



Unity of Surface and Substrate

In the same way that the pictorial representation has shifted from the mere representational to the more abstract, sculpture has also developed over time from the figurative to the conceptual. Both are more concerned with revealing the spirit of the maker rather than merely reproducing the subject.

The world of ceramics is no exception. Today's work also evolves from an inner process, in which form and conclusion do not appear concurrently. In a period of repose, the search for character, texture and colour is set in motion. Ceramic art reveals itself slowly, and each step leads to further choices.

The obvious visual material that is in front of us can therefore serve as a guideline, as well as the zeitgeist or personal experience. Yet it is more important to focus on the spirit in which the work was created. Is it organic, geometric, abstract or figurative? These questions allow one to form a specific frame of reference. Once this frame is constructed, all that is left for me to do is observe the terrain.

Through the pure observation of the form, a close relationship arises that makes it possible for me to discern its role. Through this interaction of active engagement and passive contemplation, the unity between the object and the subject is created. Thus the questions and the answers dissolve.

The search for colour and texture is therefore a process, based not only on the existing palette but it is also ever-changing and experimenting according to the progress and the intended nature of the work. The appropriate finish and glaze for each specific work is not a goal in itself but are rather a part of a continual process, prior to or following the creation of the piece. Without a thorough knowledge of raw materials and insight into the chemical process specific to ceramics, it is impossible to develop a vocabulary that allows for expression. They are thus important and necessary tools. But this knowledge alone is insufficient. On the contrary, it actually leads us further away from our goal. Due to the abundance of possibilities, we cannot see the forest for the trees.

Until we take the path in the opposite direction, from the inner to the outer, from the source - in order to arrive at a harmonious unity between surface, carrier and colour, arising from the same spirit where all other things take place.

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