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Nina Malterud

The bowl and the surface are absolute –

And the absolute provides space for abstraction; an image and a space beyond.

During the development of these objects, it was necessary to relax mentally, to avoid any consideration of quantity, or expect any short-term results. I have mulled over the things, let time pass, and allowed the process to develop itself, while I waited for the thing's distinctive character to take form. This is not mystical. It's about allowing mental experience to provide the process with the opportunity to yield something new.

Strict limitation of theme and means is a well-known method for increased concentration of expression. So-called reservation can, paradoxically enough, increase the energy of the content. In this context, defined within a format and technique, the starting-point's limitations circled around the colour green and vegetation. My personal interest lies in that simple seldom reveals itself to be simple.

The works are fired repeatedly, glazes and colours are applied in numerous layers, seemingly absent-mindedly or accidental. The result is not determined with the first mark. Choices happen on the way. Within the pre-determined limitations of material and firing temperatures, I know that a variation of manual dexterity and chemical effect will occasionally produce images that have a right of their own, or will provide a basis for further treatment, or will occasionally become completely uninteresting.

The individual thing is one of a series - as yet inconclusive. The various images enter into dialogue with each other - the one maintains the other. Completed perfection is avoided - the unsolved indicates further and requests new movement.

Every traditional craft has rules. The rules are usually well founded with a rigid blend of physical law, (the house will fall down, or the ceramic will crumble, if you don't do it this or that way) - and aesthetic convention. Materials and techniques are bearers of tradition and history. I, the practitioner, choose how this shall be conveyed. Stretching the rules demands an artistic stance of great independence, curiosity - and opposition. There are infinite possibilities of expression within the ceramic repertoire. They lie beyond the recipes, and one can only discover and utilise them with specialised and comprehensive personal experience, and a strong familiarity with the material.

The material demands precision in construction, to become something that meets the requirements and be considered art. Clay is a material, just like text, body or film within other fields of art. Unless given a precise form, the material remains an uncommunicative substance with general characteristics. The precision is the expediency in relation to intention.

An object has form, direction, conclusion, weight, surface and structure. These absolute realities must be considered and formulated in order to find optimal effects, and to remove anything that interferes - when it should not interfere. Interference can be a quality just as much as everything else can. It is I who administer these qualities as they express themselves in the material. To make the choices that lead to a result, I must discern between *Something* and *Something Else*. Beautiful or ugly, they are not the same. Both can be necessary in one and the same work, to intensify both characteristics, and to counteract the obvious.

Precise, condensed, complex, beautiful, nervous - these are the characteristics I have searched for in this work. But if it shall be beautiful, so let it be *Beautiful* - not just rather pretty.