

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

Statistic><Ceramics

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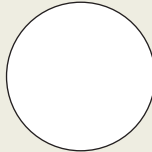
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Name

Theme

STATISTICS > < CERAMICS

Gloss (degree)



Favourite colour

NEW DANISH CERAMICS

Artistic idiom

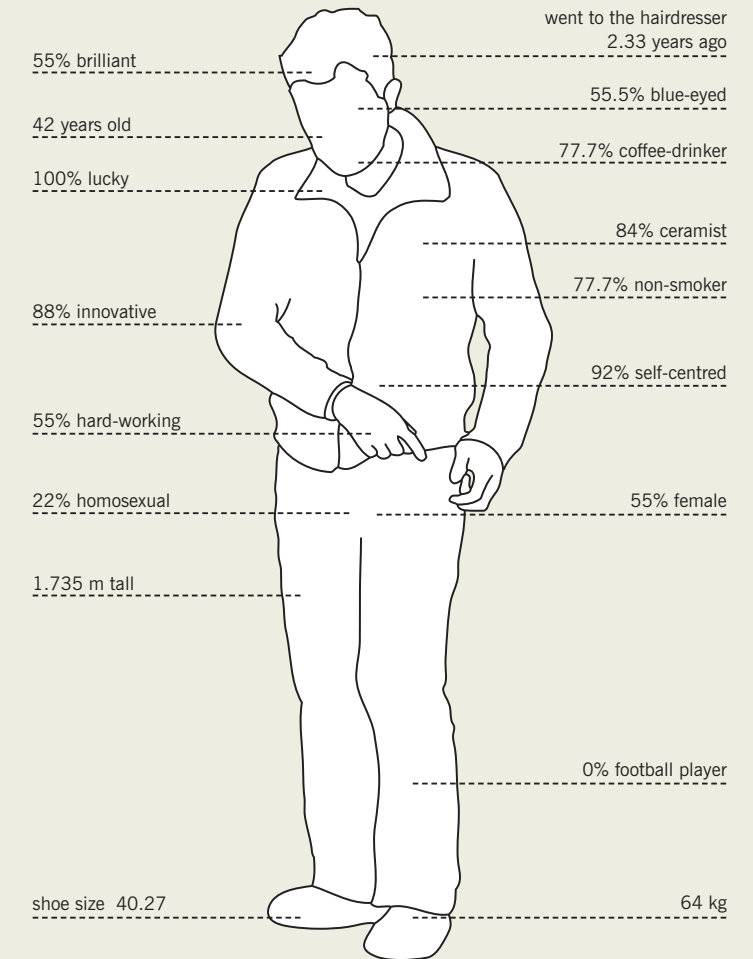
An average NDC'er

new danish ceramics - scimarec hsinad wen

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new da micsceranish
new daranish cemics
ranew danish cemics
new ranish cedamics

ANNE TOPHØJ
BENTE SKJØTTGAARD
FLEMMING TVEDE HANSEN
GITTE JUNGENSEN
LONE SKOV MADSEN
MICHAEL GEERTSEN
MORTEN LØBNER ESPERSEN
STEEN IPSEN
TURI HEISSELBERG PEDERSEN



Worth knowing

77.78% live in a one-to-one relationship. Of these, 100% with a partner who has a related occupation
55.56 % have lived with the same partner for 16/17 years and have 2 children
66.67% prepare food 3 or less times a week
66.67% spend 35 mins. or less cooking an evening meal
66.67% spend 30 mins. or less eating an evening meal
50% occasionally row with their partner about spending too much time on ceramics
11.11% give the family higher priority than their work
100% have flirted with others than their partner

Statistics > < Ceramics

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www.newdanishceramics.dk

This catalogue was produced in connection with the exhibition Statistics > < Ceramics
The Röhss Museum of Design and Decorative Arts, Gothenburg, 5.2. - 16.3.2008
Freiraum, Museum für Kunst und Gewerbe, Hamburg, 3.4. - 27.4.2008

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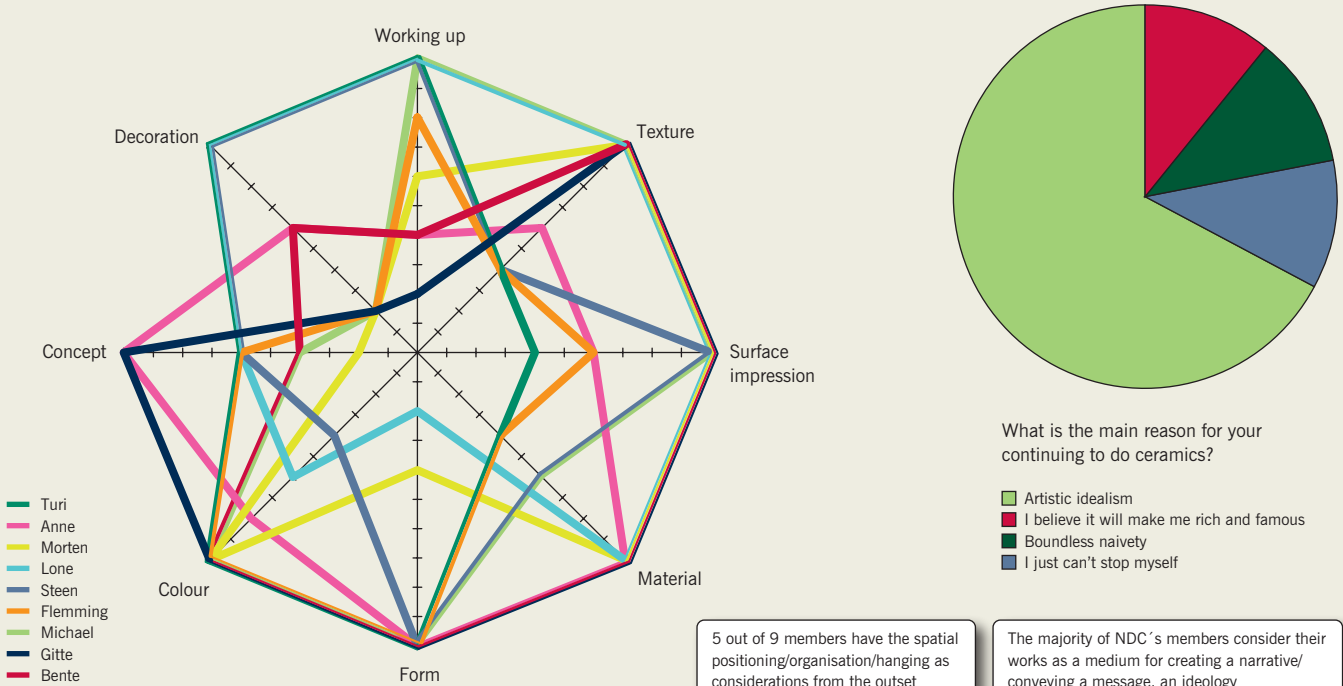
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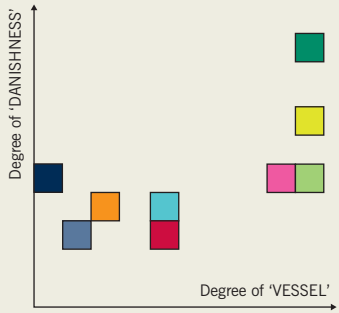
What level of priority do you give to...

(Group assessment)



5 out of 9 members have the spatial positioning/organisation/hanging as considerations from the outset

The majority of NDC's members consider their works as a medium for creating a narrative/ conveying a message, an ideology



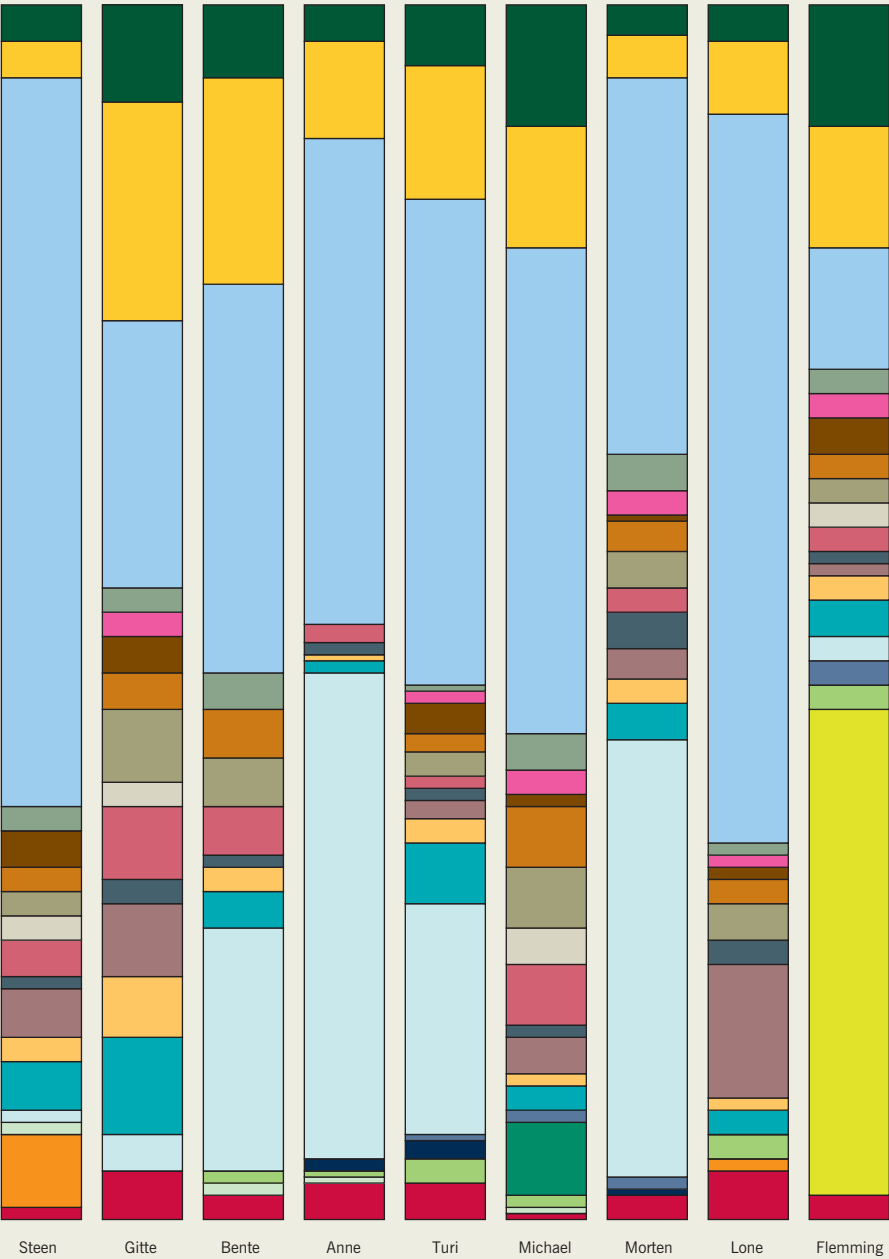
A) To what degree are your works 'VESSEL' based on your immediate relation to the concept 'VESSEL'?

B) To what degree are your works 'DANISH' based on your immediate relation to the concept 'DANISHNESS'?

On a scale of 1-10 (Where 10 means highest priority)	A	M	L	G	F	B	T	MG	S	Average
How important a factor are ceramic skills/ technical professional knowledge for the coming into being and appearance of your works?	10	10	10	9	6	5	10	10	10	8.9
To what extent is the spatial organisation/ mounting/hanging of your works part of their coming into being? (i.e. to what extent are such considerations there from the outset?)	10	5	10	8	2	2	9	8	5	6.6
To what extent do you see your works as a medium for creating a narrative/ conveying a message, an ideology?	10	5	8	10	8	7	7	8	10	8.1
To what extent do you make use of the archetypes of the field of ceramics, such as the jar, bowl, dish, vessel in your work as a ceramist? (directly as well as by reference)	10	10	10	0	3	3	10	10	0	6.2
To what extent do you give priority to the aesthetic/ decorative expression of your works?	5	10	9	10	3	5	9	10	10	7.8

Working life

- Research/inspiration (e.g.in the woods, on the Internet, the library, exhibitions, seminars, abroad, etc.)
- Developing ideas (when you draw sketches with your finger in the air, on the back of a railway ticket, sketch in clay - fired as well as unfired, etc.)
- Creating works (construction, throwing, casting, glazing, firing, etc. with the final result in view)
- Packaging and transportation of works to exhibitions/ customers (own works)
- Mounting of exhibition (own works)
- Production of PR material (catalogues, etc., own)
- Contact with customers (creating new or maintaining existing contacts, sending out invitations, visitors at workshop, private viewings, travel, etc.)
- Contact with galleries (creating new or maintaining existing contacts, on the Internet, travel, private viewings, etc.)
- Contact with producers (creating new or maintaining existing contacts, on the Internet, fairs, etc.)
- Contact with colleagues (creating new or maintaining existing contacts, coffee parties, private viewings, etc.)
- Accounts (invoicing, bookkeeping, VAT and annual accounts, etc.)
- Applications for grants and funding (applications for financing, myself and my business)
- Cleaning (daily and housecleaning)
- Breaks (pure relaxation, at the mercy of coffee)
- Instruction
- Lecturing
- Curatory and examining activities
- Running of gallery
- Work in other group contexts (other artist relations, joint exhibitions)
- Committee work (diverse councils and committees)
- Research (PhD)
- Other straight contract work
- Work to do with NDC



Anne Tophøj



Normal Distribution
Occurrence of chance and variation in industrial ceramic production
2007
H: 2.5 cm, Ø: approx. 22 cm per unit
Weight: Approx. 328 g per unit
China clay, nepheline syenite, silicia oxide, molochite, deflocculant, petalite, whiting, zinc oxide, rutil
Fired to: 940°C, 1260°C



Bente Skjøttgaard



Timberline

Nos. 0739, 0740 and 0738

2007

H: 73 cm, W: 35 cm, D: 24 cm *

Weight: 10 kg *

Stoneware 1183, petalite, china clay, zirconium silicate

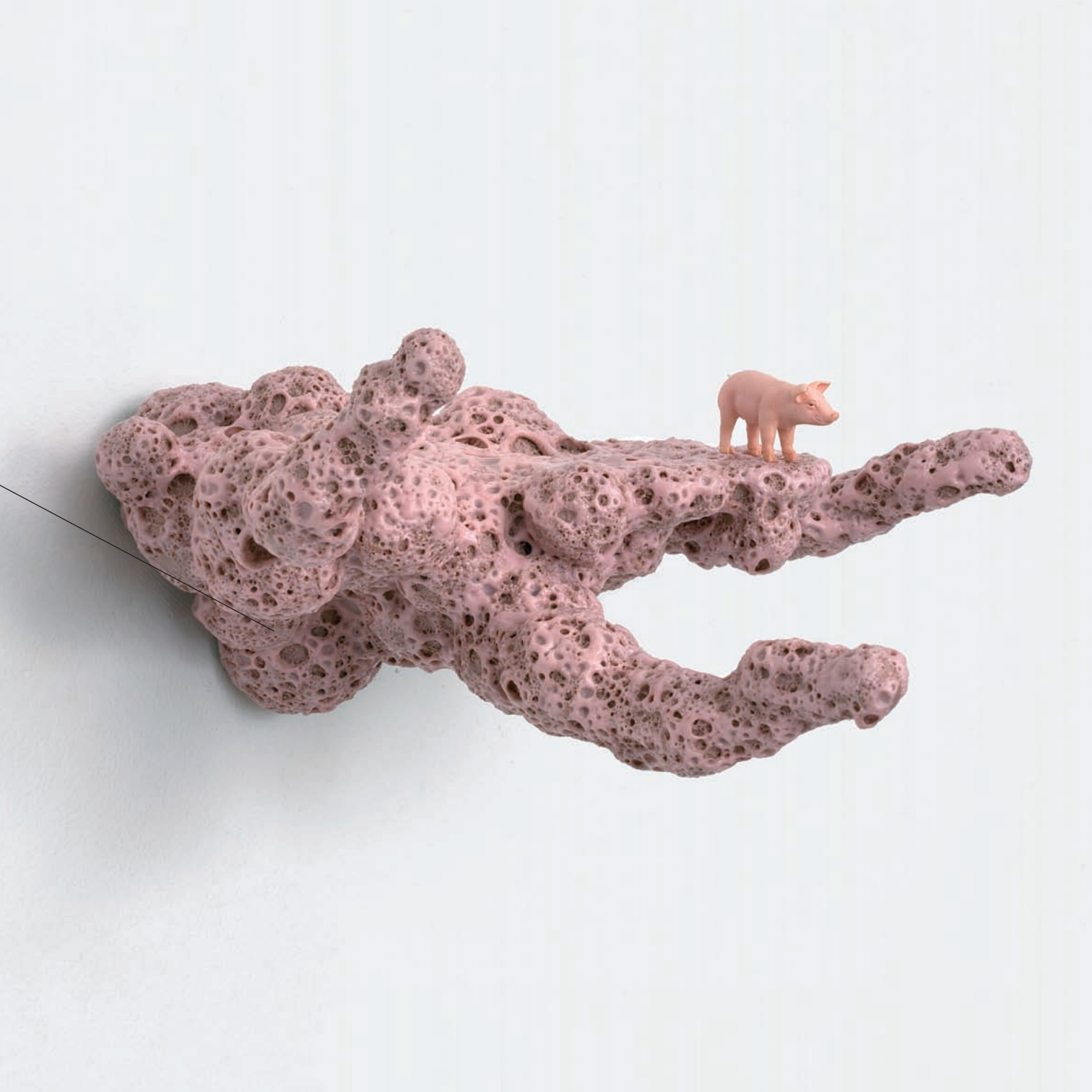
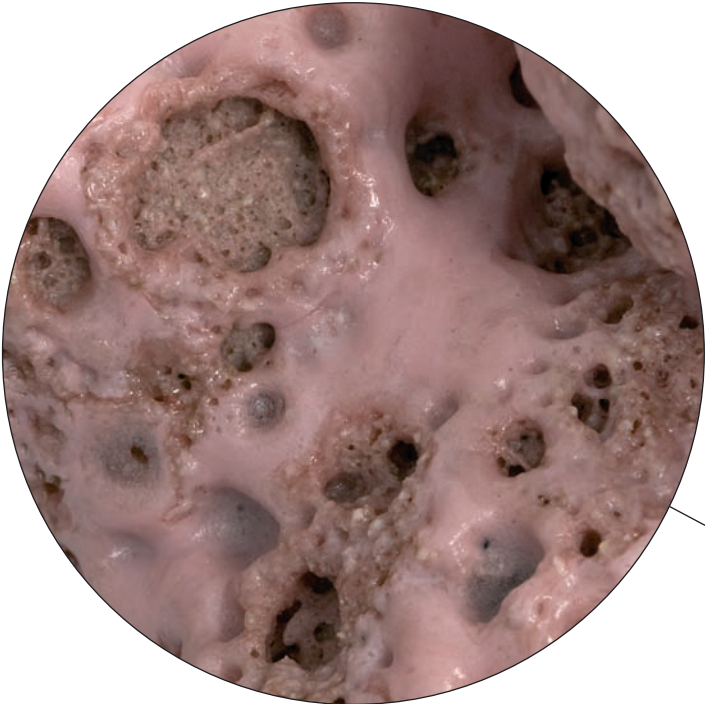
Fired to: 1000°C, 1280°C

Flemming Tvede Hansen



Disruption
2007
H: 17 cm, W: 40 cm, D: 45 cm
Weight: 2730 g
China clay, nepheline syenite, silica oxide
Fired to: 1000°C, 1260°C

Gitte Jungersen



Place for Desires
2007
H: 11 cm, W: 37 cm, D: 31 cm
Weight: 3120 g
Stoneware 1183, stoneware KM 0.5/45%, glaze no. 1001, nepheline syenite, ball clay 3, silica oxide, sodium carbonate, china clay E, whiting, lithium carbonate, tin oxide, pink stain 44/1, plastic ready-made
Fired to: 950°C, 1270°C



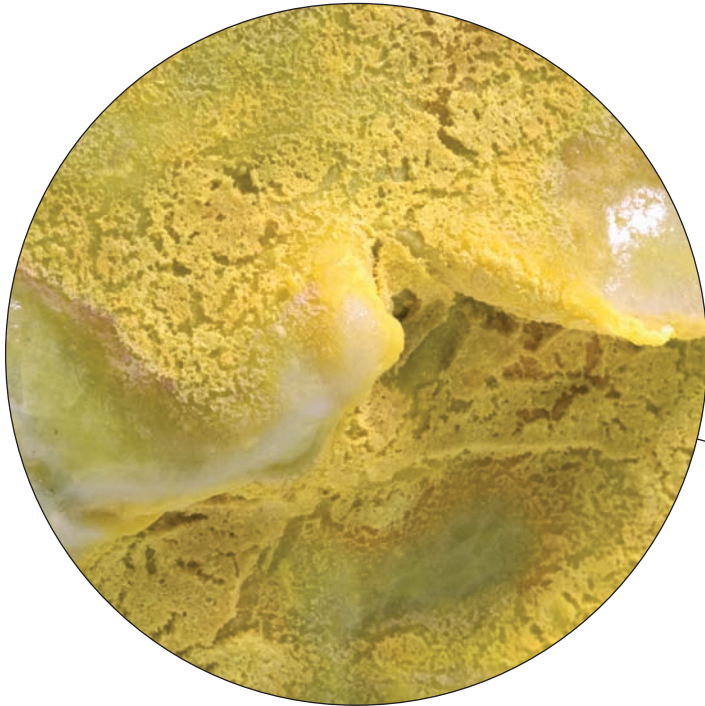
White Objects
Nos. 15 +16
2007
H: 38 cm, W: 16 cm, D: 21 cm *
Weight: 2.5 kg *
Stoneware 1110 , potash feldspar, dolomite, whiting, china clay
Fired to: 1000°C, 1260°C

Michael Geertsen

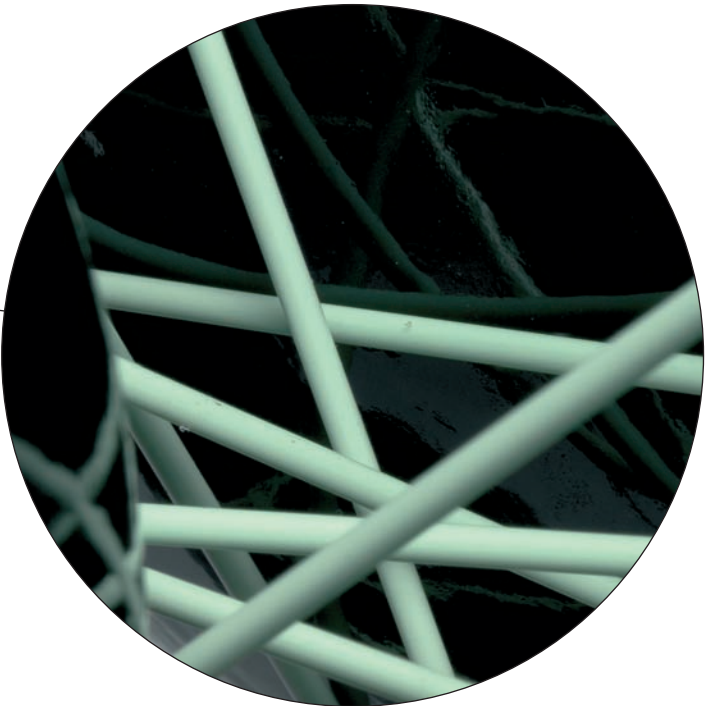


Untitled
2007
H: 42 cm, W: 35 cm, D: 11 cm
Weight: 3 kg
WBB Vingerling K112, earthenware glaze 1976
Fired to: 1000°C, 1040°C, 1040°C

Morten Løbner Espersen

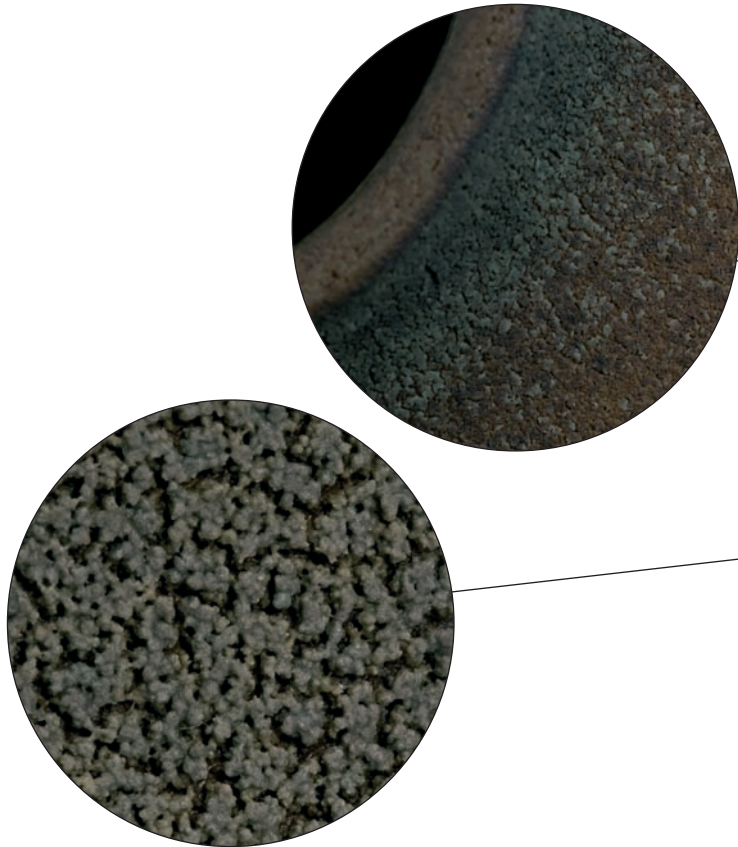


#1432
2007
H: 18.5 cm, W: 25 cm, D: 25 cm
Weight: 3.33 kg
T-material, nepheline syenite, soda feldspar , china clay, zinc oxide, talc, bentonite, petalite, potash feldspar, lithium carbonate, titanium oxide, silica oxide, calcium borate, colemanite, flint, chromic oxide, tin oxide
Fired to: 950°C, 1260°C , 1260°C, 1000°C



Tied-Up 18
2007
H: 105 cm, W: 62 cm, D: 62 cm
Weight: 39 kg
WBB Vingerling K 502, earthenware glaze no. 2013, 23 m. PVC lead
Fired to: 1000°C, 1050°C

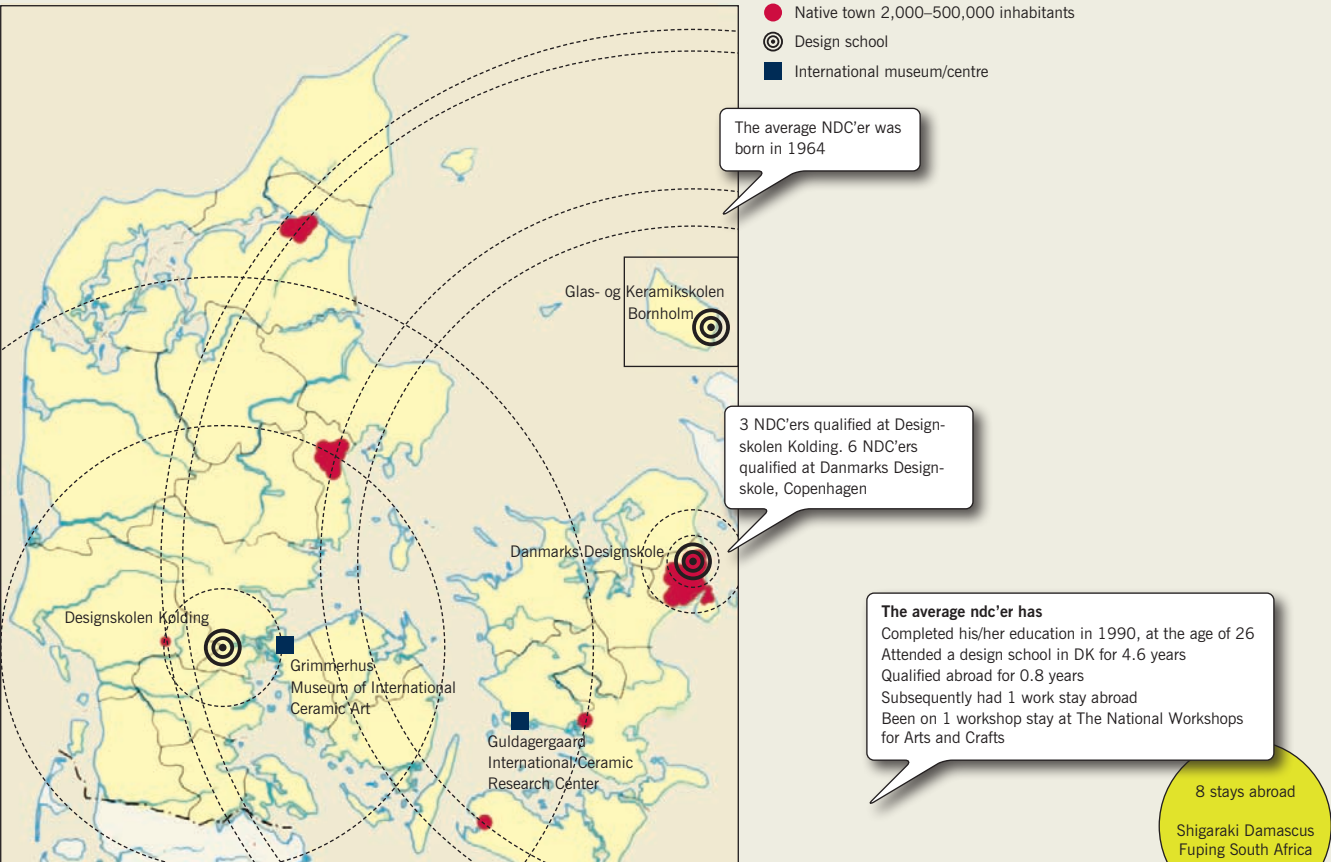
Turi Heisselberg Pedersen



Balustrade Vases
Series II
2007
H: 77 cm, W: 28 cm, D: 8 cm *
Weight: 8 kg *
Stoneware KS-20, silica oxide, zink oxide, whiting, china clay, soda feldspar, dolomite, grey stain GS 247, blue stain CK 15033
Fired to: 950°C, 1267°C

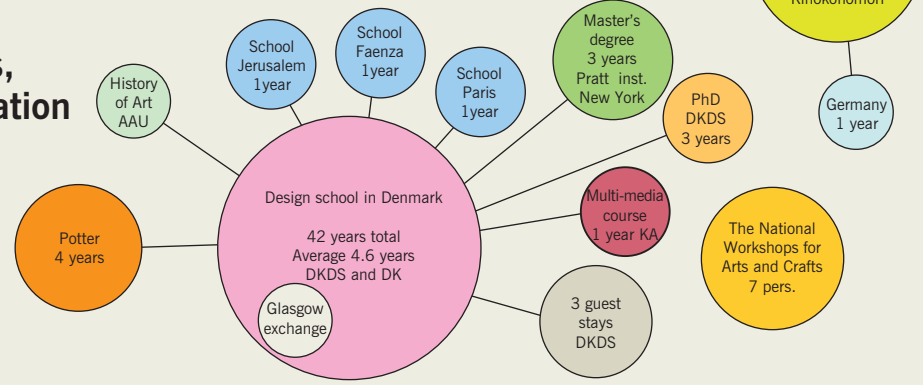


Design schools in Denmark and native towns



Education, courses, stays, and supplementary education

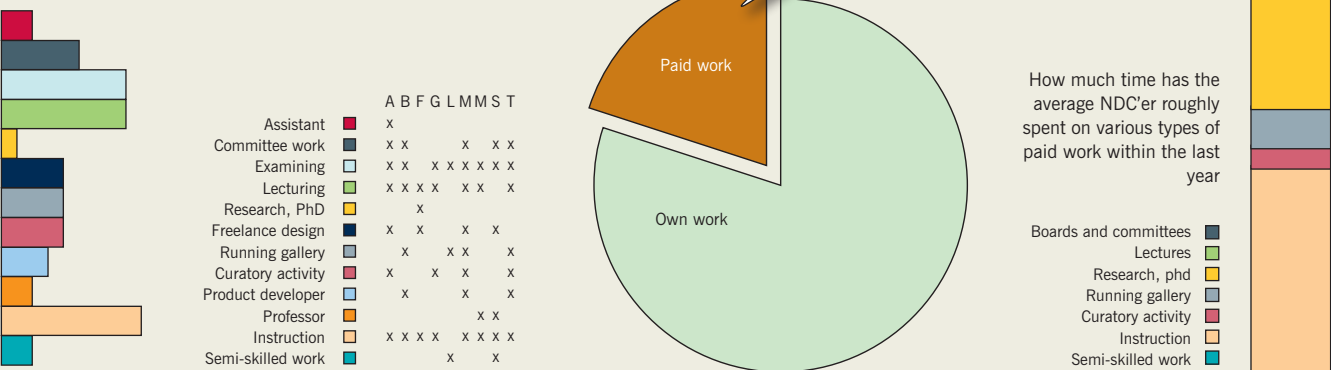
DKDS: Danmarks Designskole, Kbh
DK: Designskolen Kolding
KA: Kunstakademiets Arkitektsskole
AAU: Aarhus Universitet
Pottemager skole (School of Ceramics)



Lucrative work apart from own ceramic production

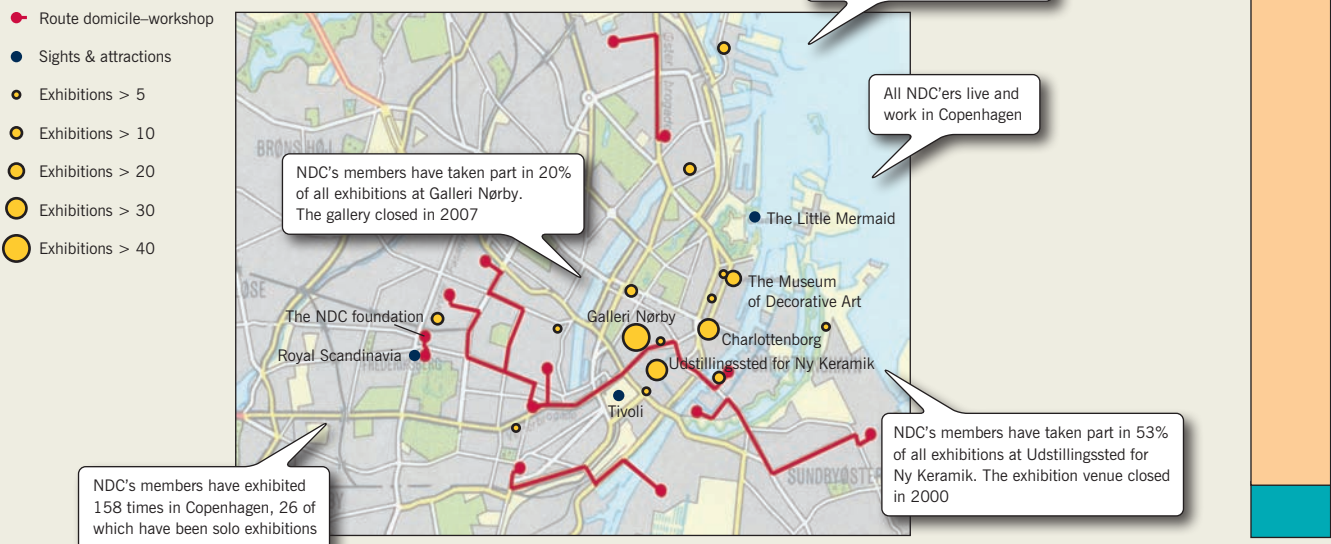
What various jobs have NDC's members had during their professional careers?

What type of paid work has the average NDC'er had apart from his/her own ceramic work since qualifying in 1990



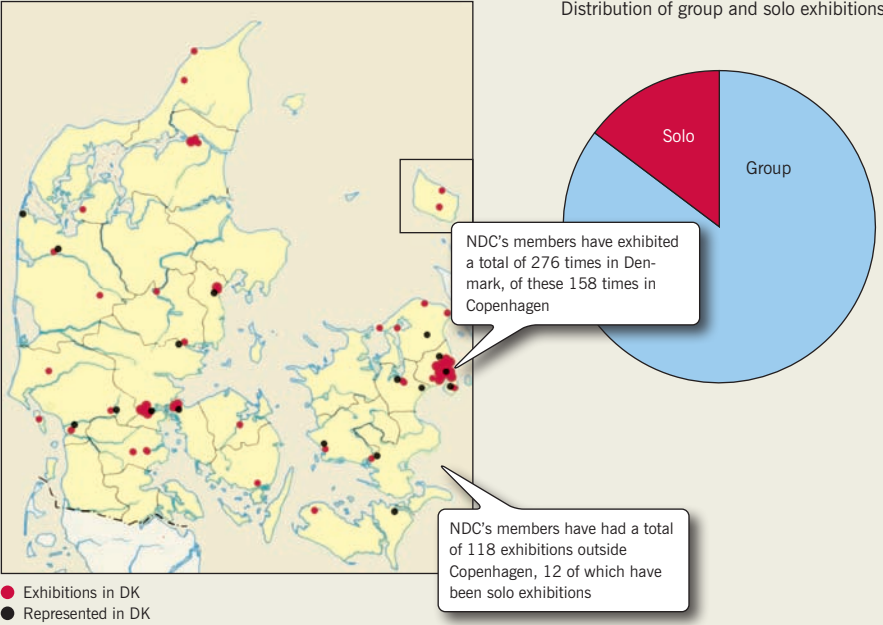
Addresses and exhibitions in Copenhagen

NDC's workshops and domiciles, exhibition venues and number of exhibitions



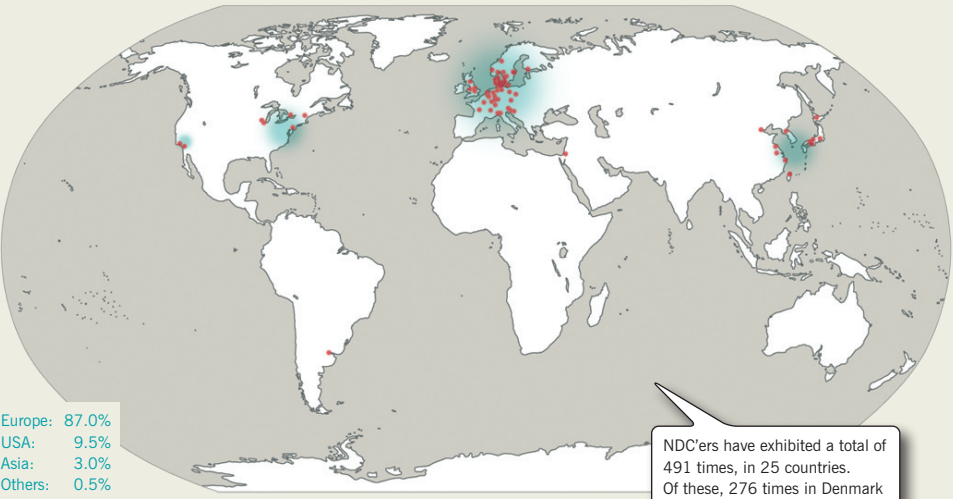
Exhibitions in Denmark

Solo – Group

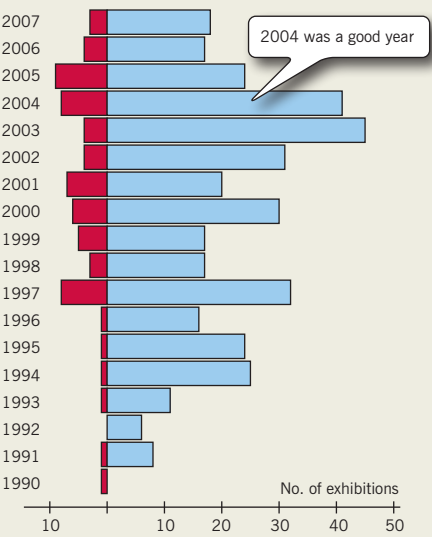


Exhibition activity throughout the world

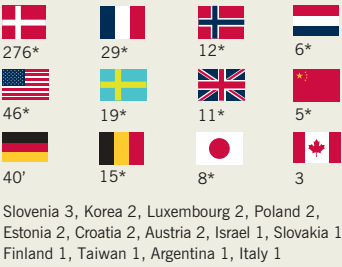
From 1990- 2007



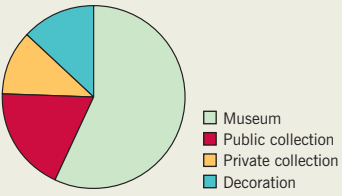
Total exhibition activity from 1990-2007 according to whether group or solo exhibition



Number of exhibitions per country
*Represented at museums, in collections, etc.

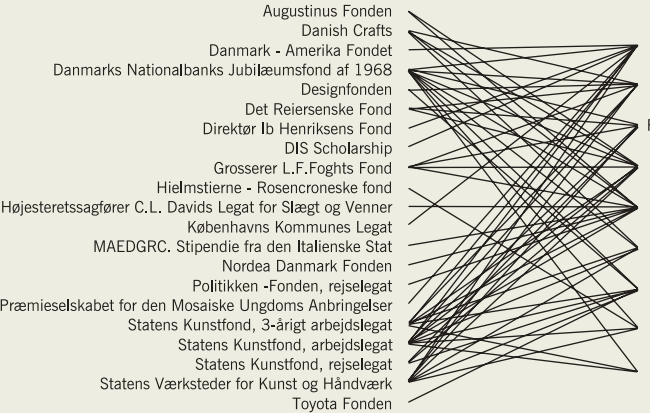


Distribution of representative sales

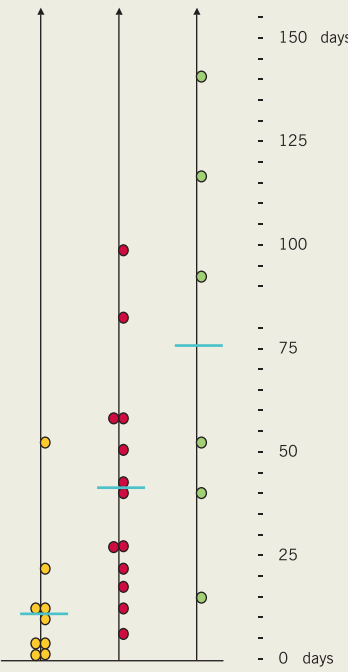
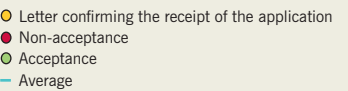


Overview of grants

Received by NDC's members 1990–2007

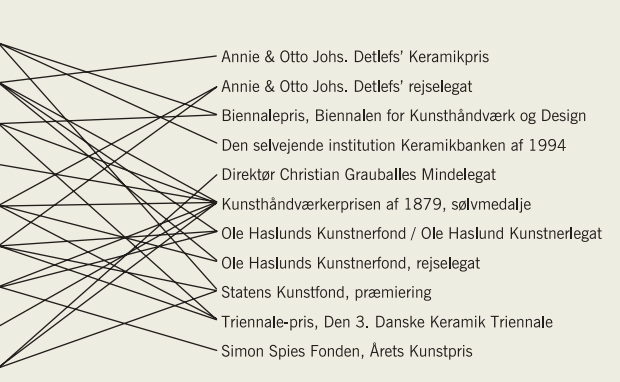


Number of days from sending the grant application to receiving a reply



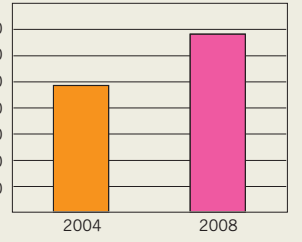
Overview of prizes

Received by NDC's members 1990–2007

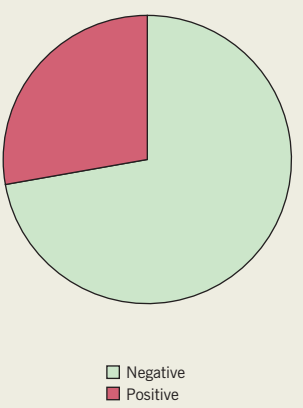


NDC has exhibited as a group twice. The first time was at the Danish Museum of Art & Design in Copenhagen in 2004

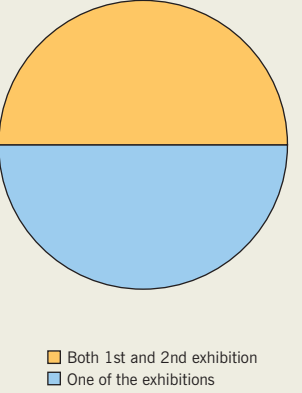
Average amount (DKK) received per sent application in connection with NDC's 1st and 2nd exhibition



Result of all grant applications:



Distribution of how many funds NDC has applied to:



Distribution of number of funds applied to who have:

