



QUIET

I search for expressions with physical presence without a narrative.
White, grey, fog, steam, air and water,
in the form of squares, rectangles, circles and ellipses.

My workshop is an empty room, filled with materials and tools.
In my workshop I extract matter which is later translated into ideas or concepts.
I need to be quiet in order to take notice of small details which may become significant later.
I make strict work plans to avoid habitual repetitions
– but with an open mind to elements which do not fit in.
For me it has been useful to reflect on the fact that the workshop is also called a *studio*
and that *studio* and *studies* are related words.

Certain skills I learned from two ceramic artists, who are no longer among us,
have been useful in this process:
In the studio of Lisbet Dæhlin: double glazing, transparent shiny on white.
From the biography of Beatrice Wood: numerous refirings.
Glazed and fired, reglazed and refired and then refired again.

My measures are clay, glazes and firings.
Unexpected traces of ceramic processes may be utilized.
Crazed glazes in one layer may appear as lines and dots in the next,
drawings I could not have created on my own.
I want traces and layers to blend with the form and merge.

Art to be used.
I intentionally emphasize the word **art**.
I include a spiritual as well as a physical dimension in the term function.
The professional discourse about artistic potential of functional objects
is far more open minded and diverse today
than it was when I entered this field nearly 40 years ago.

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Photos: Øystein Klakegg. Dishes, earthenware, 25-35 cm b.