



When the
Zebracki High
Exhibition 2002
highlighted
and shared possible
for the 11th 17th



The Nature of Things

Eino Zebracki ponders things past, present and future

I have continued to develop the idea of landscape and continued to work my glass language. The texture and possibility of possible clay has become my main focus and possible to do only clay I currently use. My focus has now become more organic and alive. Through my work, ideas have come together to form the evolution of a language. I wish to make a piece that is a living entity of growth where light, depth, organicity, dynamic – rather playing with shadows and light giving the piece of space growth. A landscape piece that evokes my thoughts in this direction. I want to continue a sense of the flexibility of the growth process in time and space.

I started art in 1988 and over time. It was in Spain that I began discovering art, crafts and the ceramic tradition derived from Moorish influence and the art of Valencia. Spain is a country rich in art and so on education from I began to study art. At 18 I discovered I needed to learn the language and needed an art as a foundation for two years. After this I wanted to go to Germany for two years. It was during this period that I started to work with ceramics at an evening school. I was decided that it was clay that I wanted to explore myself with and applied to the College for Applied Arts and Crafts at Gillingham University. During this time in 1995, I was able to participate in IBCAT in Hiroshima, Japan. This brought me into contact with ceramicists, fibre, appreciation and made me with every detail of life, including ceramics.

At the time my work was linear but the Zen-Buddhist garden of Kyoto influenced my style of work. I was taken with and moved by this experience in Japan. Since then I studied Japanese for two years because I wanted to be able to have a greater understanding of the culture. I took my Masters degree in May, 1998, under the tuition of Norwegian Professor Ingvald Rønne and, together with two colleagues, established a ceramic studio in an old chocolate factory. For my Masters degree I worked with functional forms making a series of shapes which evolved through the abstract. The curved wave form surrounding Gillingham inspired me and I experimented with the business landscape that I applied, but upon being to examine the growth of more on rocks. Subsequently, I have continued to develop these pieces in a wide variety of artists and ceramic. The same year I took a workshop at Haverly Mountain School of Crafts, Maine, USA, with Peter Shumaker, a ceramicist I had met at IBCAT the year before in Japan. Here I found how to let things open up new possibilities.

The landscape we contemplate is created with the surface that touches the eye, and movement, direction, texture, colour and light – all contribute to our individual perceptions of the landscape, real and surreal. I want to focus on making the landscape as an installation piece, which would be growing from



the faces and reaching up the walls, filling the rooms. An organic and free growth could arise from different combinations of clay, fire and the glazes qualities.

Underwater landscapes, coral and seahorses, flowering surfaces of growth in frozen nature portray the slow ceramic process – which is also necessary for contemplation and care approaches. This is what inspired me for my exhibition, *The Nature of Things*, held at Larvick Galleri Ock-Bank, Gäddede, Sweden. *Storvallen* landscapes, fragments of nature, hills, dips, outcrops, openings and shadows can all be seen or felt. The plasticity of the porcelain clay and the opportunities of expression it yields, fascinate me. The firm but delicate porcelain has an inner strength that enables me to capture organic motion, the bubbling of life, enough for a fraction of a second.

The dry glazes which I like to experiment with are a protest against the pure whiteness of the porcelain surface. They express contradictory meanings – they are both repellent and inviting, warm and cold. They absorb light, but also express their own light and dark. The lines suggest an upward movement, a growth towards the sky. From above they suggest nature life below the surface, or maybe a map of life itself.

I like to explore form combined with function as a free flow of thought expressed in organic growth – often in collision with more established form-to find what is possible in ceramics and what is unacceptable form-wise.

I am returning to Japan to attend the Shigaraki Cultural Centre to undertake an intensive work period, experimenting and exploring these ideas. I will appreciate working with such a project, being able to file the clay in so many diverse ways as the centre can offer and to experience the artistic exchange with other international ceramicists.

Above left: Highland (above), 2002.

Plate: 30 x 38 x

27 cm. Top right:

Claywork 400,

2002. Above: 32 x

32 x 11 cm. Above:

Clay work, 2002.

Three and above:

porcelain. Below:

Height: 27 – 23 cm.

Eva Zellweger is a ceramic artist from Sweden. She will be in residence at the Shigaraki Ceramic Centre from September/October, 2014. Photographs by Thomas B. Johnson.