ONE (PAINTER’S) ARTIST’S CREDO

To see the work as a mode of being in the world.
To court naufrage (“shipwreck”) as part of the creative process.
To tickle out all that is hidden and make it manifest.
To hit all chords of association and listen to the reverberations.
To fall in love with paradox: brushwork, composition or meaning.
To realize that what I do is an act of duration rather than the creation of a pleasurable object.
To name and nurture doubt in order for the work’s fullness to surface.
To trust the work when it looks out across at me – that it is resolved and therefore has Presence.
To understand the work as larger than myself.
To view the (painter’s) artist’s path as a series of unintentional turnings and playful permutations.

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STUDIO PRACTICE TO IMPROVE SUSTAINABILITY

- Reducing energy use
- Reducing carbon footprint, reducing emissions
- Increase use of renewable and local resources
- Recycling of materials, tools, discarded work
- Reducing water use
- Reducing toxins released into the environment
REDUCING ENERGY USE AND REDUCE CARBON FOOTPRINT

• Fire lower temperature
• Single Fire
• If electricity, use renewable energy sources (PNM)
• Attention to kiln efficiency
• Don’t fire!
INCREASE USE OF RENEWABLE AND LOCAL RESOURCES

• Dig clay, colored dirt
RECYCLING OF MATERIALS, TOOLS, DISCARDED WORK

• Hammer discarded work to 1” pieces…use as mulch
• Recycle used clay and paper into paper clay
• Recycle rinsed/discarded glaze and clay into art (see Jonathan Mess work)
• Repurpose old work into new
• Incorporate found elements into art
JONATHAN MESS

RECYCLED CLAY AND GLAZE MATERIALS, FIRED, SLICED WITH DIAMOND SAW

www.jonathanmess.com
REDUCING WATER USE

- Water containers instead of running water
- Scrape dry
- Sponge instead of rinse
- Water garden with wash water
REducing Toxins Released into the Environment

• Attention to cleanup practices
• Recycle unused clay and glaze
• Paint??
SUSTAINABLE CERAMICS INDUSTRY

• David Binns, use of waste products for art and commercial products
  www.davidbinnskeramics.co.uk

• Sustainable ceramics without a kiln, Zurich, 2017. Compressing calcium carbonate and water makes a rock-hard material harder than concrete
  phys.org/news/2017-02-sustainable-ceramics-kiln.html

• ??
SUSTAINABILITY REFERENCES

• NCECA panel on Sustainable Ceramics at 2017 NCECA Conference: https://tinyurl.com/ya86hedv (this is an NCECA iTunes podcast)

• Sustainable Ceramics book by Robert Harrison. Here is a review on the NCECA blog: http://blog.nceca.net/sustainable-ceramics-by-robert-harrison
WHY PAPER CLAY?
HOW TO MAKE PAPER CLAY

• Separate slide show
UNFIRED CLAY SCULPTURES

Ai Khanum Afghanistan
EXAMPLES OF CONTEMPORARY UNFIRED CLAY ART

Rebecca Warren, Croccioni
unfired clay and plinth

Koji Ryui, Have a nice day
plastic bags w/unfired clay
India

Indeterminate crawlers take shape, broken furniture, salvaged metal and fallen trees.

http://sahejrahal.com/
SAHEJ RAHAL

India
URS FISCHER

Swiss

www.ursfischer.com
MAGGIE CARDELUS

Tending to a Feeling of Detachment
30 x 40 x 56 cm
Unfired clay and wood
USA/Spain dual national
Lives and works between
Paris and Milano
Unfired clay sculpture.

It is a mass composed of clay portions about the size of large marbles. Each piece has been pushed through iron grating before being carefully put into place. Some dangle open like angel hair pasta while others press into themselves or tuck into the earthiness of a partner, softly closed, asleep. The sheer amount of detailing is overwhelming and retains a holistic visual quality similar to coral reef, as if it had built upon itself over the course of many years with the guiding ebb and flow of current and tide.
HENRIQUE OLIVEIRA

- Mixed media
- Usually works with plywood
- This piece very clay-like
- Portugal
REBECCA HUTCHINSON

Porcelain paperclay, handmade paper, organic materials
Professor of Ceramics at UMass Dartmouth

www.rebeccahutchinson.com
JEDEDIAH CAESAR

• Museum of Fine Arts, Boston
• One ton pile of unfired clay

“I am interested in following the potential a given material contains until it is fixed into an object, then engaging with the object to undo this fixed state. My goal is to deconstruct heroic notions of authorship that underlay objects’ iconic status, and to recognize sculptures as the result of an accumulation of resources and negotiations ...”
MARK MANDERS

Belgium

Unfired clay figures, bronze, wood

www.markmanders.org
YOLANDE BIVER

Swiss

www.yolande-biver.ch