

## International Ceramic Research Center - Denmark Guldagergaard

Folketingets Kulturudvalg  
Att.: Udvalgssekretær Finn Skrivers

Guldagergaard den 17. november 2008  
/MM

### **Vedr.: ICRC Guldagergaard – ønsker at foretræde for kulturudvalget**

ICRC Guldagergaard ønsker at foretræde for kulturudvalget for at få belyst hvilke kulturpuljer hørende under Kulturministeriet, der ville være relevant for centret at søge i 2009, samt hvilke tiltag, der skal til for at opnå statsstøtte i 2010.

ICRC blev startet i 1997 af frivillige ildsjæle som et artist-in-residence center for keramikere med solid støtte fra både tidligere Skælskør Kommune og tidligere Vestsjællands Amt. I dag er centret en selvejende institution med driftsstøtte fra Slagelse Kommune (kr. 161.000 i 2008) og den 4-årige overgangsydelse fra Kulturministeriet i forbindelse med amternes nedlæggelse (kr. 695.000). Ydermere udlåner Slagelse Kommune vederlagsfrit bygningerne. Nu vil vi gerne undersøge muligheden for at løfte denne kulturinstitution op fra et kommunalt og regionalt anliggende til et nationalt niveau.

For ICRC Guldagergaard er ikke blot et artist-in-residence center for keramikere. Guldagergaard er et internationalt keramisk videns og udviklingscenter med speciale indenfor keramisk kunst, håndværk og design. Det er et helt unikt og enestående center med faglige faciliteter og en vidensbank, som kun findes få steder i verden. Guldagergaard er et centralt omdrejningspunkt for hele den keramiske verden. Internationale anerkendte kunstnerne kommer hertil for at arbejde på værkstederne, brænde i de unikke ovne, men også for at lave research ud fra Guldagergaards vidensbank.

Der findes blot tre keramiske centre i Europa (Ketzkemét i Ungarn og EKWC i Holland), men Guldagergaard er det eneste center, hvor alle attraktive faciliteter er samlet under eet; brændefyrede ovne, store el-ovne, gasovne, gipsfaciliteter til afstøbning, Europas største glasursamling, udstillingsfaciliteter, keramisk studiesamling med 500 keramiske objekter, arkiv med data på samtlige kunstnere der har gæstet stedet indenfor de seneste 11 år. Den store brændefyrede cross-draught oven findes kun 2 steder i verden, den ene i Japan og den anden på Guldagergaard.

Vi oplever til stadighed, at det keramiske fag i Danmark har meget svære kår; Designskolen i Kolding lukkede sin keramik-afdeling sidste år, Designskolen i København har nedjusteret sin keramiklinje til blot et valgfag frem for tidligere som basisuddannelse, og skolens overbygning i keramik er lukket, således at specialedelen fremadrettet kun kan tages på Glas- og Keramikskolen på Bornholm. Designskolen i Kolding donerede i 2007 hele sit keramik værksted til Guldagergaard inkl. ovne samt en af de største glasursamlinger i Europa.

For keramikere i Danmark og resten af Europa er Guldagergaard det eneste sted som tilbyder workshops, symposier og efteruddannelser samt den eneste institution med så store faglige faciliteter og udstyr. Dette understreger betydningen af Guldagergaards eksistens for det keramiske fag.

ICRC Guldagergaard oplever imidlertid at falde imellem to kategorier, idet centret ikke er en statsanerkendt uddannelsesinstitution og heller ikke et statsanerkendt museum med en voksende samling. Vi har klare tilkendegivelser af, at den keramiske verden opfatter ICRC Guldagergaard som keramikens epicenter.

Et universitet i San Francisco har for nylig henvendt sig til centret om et samarbejdsprojekt, der går ud på at universitetet sender 10 studerende til Guldagergaard i forbindelse med deres afgangsemester i foråret 2009. Indenfor den sidste måned er der taget kontakt til to tyske universiteter omkring lignende

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samarbejdsprojekter i 2009. Begge universiteter er interesseret i et samarbejde. Og der arbejdes nu på fondsmuligheder til dette DK/tyske projekt.

Vestsjællands Amt bevilligede i 2005 kr. 673.000 til en ph.d. stipendiat, hvor Guldagergaard indgår i en alliance med Kunstindustrimuseet, Center for Designforskning og Danmarks Designskole. Denne afsluttes i 2009

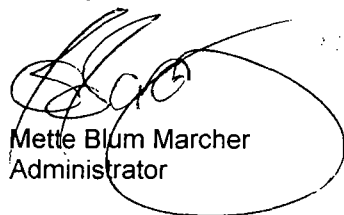
Hvis centret fortsat skal bevare sin høje kunstneriske og faglige niveau og videreudvikles, er det nødvendigt med et driftstilskud fra 2010 på et årligt beløb svarende til ca. kr. 2.000.000.

ICRC Guldagergaard modtog i 2006 kr. 473.000 fra Kulturministeriets Provincespulje til udbygning af værkstedsfaciliteter, og har i både 2007 og 2008 årligt modtaget kr. 400.000 fra Kulturministeriets Kulturpulje til legatophold som artist-in-residence på centret.

I 2008 har Guldagergaard opnået at modtage en 3-årig pulje á kr. 120.000 fra Kulturkontakt Nord til uddeling af legatophold på Guldagergaard for nordiske kunstnere.

Jeg står naturligvis til disposition for yderlig information.

Med venlig hilsen  
Guldagergaard



Mette Blum Marcher  
Administrator

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Att. Finn Skriver  
Sekretær for Folketingets Kulturudvalg

### **Ang. Guldagergaard – Internationalt Keramisk Center**

Slagelse Kommune bakker op om at Guldagergaard – Internationalt Keramisk Center – søger statsanerkendelse.

Guldagergaard er en kulturinstitution, hvis faglige faciliteter er unikke, ikke blot i Danmark, men på verdensplan. Centret er således besøgt af keramikere fra hele verden.

Venlig hilsen

Egørn Bo  
Kommunaldirektør

21. november 2008

Kontaktperson:  
Glennie Jacobsen  
Email: [gleja@slagelse.dk](mailto:gleja@slagelse.dk)  
Tlf. dir.: 58 57 46 31

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**BUDGET 2009 udarbejdet af Mette Marcher - Guldagergaard**
**Noter til budget 2009**

INDTÆGTER		2009	2008	2007	
<b>OFFENTLIG DRIFTSTØTTE</b>					
Kommune		161.000	161.000	155.000	
Kulturfale (tidl. Vestsjællands Amt)		695.000	695.000	695.000	
		856.000	856.000	850.000	
<b>BRUGERBETALINGER</b>					
<b>Residence program</b>					
Værksteder + tilmeldingsgebyr	1.	122.500	74.000	64.381	1. 35 artist in residence - heraf 28 allerede accepteret pr. den 10. november
Værelser v. værkstedsophold	2.	52.000	45.400	53.305	2. 35 deltagere fordelt på hele året
		174.500	119.400	117.687	
<b>Workshops &amp; kurser mv</b>					
Deltagerbetaling		60.000	60.000	61.030	
Værelser - workshops		12.000	10.000	12.900	
Div. aktiviteter inkl. betalt assistance		5.000	5.000	4.757	
		77.000	75.000	78.687	
<b>Projekter &amp; seminar deltagelse</b>					
	3.	100.000	87.000	68.750	3. NE II: 40000, NE08 48000, sommer 12000
<b>Ovne - brændinger</b>					
	4.	100.000	100.000	102.900	4. her medregnet 1 brænding i den store ovn.
<b>Materialer</b>					
Lokaler - gæsteværelser mv.		5.000	5.000	4.925	
		205.000	205.000	177.912	
<b>Publikum:</b>					
Udstillinger - salg, donationer mv		20.000	20.000	34.540	
Entré og rundvisning		6.000	8.000	3.300	
Brugerbetalinger i alt		582.500	514.400	443.035	
<b>Andre indtægter:</b>					
Renteindtægter		6.000	12.000	25.480	
Div. indtægter adm		12.000	15.000	5.960	
		18.000	27.000	31.440	
<b>FONDE sponsorer, Venneforening mfl.</b>					
FORSKNING Udviklingsstøtte (VestAmt)	5.	540.000	250.000	458.576	5. Heraf mangler kr. 360.000 pr. 10. november 2008
PROVINSFULJE Værkstedsfaciliteter		0	13.640	0	
KULTURFULJE Artist-in-residence		0	0	4.799	
Fondsstøtte m.v. i alt		540.000	400.000	400.000	
		540.000	663.640	863.376	
<b>INDTÆGTER I ALT</b>					
		1.996.500	2.061.040	2.156.411	
<b>UDGIFTER</b>					
<b>DRIFTSUDGIFTER</b>					
<b>Personale</b>					
Løn/skud / lønrefusion	6.	1.103.900	1.153.984	1.280.243	6. MM RS AFC LO inkl. pension
Regulering af feriepengeforpligtelser		0	-23.000	-6.775	
Personale i alt		1.103.900	1.154.984	1.297.082	
<b>Konferencer, udveksling</b>					
Lokaler vedligeholdelse & drift	7.	30.000	25.000	0	7. NCECA konference samt udveksling i norden og eu
Værksteder ovnplads & lager		30.000	27.185	29.082	
Stuehus - bolig & logi		12.000	20.000	12.032	
Æblehus - udstilling & formidling		3.000	5.000	990	
Varme, el, vand etc.		100.000	98.000	95.592	
Forsikring		30.000	28.000	18.144	
Rengøring		12.000	12.000	13.507	
Ovne - anskaffelser		0	0	337.370	
Ovne - vedligeholdelse		12.000	12.000	11.991	
Administration - porto, tlf, edb ...		85.000	84.000	65.368	
Kontorfaciliteter		0	0	25.750	
Revision (extern bogføring o.lign)		23.000	22.750	12.050	
Markedsføring annoncer mv.		12.000	12.000	7.125	
Folder, webside, grafisk profil		50.000	33.100	1.464	
Finansielle udgifter gebyr mv		2.500	2.000	9.925	
Renter af lån	8.	30.000	0	0	8. Renter af lån på kr. 300.000
		1.535.400	1.534.019	1.937.472	
<b>SAMLINGS FORMIDLING</b>					
Samlingen, bibliotek & arkiver		1.000	1.000	29.975	
Udstillinger - transport, foto mv.		2.000	2.000	410	
		3.000	3.000	30.385	
<b>VÆRKSTEDSAKTIVITETER</b>					
Container fra Kolding Designskole		0	32.000		
<b>Residence program</b>					
Ovne - brænde & gas		65.000	63.000	45.007	
Materialer		85.000	80.000	82.795	
Workshops honorarer, rejser mv		40.000	25.000	54.376	
		190.000	168.000	182.177	
<b>PROJEKTER &amp; SEMINAR</b>					
Honorarer	9.	98.000	51.000	61.447	9. NEII:19000,- NE08 19000,- sommer 40000 inkl. assistenter + nordic 20000
Rejseomkostninger	10.	50.000	20.000	45.616	10. NEII:8500,- NE08 8500,- sommer 25000 + nordic 8000
Div. materialer, assistance, kost		44.000	35.000	47.317	11. sommer 20000 - nordic 24000
Dokumentation - PR, kataloger ...	11.	75.000	58.000	48.325	11. Katalog NE 60000, Avis 15000
		267.000	164.000	202.705	
<b>KULTURFULJE Artist-in-residence</b>					
(ophold, rejse, legat)		0	215.000	0	
Fondsstøtte m.v. i alt		0	215.000	0	
<b>UDGIFTER I ALT</b>					
		1.995.400	2.116.019	2.352.739	
<b>Resultat</b>					
		1.100	-54.979	-196.328	

# Skælskør News

No. 06. Guldagergaard International Ceramic Research Center - Denmark

Guldagergaard

Skælskør

Denmark

## 2007: NORDIC WOODFIRE MARATHON - COLLABORATIVE RELATIONSHIPS

### News, articles & programs

#### 10 year Anniversary

A celebration of Guldagergaard 1997-2007

#### Clay InDusTry - to be or not to be?

##### Symposium & seminar August 2006

Articles by Marek Cecula NY/Polen, Ole Jensen DK, Neil Brownsword, Clare Twomey, Margaret O'Rorke UK, Pekka Paikkari FIN, Ezra Shales, Justin Novak USA

#### The history of Guldagergaard

by Ann Linnemann director since 2001

Collaboration, Ph.D.-stipend, new studio facilities  
Danish Ministry of Culture Town Council & Region

#### Calendar program 2007

Digital Media Net seminar & exchange project  
Collaborative Relationships symposium & seminar  
Nordic Woodfire Marathon symposium & seminar

#### Project Network Europe 2006

Exchange project for new graduated artist and designers

#### Artist-in-residence program

Facilities, application, deadlines

#### Guldagergaard

Information, program, organization



#### Collaborative Relationships

##### 10 year anniversary

In celebration of the first ten years, we would like to invite all the previous guest artists and artists-in-residence to join us for a reunion

August 4 2007

Thematic residencies  
January - October 2007

Please send an application with your favourite project & the person(s) that you would like to collaborate with.

Application deadlines  
January 15, April 15 2007



Clare Twomey UK

### Clay InDusTry symposium & seminar 2006

Marek Cecula ceramic artist & designer

ClayIn DusTry was a long anticipated event and with good reason, since the subject of ceramic related to the industry is still a taboo in many ceramic circles. So we welcome with big enthusiasm the initiative of Ann Linnemann director of Guldagergaard International Ceramic Research Center - Denmark to stage a workshop/symposium, which brought forward the issues of craft, art, and design and the new connection to the ceramic industry. Invited guests, ceramists, artists, designers and historians cared hot debates and discussions with the diverse group of participants.

A mixture of practical demonstrations in various ceramic techniques and modelling processes offered unique opportunity to put the hands on new working methods in clay and plaster. All that was followed by work presentation in the gallery and slides lectures related to the design practice and ceramic industry topics.

The culmination of this seminar took place in The Danish Museum of Art and Design in

Copenhagen where series of lectures and presentations was held by an extended panel of invited guests.

Judging from the good attendance, this subject must strike the interest; the discussions and lectures were constructive, informative and hopefully influential.

Many of the topics addressed the individual perception of the speakers regarding position of ceramic works in the time of design expansion and the rebirth of relationship with the ceramic industry.

In the end we all left the seminar with sense of satisfaction and with much better understanding that there are many different approaches to this subject and that the industry could be the next territory where new developments of ceramic art and design may be performed. I think we also recognised the needs to communicate further the potentials and the importance of creative collaboration between ceramic industry, artists, designers and craftsmen.

## Collaborative Relationships 10 year anniversary in 2007

Collaboration and networking in a globalized world are not only *key words*, ... but *our reality*.

Guldagergaard celebrates 10 year anniversary by inviting for collaborative residencies.

Do you wish to collaborate? Are you ready to interact with others from different professional fields? Do you have brilliant ideas for new connections? Do you wish to work with a Danish colleague or an international partner? Is a company/business willing to take part? Do you wish to unite theory and practice?

There are *undreamt* of possibilities for new projects and *borderless* relationships.

We would like to hear about your ideas and invite for studio residencies within the theme.

Please write us and tell about your project, - include a description of the collaboration idea, partner(s) and project details.

A symposium on the theme will take place at Guldagergaard, July 1 - August 31 2007.

A seminar in August 2007 will open up for both professionals, emerging artists, teachers, students and a wider audience.

The focus will be dialogue and exchange, with the collaborative projects of the year as a starting point. The lectures will discuss new possibilities

and relationships between the skills, arts, crafts, design, cultural exchange, international network, professional techniques and theoretical ideas.

Please see Calendar 2007 & website [www.ceramic.dk](http://www.ceramic.dk)



# Clay InDusTry 2006

- to be or not to be Articles by the invited guest artists and lecturers

## Neil Brownsword *ceramic artist, Ph.D UK* Creative Responses to Transition and Change in British Ceramic Manufacture

(...Extract from paper - Publication: Clay InDusTry)

This paper represents a reflective examination of an artist's own practice, in an attempt to illuminate factors that continue to influence its conceptual and aesthetic development. Whether articulated as a figure or constituent fragment of an installation, a constant source of inspiration has been to reiterate autobiographical associations with, and responses to the cultural, social and visual heritage of the North Staffordshire ceramics industry. The 'Potteries' - the name given to the six towns that collectively constitute Stoke-on-Trent, remain one of the few regions in Britain still to be associated with an industry that for centuries has shaped both the economic life and the landscape of the area.

Growing up in Stoke-on-Trent, the scars of hundreds of years of industrial activity remained difficult to ignore. Spoil heaps from collieries that supplied fuel to the Pottery kilns and marl pits from which clay was mined for brick and tile production litter the area. 19th century factories, which in some cases still function, remain a constant reminder that the region was once a centre for pottery production that paralleled China.

Throughout most of her working life my grandmother experienced numerous skilled jobs that included lithographing and hand painting at factories such as Spode and Carlton Ware. Further intimate connections with the areas past were forged when I discovered that two Dutch born silversmiths John and David Elers, established a pottery in an area where I lived as a child in the 1690s. They came to Bradwell Wood specifically to exploit its surface outcrops of haemititic clay to create red stonewares inspired by Yixing imports. The Elers transference of silversmithing methods to ceramics prior to industrialisation, employing processes such as slip casting and lathe turning, "inadvertently provided others with the impetus for technical progress and innovation".

As many of my family members had worked or are still employed in the ceramics industry, it was perhaps inevitable that I would follow a similar path. Apprenticed at Josiah Wedgwood factory at the age of 16, I trained initially as a tableware modeller, interpreting design drawings into three-dimensional plaster prototypes. Alongside delegated tasks various self-initiated projects freed me from the constraints of my specific labour specialisation, to witness the evolution of ideas through each phase of production. Following my departure from the factory into Higher education, the discipline of his craft based training was to dominate almost every aspect of my creative work. (...)

It remains difficult to validate a heritage industry in the UK deemed no longer economically viable, as costs to produce goods at the lower end of the market total more than the retailer can sell them for. Companies have no choice other than to replace traditional methods that are labour-intensive with automation or take the production over to the Far East to reduce costs by 70%. But having worked alongside people who have such pride and skill in their trade, when there has been little attempt to save their jobs, the human expense in relation to maximized profit have remained difficult to ignore. It remains a key passion to continue the preservation of such knowledge and promote 'the recognition of a dying industry ... whose only future is likely to be in our collective memory'.



## Justin Novak

*ceramic artist/professor USA*

This lecture borrows its title from the late Felix Gonzalez-Torres, who employed the term "cultural labor" in order to dissolve social distinctions between artistic production and political activism. By defining the evolution of our culture as a common project, regardless of the priorities or intentions, Gonzalez-Torres challenged the comforts we all take in specialization.

My interest here lies not only in the powerful socio-political implications, but in the extension of this suggestion to the challenging of sub-categories of creative production: the spheres of contemporary art on the one hand, applied design on the other, and communities such as ours, traditionally based upon craft.

The realm of craft, in particular, suffers from the categorization, and we are often limited by our attachment to the gratifications of skilled execution. Our identities are so tied to idiosyncratic flourishes that we often overlook the deeper resonance of our chosen material. Contemporary artists and designers who are less tied to a specific medium are often paying closer attention to the vernacular, and they feel less compulsion to embellish the mundane teacup, or bathroom sink. They are more inclined to explore the poetic implications of the object's social function through subtler inquiry.

This points to a failing of the crafts community. Traditionally, ceramics has been a most performative art form, yet our field has spent decades retreating from that spirit, driven by our lust for the prestige of the untouchable painting or the pedestal piece. As a result, the most dynamic engagements of ceramics in contemporary culture are often found in the realm of product design.

In response to the challenges implied in the notion of "cultural labor", I initiated an experiment in ceramic design and manufacture at the University of Oregon called FACTORY. The introduction of a slip casting facility was undertaken not simply to provide students with another tool or technique, but to offer them an opportunity to adopt the aesthetics and dynamics of mass-production in order to reimagine contemporary product design.

Empowered with a means of production, they enter headlong into the realm of commodity culture, not in the manner of the Corporations that dominate the landscape, but within a contemporary art practice that is based upon inquiry. Implied in the title is a challenge to engage the mass-produced object much as the mass-produced image was probed in Andy Warhol's Factory. Since the process enables students to replicate objects in porcelain, the starting point involves appropriation of existing forms. As our prime model we look to the practice of "sampling" in contemporary DJ culture, a vibrant industry based largely on borrowed and recontextualized product. In short, we look to remix the consumer products that play such a central role in our culture's collective consciousness.

The philosophy of FACTORY asserts that, for better or for worse, it is our mass-produced commodity culture that shapes our desires as a populace. To concede that territory would represent a tragic surrender.



## Ole Jensen *Industrial designer & ceramist DK*

That which decides the purchase of a new cell phone or a new computer is its design, technical specifications and actual performance. Worrying about copyright or where the thing was made has no place in one's considerations. Or if one buys furniture or ceramics in a low-price store it is the price of the thing, and its "up to date" looks that is the deciding factor. Whether the wood is from the Scandinavian forests or the clay used is from the local underground has no relevance. By contrast, if one burningly desires real English shoes, French handbags or Danish porcelain from time-honoured firms, this desire is nurtured by the faint hope of getting a kick out of high quality hand craft from a local factory.

The dream of originality and authenticity is still alive. But it is mostly a dream.

Once conditions were such that artists, designers, craftsmen and production worked closely with each other. Despite diverging interests, there was mutual exchange and development. This is no longer the case.

That hand work, through time, by its very nature gave things innate qualities which we came to regard as more or less our birthright, is an assumption which is more backward than forward looking. Producing an object is no longer dependent on local raw materials and hand work. The last vestiges of rational, necessary and economic arguments have disappeared. In exchange we have got hand work back as a resource on an equal footing with our intelligence.

## Ezra Shales *Assistant Professor*

*Art History New York State College of Ceramics  
School of Art & Design, Alfred University, USA*

Technologically, the toilet is an index of modernization, a result of the age of mechanized production and mass-consumption. One hundred years ago, at the turn of the century, it grew in stature along with the development of modern notions of hygiene, and concerns about bacteria and viral transmission. Over two lectures, one in Guldagergaard and a second at the Kunstindustrimuseum in Copenhagen, I debated the social values embodied in sanitary ware and how exhibitions have articulated the meanings of ceramic sanitary ware to the general public.

Instead of confining my criteria to either "art" or "industry," I looked at ceramic sanitary ware through the lens of design history, seeking presence and pattern of mind more than isolated aesthetic evaluation in our historical record.

To speak of toilets as vessels with deep meanings might strike many ceramic enthusiasts as a heresy, but it is just this question I ask: What meanings did sanitary ware convey and communicate to the public in 1915, and how are those discourses still active today? Does the issue of hygiene generate intellectual heat in our lives? Although Garth Clark has canonized Duchamp's 1917 readymade (Fountain) as the most important ceramic of the twentieth century, he and other scholars have surprisingly overlooked that the material value of sanitary porcelain was intrinsic to Duchamp's act and reception.

The 1917 readymade has been reduced by most art historians into a verbal meaning, a calculated repudiation of Romantic individualism and skilled craftsmanship. I also see Duchamp as contesting the social meaning of sanitary ware, largely because the debate was already raging in the American public newspapers. The crisis in urban life at the turn of the century and the enigmatic response of most of America to the soaring levels of immigration were central aspects of the discourse surrounding hygiene and ceramic sanitary ware. Remembering the complex context in which Fountain originated, I concluded with an acknowledgement of how contemporary work by Marek Cecula, Ole Jensen, and Anders Ruhwald mines the social implications of hygiene in varied and powerful ways.

**Clare Twomey** ceramic artist  
Research Fellow, University of Westminster, UK  
(...Extract from paper - Clay Industry 2007)

**Collaboration - the artist & ceramic industry**  
There is a rich and vibrant relationship presently existing between artists and ceramic industry. This relationship is being fostered by, both parties as vital part of the current languages in art, design and manufacturing in Europe. In this paper I am going to show case studies and contextualise this growing practice.

**A Creative Conversation with Ceramic Industry**  
There are many and some historic models of artist collaboration with Ceramic Industry from the works made in the late 1920's at Wedgwood to that of Royal Crown Derby in collaboration with the TATE in 2004.

These events have been highly successful on an individual basis seeing interesting and progressive ideas developing within industrial applications. However these meeting of minds happens in an indiscriminate manner, built on chance relationships of artist and manufacturer.

There are many examples internationally that demonstrate good and constant relationships built with industries where knowledge transfer builds investment, regeneration & development, returns for both research and business interaction. This includes the development of products, expertise, diversity and increased application of material use.

In the UK we have artist projects running with industry but no sustained networks of support or constant expectation by individuals and industry. There are organisations that work with the ceramics industry as an external agency to develop areas of design and productivity in this highly competitive world market. One of these agencies, The Ceramic Industry Forum (CIF) was established by the Department of Trade and Industry in September 2000 to offer support specifically to improve competitiveness for firms operating within the UK ceramic industry.

During the last 4 years, with input from the industry and Action Teams, the CIF has instigated programmes in three main areas; Manufacturing Process Improvement, Innovative Design and Marketing, and Human Resource Strategies and Employee Development Skills.

Artist and industry working on research that is not commercial at its core is taking place in British Ceramic Industry now, but falls out side of any of the agencies remits of support.

The artist/ industry projects are not be achieving there full potential of Knowledge Transfer. Any company who enters into an agreement with an artist does so with the hope of good practice return in the form of press coverage, peer review and raised levels of esteem. There is a huge potential to improve this output through museums, galleries and heritage sectors as well as knowledge economies.

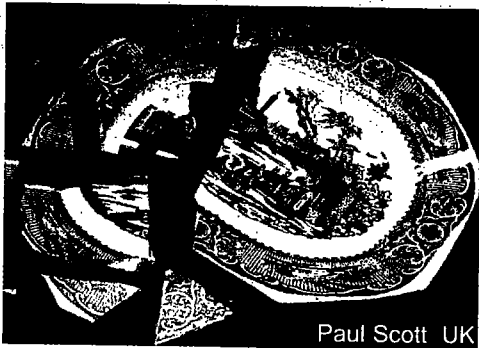
There is a proven interest from Industry in Artist lead projects, which include collaboration and sponsorship. With protocols for the identification and delivery of strategic research programmes it is possible and viable to encourage this invisible and highly valued relationship with this sector of the creative industries. (...)

The arts have the power to transform lives and communities and to create opportunities for people throughout the country. The arts are a catalyst for economic growth. Arts Council England investment is making this happen.

We believe that investing in the fast growing creative industries sector results in economic growth, sustainable communities and increased international profile.

Arts Council England is working to ensure increased investment in the creative industries from local and national government and other sources, including the commercial sector and to maximise awareness of the moneymaking, community-sustaining, profile-raising impact of the arts.

Through all of the work outline above and new initiatives there is the possibility that form of making along side industry maybe me a major contributor to the future of ceramic creative work.



Paul Scott UK

**Paul Scott** ceramic artist and author, UK

By Dr Stephanie Brown, Keramiek Magazine June 2001...

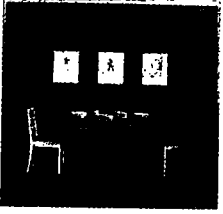
**Paul Scott's ceramics are Cumbrian Blue(s)....**  
Paul Scott lives in Cumbria, North West England, in the type of rural area, which often attracts craft potters. Scott however, has gained international prominence in promoting a practice at odds with the traditional truth to materials and form/function concerns of craft potters, and indeed, of many studio ceramists. A leading proponent of ceramics and print, he has been instrumental in demonstrating the contemporary creative potential of a combination used in industry for hundreds of years to mass-produce decorative wares and tiles. The industrial associations of printed ceramics, the absence of direct traces of the maker's hand and the apparent lack of integrity in mechanically produced imagery, has not recommended this approach to ceramics purists. A decade ago finding print in a piece of studio ceramics would have been unusual, but it is now becoming a relatively common occurrence, not least because of Scott's pioneering example.

**Pekka Paikkari**

ceramic artist, sculptor

**Reflections**

For me human presence is the starting point of art. Clay is a flexible material for expression and as such contains the history of time. As an artist I construct a never-ending story. Despite



the physical appearance of the art work, whether it is placed on the façade of a building or is an installation consisting of several pieces, the dialogue between the viewer and the work defines its final form

The intellectual concept and the working process occasionally mean more to me than the final work. Fire is highly respected by sculptors since it can make or break their work during the burning process. Nevertheless a piece of work can leave the kiln broken into shards, but even then it has a power of expression in and of itself and can record an important moment.

**Context of Art surrounded with daily living**

In spring 2003, I chose a gallery, whose premises formerly belonged to the porcelain company Arabia. In a place where bricks and clay used to be produced in the past, artists exhibit their works today. The exhibition, which was themed by the title "The Stage", pays homage to that place and to the Finnish ceramics-tradition.

The labourers once employed by the company Arabia or building houses from bricks play an important role within this tradition. One of the exhibits of this exhibition was therefore the copy of a rack which, on a building site, was earlier used to carry bricks, a motif I had used in several of my earlier works. In this context, I also pay tribute to the famous Finnish architect Alvar Aalto, for whom bricks played an important role when creating new forms and buildings. The ceramic designed by Aalto in the 1950s ever produced on the same premises on which I recently displayed my works. Some of these ceramics were to be seen on this exhibition.

**The Explanation of Everything / Beware History**

The pot is a recurring theme for me. The pot is a human being, his mind, his work, a vessel, a symbol, the universe. The Explanation of Everything. And everything in the universe has its limits; you

cannot stuff unlimited things into a human mind; it has limits that cannot be exceeded. The explanation of everything needs time, it needs new and different interpretations and combinations of them.

At Arabia, the production of eating receptacles also previously played a social role. Even during the War such work was done, so that the vessels could be exported and foreign exchange generated for Finland. Nowadays production is also imported; there is no great significance whether a vessel is imported or exported; now we merely consume the story created around it. The pots in one of my latest sculpture Beware History have been placed in a museum glass cabinet as souvenirs of the past open to interpretation.

**How objects are able to convey our history?**

*For a good girl, For a Good Boy*

Group of my installations are based on Arabia's old children's tableware and decals, strange human figures from early 20th-century cups: apple thieves, a small soldier, a sportsman, a hobby horse, a girl with flowers - and the texts "For a Good Girl, For a Good Boy on cups from the 1930s-1950s. The table is laid in the manner of an association from the artist's childhood - a memory of how he had to eat his food to make Mickey Mouse or some other design come forth at the bottom of the plate, and how it weighed on his conscience. I was particularly skilled at hiding food as a child. It would sometimes take weeks for my uneaten dinner to be found in a coffee grinder, behind a radiator or behind the stove.

An everyday "picture" is preserved and isolated in a bright red frame. Inside the frame there is a table with a setting on it. There are empty chairs, which nice boys and nice girls have already left. The scene of the work has a sense of everyday, a sense of security. However, at the same time, the red colour that isolates the installation makes us to think about the demands in the pressure of which the modern human being is growing as a person. It is often in the most secure and the most everyday situations that the deepest childhood traumas are developed. Food and home - the things that frame life and make life possible - come to symbolise the demands that are delivered through them, and also the personality-wavering experiences that are caused by them.

**Margaret O'Rorke**

ceramic artist



I was excited arriving at SKÆLSKØR to take part in the 'Clay industry symposium in August 2006. The program offered me the opportunity to escape from regular daily responsibilities as a studio potter and work for 3 weeks to experiment, develop ideas and make moulds to create slip cast translucent porcelain lighting for industrial manufacture.

It was interesting to meet fellow participants most of whom had close links with the ceramic industry and from whom I learnt a great deal.

For this project I wanted to use the time to develop ideas for cast forms for porcelain lighting. Three weeks is a very short time to produce a fired cast translucent porcelain form. The center was well organised and equipped with the material I needed and a willing team of staff and assistants.

My assistant Claire Ferguson helped me to make the moulds using the inside of leather hard forms I had thrown. This produced a model from which we were able to make moulds straight away. By the time these moulds were dry enough to cast from, more than half the time had gone before we were able to fire pieces, and begin to assess the translucency of the slip.

Royal Copenhagen Porcelain factory generously provided us with their casting slip, so when I heard we were to visit the factory to collect the slip, I e-mailed the director of design who kindly agreed to see me. To cut a long story short this encounter resulted in my being invited to work in the factory, and using existing vase moulds to create translucent porcelain lights. These should be installed in their main show room, which is being restored in the center of Copenhagen. I am currently in the middle of this project, and am anxiously waiting to see how it turns out.

# The history of Guldagergaard 1997-2007 by Ann Linnemann director since 2001

In 1997, Guldagergaard was established as an international ceramic center in the small town of Skælskør. The Danish ceramist group, Clay Today took the initiative, and the center has developed with a generous support from the local Skælskør Town Council and West Zealand County Council.

Clay Today had identified a growing interest amongst Danish ceramists to acquire greater knowledge and understanding of international ceramic art. They arranged several workshops and seminars in Denmark, initiated Grimmerhus Ceramic Museum on the island of

Fünen and discovered the old manor house, Guldagergaard at Zealand for the International ceramic center. The two institutions merged for a period from 2002 to 2004.

From January 2005, Guldagergaard has been working intensively with the Danish Museum of Art and Design, the Danish Art and Craft Association, and the Danish art and design educational institutions.

The board of Gulddagergaard includes representatives of most Danish associations within the fields of ceramic art, crafts and design.

Collaboration between Guldagergaard, West Zealand County Council, the Danish Museum of Art and Design, the Danmarks Designskole and the Danish Center for Design Research includes developing a ceramic research program that is both practice based and theoretical. In 2006, this has resulted in a Ph.D stipend for ceramic research.

The exhibition building *the Apple House* reopened after restoration in 2005. Guldagergaard shows thematic exhibitions and the ceramic study collection of work made by the residents of Guldagergaard since 1997.



Christian Brun, Jørgen Hansen, Priscilla Mouritzen, Nina Hole, Birgit Krogh, Betty Engholm - Clay Today 1996

## Clay Camp 2000



Janet Mansfield AU, Les Manning CA, Jindra Vikova CZ, Betty Engholm, Nina Hole, Birgit Krogh, Bodil Manz, Sten Lykke Madsen, Priscilla Mouritzen DK, Enrique Mestre E, Thorbjørn Kvasbø N, Jeroen Bechtold NE, Frank Boyden, Fred Olsen USA



## Dancing Tool 2001



Painting & drawing on the ceramic surfaces of the Royal Copenhagen porcelain. Mariko Paterson CA, Juris Bergins LAT, Stephen Bowers AU, Kang Qing CHINA, Birgit Krogh, Sten Lykke Madsen DK. Organized in collaboration Paul Scott UK.

Project on contemporary functional ceramics for the table.

The seminar included slide lectures, workshops, discussions and panels on all aspects of the theme: art history and conceptual ideas, designing, producing and marketing, cooking and serving the meal.



Guest artists & lecturers: Warren MacKenzie USA, Takeshi Yasuda UK, Piet Stockmans Belgium, Jane Sawyer AU, Elisa Helland Hansen N, and Ole Jensen, Lene Vad Jensen, Martin Jødilsen Kaldahl, Museum director Bodil Busk Lauersen, sociologist Mogens Holm, and a cook Hanne Holm DK.

## Tableware 2002



## Guldagergaard Sculpture Park 2003



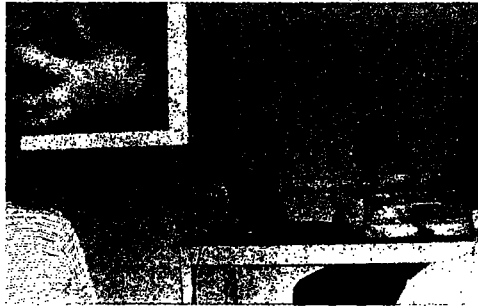
The project Sculpture & Architecture initiated the Ceramic Sculpture Park. The invited artists each contributed with a sculptural piece for the park. The sculptures relate beautifully to the architecture and natural surroundings of Guldagergaard.

The sculptures for the Park were made by Ulla Viotti SE, Robert Harrison USA, Nina Hole DK, Rosario Guillermo Aguilar MEX, Sebastian Blackie UK, Neil Forrest CA, Richard Launder NY/N. The salamanders by Birgit Krogh, Betty Engholm, Gerda Østergaard DK.





## Culture & Identity 2004



Varda Yatom IL, Manal Morcos IL/Palestine, Richard Launder NY/N, Fernando Casasempere Chile/UK, Shu-Mei Su Taiwan, Yanze Jiang CR, Vinni Frederiksen DK, Shannon Sullivan, Deborah Sigel, Jennifer Anable USA, Anni Wan Hong Kong, Bodil Manz, Karen Lisa G.Salamon DK, Priscilla Mouritzen DK/SA, Birthe Flexner, Edmund de Waal, Paul Greenhalgh UK

## Storytelling & Poetry 2005



The Danish writer & poet, H. C. Andersen wrote stories also related to the local area of Skaelskor and West Zealand. The symposium offered the artists a direct contact with site and story, and the seminar discussed interpretations of telling a story from political and historical themes to form ideas and aesthetics.



Funded by H.C. Andersen 2005 Fonden and the local County & Town Councils. Richard Notkin USA, Ann Roberts CA, Ilona Romule LV, Claudia Clare UK, Michael

Flynn Wales, Justin Novak USA, Christie Brown UK, Louise Hindsgavl, Sten Lykke Madsen, Morten Grue DK

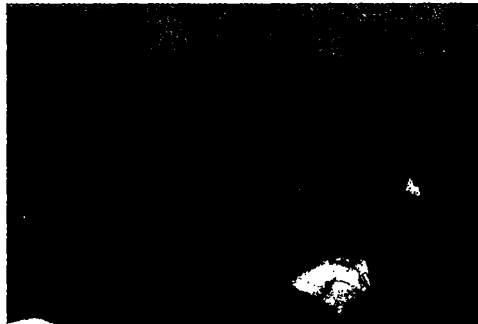
## Project Network 2001 - 2006

An annual project for recently graduated artists



Project Network is a collaborative project with educational institutions in Scandinavia and International November - December An annual symposium for recently graduated ceramists recommended by their educational institutions Individual studio period Invited guest artists Lectures & workshops Photography Graphic design Exhibition

## Gas, wood & soda firing



An out-door kiln park contains the gas kilns and wood fired kilns: cross-draught, bourry-box, soda-wood kiln, and raku gas kiln. Guldagergaard offers workshops and individual firing.

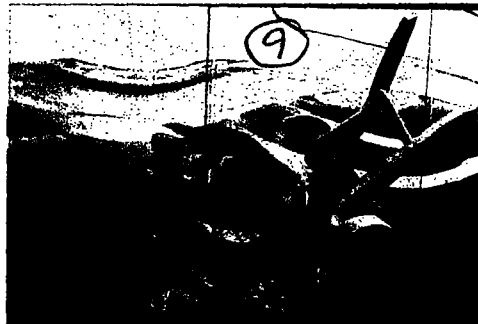
## Clay InDusTry 2006

Assistance in the studio by Claire Ferguson.



## Media Hybrid 2006

Exhibition by Brian Boldon & Colby Parsons-O'Keefe



## Guldagergaard 2006 - 2007

In 2006, Guldagergaard has received funding from the Danish Ministry of Culture, *Provincspuljen* and the National Arts Foundation, *Statens Kunstfond* for development of the studio facilities.

In 2007, the new facilities will include a large electric trolley kiln, extra gas kilns and roof over all the out-door kilns, and facilities for ceramic projects in combination with metal and wood.

Guldagergaard is applying for extra funding for the artist-in-residence program to be able to offer Studio Residency Awards for specific ceramic projects and research.

# Calendar 2007

The program is subject to alteration (USD/Euro 1 = 6-7 DKK)

## RESIDENCE PROGRAM

January - October

Application deadlines Artist-in-residence program

January 15 - April 15 - July 15 - October 15



## THEMES 2007

Network - symposium - seminar

Digital Media seminar February 3

Digital Media Net exchange project February 3 - 4

Nordic Wood Fire Marathon June 1 - 23

Collaborative Relationships

Symposium 1 July - 31 August

Seminar 4 - 5 August

10-years Anniversary Party August 4

Network 2007 1 November - 17 December

## PROGRAM 2007

January 27 Image - installation - ceramic form

Johan Peter Hol Italy/NL

Workshop Fee DKK 350- (student/ member 150-)

### 3D digital graphics

January 31 - February 2

Tim Nøhr & Flemming Tvede Hansen Denmark

Workshop 3D-digital graphics, media, ceramic form

Workshop Fee DKK 1100- (student 700-/member 900-)

February 3

Digital Media Seminar

on the cross-border of

digital media and

physical form Introduction

to International research

development

Seminar fee DKK 500-

student/ member 350-)



### Digital Media Net

February 3 - 4

Network, debate & exchange project see website

Application deadline is January 8

March 23 - 24 Photography - form, colour, light

Photographer Ole Akhøj Denmark

Professional photo studio & simple method

Workshop Fee DKK 1100- (students 700-/members 900-)



### Experimental studio

April 16 - 20

Karen Harsbo DK & Neil

Brownsword UK

Sand casting Mix media

Clay Paper Plaster ...

Workshop Fee DKK 1900-

(students 1200-)

### Artist-in-residence program

Application for 1-6 months of research studio residency

For professional & emerging artists, designers, craftsmen

Studio fee DKK 1900-/month + materials, firings, housing

### Centring II

May 7 - 11

Elisa Helland-Hansen

Norway

www.kunst.no/elisa

Wheel-throwing in

combination with

other techniques Handles, spouts, edges ...

Workshop Fee DKK 1100- (students 700-/ members 900-)



### May 14 - 18 Soda wood firing

Introduction to soda firing in wood fired kiln

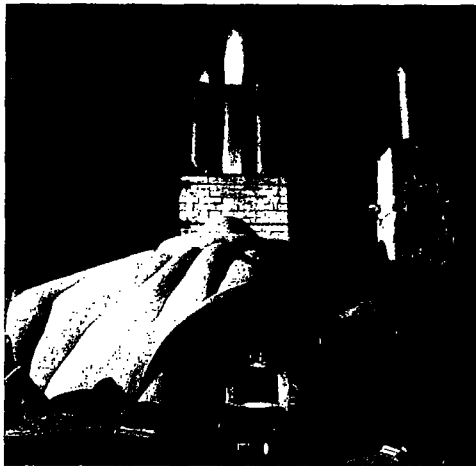
Workshop Fee DKK 1900- (students 1200-/ members

1700-) + individual firing expenses

### May 20 - 30 Cross-draught kiln

Teamwork wood firing Please bring bisque ware

Workshop Fee DKK 900- + individual firing expenses



### Nordic Wood Fire Marathon

June 1 - 23

Woodfire Cross-draught, bourry-box, soda kiln

From clay to firing various wood kilns Clay & glaze

Application deadline April 1

Fee DKK 2000- (See program details at website)

### Collaborative Relationships

July 2 - August 31

Symposium

Studio residencies with the focus of collaborative

projects (See program details at website)

Cross cultural, multi media collaborations -

and the art of working together

Architecture, art, craft, design, industry, literature,

music, photography, poetry ...

Application deadline April 15 2007

Studio Residency & Symposium Fee DKK 3000-/month

(incl. housing) + Workshops & seminar DKK 900-



### August 4 - 5 Seminar

Presentation of new collaborative relationships

Fee DKK 1200-/2 days 650-/day (students 450-/day)

Camping 50-/day Hostel/B&B 150-300-/day

### Workshop program

Registration deadline is 2 weeks before starting date

All prices are without materials, firings, housing, meals

Double room price DKK 100-/day 500-/week 1100-/month

### 10 year anniversary party

August 4

Summer party Dinner & music at Guldagergaard

Please email/ call for Registration

### September 10 - 20 Cross-draught kiln

Teamwork wood firing Please bring bisque ware

Workshop Fee DKK 900- + individual firing expenses



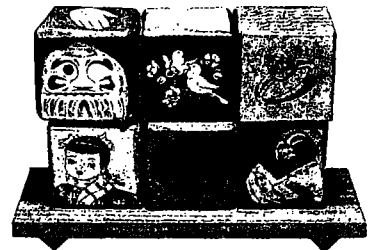
### Ceramic form & material

October 8 - 12

Hans & Birgitte Börjesen DK

Hands-on workshop Throwing, modelling, sculpting

Fee DKK 1700- (students 1000-/ members 1500-)



### Computer, print & clay

October 22 - 26

Scott Rensch USA www.yosoh.com

Photographic ceramic print techniques

Silk screen print at unfired clay

Fee DKK 1900- (students 1200-/ members 1700-)

### Network 2007



### November 1 - December 17

Symposium

An annual project for recently graduated ceramists

recommended by their educational institutions

Individual studio period Invited guest artists

Lectures & workshops

Photography Graphic design Exhibition

Application deadline is July 15 2007

Residency & symposium Fee DKK 3000-

### December 2 New Ceramics

Network Europe 2007

Workshop Fee DKK 350- (students free of charge)

For more information please see www.ceramic.dk

# Project Network

The Project Network is an annual symposium for recently graduated ceramic artists and designers. The main idea of the project is to create a dialogue within the same generation of ceramic artists for the future development of the ceramic arts.

Network participants are recommended by their educational institutions and have graduated within the last two years. They each accomplish a specific project of their own.

International artists work in the studios along with the Network participants, where they give individual critiques, present their work, and talk about inspiration and professional careers. Visiting teachers offer workshops in profiling, photographing and exhibiting the ceramic work.



## Project Network 2006

Guest artists are ceramic artist Paul Scott, UK, professor Richard Launder, University College of Art, NY/Norway, ass. prof. Karen Harsbo, Royal Academy of Art, photographer Ole Akhøj, graphic designer Ludvig Storm, Denmark.

THANK YOU to the educational institutions, the guest artists and for the funding from Vestsjælland County and Skælskør Town Councils, Augustinus Fonden, BKF Ophavsretsfonden, Danmarks Nationalbanks Jubilæumsfond af 1968, Grosserer L. F. Foghts Fond, Gudrun & Erik Kauffeldts Fond, DK; Sleipnir travel grant, Estrid Ericssons Stiftelse, SE; Arts Council, UK.

A special thank you for the fine work to the Network 2006 participants and the assistant Peter Montgomery, student at University of Ulster, Northern Ireland peter\_rg\_montgomery@yahoo.co.uk

Application deadline for Project Network is July 15.

## Ane Fabricius Christiansen

Designskolen Kolding, DK, 2001-2006  
Bergen National Academy of the Arts, 2004  
L. F. Foghts Fond  
fabricane@gmail.com  
www.martinland.dk



My work is created in the beauty of the decline and the cycle of a material - recognisable objects disintegrate and transform into sculptural pieces.

## Katrine Køster Holst

Bergen National Academy of the Arts, 2003-2006  
Designskolen Kolding, DK 1999-2003  
Kauffeldts Fond, Sleipnir travel grant, DK N. Jubilæumsfond  
kkholst@hotmail.com



The scene is set and the limitations are established. Now the play itself takes over...

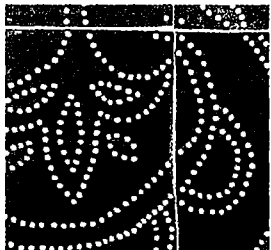
## Heidi Bach Hentze

Glass and Ceramic School on Bornholm, DK, 2002-2006

heidihentze@hotmail.com



Experimenting with paper-thin porcelain, I have fired it to the point at which gravity sometimes becomes too great for the piece to support itself.



## Camilla Brøyn

MFA School of Design and Crafts, Göteborg University, Sweden, 2004-2006  
BA Oslo National Academy of the Arts, Norway, 2001-2004  
camillabroyn@yahoo.no

Sleipnir travel grant, Estrid Ericssons Stiftelse  
Porcelain and embroidery.



## Louise Langgaard

Danmarks Designskole, DK 2000-2006

louise.langgaard@mail.dk

These abstractions of architecture investigate the relationship to space within my work and around me. I am exploring the language of surface and form by contrasting fluid construction with angular, sharp edges.



## Zoe Lloyd

Royal College of Art, London, England  
zoe.lloyd@alumni.rca.ac.uk

That's when the hairs started to grow.



## Camille Rishøj Nielsen

Danmarks Designskole, DK 1997-1999, 2003-2006

camille@agergaard.net

Glazes coming from the inside form, liquids and gravity, modular forms in systems, architecture and nature, maps and scale ... form follows function.

## Louise Webber

Bath Spa University, England, 2004-2006

Arts Council, England

louise@red-elephant.co.uk



An exploration of reflected colour and whether its perception can be influenced.

## Sofie Brix Hansen

Danmarks Designskole, DK, 2000-2006

sofiebrix@hotmail.com



Duality is in its nature, with components emerging or immersing.

## Jenny Hunter

Royal College of Art, London, 2004-2006  
Staffordshire University, Stoke-on-trent, 1994-1997

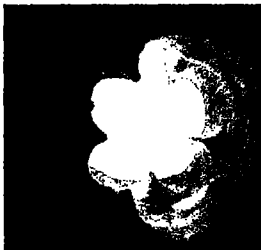
jennifer.hunter@alumni.rca.ac.uk



Wandering, I begin to unearth the place, uncovering layers, revealing surface, slowly discovering.

## Mariko Wada

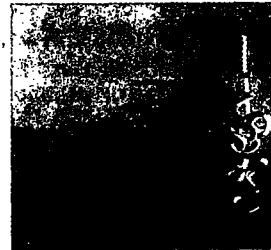
Designskolen Kolding, DK., 2001-2006  
BA Doshisha University, Japan, 1991-1995  
DK.N.Jubilæumsfond  
mariko.wada@mac.com



I focus on forms that appeal on both a visual and tactile level, using soft colours to enhance these objects, allowing them to rest, just like they are breathing.

## Lea-Mi Engholm

Designskolen Kolding, DK, 2001-2006  
MFA School of Design and Crafts, Göteborg University, Sweden, 2004  
leamie@gmail.com



The ceramic objects are my personal mark. Individually they create a graphic sign.



## Hanna Sampson

Bath Spa University, England, 2003-2006  
hannasampson@hotmail.com

Porcelain juxtaposed with charred, blackened metal, becoming contorted and ripped.



## Sissel Wathne

Glass and Ceramics School on Bornholm, 2003-2006  
sissel\_wathne@hotmail.com  
I am experimenting with ceramics as a narrative medium to create an awareness of the links between the natural and prefabricated world.

## Janne Hieck

Keramikfachscheule Landshut, 2006  
Sesam-Stipendium Handwerkskammer Germany  
J.Hieck@t-online.de

Trying to find a whole thing, looking around places and people.

Application deadline for Project Network 2007 July 15 2007 Please see the website www.ceramic.dk

# Thank you to:

## Funding & sponsors 1997-2006

Skælskør Town and West Zealand County Councils, Ministry of Culture - Provenspuljen, National Foundation - Statens Kunstfond, Augustinusfonden, Danmarks Nationalbanks Jubilæumsfond af 1968, Oprethavsfonden BKFO, Grosserer F. L. Foghts Fond, H.C. Andersen 2005 Fonden, Holsteinborgs Fond, Danish Crafts, Danish Center for Culture & Development, Dronning Margrethes og Prins Henriks Fond, Politiken-Fonden.

Petersen Tegl Egernsund A/S, Brick compagny Leslie Brandt Kristensen A/S, Bricklayer Ib Larsen, Kecon, Bjarne Kristensen & Benny Egesø, Blacksmith Rene Jensen, Orebo Teglværk A/S, Sørting Lervarefabrik, Cerama A/S, Vedstårup Teglværk A/S, Royal Copenhagen A/S, Scutt Kiln, Skælskør Blomstrer, Helweg's Bookshop.

## Guest artists 1997-2005

AUS Stephen Bowers, Janet Mansfield, Jane Sawyer, Prue Venables - B Piet Stockmans - CA Neil Forrest, Les Manning, Walter Ostrom, Mariko Paterson - CHILE Fernando Casasempere - CZ Jindra Vikova - DK Betty Engholm, Bente Hansen, Karen Harsbo, Louise Hindsgavl, Nina Hole, Ole Jensen, Lene Vad Jensen, Jens Peter Kellerman, Birgit Krogh, Pipaluk Lake, Niels Lauesen, Bodil Manz, Sten Lykke Madsen, Priscilla Mouritzen, Jane Reumert, Sys Thomsen, Gerda Østergaard, Barbro Åberg - E Enrique Mestre - FIN Pekka Paikkari - GB Felicity Aylieff, Sebastian Blackie, Neil Brownword, Edmund De Waal, Michael Flynn, Margaret O'Rorke, Paul Scott, Jonathan Keep, Takashi Yasuda - GB/NY Richard Launder - H Maria Geszler Jarzuly - IL Varda Yatom - IL/PALESTINA Manal Morcos - J/CA Sadashi Inuzuka - J Satoru Hoshino, Takazatu Takeshi - LV Juris Bergins, Ilona Romule - MEX Rosario Guillermo Aguilar - N Thorbjørn Vasbø, Bibiche Mourier, Elisa Helland-Hansen - NE Jeroen Bechtold - P/USA Marek Cecula - CR Anze Jiang, Kang Qing - S Ulla Viotti - USA Frank Boyd, Brian Boldon, Sam Chung, Phillip Cornelius, Rain Harris, Robert Harrison, Warren MacKenzie, Richard Notkin, Justin Novak, Fred Olsen, Jeanne Quinn, John & Susanne Stephenson Kurt Weiser



## Resident artists & lecturers 2006

UK Buller Hermansen, Emma Gaston, Esben Jømann, Karen Harsbo, Ole Akhøj, Ole Jensen, Priscilla Mouritzen, Sten Lykke Madsen, Ludvig Storm, Sine Fynbo - FIN Pekka Paikkari - GEORGIA Lia Bagrationi - J Hirosune Tashima - KOREA Sunjung Shin, Wook Jae Maeng - LT Andres Allik - NL Elisa Helland-Hansen, Katrine Køster Holst - NL Jaan Van Wel, Pauline Voute - NY/N Richard Launder - SERBIA MONTENEGO Vojislava Vitakovic - UK Andrea Yates, Clare Twomey, Edmund De Waal, Margaret O'Rorke, Neil Brownword, Paul Scott, Robert Sanderson, Lawson Oyekan, Sandy Brown, Tom Hayes - USA Albert Pfarr, Brian Boldon, Charlotte Greenwalt, Polby Parsons-O'Keefe, Dale Huffman, Ezra Hales, Jeffery Dalton, Justin Novak, Jerry Bennett, Joyce Michaud, Jennifer Woodin, Susie Oster - NL/USA Marek Cecula

## Assistants 2006

R Claire Ferguson, Geraldine Grubb, Peter Montgomery, Ashley McCready - DK Emma Gaston, Sine Fynbo



## Residency program

### Studio facilities

The studio building houses the studio spaces, plaster and glaze studios, electric kilns, a photo studio, slide and lecture room.

An out-door kiln park contains the gas kilns and wood fired kilns: cross-draught, bourry-box, soda-wood kiln, and raku gas kiln.

### Housing facilities

The manor house holds the dining and living rooms, library, and kitchen for the use of the resident artists. On the top floor are the bedrooms. The living rooms have access to a large terrace, garden and the ceramic sculpture park.

### Application for artist-in-residence program

Residencies are available for periods from one to six months.

Assistantships are available for students

### Please send

Application form, statement of intent, resume of experience, 10 slides of current work, one letter of recommendation, application fee of USD 20.

### Application deadlines

15 January, April 15, June 15, October 15.

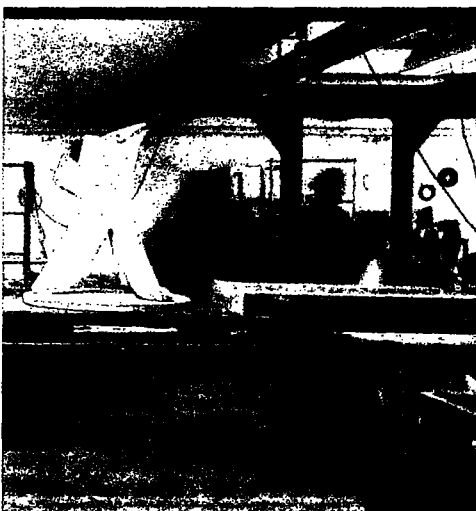
## Residencies by application

We have studio spaces  
open for application

January - October

**Apply Now!**

Assistantships are available  
by application



## International Ceramic Research Center Guldagergaard

Research Development  
International Network  
Dialogue Exchange

Guldagergaard is an international ceramic center for research & development of art, craft & design. International and Danish artists can apply for a studio residency to develop a project of practical, technical, artistic and art theoretical importance.

The center gives the individual the possibility of carrying out concentrated research and studio work. It offers a fine combination of an international atmosphere and professional dialogue.

The residents meet international colleagues for increasing artistic development, professional knowledge, and international network.

Guldagergaard arranges thematic symposiums, workshops, lectures, and seminars with focus on key subjects within the arts.

### Artist-in-Residence

All professional and emerging artists, craftsmen, designers and teachers can apply for a short or a long term studio residency.

### Guest Artist

Guest artists are invited to present their work at a workshop or seminar, and give a lecture in exchange for a residency. Each guest artist donates 1-2 pieces of work to the Guldagergaard ceramic study collection.

### Workshops and seminars

Master Classes, workshops and seminars are open to all professional and emerging artists.

### Exhibitions

The exhibition building shows temporary exhibitions and the ceramic study collection of work made by resident artists.

### Guldagergaard Ceramic Advisory Board

The Ceramic Advisory Board evaluates all the applications to the artist-in-residence program and advise the director on projects, workshops, seminars and guest artists according to themes. Members are the ceramic artists: Nina Hole, Jennifer Forsberg, Michael Geertsen and Priscilla Mouritzen.

### Financial support

Guldagergaard is funded by the local Town and County Councils, and private Foundations.

### International Ceramic Research Center - Denmark

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