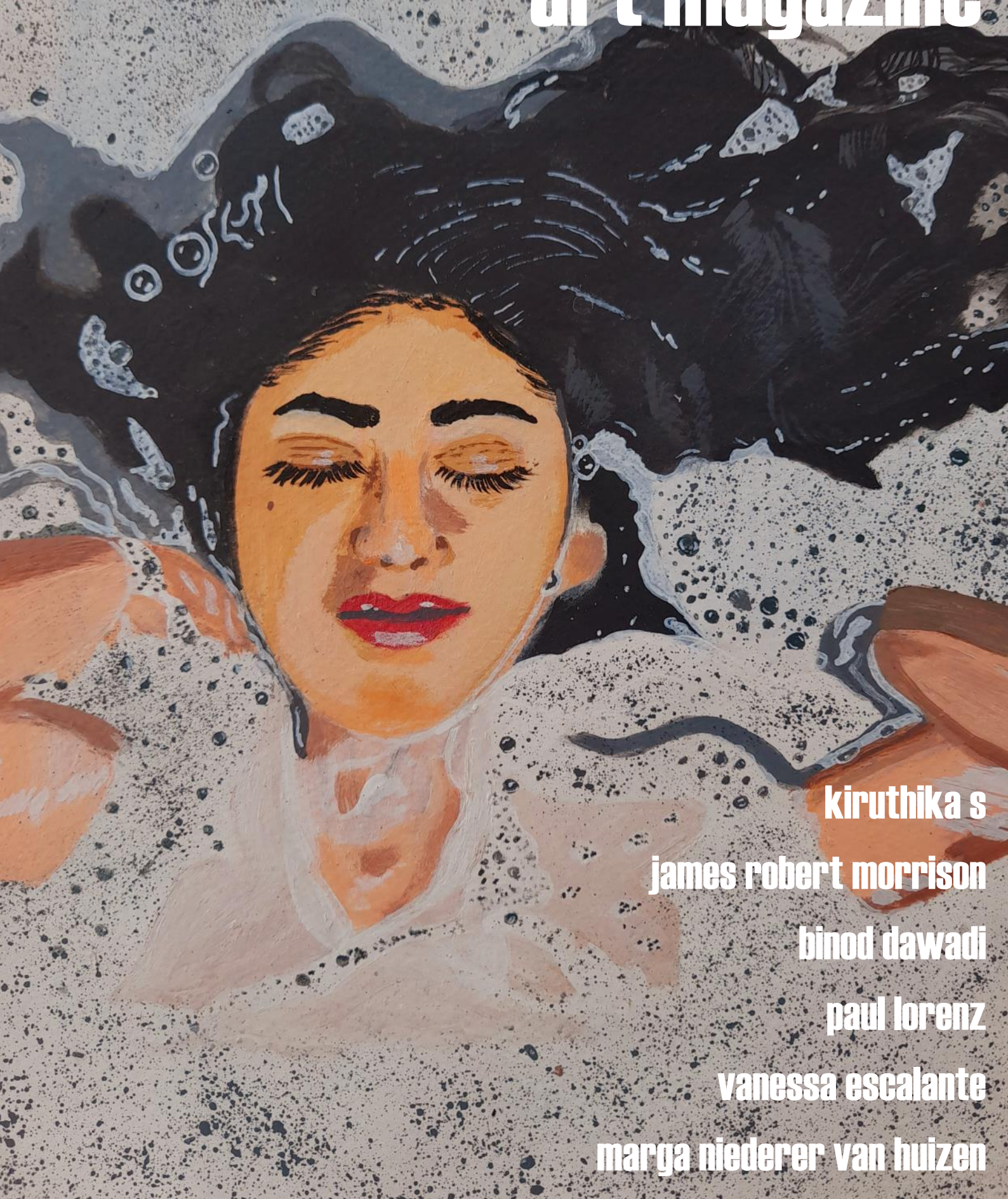


Inspirational 78

art magazine



kiruthika s

james robert morrison

binod dawadi

paul lorenz

vanessa escalante

marga niederer van huizen

Inspirational magazine is copyrighted and therefore all rights are reserved for both the magazine and the featured artists.

Cover: Woman in bath tub (Acrylic and fine white markers), by Kiruthika S

contents:

Inspirational 78 october 2023

kiruthika s: interview 4

james robert morrison: interview 16

binod dawadi: feature 34

paul lorenz: interview 46

vanessa escalante: interview 60

marga niederer van huizen: interview 76

from the editor: with thanks 89

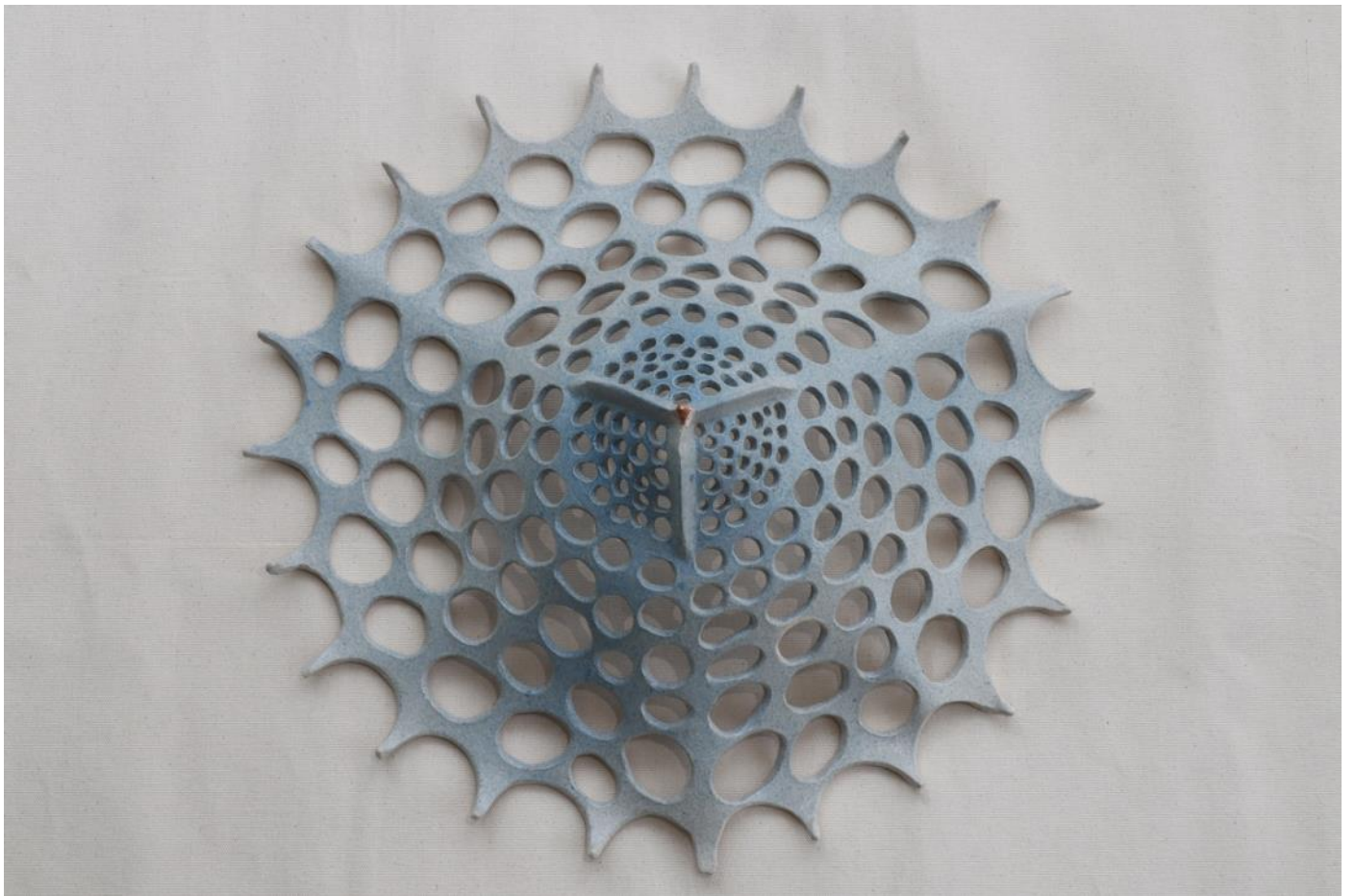
marga
niederer
van huizen:
interview

















marga niederer van huizen: interview

What was your route towards becoming a visual artist?

mnh: I spent much of my adult life traveling and moving as an expat with my family. This phase of my artistic development was characterized as such; many different experiences and styles blended together. It wasn't until we settled in the Netherlands that I took on a ceramic course in Gouda, so I was about 40 when my artistic development really blossomed and specialized. At Gouda I learnt the practice of the art, including how to reclaim clay; and from this spark I wanted to learn more. What happens to clay's color after firing? Does the temperature of the firing change the output? How does commercial clay together with reclaimed clay respond? And what about the reclaimed clay? What processes can affect these found treasures?

What is it about ceramics specifically, that so intrigues you?

mnh: Working with clay is amazing. Manipulating the mass with your hands into a shape that has originated in your mind is pure magic. I discovered something about myself: a lack of patience! It remains an ongoing struggle to let go of this part of myself. Sometimes I still want to rush, and it is immediately punished. The clay cracks, breaks, or distorts during firing. I usually know right away why that happened. I'm also a perfectionist, which is another trait I've had to let go of a bit. I make my own glaze, and sometimes it's not exactly the color I had in mind, when opening the kiln. Even after many trials, it can turn out to be different. Rushing to apply the glaze too quickly, my impatience, can also affect the color.

You use clay that you dig up yourself as colour accents in your work. How did that start, and how does that affect your work?

mnh: I first learnt about how to process raw clay at the Gouda ceramics school. I was told it was long and tedious work, especially if you want to use the processed clay on its own. I grew up in Tholen, a small city in the Dutch province Zeeland, a city surrounded by clayground. I felt there was something to be done with this. I began collecting my own clay there, and the first time I did the smell alone brought me right back to my childhood. I dried

marga niederer van huizen: interview

and filtered the clay 2 or 3 times, to use the clay as a body. I found, however, that not filtering the clay produces more unique colors. Therefore I use the raw clay as an engobe over a commercial clay body. I have to dry my work very slowly, because the 2 clays don't have the same shrinking percentage.

Where does the inspiration come from for your work? Is it external, internal, or somewhere else entirely?

mnh: I find inspiration around me, Japanese culture, 19th Century European cultural history, and nature. My nature series collection is very strongly influenced by the latter two. I numbered these pieces in a scientific manner, with the EH standing for Ernst Haeckle (1834-1919). Haeckle was a German zoologist and philosopher who made gorgeous illustrations of hypothetical sea life. The soft color tones I use in my self-made glazes are the colors of many 19th century impressionists such as Claude Monet, Paul Signac, and Vincent van Gogh.

Are your work projects planned in advance, or is there more of an element of spontaneity in the process?

mnh: I plan the concept of my series, and usually have a rough idea of what colors to use for each piece. A lot of inspiration comes from Haeckle's book, *The Art and Sciences of Ernst Haeckel*. I also make Kurunuki, a Japanese technique that is planned to a degree. I know how large the piece will be, but the texture and color are more spontaneous. I love both methods.

How would you like others to view and interpret your work, if at all?

mnh: I hope that people can feel the love I put into each piece. And that the combination of the colors of the earth, soft tone glazes, and natural shapes triggers their imaginations as much as it did mine during the entire process. I don't mind if people see and feel different things in my finished pieces. If it triggers a little spark of imagination I'm happy too.

marga niederer van huizen: interview

Are you working on anything specifically at the moment?

mnh: I'm currently working on a skull for the ongoing project of Ron Weijers, "Get out of your Skull 2.0", and I'm experimenting with the process of making a glaze out of sand. In Hilversum, where I currently work, we live on sandy ground and I'm curious what sort of colors this can create. There are some promising results, but I'm not quite there yet.

Do you have any upcoming exhibitions, shows or events that you'd like to mention – on or offline?

mnh: I have an upcoming exhibition on October 14-15 in Hanzehal, Fanny Blankerskoenweg 2 in Zutphen, the Netherlands where I will show my pieces of the series Nature. For next year my skull will be on tour in Belgium and the Netherlands together with 64 other skulls. And I'm in Deventer at Caroart gallery from March 29 until May 16th, also in the Netherlands.

And where can you be found online?

mnh: My website is www.marganiederervanhuizen.nl, you can also find me on Instagram; Marga_ceramics, Facebook; Atelier Marga-Ceramics and LinkedIn; Marga Niederer van Huizen.

marga niederer van huizen: interview

Artwork

Page 77: **Coral I** unica, made from white clay, on the outside a self-made matt green glaze, on the outside as an engobe clay from Tholen, a tiny city in the Netherlands, 2019, 21cm x ø41cm

Page 78: **Coral I** unica, made from white clay, on the outside a self-made matt green glaze, on the outside as an engobe clay from Tholen, a tiny city in the Netherlands, 2019, 21cm x ø41cm

Page 79: **Coral 2** unica, made from white clay, on the outside a self-made soft matte green glaze, on the outside as an engobe clay from the Meuse near Maasbommel, the Netherlands, 2020, 21cm x ø21cm

Page 80: **Coral Maas** unica, made from white clay, on the outside as an engobe clay from the river Meuse near Maasbommel, the Netherlands, on the inside a self-made green glossy glaze, 2022, 28cm x ø23cm

Page 81: **EH12 Radiolaria** unica, wall object made from white clay, on the top as an engobe clay from Fort Uitermeer near Weesp, a tiny village in the Netherlands, the glaze color is self-made matt blue/green glaze, 2023, 15cm x ø38cm

Page 82: **K7** unica, made from white clay, Kurinuki technique, colored with copper oxide, self-made green glossy glaze and wild clay as an engobe from Groesplaat, a nature park near Sleenwijk, a little village in the Netherlands, wood on top, 2021, 23cm x 19cm x 15cm

Page 83: **Mizusashi** unica, waterpot, made from clay from my separation tank, Kurinuki technique, colored with leftover glaze and wild clay as an engobe from Fort Vechten near Utrecht, the Netherlands, the lid is black clay, 2023, 18cm x 18cm x 18cm

Page 84: **Mini Kurinuki boxes** unica, made from red clay, Kurinuki technique, colored with wild clay as an engobe from the river Lek near Nieuwegein a place in the Netherlands, with silver accents, 2023, 8cm ø7cm

from the editor: with thanks

Thank you so much for purchasing this October 2023 issue—issue 78. Your purchase is always very much appreciated, more than you can imagine. I truly hope that you enjoyed it.

Inspirational is all about generating support for working contemporary visual artists across a whole host of practices, disciplines, and time zones.

As editor of Inspirational, I would like to personally thank all of the artists and individuals that made this issue what it is: Kiruthika S; James Robert Morrison; Binod Dawadi; Paul Lorenz; Vanessa Escalante; Marga Niederer van Huizen.

All were generous in giving their time and their work for this issue of Inspirational.

I would also like to thank all of the official sponsors of Inspirational magazine: GAP (Global Art Project); 10dence Gallery; Confessional, an unsafe space; Raw Art Foundation; Lavaru Art Center; Kuhl Tuli Productions as well as all of the champions, supporters, and subscribers of Inspirational magazine from around the planet. They are a constant, and they are the lifeblood of Inspirational.

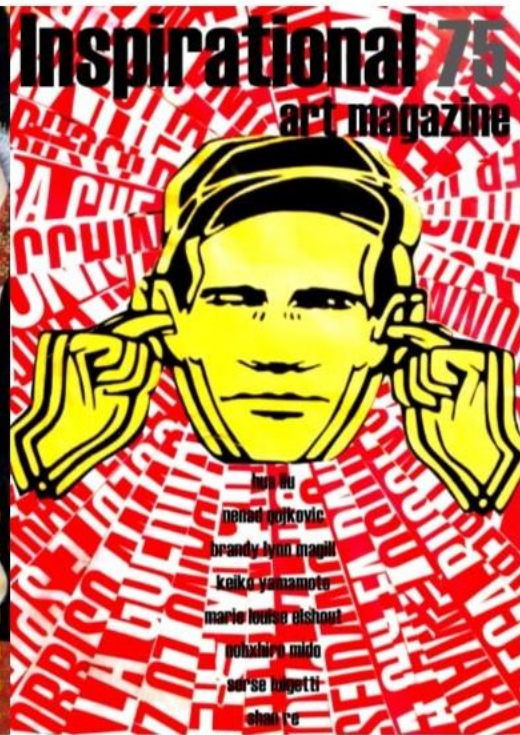
All Inspirational issues can be viewed and purchased from the following link: <https://payhip.com/johnhopper/collection/inspirational>

Subscription to Inspirational magazine: 1, 3, 6, 12 monthly plans are available from the following link: <https://payhip.com/b/MNp6>

Inspirational is always open to submissions from visual artists in any discipline; as well as from art organisations, platforms, groups. So please feel free to contact me, the editor of Inspirational, directly at: d.johnhopper@gmail.com

Inspirational has a dedicated site, which can be found at: <https://inspirational-magazine.blogspot.com> – as well as a facebook page where everything Inspirational can be found: [@djhinspirational](#), as well as an Instagram space: [@inspirationalartmagazine](#)

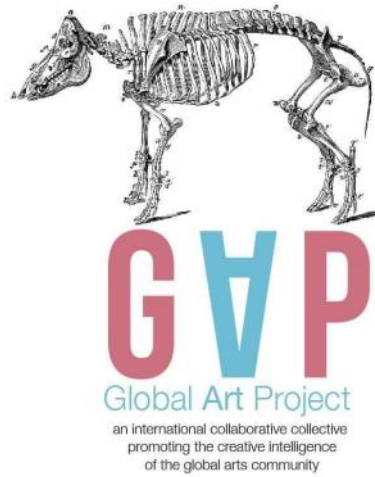
Inspirational issue 79 will be released early November 2023.



subscribe to the Inspirational arts magazine:

Supporting Inspirational is helping to support art for today and tomorrow. To subscribe, Inspirational offers 1, 3, 6, 12 monthly subscription plans, and at the moment is also offering 6 monthly issues of the magazine for the price of 5; and offering 12 monthly issues for the price of 10. Go along to: <https://payhip.com/b/MNp6> and check out and choose a subscription offer that suits you.

Inspirational: sponsors



 10dence gallery



CONFESSIONAL†
AN UNSAFE SPACE

