



International Ceramics Studio  
Kecskemét, Hungary

2021. ÉVI NEMZETKÖZI  
KERÁMIA SZIMPÓZION

2021 INTERNATIONAL  
CERAMICS SYMPOSIUM

*Ez a Nemzetközi Kerámia Szimpózium a Kecskeméti Kortárs Művészeti Műhelyek - Nemzetközi Kerámia Stúdió és a Kortárs Kerámiaművészetért Alapítvány (Magyarország) közös rendezésében a Nemzeti Kulturális Alap.*

*A Kortárs Kerámia Művészetért Alapítvány képviselőjében: Fusz György, Professzor, DLA habil., a Kuratórium elnöke.*

*A Nemzetközi Kerámia Stúdió képviselőjében: Czinegéné Király Klára, Kis Jakab, Trazsi Ivett, Steve Mattison, Módráné Szilvási Emma, Takács Ildikó, Strohner Márton, Szabóné Fazekas Judit.*

*Katalógus design: Steve Mattison*

*Fényképek: Bánczik Róbert, Kontor Enikő*

*Fordítás: Mattison Katalin*

*A kiadó írásos engedélye nélkül e katalógus sem részben, sem egészben nem sokszorosítható, nem tárolható visszakeresésre alkalmas rendszerben és nem továbbítható semmilyen formában vagy módon.*

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This International Ceramic Symposium is organised by the Kecskemét Contemporary Art Workshops - International Ceramic Studio and the Foundation for Contemporary Ceramic Art (Hungary) with the financial assistance of the Hungarian Cultural Fund.

For the Foundation for Contemporary Ceramic Arts: Professor György Fusz, DLA habil., chairman of the Board of Curators.

For the International Ceramics Studio: Klára Czinegéné Király, Jakab Kis, Ivett Trazsi, Steve Mattison, Emma Módráné Szilvási, Ildikó Takács, Márton Strohner, Judit Szabóné Fazekas.

Catalogue design: Steve Mattison


Photography: Bánczik Robert, Kontor Enikő.

Translation: Katalin Mattison

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# 2021 INTERNATIONAL CERAMICS SYMPOSIUM

The International Ceramics Studio in Kecskemét has created an inspirational place for creative artists from all corners of the world.

Each year we welcome artists, teachers and students to participate in its programs. Artists who wish to concentrate on their work in a creative and mutually supportive environment where new and imaginative ideas can be explored and realised or to participate in the series of continuing education courses with renowned international masters.

2022 has still been a difficult year for everyone, especially those in the creative arts and the studio's annual program has been impacted but continues to recover after the relaxing of Coronavirus restrictions. The staff have worked tirelessly to create as safe and creative space as possible to allow this year's International Ceramic Symposium to be held.

These annually held symposium bring together artists, many who have never met before and only know each other by reputation, allowing for an intense, extended exchange. Artists who come from all corners of the world, removing themselves from their usual environment to immerse themselves in the life of the studio along with other like-minded individuals, all bringing their own experience and creative process to freely enhance the collective pool of knowledge.

Provided with the space to create, artists are encouraged to explore all the facilities the International Ceramics Studio has to offer opening up new possibilities and directions in this creative and mutually supportive atmosphere. A selection of the works created during the symposium have been donated to the permanent collection of the International Ceramics Studio. These new acquisitions add further richness to its important cultural archive of ceramic art.

The 2022 International Ceramics Symposium was organised by the International Ceramic Studio in collaboration with the Foundation for Contemporary Ceramics (KKA) Hungary with the financial support of the Hungarian Cultural Fund (NKA).

Antal Kitti, Vladimir Groh, Fusz György, Geszler Mária, Yasuo Nishida, Susan Halls,  
Haber Szilvia, Janina Myronova, Dályay Virág, Nagy Márta.









## ANTAL KITTI

Hungary

I am extremely attracted to art and its inexhaustible paths. I'm looking for challenges and unusual things.

At present, I mainly make autonomous ceramic objects, small sculptures and wall sculptures. I also make custom jewellery made of clay. I am close to nature, its respect and love. In their formal construction, my objects are built from the elements of the natural and urban environment and are made in the spirit of sustainability. It also plays a role during the creative process and in the message of the finished objects. I build my sculptures with expressive movements, while in the case of my jewellery the process of making is calm, but their expressive power lies in their style.

In addition to ceramics, I occasionally paint, especially watercolour or experimentalist acrylic paintings. Experience and experimentation are a continuous part of my creative activity, I get to know different surfaces and forms in order to achieve abstraction







DÁLYAY VIRÁG

Hungary

My works are mostly inspired by personal life experiences and feelings. For me, creative work means the freedom to experience playfulness and curiosity, or even the opportunity to process traumas. Experimenting with different materials, material combinations and techniques plays an important role in the background of these processes.





## FUSZ GYÖRGY

Hungary

Fusz's work is primarily figurative, although his oeuvre is divided between recognizably figurative forms and organic, fragmented abstractions derived from the figure. Of the former, recognizably figurative works, there is a range from the more specific and realistic to the generalized and expressive works of great synthesis and originality.

Wounds, mutations, distortions, fragmentation and dismemberment, exaggerations of connective and degraded tissue, and rigid or impossible postures combine with an expressive modeling and surface treatment both define Fusz's work and make it particularly compelling.

At the centre of Fusz György's figurative sculpture is the tension between thoughtful introspection and powerful expression. With a presence that can be felt Fusz transmits his inner observations to awaken and provoke. Fusz makes sculptures that give him more freedom in the shaping of the human form with their characteristic, exciting surface gestures but still it is the inner soul that interests him.





## GESZLER MÁRIA

Hungary

I am from Eastern Europe, the daughter of a ideological and social experiment gone wrong - socialism. Having graduated at the College of Applied Art's in Budapest, I started to work as designer in a pure, neglected "out of the world" ceramic factory. But what a factory?

From this time on I started to feel the smoke of the cooling towers, the lines of the factory's broken windows, the conveyer belts, the women metal-workers with their varicose legs, the electricity centers, the crane-cemetery and the loneliness of the huge, badly lit factory halls. The poles, the bottom of aeroplanes, the sky red from poisonous gas, had a special meaning for me. I started to photograph these impressions and transfered them onto the clay by silkscreen print. I formed and crumpled them together with the material.

I was lead by two feelings: adoration and horror. Admiration and appreciation at the sight of human spirit and technique and fear and anxiety at the sight of those huge, isolated, creaking steel plants. What will the future hold?







## VLADIMIR GROH

Czechia

Vladimir Groh and Yasuyo Nishida, are an artist couple who interpret the beauty of unpretentious practical utensils by combining the texture beauty of porcelain itself with the colour produced by soluble metal oxides.

"We are married couple exclusively working with the porcelain – for our work we are using slip casting technology with the wide range of hand made decoration.

Vladimir, from the Czech Republic, has extensive exhibition experiences and participation in seminars. He was the president of the Brno Ceramics Association.

Yasuyo and Vladimir have been committed to different decorative techniques, especially in soluble metal salts, an ancient and difficult ceramic decorative technique, and they have become experts in this field. In 2015 they were invited to work on this theme in the artist residency at Shigaraki Ceramic Cultural Park, Japan.





## HABER SZILVIA

Hungary

The patterns of nature can give us a key to understand the rules that determine all the natural processes. These patterns contain the code, which can help us to describe relatively easily quite complicated processes, shapes and figures.

For me the world of fractals is the link to the energy of the universe.

Through fractals I can see the original method of the organic nature: the infinite variety of the self organised power of the primal order.

The biggest part of the familiar world carries the characteristic of fractals.

Fractals are geometric formations in which you can find repetition at any scale.

My goal is to visualise this.







## SUSAN HALLS

United Kingdom

"My obsession with animals and animal imagery has been more or less constant since my childhood so it is beyond doubt that they should be the dominant subject in my work. It seems right and the most honest creative front available. I do believe that part of my drive to make animals is tied up in the primitive need to possess them – like effigies and totems.

In my sculpture I'm trying to create an image which traps a kind of animal truth. Direct representation does not interest me. I strive to create work which reinvents animal form, enhancing the facts without being slavish to mere appearance. Dog, Horse, Bird, Pig, Sheep and Goat are recurring themes."





## JANINA MYRONOVA

Poland

"My characters display a specific, distorted body perspective. The forms are a bit clunky, chubby, anatomically misshapen, marked with accents which double the characters or hybridize their silhouettes. Each sculpture is a different personality, a personal story, a graphic "novel" featuring my favourite motifs: images of family relationships, parent and child, partners, pets. My emotions are "scratched" into them, with a subtle hint towards humour. Wonder, anger, fear and joy are all present there."

Janina Myronova was born in the Ukraine and lives and works in Poland. She completed her PhD in ceramics at Eugeniusz Geppert Academy of Fine Arts in Wroclaw, Poland in 2019. A multi-award winner, Janina is internationally recognised for her bold, sculptural figure work.





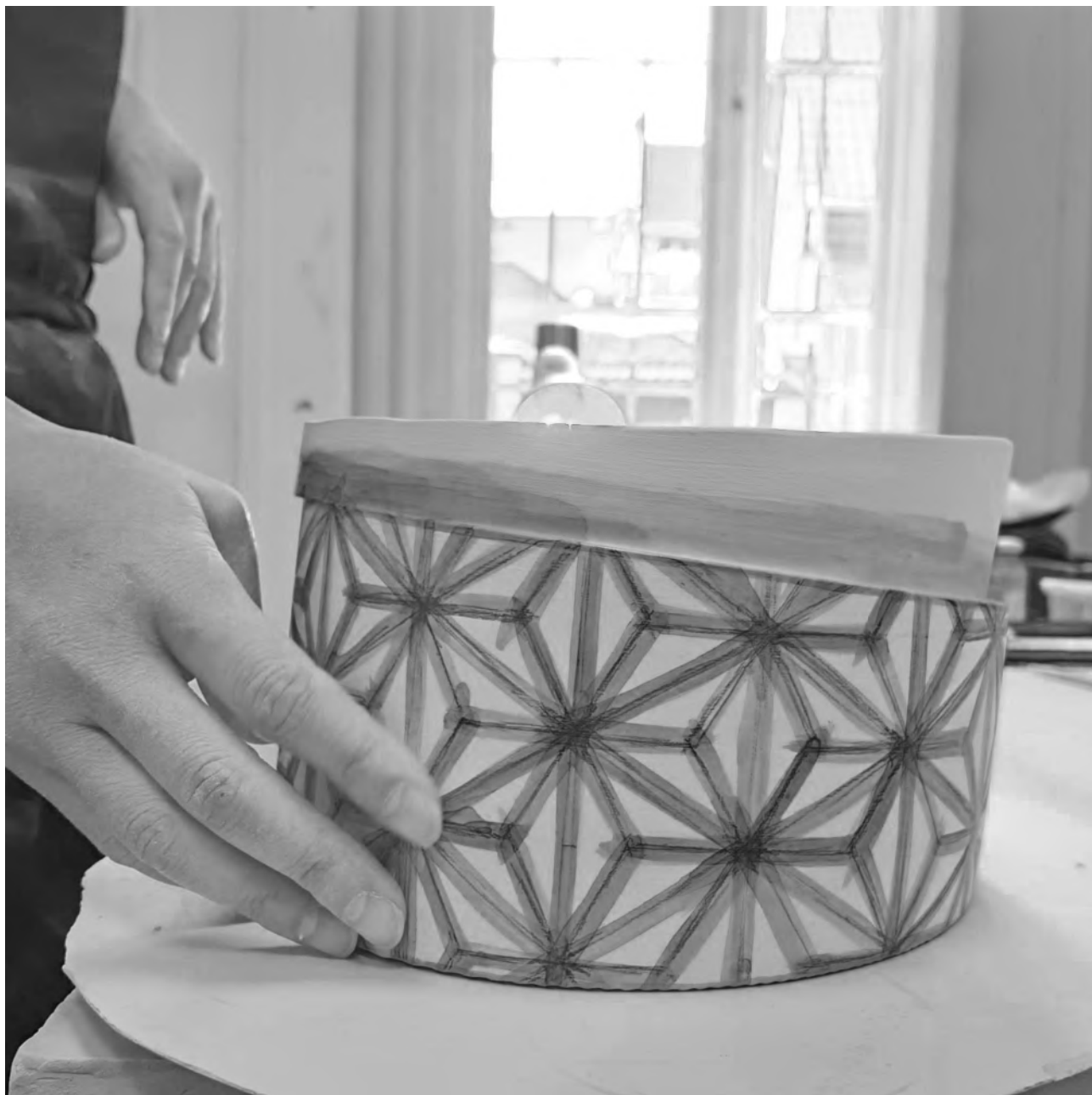
## NAGY MÁRTA

Hungary

Contrasts are important in her work. She uses coarse stoneware alongside refined porcelain. The subtle colour combinations are extremely personal, in terms of the colour in combination with the gloss of the porcelain or with the rough skin of stoneware, as well as the visual use of scratches or cracks in the porcelain. She utilises a great diversity of visual means and a very personal perception of nature. Her life experiences have been rendered so abstract that everyone can recognise their own version of the story.

Nagy's work is characterised by the great variety of topic choice. She starts with one motif, works with it for a year or two, then sets it aside in favour of a new topic, on which she conducts intense experiments, only to switch again a while later, or return to an earlier theme, this time emphasising different relationships.







## YASUYO NISHIDA

Japan

Vladimir Groh and Yasuyo Nishida, are an artist couple who interpret the beauty of unpretentious practical utensils by combining the texture beauty of porcelain itself with the colour produced by soluble metal oxides.

We are firing our pieces in the reduction atmosphere – using the gas kiln – for 1360c.

For the overglaze decoration we are using mostly platina which is fired on 800c in a oxidation atmosphere. All our pieces are highly functional."

Yasuyo, from Japan, graduated from the Musashino University of Fine Arts with a professional education background. They met during the Goshagawara Woodfire Festival in Japan in 2002. They started working together in 2005.

The couple's goal in their creation is to dissolve the colourful watercolours into the surface of the original white porcelain and to interpret the gentle and profound beauty in their daily life.







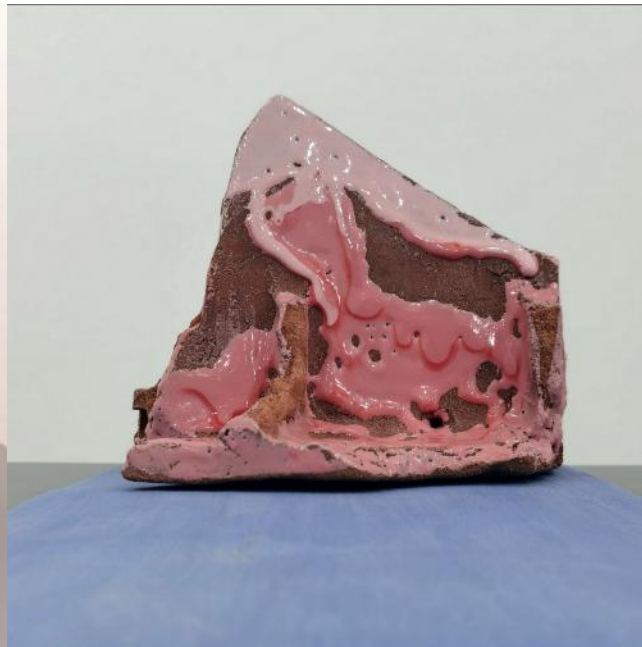


















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