

9 Ceramists  
15 Days in the workshop  
Encounters, exchanges, experiments

OPENING  
16|09 \* 19.30  
DURATION  
16|09 > 10|10|2021  
OPENING HOURS  
10.00-13.00 & 18.30-21.30

## Magdalena Hefetz



I live and work in Tel Aviv, Israel. Working with clay has always been a grounding force. The soil under me, the earth is what clay is to me. It's that basic. In more than five decades I have tried to learn its many languages. I learned and used many techniques, used the wheel, moulds and pours, explored glazes, mining several straight from the earth.

The local contemporary and the ancient traditions in this ancient part of the world have informed much of my work. I have used ceramics to express political outrage and to comment on social conflict, and in that context explored making and breaking my work.

[www.art.org.il/?jerusalem-artists=magdalena-hefetz&lang=en](http://www.art.org.il/?jerusalem-artists=magdalena-hefetz&lang=en)

*I now look for vigour, fun, joy and lightness, all of which are to be found in slipware*

With time's passage new horizons are opening and I now look for vigour, fun, joy and lightness, all of which are to be found in slipware. I now apply slipware to much of what I have learned and done and find that it is the perfect method to go back to exploring.

*I have always enjoyed the freedom and playfulness of slipware*

I was born and raised in Tegelen, in the Netherlands, a town with a long history of slipware making, where I still live and work. I have always enjoyed the freedom and playfulness of slipware and when I started my own pottery I chose to work with it.



The enjoyment is in the action of the making: the gestures of wedging, throwing and pulling handles, of slipping, painting and slip-trailing. It's like telling stories. Although interested in the history and traditions of slipware ceramics I do not want my work to be a revival of that history nor do I want to copy ceramics from that tradition. Ceramics history is a source

[niekhoogland.nl](http://niekhoogland.nl)

## Niek Hoogland

## Nigel Lambert

I live in the Forest of Dean, an area that borders three distinct counties, an ancient forest set between two rivers. I live and work in the same place, my workshop is a converted wooden chicken shed, I'm surrounded by a cottage garden of beautiful flower beds and fruit orchards. Making my walk to the studio each day is a joy and inspiration.

I have always felt as an artist/craftsperson that it is an important part of my creative life to continue to explore new ideas and ways of working; not by taking giant leaps across the landscape but to quietly walk, looking and observing. All my pots are a combination of thrown and handbuilt techniques; pots are thrown on a kick wheel, with a slow rotation adding a quality of soft movement. They

[nigellambertpotter.co.uk](http://nigellambertpotter.co.uk)

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## Jenny Mendes

I live and work in Chesterland, Ohio, USA, where I have been a fulltime studio artist for nearly 30 years. My works are primarily in ceramics with an emphasis on the decorated surface, and recently I have expanded my practice to watercolour and gouache painting. All of my work is an imaginative exploration of the internal and external landscapes of the soul.

Since my earliest studies in ceramics, I have always painted my works. It was natural for me to pay equal attention to the form as well as the decorated surface, and while my work has evolved over the years, painting with slips, which often remained unglazed, has always held a strong presence. The variety of surface possibility and surprise that arises from firing the material continues to inspire and energize me. All of my pieces are hand built through coiling or pinching methods, and then meticulously painted once dry. Intuition has been my primary and most faithful artistic guide.

[jennymendes.com](http://jennymendes.com)



*All of my work is an imaginative exploration of the internal and external landscapes of the soul*



OUR SPECIAL THANKS TO:

Manolis Peratikos, Christa Fassbender, Thekli & Spyros Kampanis, Michael Seegy, Anna & Paul Ballian, Christina Sarakou, Ramfos Materials for Ceramics, Dar Greenberg, Faye Zika, Nikos Sklavenitis, Vassilis Pesmazoglou, Nektarios Kontovrakis, Nikos Pteroudis, Margarita Ecclesiarchou, Loukia & Nikos Sakellios, Laskarina Haldeaki, Stefania Skartsj, Giorgos Toggias, Benaki Museum, American School of Classical Studies, Museum of Byzantine Culture Thessaloniki, Peter Ashdjian, Pieridis Museum Director - Bank of Cyprus Cultural Foundation, and all our volunteers.



12° Aegina  
Fistiki Fest  
2021



9 Ceramists  
15 Days in the workshop  
Encounters, exchanges, experiments

Zoi Alexandropoulou  
Ilias Christopoulos  
Magdalena Hefetz  
Niek Hoogland  
Vassiliki Kyriaki  
Nigel Lambert  
Jenny Mendes  
George Vavatsis  
John Zois

Curators:  
Theodora Chorafas,  
Marina Coriolano-Lykourezos,  
HP Coulon

The starting point: our love for terracotta and slipware ceramics. A low firing technique that found ground to develop in Greece and the Mediterranean due to the local geology, and found its peak in Byzantine times. An unpretentious art that exudes spontaneity, freshness as well as the joy of everyday use.

9 ceramists coexisted in a common workshop for 15 days. Four internationally renowned artists who specialise in slipware tech-

niques transmitted their experience, each one in his/her own way, to their five Greek colleagues. Together they researched, experimented, exchanged ideas and techniques, entered into a creative dialogue with what they had at hand. The pieces here exhibited are the result of this experimental encounter. Our objective: the revival in Greece of this marginalised and yet wonderful technique, in a revisited and contemporary approach.

I work as a ceramist since 2012, when I was lucky to meet Theodora Chorafas. She introduced me to this wonderful art, she inspired me with her work and offered me her knowledge. Since then, I keep searching and exploring new ways of expression, through this magical material called clay.

I like working on the wheel, where I throw most of my ceramics. Afterwards, I work with slips and glazes in combination with various decoration techniques. I get excited when it comes to experimenting: successful or not, the act of experimenting always teaches me something, it always

pushes me one step beyond! As Samuel Beckett said: "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better."

@moderngreekpottery



Zoi  
Alexandropoulou

Ilias  
Christopoulos



I live and work in Greece between Kalamata where I have my studio and Patras where I teach. All these years, working as a ceramist and having gone through various stages, I try to learn the material I work with, as well as myself: who I am, what I want. I like simple frugal forms, with no particular ornaments or vivid colours. I like to have in my pieces different types of clay as regards to colour and texture, different surfaces: some clean and calm, others with some rhythm engraved on their body, some perforated, others not. Altogether, they create something of a unified body, they coexist and converse with each other. Like the diversity and uniqueness of human beings in society and how each one complements

each other. I believe in togetherness and team work, especially when it involves dissimilar members of a group.

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*I believe in togetherness and team work especially when it involves dissimilar members of a group*

Vassiliki  
Kyriaki

After studying sculpture, object and jewelry design at the School of Fine and Applied Arts (University of Western Macedonia, Florina), I returned to Athens. My apprenticeship in ceramics started in 2013 in various workshops, all having in common the research on materials and techniques in relation to a theme.

The ambiguity of the greek word "telos", in terms of its double meaning (telos = end, purpose), may refer to the path towards death; a path that is meaningful precisely through this purpose and vice versa. In a conceptual reflection to ceramics, I see experimentation with matter, forms and symbols as the beginning of every project. This effort, based on an

absolute awareness of its futility, becomes, in a Sisyphean way, a source of tragedy and happiness. Engaging with ceramic practice, alongside with the research in producing different sounds from objects and sculptures made of clay, has been my latest interest.

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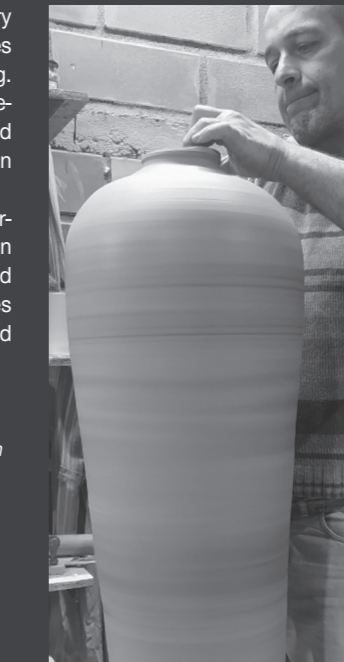
Giorgos  
Vavatsis

I was born in Thessaloniki, Greece, where I still live and work as a full-time ceramicist. As a member of an urban environment, my work is mostly influenced by city life, mirroring its qualities through size and form.

The art of ceramics was revealed to me by chance at the age of 21, in a moment of personal evaluation during my art studies in Cheltenham, England in the 1990s. I got fascinated by the act of wheel throwing, and everything that comes with it became an obsession to me. Today, my life is dominated by the mental and physical effort necessary for throwing, as well as the rules imposed by the act of throwing. This is obvious in my work. My ceramics focus on this action, and the wheel becomes the vehicle in my research with clay.

Sharing my time between a personal studio and a production unit, both in Thessaloniki, I find myself using clay to tell stories about the challenges of the world that surrounds me.

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*I find myself using clay to tell stories about the challenges of the world that surrounds me*

Giannis  
Zois



I was born in Athens, Greece, where I have been living and working for all my life. Ceramics came later in my path, as I first studied and worked in another field. The overwhelming need to work and express with my hands led me to leave my previous choice and begin studying ceramics. It was love at first sight. The fascinating thing for me is that ceramics has a lot

more to do with destruction as a process than creation. It is about "trying to let go".

The starting point for me is the need for experimenting and finding the boundaries of the material. I create on the wheel, I distort, hand build objects in which the form plays the most crucial part. Objects that balance between

the twofold role of functionality and aesthetics. The primary purpose being to communicate in the simplest way and not necessarily making something beautiful.

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*Ceramics has a lot more to do with destruction as a process than creation. It is about trying to let go*