



WORKSHOP MOMENTS
BREATHING WITH CLAY

Project title

**THIS MOMENT
WILL NEVER
COME BACK.**

THE BRIEF

Aim: Paying attention to the hear and now.

Approach: Synchronising breathing & gestures.

Method: Design by concept, experimentation and observation. FORM FOLLOWS BODY.

Outcome: Performance, experience and artefacts



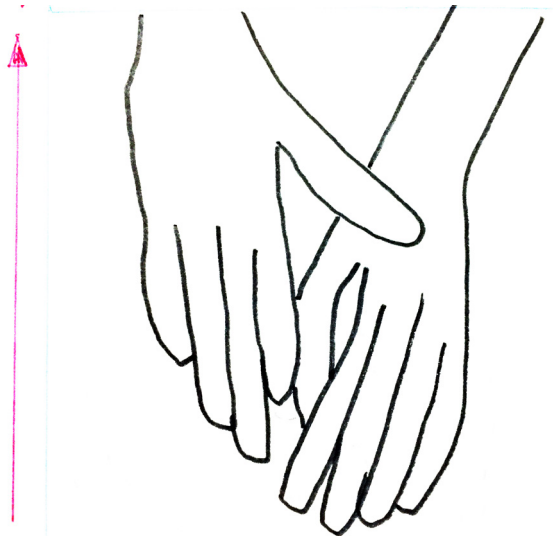


**‘WE MIND-WANDER
50% OF OUR
AWAKING
MOMENTS.’**

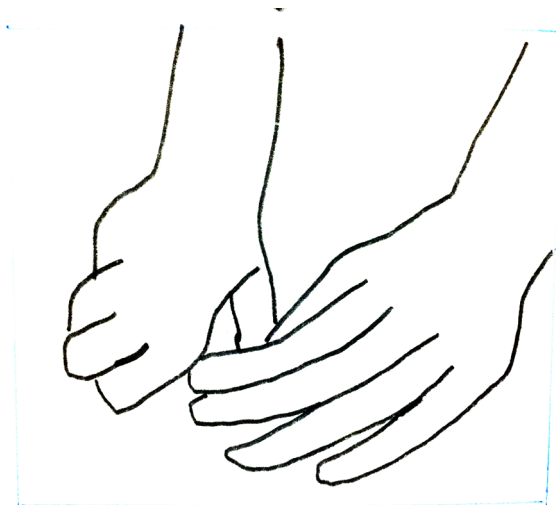
Amishi Jha,
Neuroscientist & Mindfulness Researcher

EVERY TIME OUR
MIND IS NOT WHERE
OUR BODY IS,
NOT IN THE HERE
AND NOW, WE ARE
NOT PRESENT. WE
ARE DISCONNECTED.

Eckhart Tolle,
Author of 'The power of now'

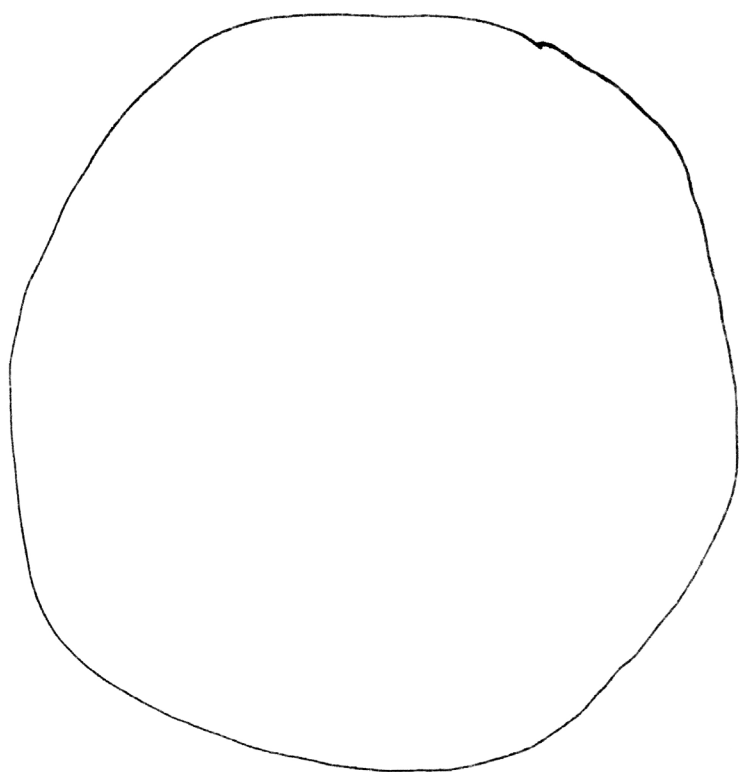


INHALE



EXHALE

FOR THIS PROJECT
I CREATE A UNITY
BETWEEN BODY AND MIND
BY SYNCHRONISING MY
BREATHING AND GESTURES.



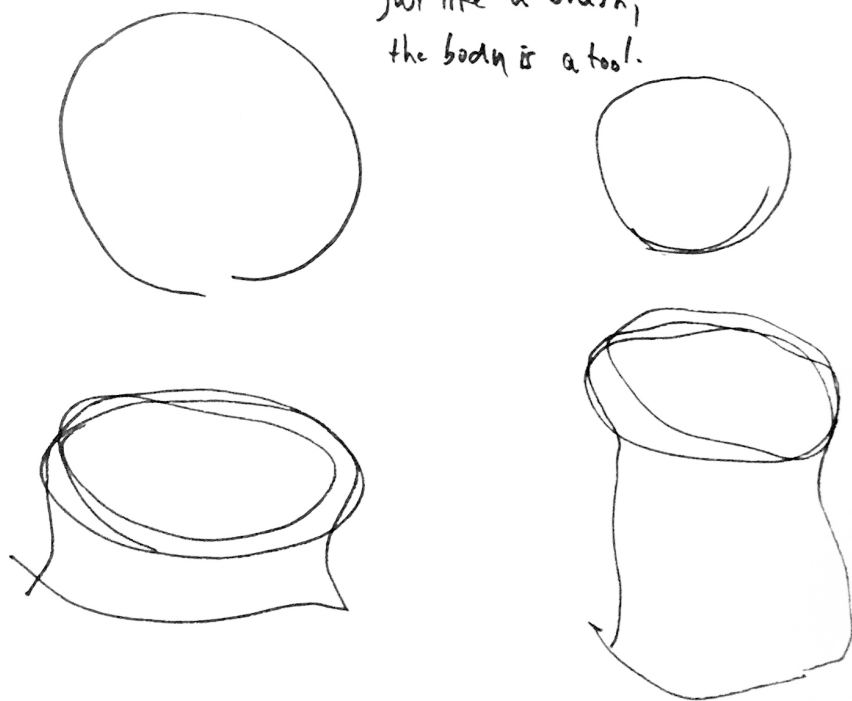
USING THE CIRCLE
TO VISUALISE
THE PRESENT MOMENT
IN ONE BREATH AND
ONE STROKE.

I THROW CIRCLES
ON THE WHEEL.



I am not trying to capture
the notion of the circle,
It is about the present experience
of synchronizing gesture & breath
in a flow. Each breath is a magical!
Maybe ~~at~~ one point out of a circle
a pot arises in one breath.

Just like a brush,
the body is a tool.



‘I AM MY BODY.’

Juhani Pallasmaa

**THE CLAY CIRCLE
BECOMES A
REPRESENTATION
OF ME IN THAT
MOMENT.**

Anke Buchmann

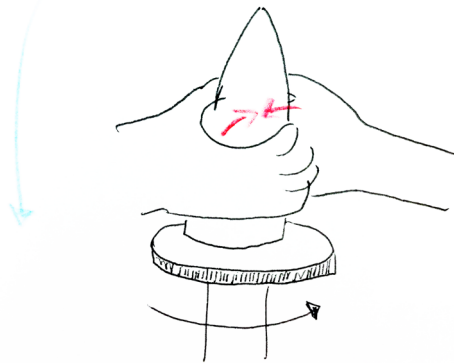
IF BREATH IS LIFE, HO

OW CAN I IGNORE IT?

①

INHALE

PUSH IN



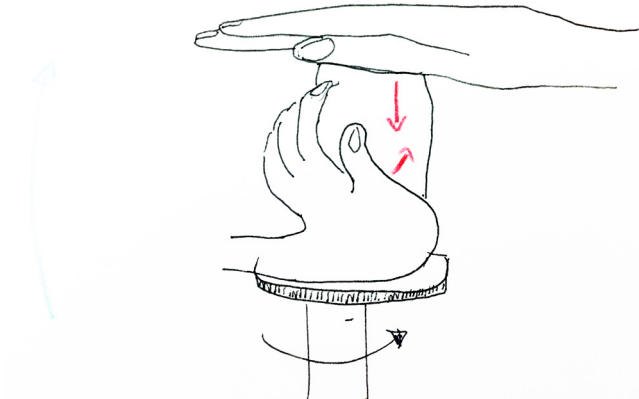
THE CENTERING SERVES AS
MEDITATIVE PREPARATION.

I CENTER THE CLAY AND
MYSELF AT THE SAME TIME.

②

EXHALE

PUSH DOWN



I INHALE AS I PUSH DOWN.

I EXHALE AS I OPEN UP.



EACH CIRCLE
CARRIES THE
MASS OF
MY SINGLE
BREATH: 420G.

I THROW
IN SILENCE
TO FOCUS ON
MY BREATH.







synchronising
gestures &
breathing

↓ just showing
hand gestures
on the wheel
along with my
breathing

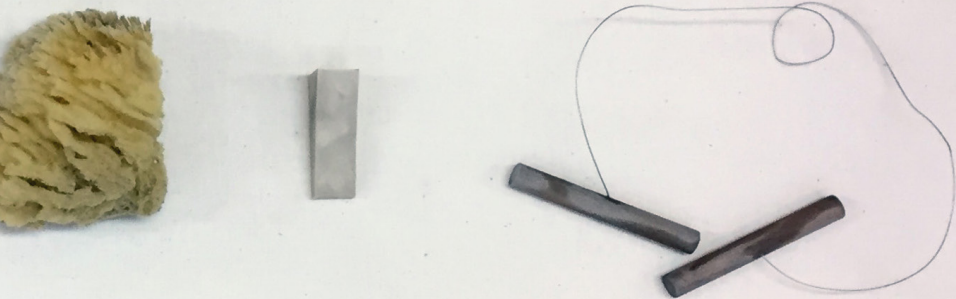


TAKING THE
MOMENT FOR
WHAT IT IS.

NOT MORE AND
NOT LESS.



Being present is a practice,
that grows in strength
through repetition.

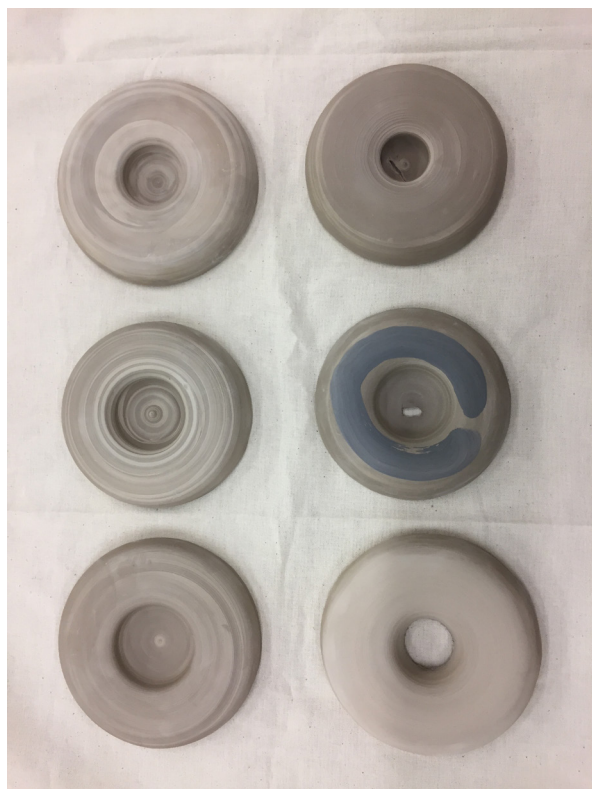


I am setting an intention for
throwing: to focus on my
body in the present moment.

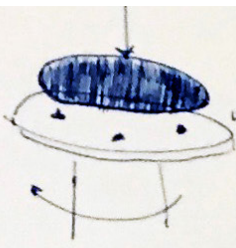
JUST MY BREATH,
THE CLAY AND
MY GESTURES.



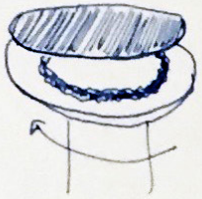
IN THE
PRESENT
MOMENT.



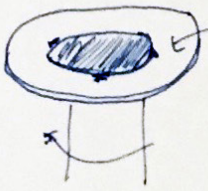
bas



3 pits of
clay underneath
a board to
take the board of
with the piece
after throwing



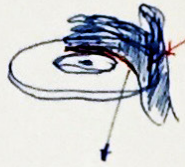
clay coil
under the board



supporting
board with
extra clay
around it

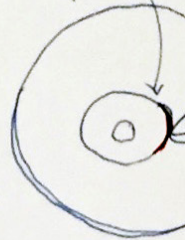
alternative:

- taking wooden boards,
they stick before to the
wheel



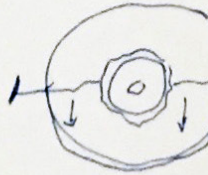
versions:

- a) cleaning the
with the thumb on
the edges



Result: clean edge

b)



leaving the edges
furry and rough
as documentation
of the process
in the moment

lot's of water
and little fingers
put piece
of the wheel

the more skin
tougher the
piece the
less marks
are changing
the shape



the edges become
fuzzier & fuzzier
with multiple
cuts with the wire

① always:

- Use precise wire, that matches the size of the circles (moments)
- use lot's of water on the wheel before cutting with the wire
- allow finger prints on them tell the story of the process
- don't fiddle → leave the moment as it is.
✳ take the moment for what it is.
- no tools (besides wire & small sponge)

Since each circle is one moment,
shaped with my put breath and hands,
how dare I correct it?

↳ only if I leave it as made in that moment,
is it an honest reflection of that moment.

→ impressions of the trail left by my hands

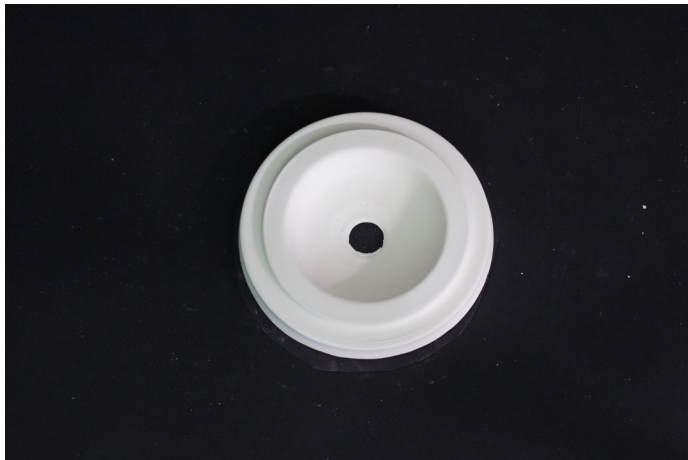
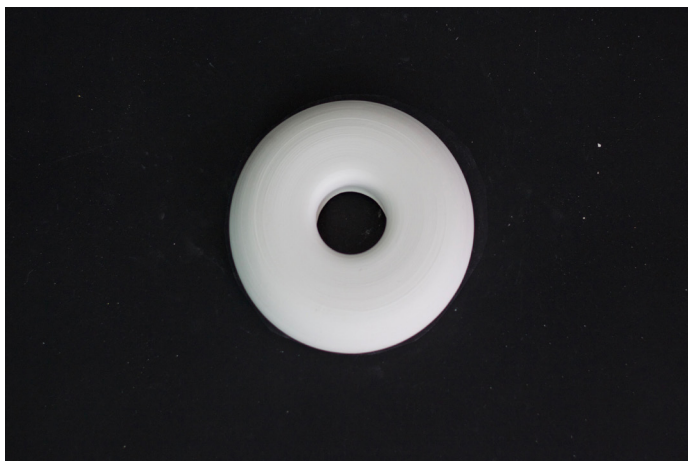
↳ bold raw gestures combined with the
loving attentiveness of fingertips
driven by my breath

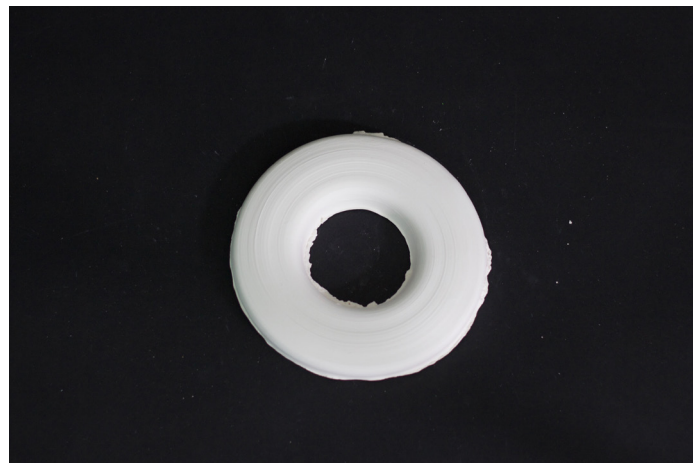
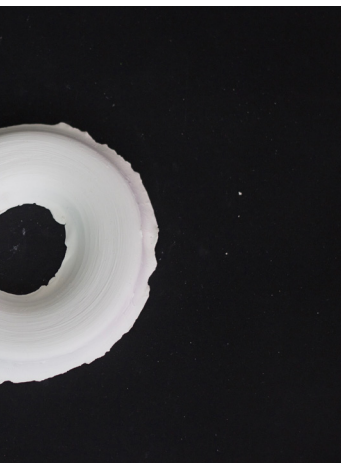
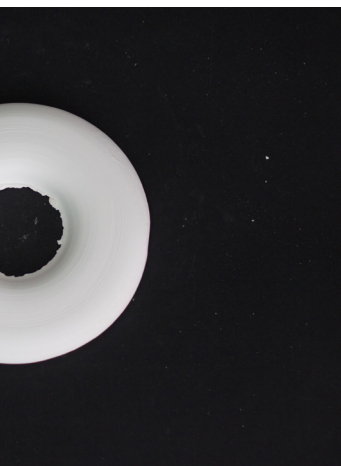
↳ circled moments become artefacts
carrying the human presence
↳ it's the story that goes into the making

the work's still

'IF EACH STROKE
IS OUR ENTIRE
BREATH,
HOW DARE WE
CORRECT IT?'

Kazuaki Tanahashi





ITERATION AS A RESULT OF BEING PRESENT.

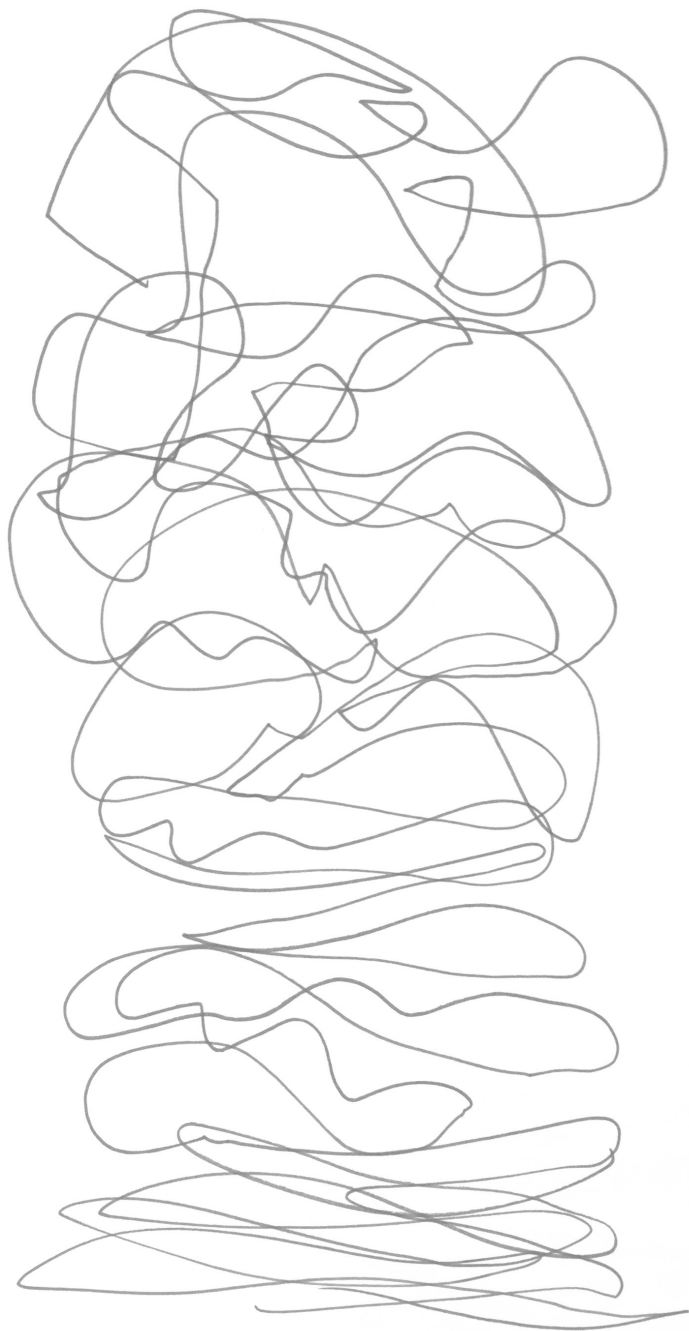
After having thrown circles regularly as representation of myself in the moment, with full consciousness, I realised I can let go of that moment. I have lived the moment fully present. This energy is captured in the clay. Now I can let it be.

Instead of saving each moment I started to drop one on top of another.









3/5/1P(1,5h)



AFTER HAVING
LET GO OF THE
PRESENTLY LIVED
MOMENT, ONE
AFTER ANOTHER,
I HAD CREATED
A CAIRN OF
LIVED MOMENTS.



THE NOTION OF TIME

Sitting longer than my body wants to. Till it becomes almost obsessive. The artefacts show the change in energy and mood over time.

The lived moments as ceramic artefacts become a by-product of the performance, that happened again and again; in the workshop with the audience being absent.



THE POWER OF GLAZE

By living the moment and capturing it in clay I get the chance to return to the work again, glazing it to cherish the lived moment.

In the kiln the artefacts experience another moment in time. A moment where time seems to stop. The energy is fixed by the glaze.

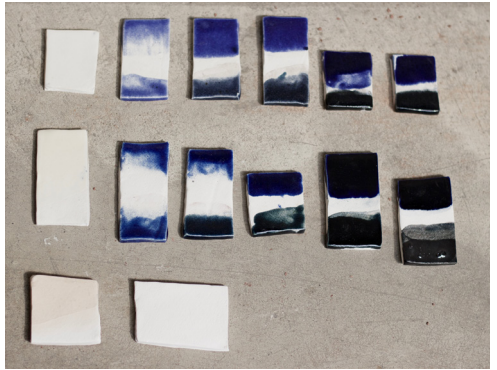








OBSERVING THE COLOURS
AROUND ME. GLAZE TESTS HELP
ME TO DECIDE FOR BLACK AND
WHITE FOR THE LIVED MOMENTS.



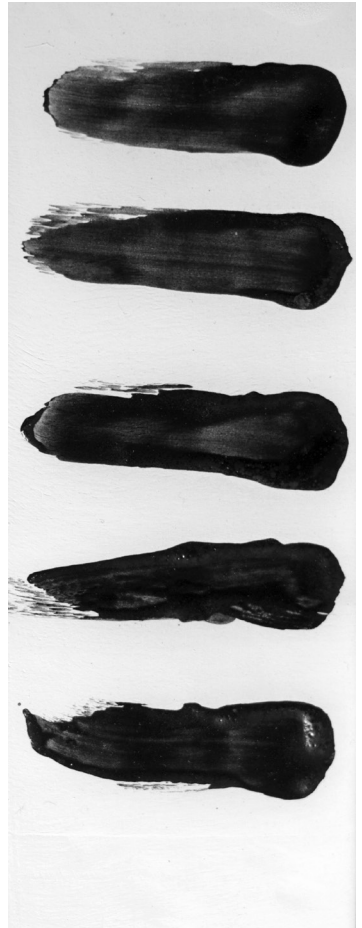
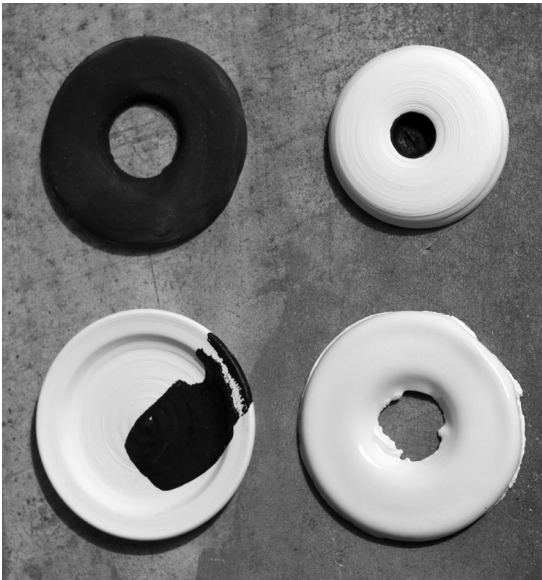
TRANSFERRING THE CIRCULAR MOVEMENT AND THE ONE-BREATH APPROACH TO THE GLAZING.



I dip the piece in one breath into the glaze. Letting the object dive into the glaze bucket as I inhale. Holding my breath and the object, before slowly pulling it out as I exhale. The glaze mark appears where my inhale stopped. The thickness of the glaze is determined by my breath pause.

For other pieces I make use of the turning movement of the throwing wheel. In one breath I pour glaze over the work, while the object turns on the wheel. The dripping glaze reveals the circular movement of the process.



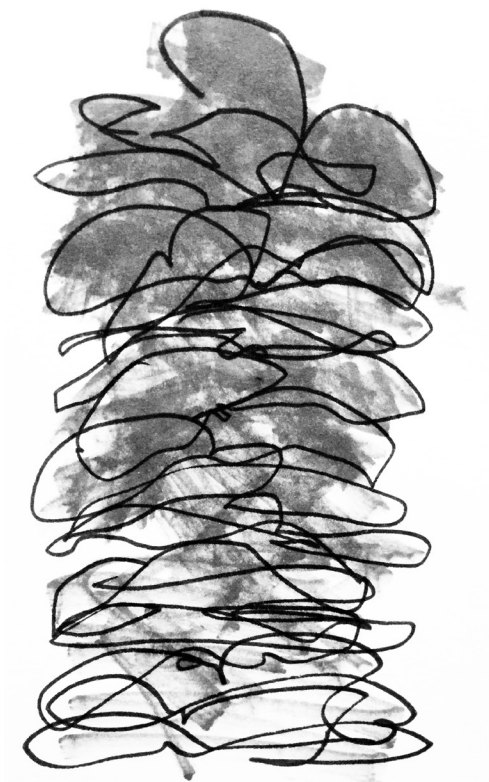


Playing with black and white
as symbol for the contrasting
energy a moment can have.

Every feeling is good and
welcome.

Black matt juxtaposing
transparent satin.









**'MASS AND ENERGY
ARE
INTERCHANGEABLE.'**

ALBERT EINSTEIN

MY PRESENCE
CAN COMMUNICATE
ENERGY.

AND CLAY CAN CARRY
THAT ENERGY.







WHILE
MY BODY
LET GO OF
THE LIVED
MOMENT,
THE CLAY
CAPTURES
THE LIVED
EXPERIENCE.

THE FINISH OF THE SERIES IS INFORMED BY THE TIME THE DIFFERENT MOMENTS WERE LIVED.

SOME PIECES MADE IT INTO THE GLAZE FIRING, OTHERS WHERE BISQUE FIRED OR AIR DRIED.

THE VARIATIONS OF FINISHES ALLUDE TO THE DURATION OF THE PROCESS.



“... IF THERE WAS ANY JUSTIFICATION AT ALL FOR DESIGNING OBJECTS, IT COULD ONLY BE FOUND IN THE PERFORMANCE OF A KIND OF THERAPEUTIC ACT, AN ACT THAT WOULD ENABLE OBJECTS TO HEIGHTEN THE AWARENESS ALL HUMAN BEINGS HAVE, OR CAN HAVE, OF THEIR OWN ADVENTURE.”

ETTORE SOTTASS

GOING FULL CIRCLE

I USE THE EXCESS CLAY FROM THE THROWING WHEEL TO GO
BACK TO WHERE I STARTED. I PAINT CIRCLES WITH CLAY ON
THE CANVAS. WITH BOTH MY HANDS. AGAIN BREATHING IN
ONE STROKE.



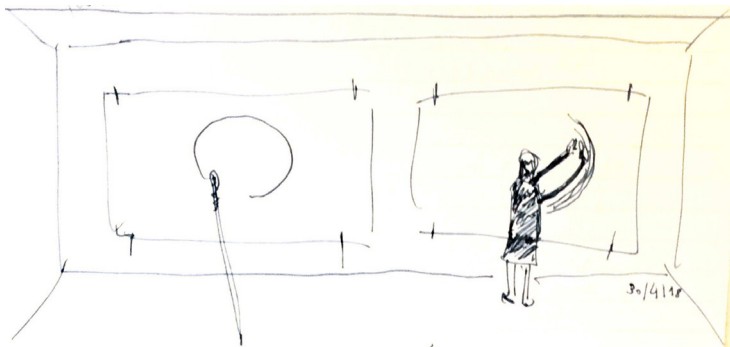




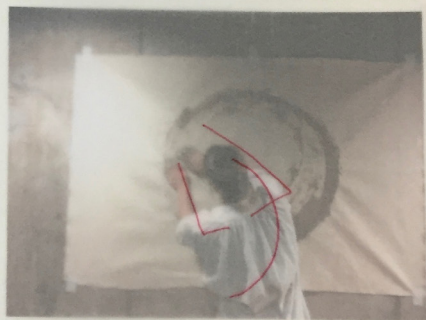
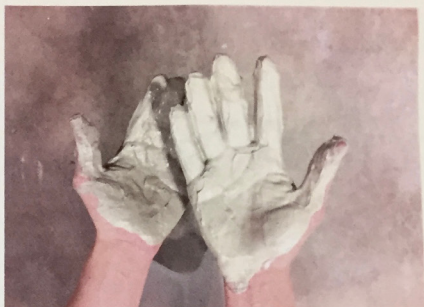


Looking at Yoko Ono, Miao Jiaxin, Miquel Barcelo & Josef Nadj.





- Using the excess clay from the throwing wheel to paint circles using my whole body movement with white clay slip.
 - on paper rolls
 - on canvas
- enlarging the circle allows me to enlarge my movements and encompass my body to perform the gestures while slowly breathing each stroke



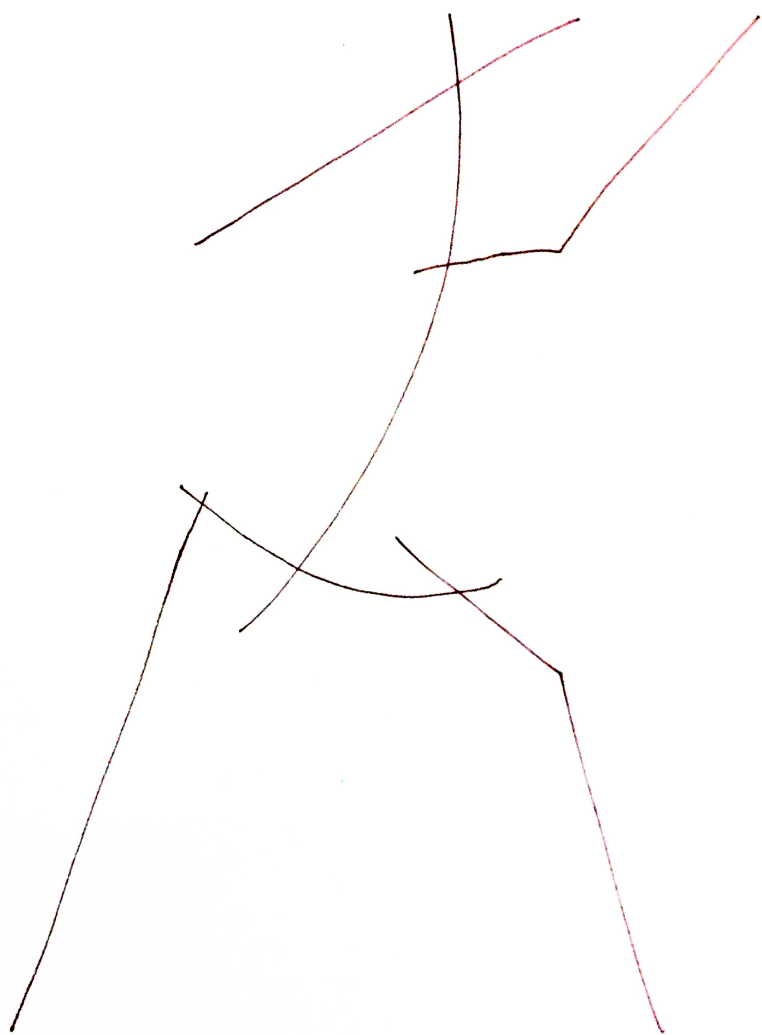
1
f

CAPTURING THE PRESENT
MOMENT ON CANVAS:
A REPETITIVE ACTION THAT
LET'S CLAY CHANGE ITS
CONSISTENCY OVER TIME





ACTIVATING MY BODY











THIS MOMENT
WILL NEVER
COME BACK.

IF I DON'T
LIVE IT NOW,
IT IS LOST
FOREVER.