

Project name:
Talking Ceramics I

Year of work produced:
2016

Client:
EKWC

Work description :

The necessity to bake this book in the oven before reading captures the excitement, anxiety and surprise in creating ceramics. The striking transformation from completely white to black reveals the cover design.

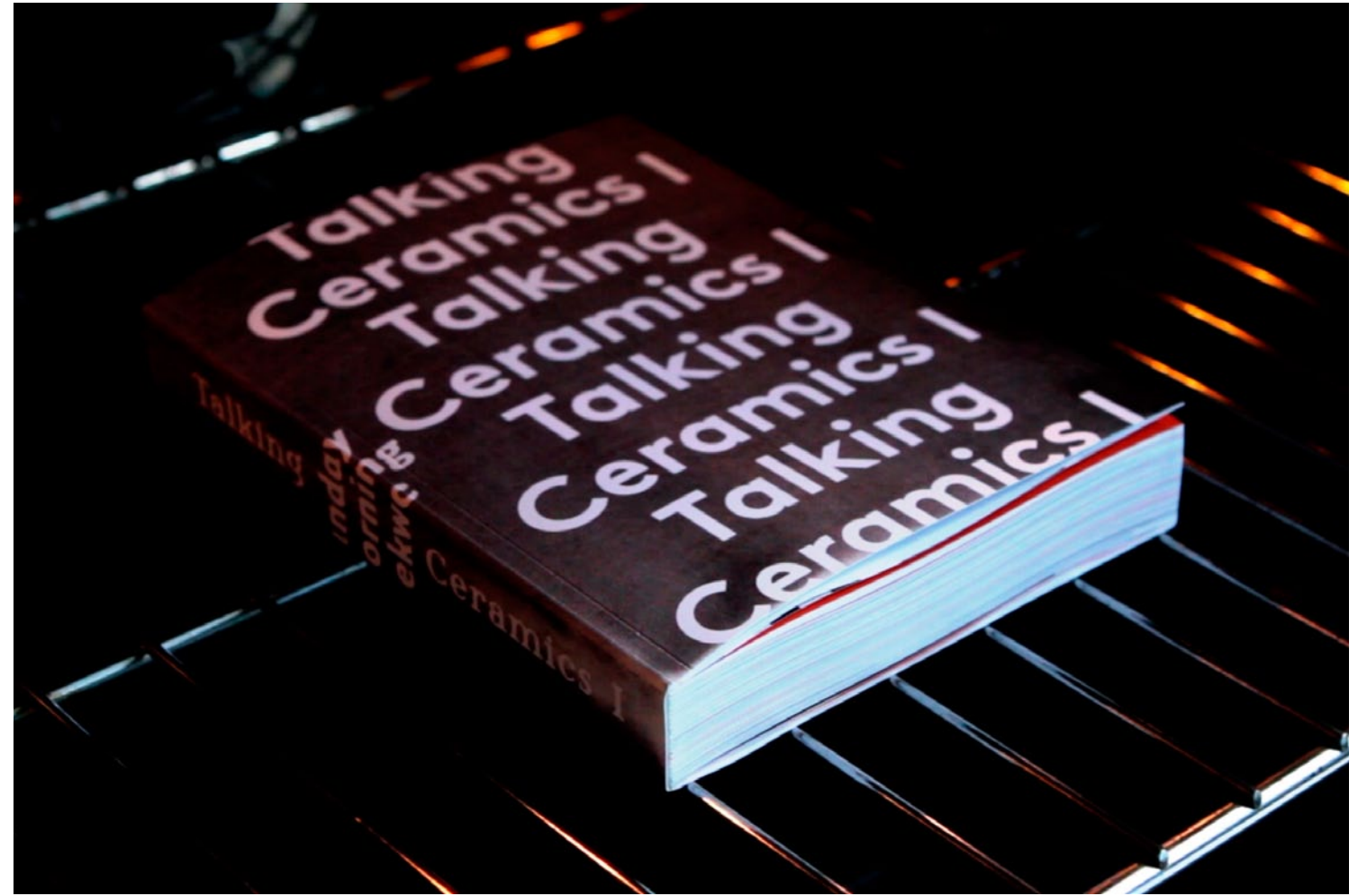
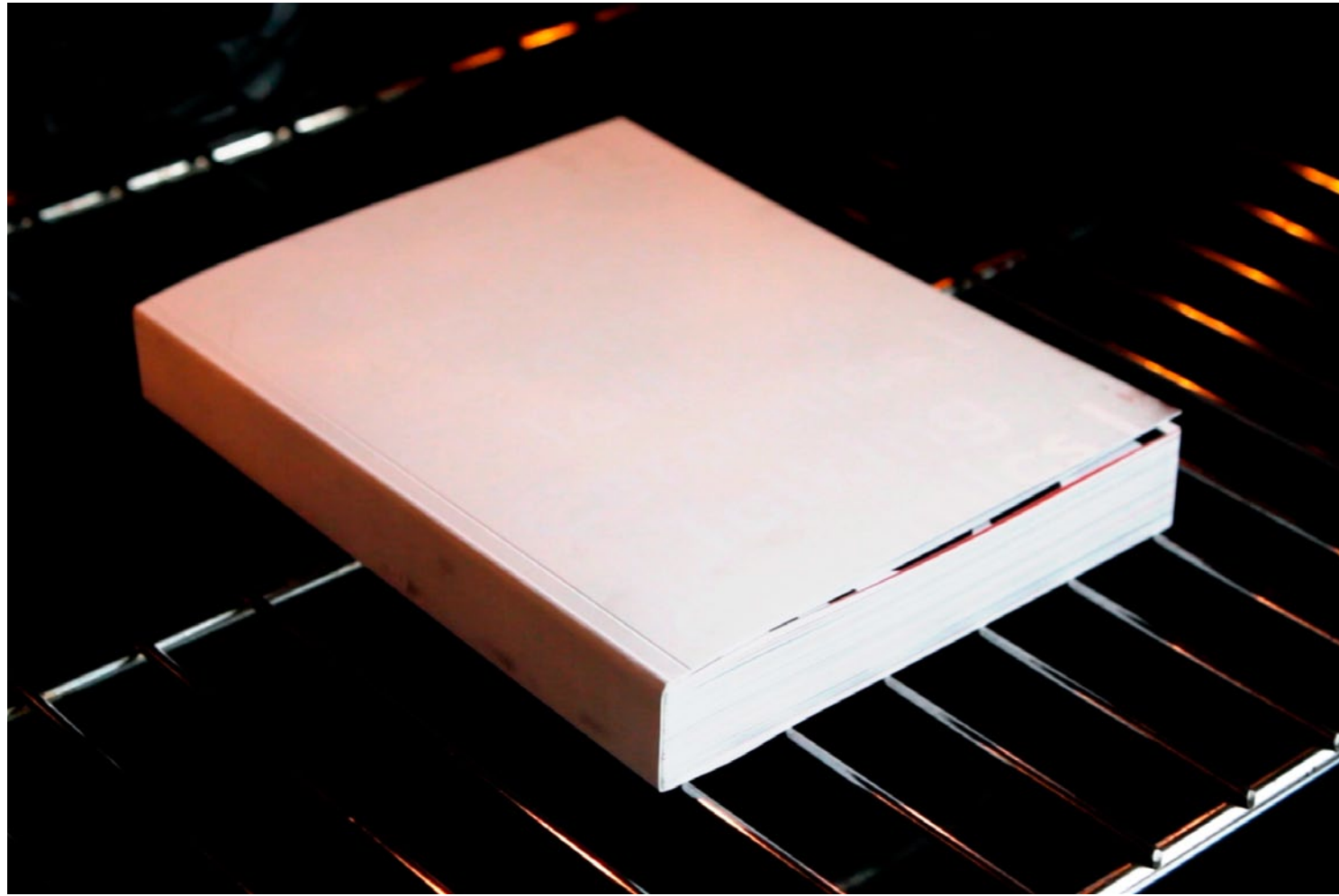
The oven plays a major role in the ceramic process in which clay can only be controlled to a certain extent. Artists can spend weeks preparing their object yet when it finally goes into the oven control is taken out of their hands. Even the most experienced can open the oven after a weekend of firing to find disaster.

The special edition of this book also features an extremely thin ceramic cover that inevitably will break. Thus, like the artist, making you experience the fragility and inadvertent beauty of the material.

The EKWC is a prominent centre for ceramic experimentation. This book discusses the experiences and most importantly mistakes their past artists-in-residence have encountered.

Watch a video of the book online:
<https://vimeo.com/189276051>









before

A special edition was also produced of which its front cover is made from a 1 mm thick sheet of porcelain. Consequently, the fragility of the material and acceptance of inevitable mistakes is embodied.



after

Preface

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Was *hoos de Jans* of the driving force behind the ERWC, or was it Adriaan van Spanje or Xavier Toubes? Or was it Anton Reijnders, Gerard Blaauw or Peter Oltheten? Did it become a success thanks to the financiers, such as the Ministry of Education, Culture and Science with its dedicated staff including Tjimen van Grootheest and Sander Bersee? Or was it on account of the memorable chairs of the ERWC board, people like Hans Kossman, Bianca de Poorter, IJla van Haren or Hans van Duijn? We can list a whole lot of names of people who have had a significant impact on how the ERWC came to be what it is today. They all wrote history and since 1969 have played their

Voorwoord

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Was het Koos de Jong die de stuwende kracht was achter het EKWC of was het Adriaan van Spanje of Xavier Toubes? Of was het Anton Reijnders, Gerard Blaauw of Peter Oltheten? Is het succes te danken aan de financiers, zoals het Ministerie van OCW met allerlei krachten op de achtergrond zoals Tjimen van Grootheest of Sander Bersee? Of roemruchte voorzitters van het bestuur, zoals Hans Kossmann, Bianca de Poorter, IJla van Haren of Hans van Duijn? We kunnen veel namen noemen die van doorslaggevende betekenis zijn

Aladogan

22
Before Departure fall my changes were there! 2005
Eylm Aladogan (1973) makes big sculptures and installations that take over a space. Recurring themes in Aladogan's work are willpower and the dynamics between hold and release.

23
Before Departure fall my changes were there! 2005

Eylm Aladogan (1973) makes big sculptures and installations that take over a space. Recurring themes in Aladogan's work are willpower and the dynamics between hold and release.

Several times she has come to work at the ERWC. Her last installation (1999) consisted of seven birds that she crafted with precision in kneaded clay. The birds were sprayed with water every five seconds. Too much water and the clay dissolves into mud, too little and the bird dries up into dust particles and falls apart. This is the tension between maintaining a hold and letting go. Aladogan uses the physical limitations of the material and the required moisture of clay as an expressive medium.

Her installation *for better or ill* (2005) involves leather, felt, metal, wood and ceramic. The ceramic shapes are derivative of eroded stones, knife hilts and loofers. The challenge for her is to find the purest material form that will precisely express what she wants to say.

The monumental works radiate an impressive dynamic. They draw the viewer in. The tension between earthy materials: clay, wood and metal, and the explosive power of the configuration is fascinating.

Eylm

90



91

140



141



headtray of the eroded her rainbow
2015
2 x 29 x 10 cm
clay, glaze
gekneede klei, glazuur

273



hemawerfashtray
2015
4 x 13 cm
kneaded clay, glaze

gekneede klei, glazuur

smileyshtray
2015
4 x 20 cm
kneaded clay, glaze
gekneede klei, glazuur