objects to identify at first.

Imprimante Torah-Nova is a perfect example to offer for discussion. The duplicity of the images is misleading. In this instance one is not so sure what the outlook suggests. An abstract something. Abstract in the sense of arcane. Eccentric superposed fat lines in space because of the horizontality of the image. Upon closer inspection, one realizes that what one could not easily decipher at first is a contraption of some sort. What is it really? A look at the title list reveals that it originally was at some time a printer that has now become a falsely rusted, abandoned and unusable mechanical printer in fired clay exhibited in a gallery.

Below:
Imprimante Torah-Nova, 2018, ceramic,
29 x 77 x 26 cm.
Image credit:
Daniel Roussel.

Opposite:
Profileuse Perma-Flux, 2017, ceramic,
41 x 66 x 46 cm.
Image credit:
Daniel Roussel.



The plastic precision of the artifacts makes one marvel at the maniacal purist craftsmanship of this contemporary appropriator.



Chariot Scripto-Vac, the title for one of Dionne's three-dimensional evocative structures, represents, somehow, a miniature float and is obviously quite problematic. Could it be a modern version of the Trojan Horse or even perhaps a borrowed machine from one of Leonardo da Vinci's codices? The four-wheeled overtly encrusted volumetric structure imposingly crowning the esoteric vehicle is covered with a fine red grid motif punctured and fissured as if an explosion had occurred and busted the reservoir. This detail is the manifestation of the physical reality of the volumetric, significantly acknowledging the importance of void in ceramic sculptures. Scribbled letters on the base of the pseudo-carcass are unintelligible. This inscription is covered with verdigris and is in fact the most colourful patina found on the sculpture. However, not too colourful for Bizen.

Could it be a modern version of the Trojan Horse or even perhaps a borrowed machine from one of Leonardo da Vinci's codices?

Opposite:
Hachoir Carpe diem, 2018, ceramic,
33 x 32 x 40 cm.
Image credit:
Daniel Roussel.

Below:
Chariot Scripto-Vac, 2017, ceramic,
53 x 65 x 36 cm.
Image credit:
Daniel Roussel.

Liquéfacteur Mea culpa is another cryptic spatial configuration. If it had been created early in the 20th century, it could have been categorized as a surrealist sculpture because of its illusory aspect. Emanating from something resembling fragments of an ancient and dilapidated aqueduct are remnants of plumbing, with one ruptured pipe draining or flushing congealed water that is going nowhere. This sculpted petrified water is light murky-green, most probably heavily polluted water. It certainly does not look like the clear water in British artist David Hockney's pool paintings of the 1960s and '70s nor inspired even by 16th-century French ceramicist Bernard Palissy's anecdotal dishes. The tall straight water pipe with protruding spout is awaiting for fresh water that will not come. This *Liquéfacteur* is a monument to wasted water and a plea for preserving planet Earth. A *Mea Culpa* for being insensible to our environment.

This recent group of sculptures by Violette Dionne are more than mystifying objects conveying messages on decay, waste, and conservation. Perhaps they can be understood as petitions for saving the planet. ■

About the Author

Born in Caraquet, New Brunswick, Léopold L. Foulem is an educator, author, speaker and artist. Foulem considers himself a ceramics theoretician. He has lectured extensively on ceramics as an autonomous art form. He is considered an expert on Picasso's ceramics, expertise highlighted in the seminal exhibition *Picasso and Ceramics*. Foulem has more than fifty-five solo exhibitions and participated in more than two hundred group exhibitions on four continents. He has received prestigious honours, including the 1999 Jean A. Chalmers National Crafts Award, the 2001 Saidye-Bronfman Award for Excellence in the Crafts, and the Prix Éloizes, Artist of the Year in the Arts in 2003. In 2015, the National Council on Education for Ceramic Arts (NCECA) named him an Honorary Member of the Council, its highest honour. In 2018, he was made a member of the Order of Canada, the highest civilian decoration in the country.

