

SILICA VISIONS

Afgang '16

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Glas & Keramik

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Preface

Silica Visions: How things could be

The dedication to explore and challenge the media of glass and ceramics is pivotal for KADK's course programme, Craft/Glass & Ceramics, which is taught in Nexø, Bornholm. This dedication manifests itself not only by the school's special focus on basic craftsman's skills and knowledge of the physical and chemical properties of these silica-based materials but also in the students' wish to experiment with them to show wonderful new aspects of glass and ceramics and to introduce it to our world as art objects and functional artefacts.

This year's class of graduates from Nexø has chosen the evocative title, Silica Visions, for their exhibition. In the world of art and design, the concept of vision usually designates the depiction of a desired new state—for the artist, for her community, and for her society. Artists produce visions to show us how things could be; not as negative, ideological ideals that might never be fully realized, but as realized models that are fully—positively—present before us—now and here. Artists' visions thus not only show us what things could be like; they also—and more importantly—show us how. And of course we wonder: How on earth did she do it! How did she handle these awfully difficult materials of hot glass and wet clay to come up with such a beautiful result! But if we watch carefully and open our minds and hearts, we realize that these objects show us "how things could be" on a deeper level—not as unambiguous manifestations, but as aesthetic inklings and presentiments. The "silica visions" show us surprisingly new aspects of glass and ceramics; they teach us how they speak to our senses and our minds—the delight of delicately crispy porcelain, the yearning feeling of the green depths of glass. As Susan Sontag taught us in her famous essay, "Against Interpretation": "What is important now is to recover our senses. We must learn to see more, to hear more, to feel more." The graduates from Nexø provides us with a diversity of "silica visions" -like special pairs of spectacles- to help us recover and expand our senses and show us new aspect of glass and ceramics.



By Troels Degn Johansson
Head of the Institute of Product Design

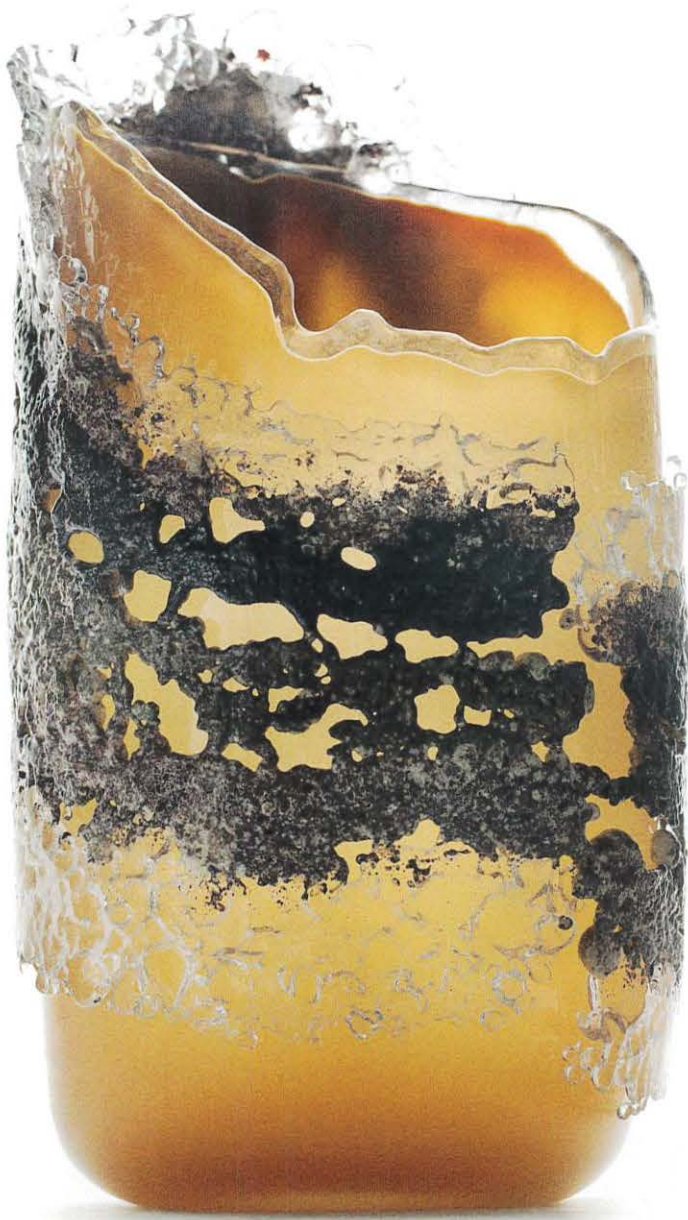
Silikatsyner: Hvordan tingene kunne være

Den dedikerede udforskning og udfordring af medierne glas og keramik er et omdrejningspunkt for KADK's uddannelsesprogram, Kunsthåndværk/Glas & Keramik, som har hjemme i Nexø på Bornholm. Denne dedikation giver sig ikke alene udtryk i skolens særlige fokus på håndværkets grundlæggende færdigheder og viden om de silikatbaserede materialers fysiske og kemiske egenskaber; men også i de studerens lyst til at eksperimentere med materialerne, vise os fantastiske nye sider af glasset og keramikken og introducere dem til vores verden som kunstgenstande og funktionelle genstande.

Dette års afgangshold fra Nexø har valgt den inspirerende udstillingstitel, Silica Visions; på dansk "silikatvisioner" eller måske bedre: "silikatsyner". I kunst- og designverdenen betegner begrebet "vision" som regel fremstillingen af en eftertragtet ny tilstand - for kunstneren, hendes kreds og samfund. Kunstnere frembringer visioner for at vise os, hvordan tingene kunne være; ikke i form af negative, ideologiske idealer, som måske aldrig helt lader sig realisere, men netop som realiserede modeller, som er helt - positivt - til stede foran os - nu og her. Kunstneres visioner viser os således ikke kun et hvad; de viser os også et hvordan. Og selvfølgelig tænker vi: Hvordan gjorde hun det? Hvordan er det lykkedes hende at beherske disse svære materialer - det varme glas, det våde ler - og nået frem til et så smukt resultat! Men hvis vi kigger nøje efter og åbner sind og hjerte, går det op for os, hvordan "tingene kan være" på et dybere niveau - som anelser, syn. Silikatsynerne viser os overraskende nye sider af glasset og keramikken; de lærer os at åbne vores sanser og sind - henrykkelsen ved den skrøbelige, papirstynde porcelæn, længslen i glassets grønne dyb. Som Susan Sontag lærte os med sit berømte essay, "Against Interpretation": "Det, som er vigtigt nu, er at genvinde vores sanser. Vi skal lære at se mere, at høre mere, at føle mere." Afgængerne fra Nexø tilbyder os en mangfoldighed af silikatsyner - som var det særlige briller (også lavet af silikat!), som vi kan tage på for at genvinde og udvide vores sanseapparat og for at vise os nye sider af glasset og keramikken.

Jean Thebault

Sedimentary Cycle





Jean Thebault

Sedimentary Cycle

"Sedimentary cycle" is a body of work which juxtaposes the limitless possibilities of glass as a material with ideas around geological phenomenon. My approach to the glass is informed by research on glass as a raw material, it's history, it's processes and the ways in which humans have interacted with it. The pieces created are deeply inspired by my observations of nature, my perceptions of landscapes and my awe of nature's impressive forces; with a specific focus on geological events such as, sedimentation, erosion, weathering and decay. The work reflects my sense of exploration: cylinders showing strata as geological carrots, fused glass sediments, volcanic inflammations and layers of glass showing evolving properties of the material. Through amalgamation of research and inspiration I create unique pieces which emphasize a subtle metaphor linking glass making and geological phenomenon.



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Erika Richter

A story about life and death





Erika Richter

A story about life and death

Everybody has a story to tell and in my project I have tried to capture the different ones of people. Hair is a good material, because it tells a lot about a person and the glass vessel and the water helps to magnify the hair to become more prominent and show the difference between them. The stone is the stable ground, the glass is the fragile but strong core and all is connected by thin and tough strands of hair. Together it becomes my own little story.



Sweden

facebook.com/ErikaRichterGlass

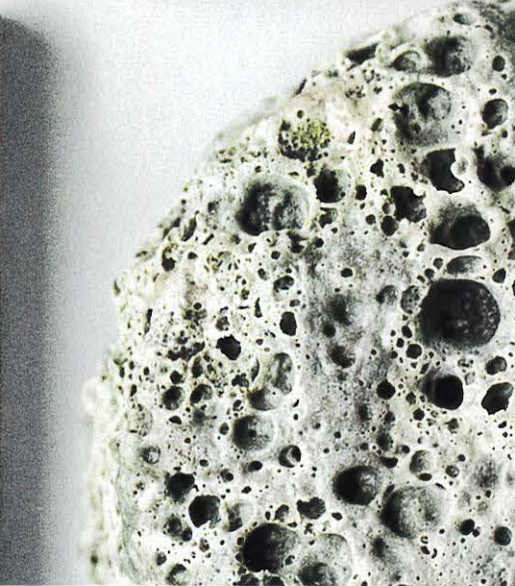
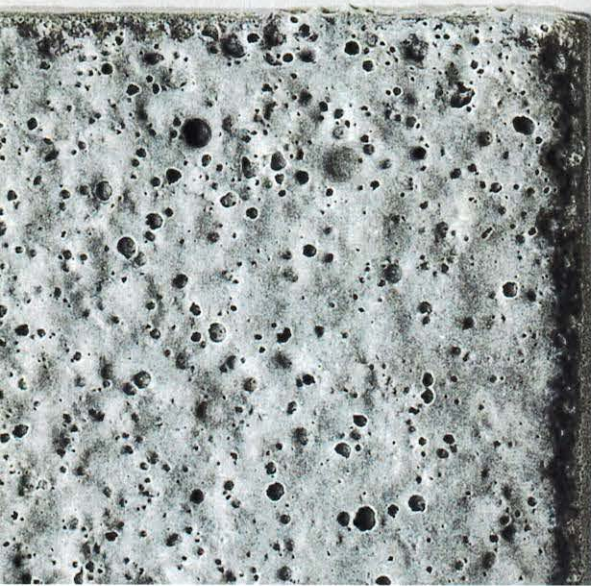
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Signe Fensholt

Objects of Use





Signe Fensholt

Objects of Use

The objects of everyday life carry the story about us as human beings. They tell us who we are and where we belong. As tools they fulfil a function and solve a practical problem. But as forms they also contain a visual and tactile tacit music. They talk to the senses and cannot be reduced to their functionality. My aim is to unfold the powerful richness in objects of use. The spoon as we recognize it – bowl and handle in one - the cultivated replacement for the stretched arm with the cupped hand. In my work I unify the serenity and tension in functional design with the sensuous understanding and delight in ceramic materials. Objects of use are transformed into a story about curves, edges and mass with crisp, porous or bright glazed surfaces in sculptural forms.



Denmark

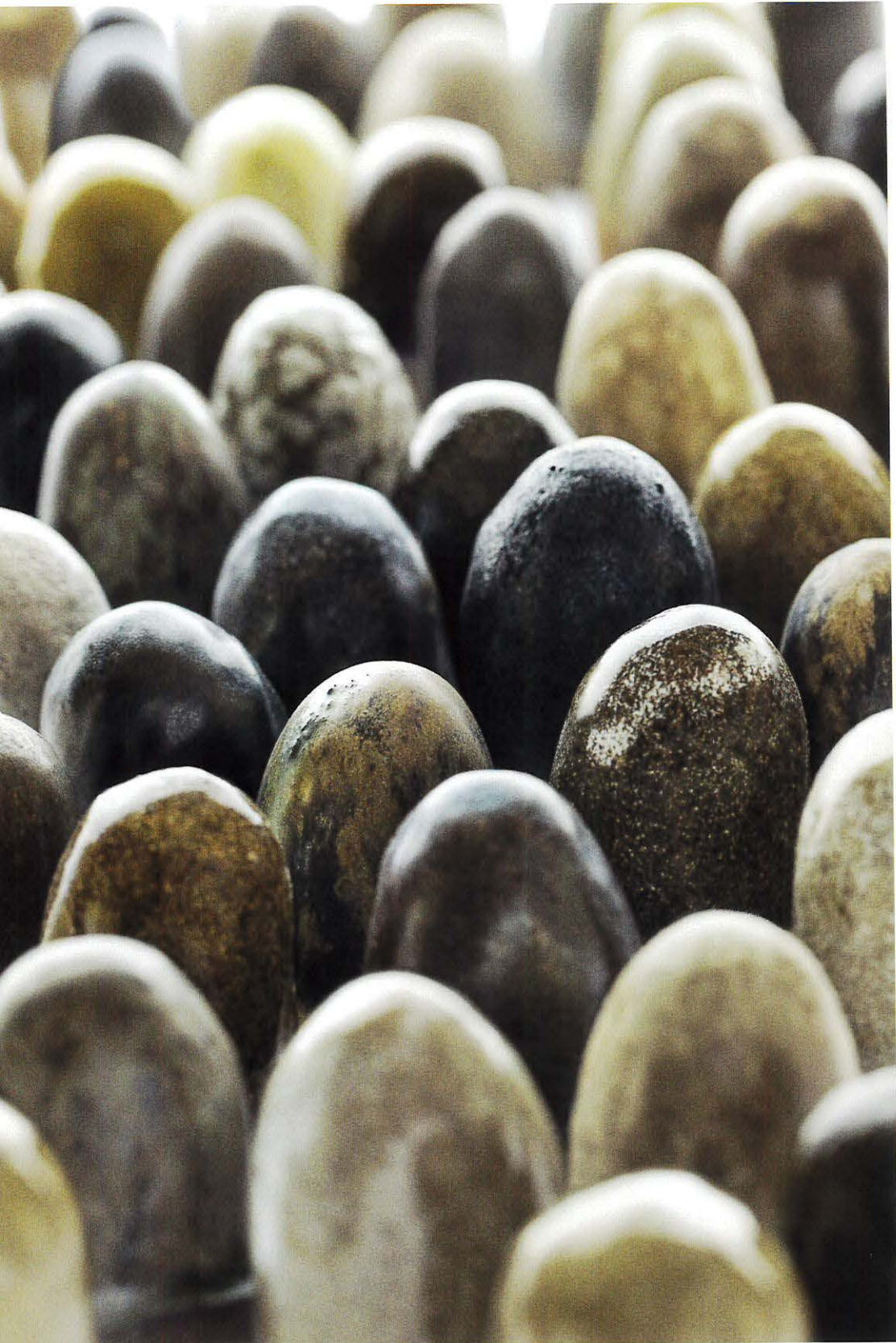
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Helle Øster Steffensen

Abstraction of the body





Helle Øster Steffensen

Abstraction of the body

The body is our primary tool to perceive the world. The different experiences of the senses are shaping our understanding of the world surrounding us. My goal has been to create a unique object that reflects my work with the plasticity of the clay and the stoic qualities of the ceramics. I want to stimulate a bodily experience of existence with the tactility of the material.



Denmark

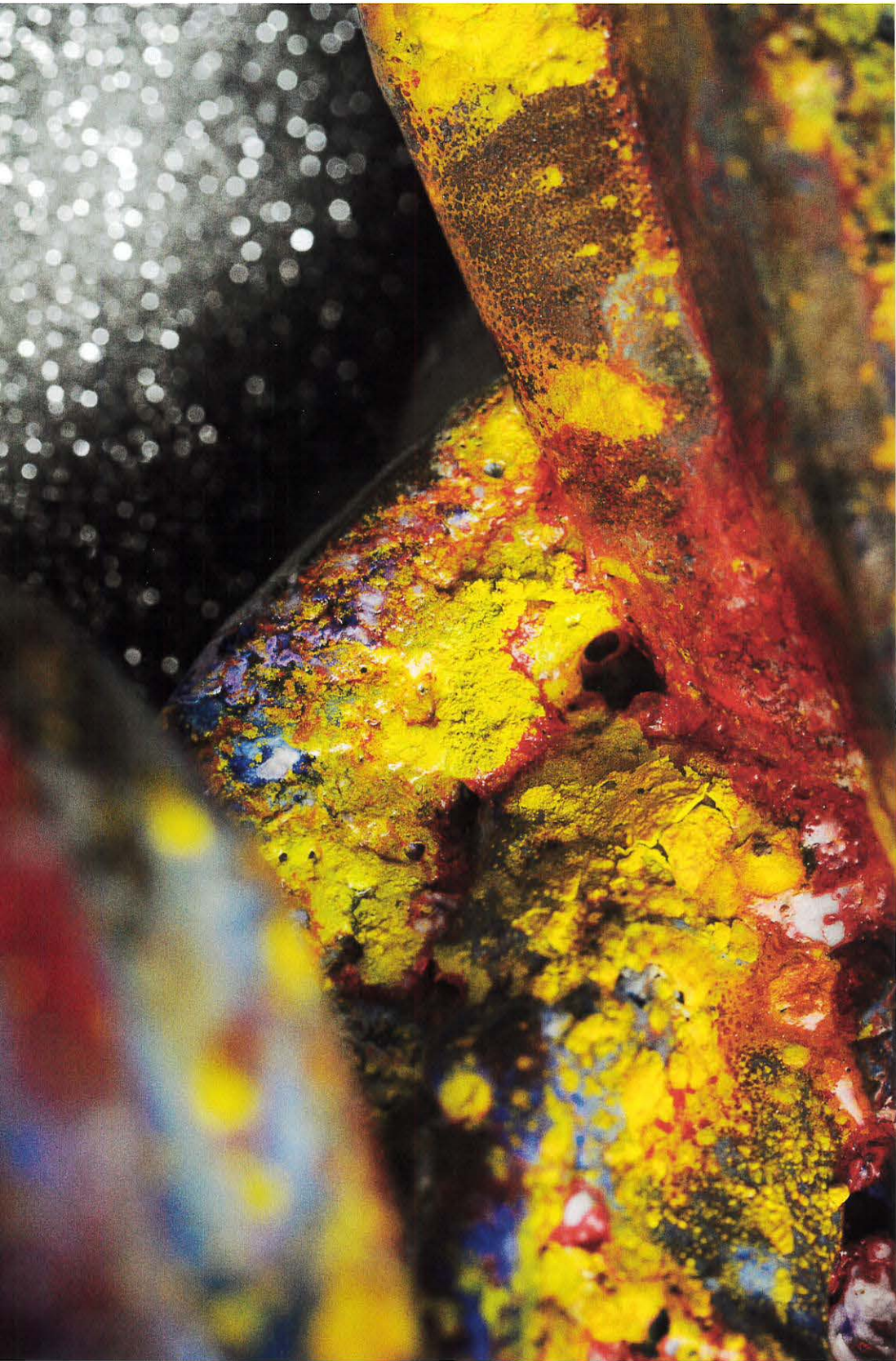
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Gamin Choi

Dirty Talk





Gamin Choi

Dirty Talk

Seduction from chaotic motions.

Tension between ineffable matters.

Full of desire to be touched.

Art is open, let's have dirty talk.



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Kirsten Vikingstad Storesund

Dock





Kirsten Vikingstad Storesund

Dock

I believe in creating through making. I strive to observe my surroundings and undress forms for any existence of tactility. The overall idiom in this project made in glass, cork and copper, is mostly referring to the invisible line between functional and sculptural work.

Dimensions: 180 x 50 x 15 cm
110 x 50 x 15 cm



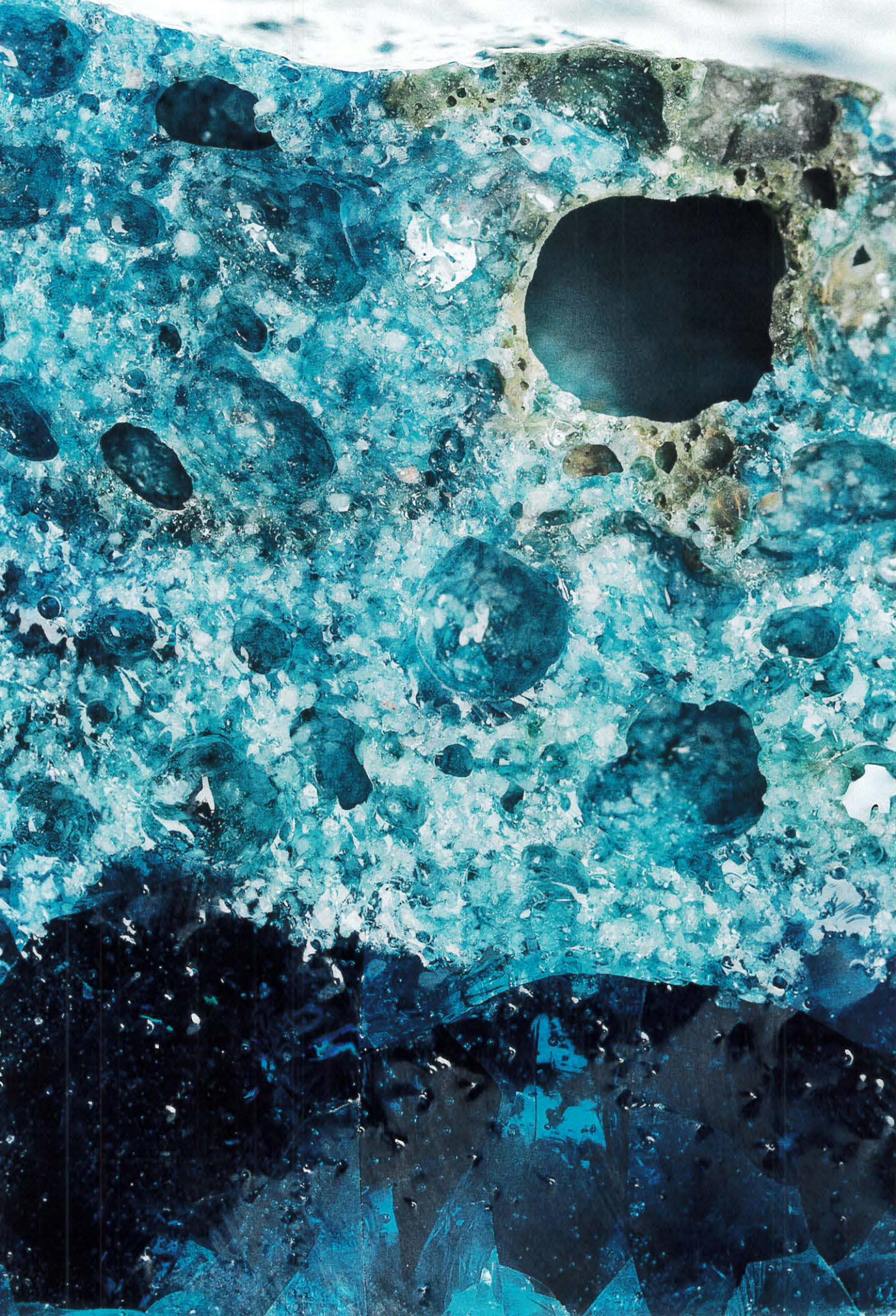
Norway

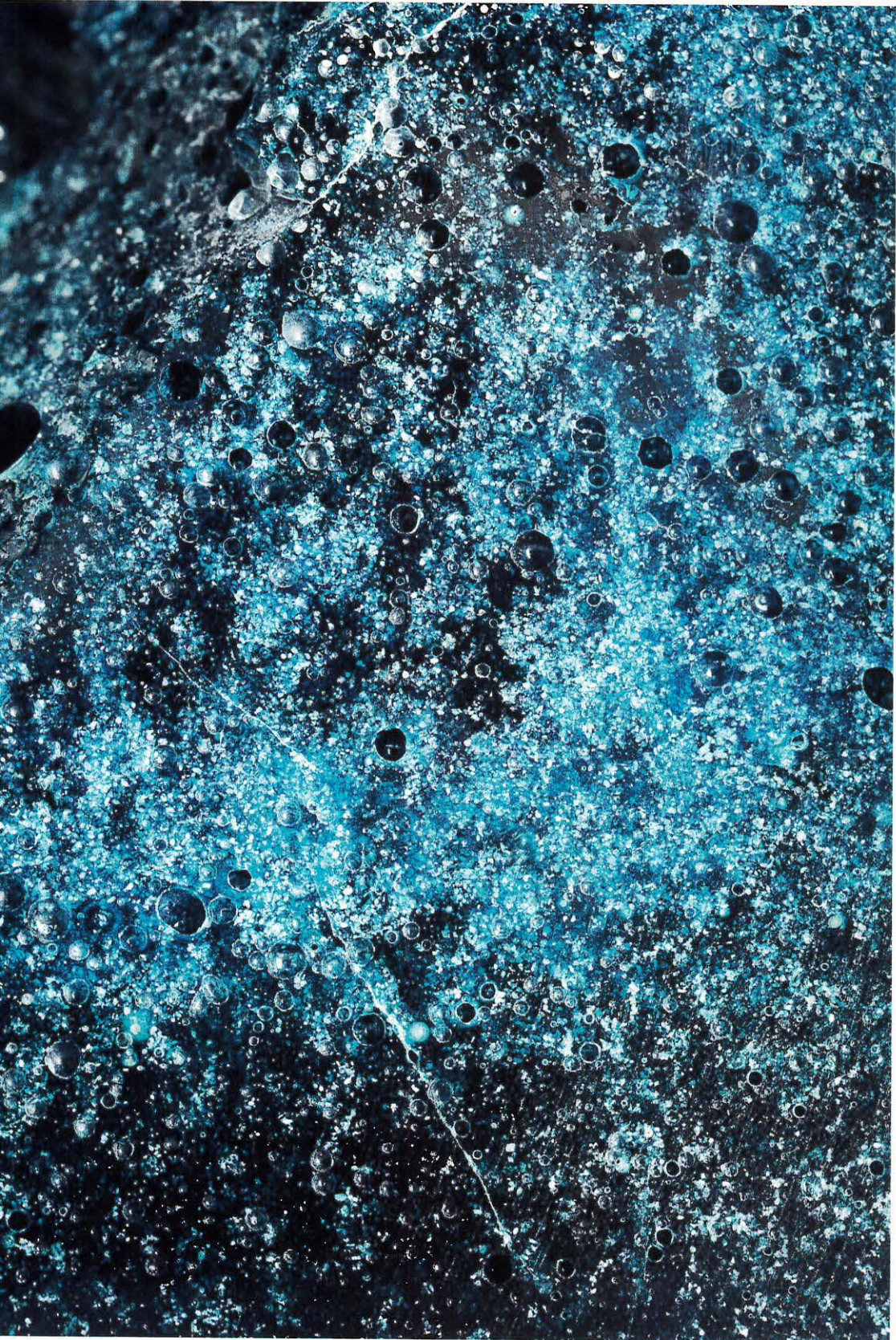
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Karina Malling

Transcendens





Karina Malling

Transcendens

In my work I investigate the appearance of glass.

Glass is a material we encounter everyday in our daily life and it's a material we know mostly as transparent, fragile and utilitarian.

I strive to explore a much greater diversity in the material. I experiment with raw materials, and I'm every time amazed just how great the visual variety of glass can be.

I work very intuitively; I transform sand through the addition of various oxides and earth compounds. The results challenges the viewers' perception and experience of the material – glass.



Denmark

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Kathrine May Holmslykke

GROWTH





Kathrine May Holmslykke

GROWTH

A bridge between nature and fantasy, function and sculpture
Playing with form, dimensions, balance and associations
Combining colors and surfaces that invites the user to explore and touch
Growing from imagination to a material reality



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Sarah Oakman

The Alchemist





Sarah Oakman

The Alchemist

My work is driven by a constant urge to investigate and push the limits of the ceramic material. In a search for new details, surfaces and materialities I endure in an alchemic journey with testing, sensing, selecting and repeating as my unwavering companions. The experiment in itself becomes the target and from this my work grows.

Intention is the difference between the test and the final piece, and in this intention also lies the will, the eye and the hand of the maker. The work is experimental but systematic, the process is slow but thorough and the result is not always predictable.

In this project I am investigating the relation between functional value and sensory perception in everyday objects related to the dinner situation and combining these in an artificial still life composition.



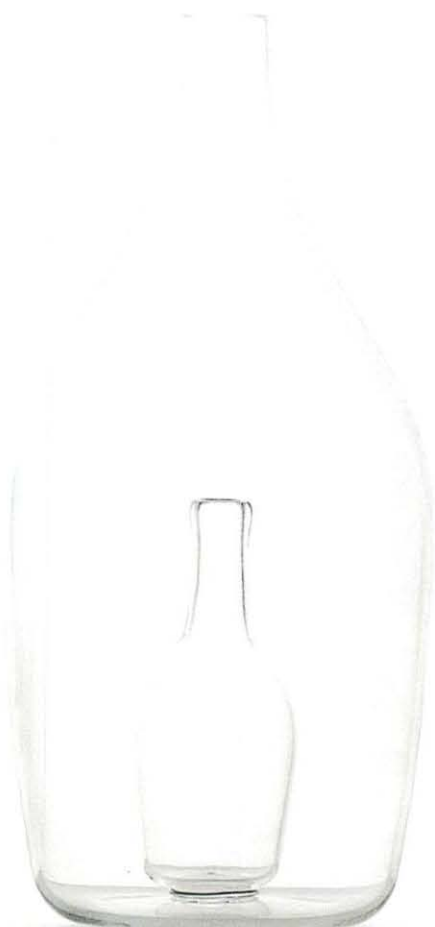
Denmark

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www.ohoak.com

Thibaut Varry

Impossible Vessels





Thibaut Varry

Impossible Vessels

I have always been fascinated by the diversity of techniques in glassblowing.

Practicing on making functional work is my way of learning techniques and skills, which I think, are important in order to create, it can even be more important than the piece itself.

As results of my skills, techniques, and conceptual intent, the pieces stand in between art and craft. Art pieces in their detachment and inutility, but a demonstration of some of the most challenging craft I have created until now.



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Kitta Christiansen

FIXED // FLUID





Kitta Christiansen

FIXED // FLUID

As a ceramicist I like to explore the qualities and possibilities of clay and glaze, and I strive to find the balance between being the creator in control and letting the materials work autonomously. I am fascinated by contrasts and the relationship between them. Including temporality, I work with stagnation and movement as well as interactions between the constant fixed and the fluid elements. In time, fluids are likely to change. Drops are often snapshots; for a moment they exist – then they disappear, splitting or merging. But sometimes the droplet form may be perpetuated, capturing the movement.



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Sarah Camilla Skriver

Murrine





Sarah Camilla Skriver

Murrine

Craftsmen work with creating handmade, physical, objects that focus on the quality of the material, technique along with their own personal artistic expression and aesthetics.

In this project, my motivation has been to research and discover the essence of beautiful patterns and why I'm attracted to them. This is what I want to incorporate in my ceramics – creating objects that express the patterns' dramatic complexities and the sensitive fine details that I am drawn to.



Denmark

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Iris-Edda Lappalainen

Power of Dysfunction





Iris-Edda Lappalainen

Power of Dysfunction

A site specific ceramic installation for a summer house in Finland.

Inspired by the architecture of Alvar Aalto, the work is a set of five ceramic spheres and a set of five stepping stones located in the forest.

The project discusses the balance between art and design, and demonstrates the dual importance of both function and non-function for the maker.

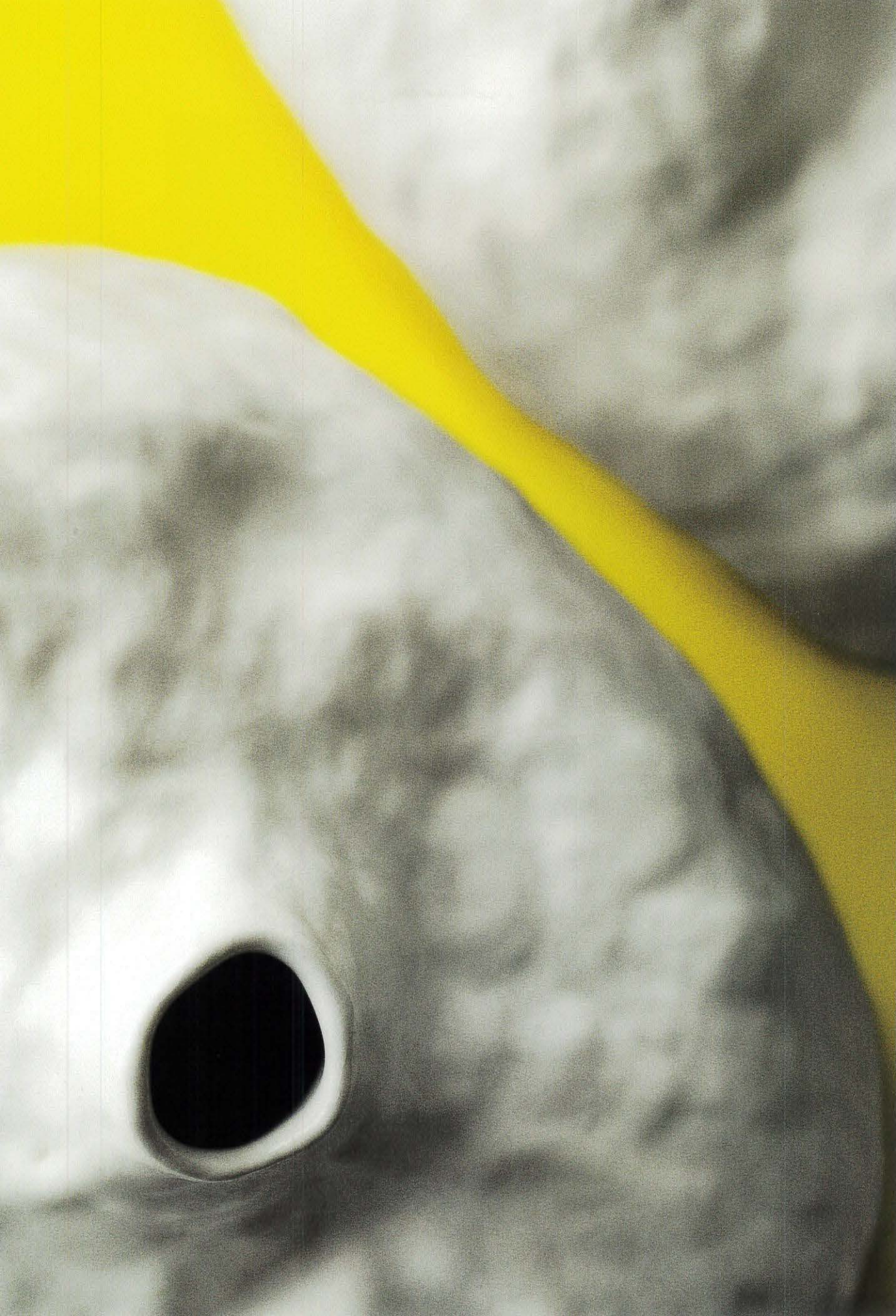


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Sisse Lee

BEYOND QUESTION





Sisse Lee

BEYOND QUESTION

My work consists of ceramic objects installed on a sheet of translucent acrylic glass. The differences in the techniques used in this installation could be seen as suggestive, although I'm primarily interested in the purely formal and perceptual qualities: shape, surface, composition, colour.

The works of an artist or craftsman is naturally mediated by the platform(s) on which they are exhibited. Today, most exhibited objects are present in digital, two-dimensional space, as well as in the physical, three-dimensional, exhibition room. I find it important to be self-conscious about this and I strive to make work equally suitable for the plinth and the screen. That is, to make work that acknowledges this double existence as beyond question.



3D-print sponsored by



Denmark

www.sisselee.dk

Rafael Alejandro Zarazúa Rosales

Nested Memories in an Imperfect Past, Present and Future





Rafael Alejandro Zarazúa Rosales

Nested Memories in an Imperfect Past, Present and Future

Every man has a different vision of the world. My vision is the Quixotesque search for greatness in the mundane; the search for the small glories in everyday life. I don't see the world without fantasy, as I don't see life without bitter sweetness.

I see nature and the world reflected in the inescapable complexity of the modern world.

The long lust for a savage past in a synthetic future. I see with obsessive blindness; my past, present and future.

I denounce myself for the warm nostalgia of past memories and I see the future flowing without control.

My approach to glass is to reflect this; taking the reflections of my sight and transform my surroundings: into images of what I believe I can see.



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Rick Gerner

Hand Tool Glass





Rick Gerner

Hand Tool Glass

The manner of approach it takes to form a material reveals what a material can and cannot do - thereby describing a form of identity and character.

As I work, I investigate and measure glass on its phenomena and form. As the maker, I am the author of form and I direct the material by hand and tool. The hand and the tool fuse together, becoming one unity and one tool to shape. The tool is a short momentum within the practice of glass, although very decisive.

The tools I create leave their imprint, making characters of glass visual and manifest its once soft consistence. My work is a portray of a manual and mental journey through glass. It is to visualize the semiotics of glass formed by hand.

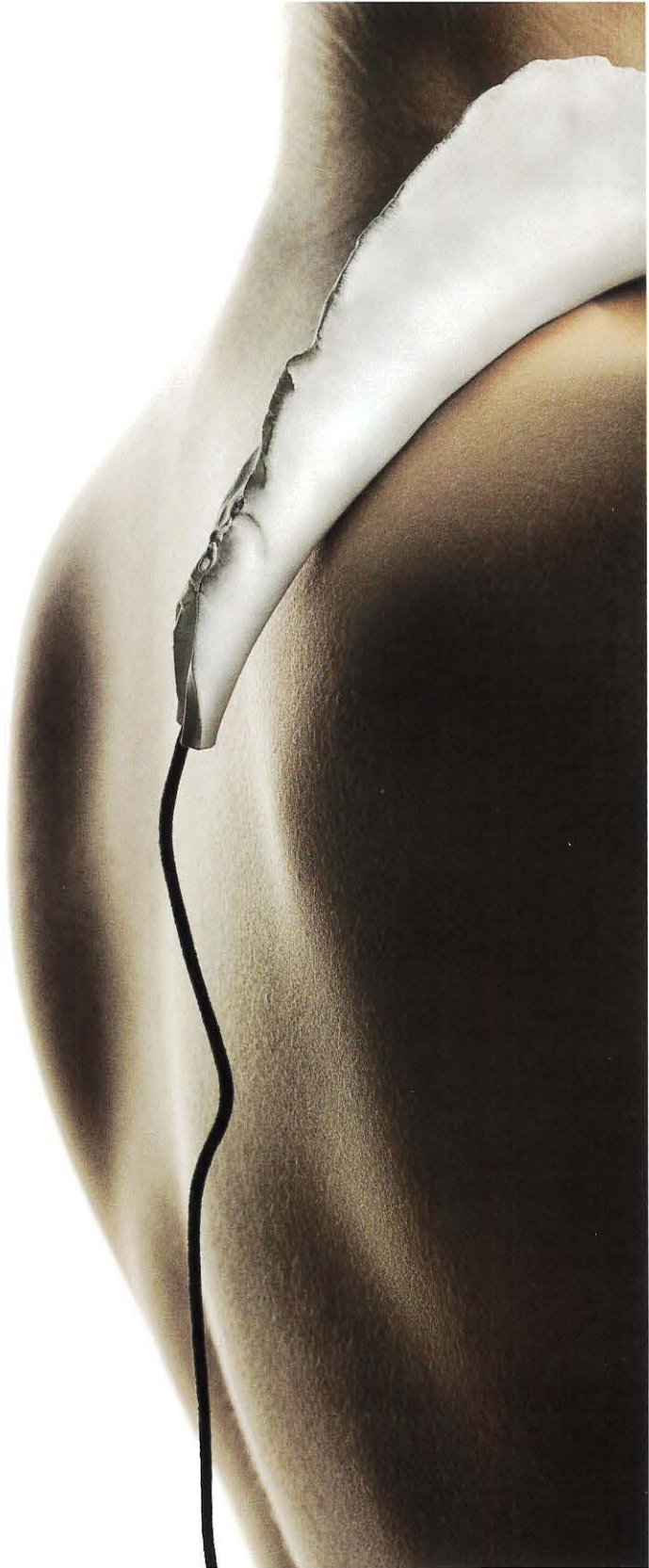


The Netherlands
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Örk Guðmundsdóttir

Beautiful bones





Örk Guðmundsdóttir

Beautiful bones

Body jewellery made out of Bone China inspired by tribal jewellery and ideology of beauty and deformation.

For my bachelor project I wanted to work from the idea of experimenting with the relationship between the body and the clay.

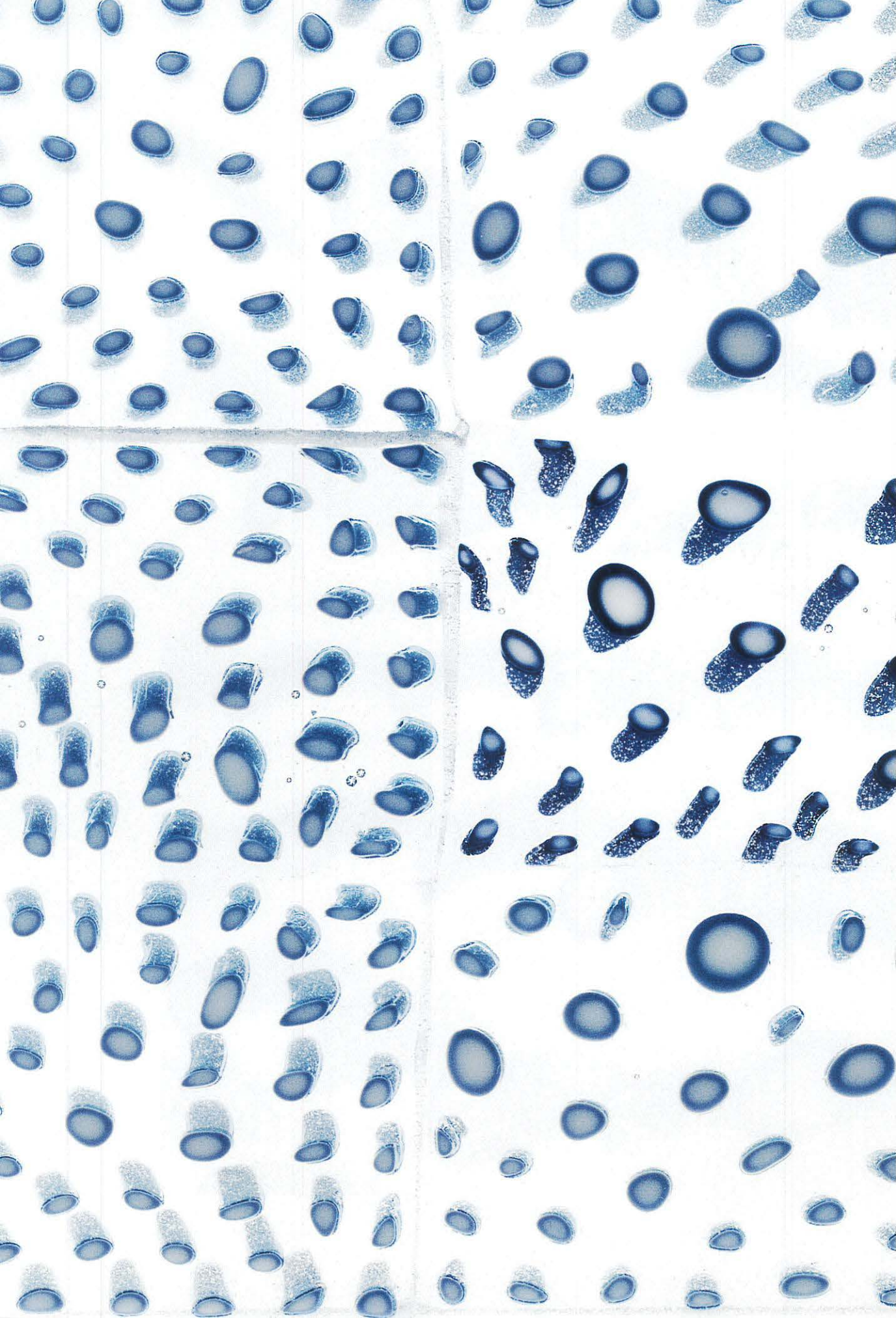
How can I combine clay and others related material and work with it, from the point to get it to operate with the body and its movements, how will it interact together.

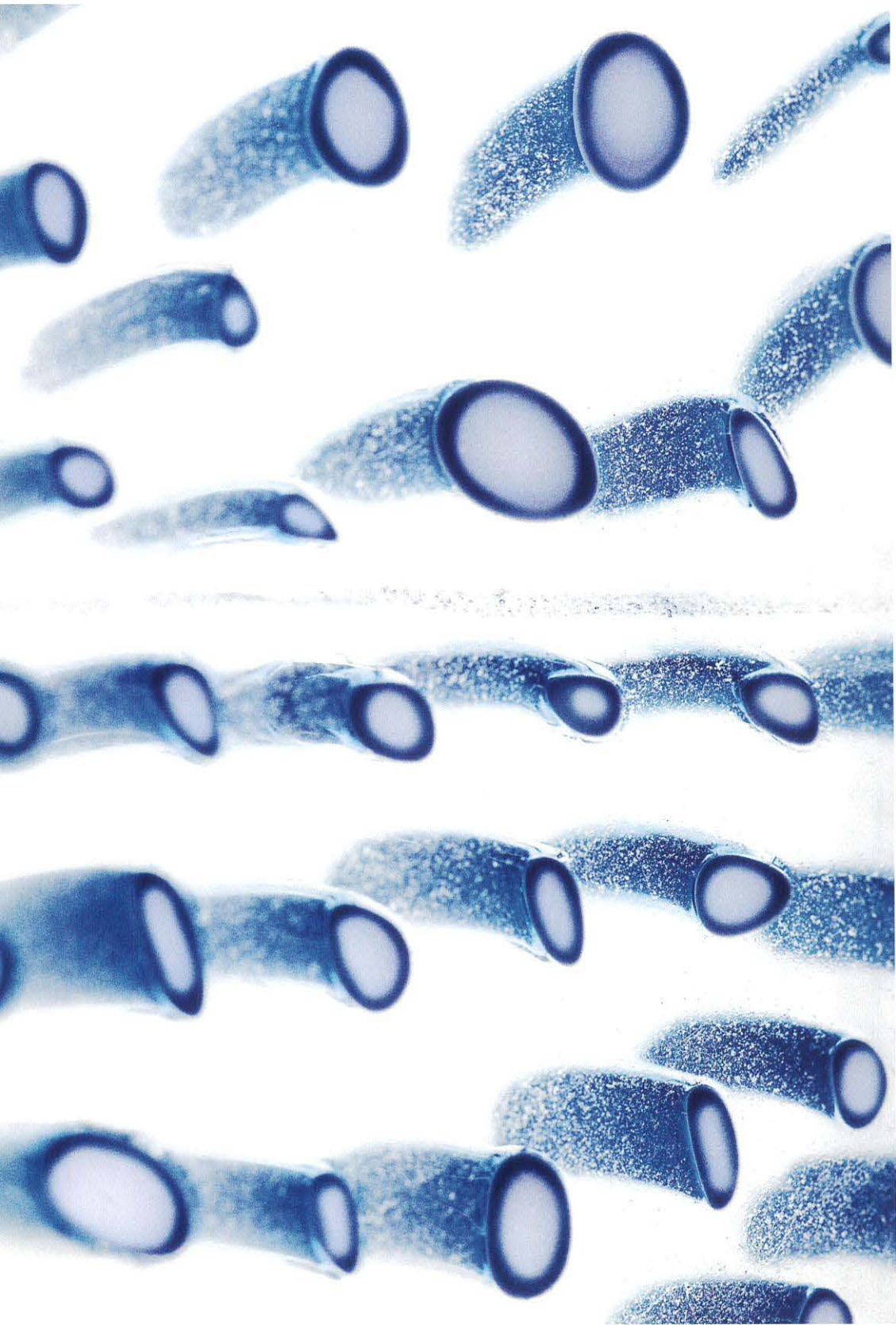
I was inspired by our bones anatomy and indigenous tribes and the way they used jewellery to express themselves in context with beauty.



Alex Krissberg

Technique, Pattern and Color





Alex Krissberg

Technique, Pattern and Color

My inspiration comes from the highly skilled craftsmen of the past. I want to create works that show craftsmanship but are also accessible. With a focus on composition and color, I am using the glass technique murrine to create patterns and repetition.



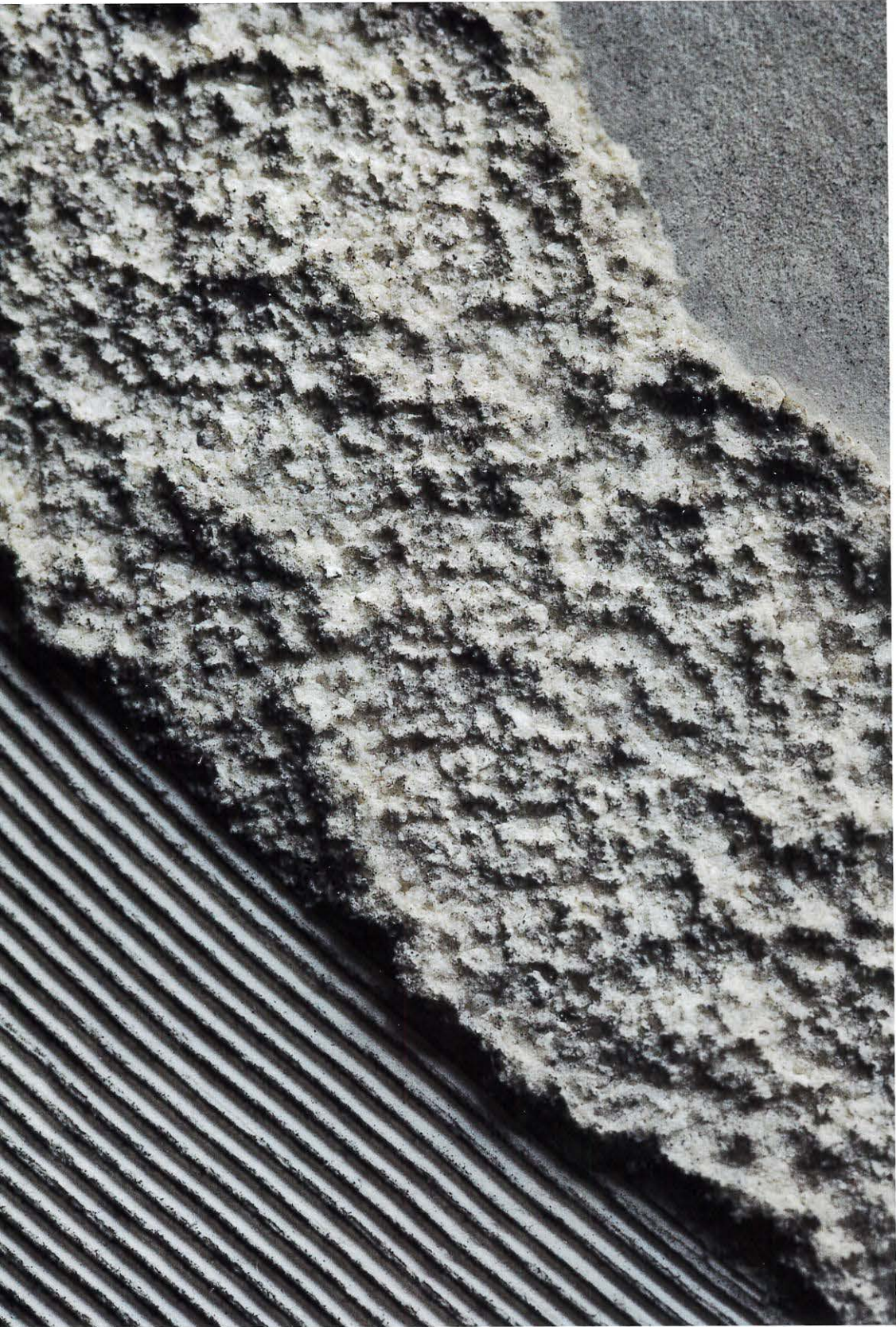
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Delfina Maria Solari

Desert





Delfina Maria Solari

Desert

'Desert' is a set of instruments intended to provide comfort to the man faced to the unknown.

A landscape made of desert
a desert built from clay
clay made with sand

I work with the qualities of the clay as tools and a barely exposed technique, leaving room for an inherent expression of the ceramic.



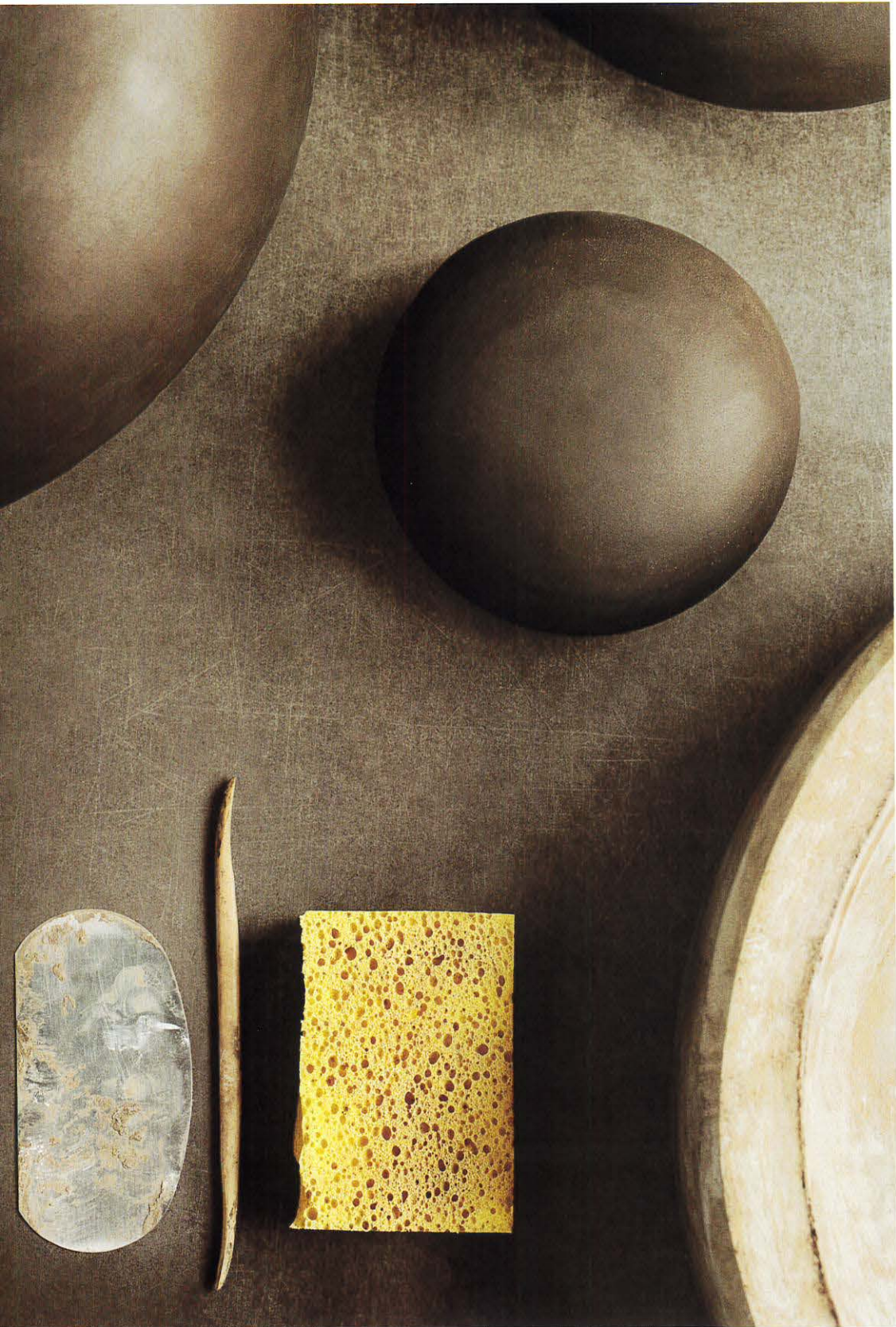
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Steinunn Hrafnan Hilmisdóttir

ageing / eldast





Steinunn Hrafnan Hilmisdóttir

ageing / eldast

Ageing is the process of growing old, taken from the concept and the art of fermentation. Ageing, a household set, cookware and accessories that contains three ceramic kitchen objects. A modern expression generated from primitive thinking, designed to the various approach for home cooking, particularly for making sourdough bread from scratch. From milling to cooking. The set provides quantity of possibilities, a design to improve the household.

Milling - storing - fermenting - preparing - mixing - cooking - serving

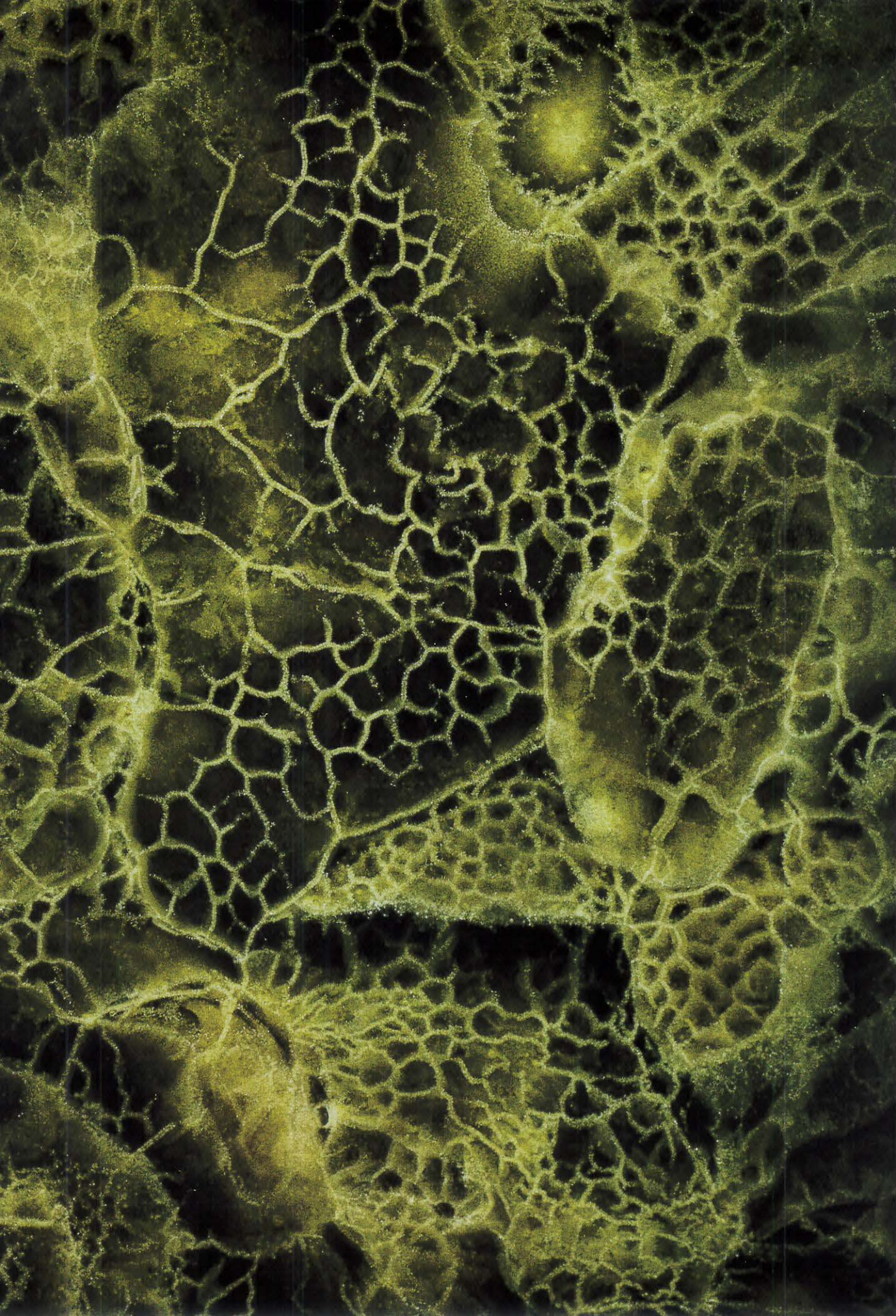


Iceland

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Bianka Réka Rácz

Judge my past





Bianka Réka Rác

Judge my past

Growing up I was a practical child who was always told to take care of my belongings and appreciate them. I never liked to waste or throw out anything. Always, I was searching for a certain aesthetic and function in everyday items in my surroundings. Even those, which were undesirable to others. This way of thinking led me to recycling and up-cycling.

We tend to forget that it's not the material which plays the main role in an object, but the poetry behind it. The joy that a well designed product gives can make us forget what was it in its previous life.



Hungary

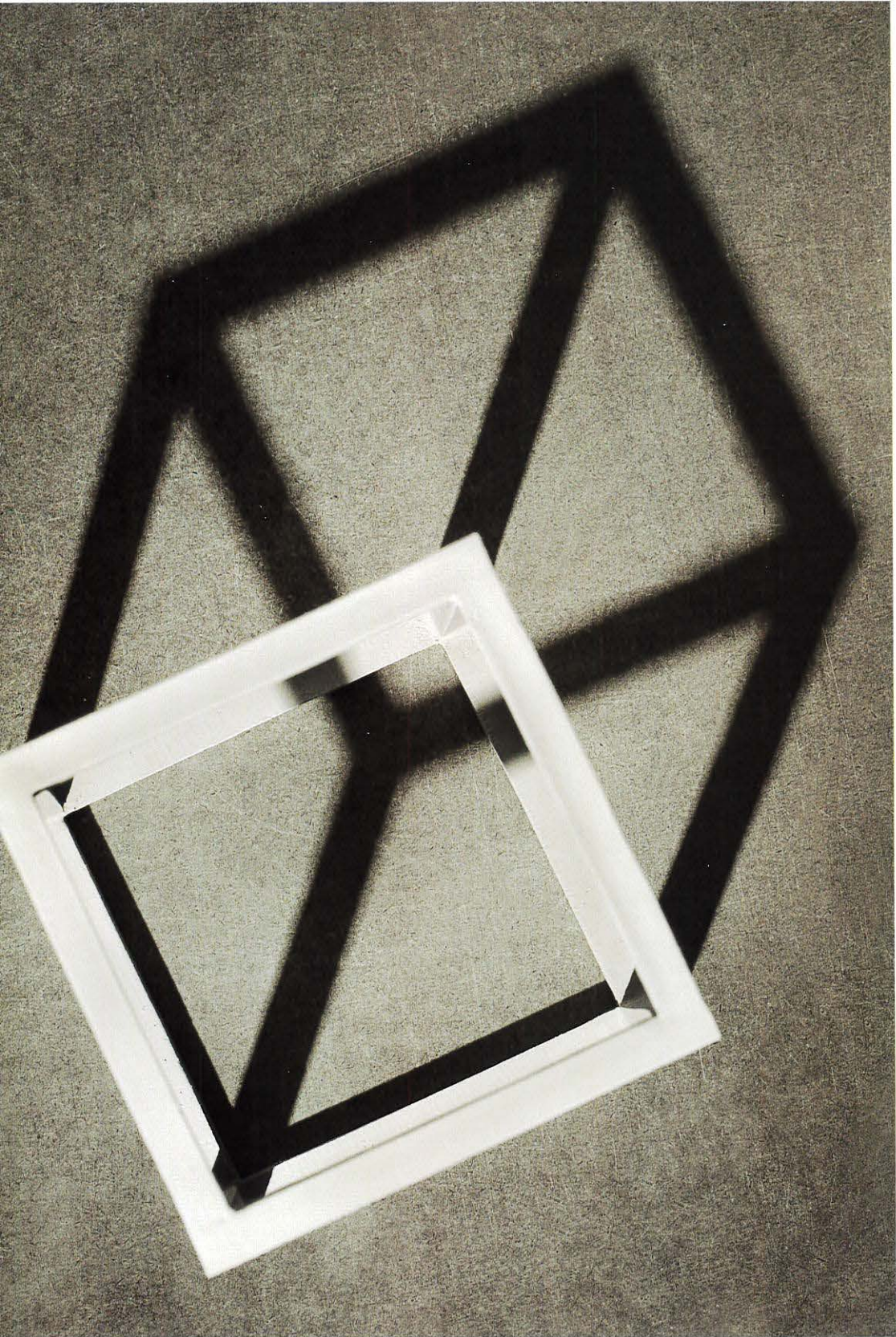
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Josephine Mette Larsen

$\frac{X}{Y}$





Josephine Mette Larsen

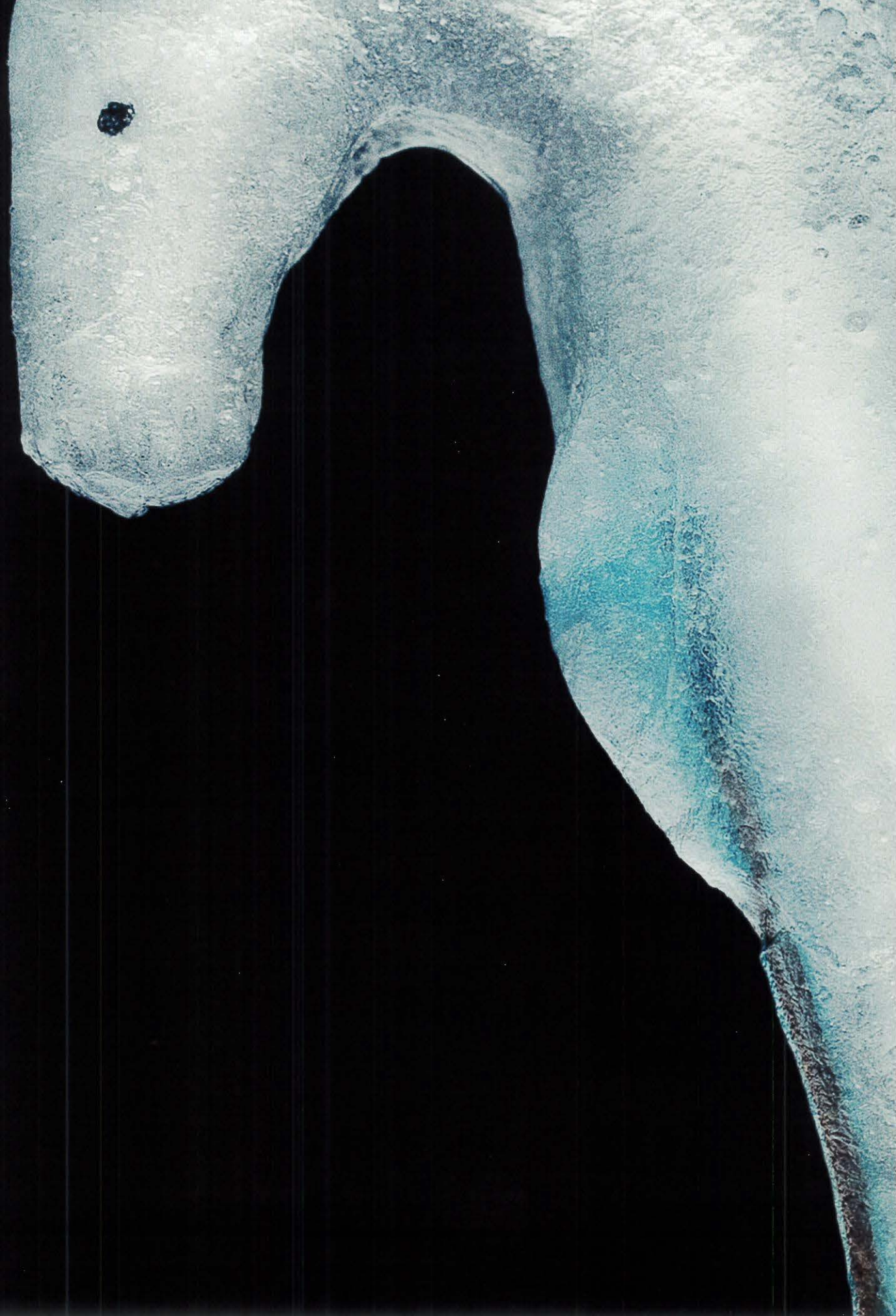
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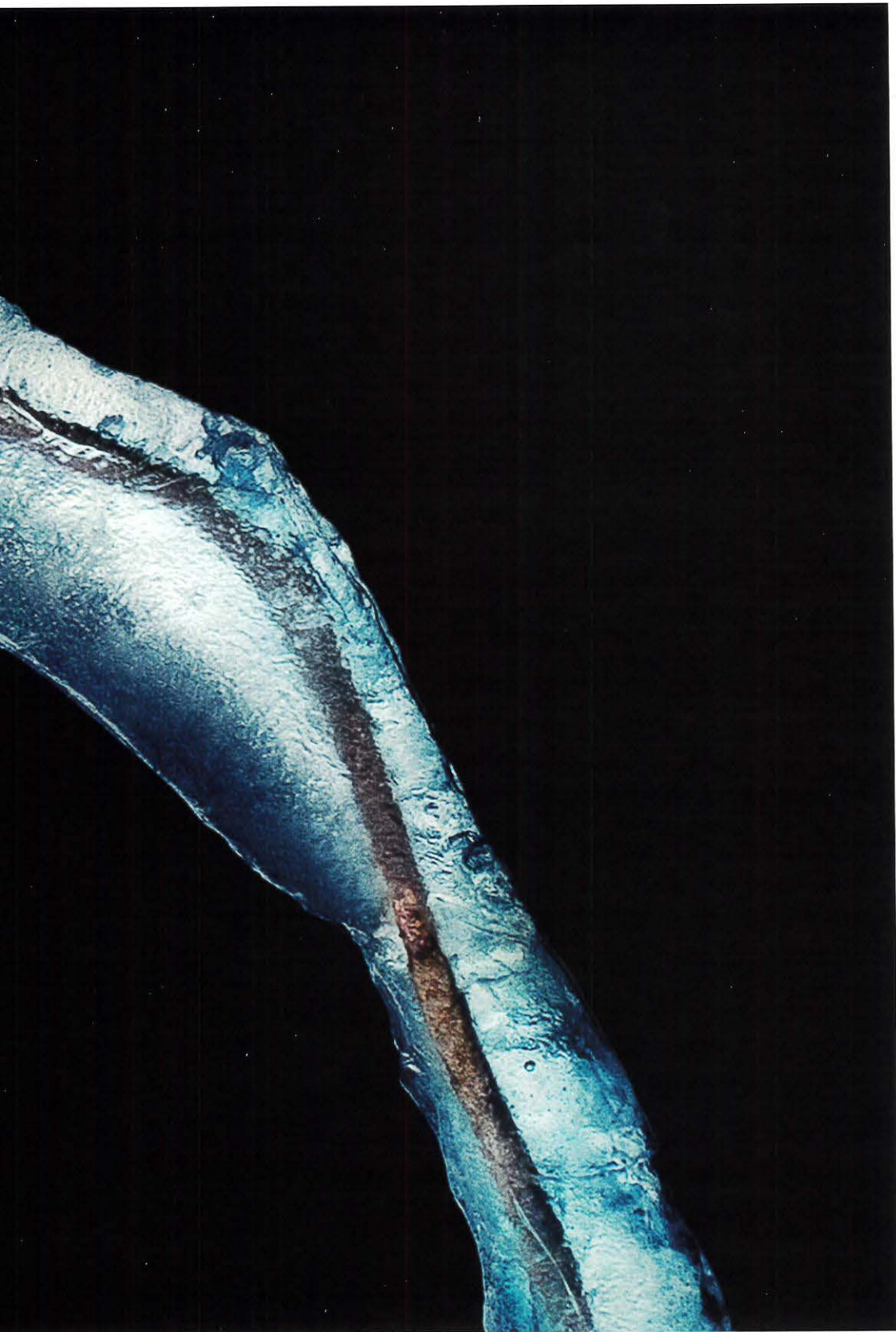
A hypothesis, materialized:
an aesthetic proposition.
A series of thoughts and emotion linked by the senses.
An active element, space.
A range of different perceptions deriving from the same origin.
Constant and variable -
the X and Y.



Salomé Ebibi

Times





Salomé Ebibi

Times

My artistic universe is about my fascination of life and how I observe it. The time passes by in front of my eyes, and life continues. The life is a present moment and I like to immortalize time to abolish the past.

Sculpture.

Is my best tool of expression, because words will never be enough to describe the world that I feel. The sculpture; it is to go beyond lines for regained control of the shape.

I reproduce what I see, from a way which leads my eyes through my hands, what is diverted by my imagination. A transformation between reality and my mind, to make the imagination touchable.

Glass is my sheet of paper.

Its transparency gives all the fragility of my results. It is my vague border that enters reality and the unreal. Glass is cold and inert. The illusion of life within glass, is my domain of expression. An appearance that plays with our perception, conception and interpretation.



France

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Postface

Dear bachelors,

To have followed your progress through the process of your projects and courses has for us been a great privilege. The diversity in all of your works clearly illustrates the wide-ranging area the field of crafts is moving within at this moment.

The common denominator takes its starting point from your material, where the craft becomes the catalyst for the nerdy experiments, the abstract form experiments and the fabulating glazes.

As a team you represent a great width where unique works in glass or in ceramics communicates the story from the conceptual expression to functional artifacts.

You now find yourselves in a time of change where you are about to leave the privileged setting of the school. There will be no more questions from our side that challenges you to once again having to justify the intentions of your choices.

The discourse of crafts is now in your hands, you are the future ambassadors of how the world should meet and be influenced by these wondrous materials.

We have great expectations to you being just the ones to lift this task.

Go out and show what you have learned! Use the network which you have built up over the last 3 years in the department in Nexø.

You are something very special. Creativity, artistic expression, problem solving, and collaborative working methods are some of the disciplines and methods which you must challenge at all levels.

See the possibilities rather than the limitations; tell again and again why crafts are essential for us as human beings.

Bornholm became the island where you chose to stay for a period of your lives.

You have built up a very unique friendship together.

Congratulations on your bachelor's degree.

Good luck on your onwards journey.

by Viki Noorman Kert

Responsible for the program of craft, glass

Kære bachelorer.

At have fulgt jeres udvikling gennem jeres projektforbøb og kurser har for os været et stort privilegium. Mangfoldigheden i alle jeres værker illustrerer tydeligt det spændingsfelt, som kunsthåndværket bevæger sig indenfor netop nu.

Fællesnævneren tager udgangspunkt i jeres materiale, hvor håndværket bliver katalysator for de nørdede eksperimenter, de abstrakte formforsøg og de fabulerende glasurer.

Som hold repræsenterer I en bredde, hvor unikke værker i glas eller i keramik formidler fortællingen fra det konceptuelle udtryk til funktionelle artefakter.

I befinder jer nu i en brydningstid, hvor I skal til at forlade skolens privilegerede ramme.

Der bliver ikke flere spørgsmål fra vores side, der udfordrer jer til endnu engang at skulle argumentere for valg og hensigt.

Kunsthåndværkets diskurs er nu lagt i jeres hænder, I er fremtidens ambassadører for, hvordan verden skal møde og påvirkes af disse forunderlige materialer.

Vi har store forventninger til, at netop I kan løfte denne opgave.

Gå ud og vis, hvad I har lært! Brug det netværk som I har oparbejdet igennem de sidste 3 år på afdelingen i Nexø.

I kan noget helt specielt. Kreativitet, kunstnerisk udtryk, problemløsning og samarbejdsmetoder er nogle af de fagligheder og metoder, som vi forventer at I udfordrer på alle planer.

Se mulighederne frem for begrænsningerne, fortæl igen og igen hvorfor kunsthåndværket er essentielt for os som mennesker.

Bornholm blev øen, hvor I valgte at opholde jer for en periode af jeres liv.

I har sammen oparbejdet et helt unikt venskab.

Tillykke med jeres bacheloreksamen

Held og lykke på jeres videre færd.

Colophon

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The Royal Danish Academy of Fine Arts
Schools of Architecture, Design and Conservation
School of Design, Bornholm



The Royal Danish Academy of Fine Arts
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