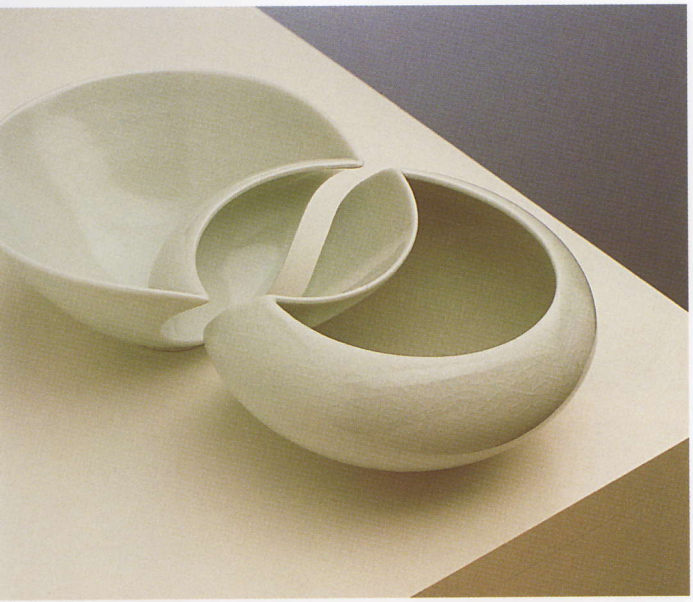
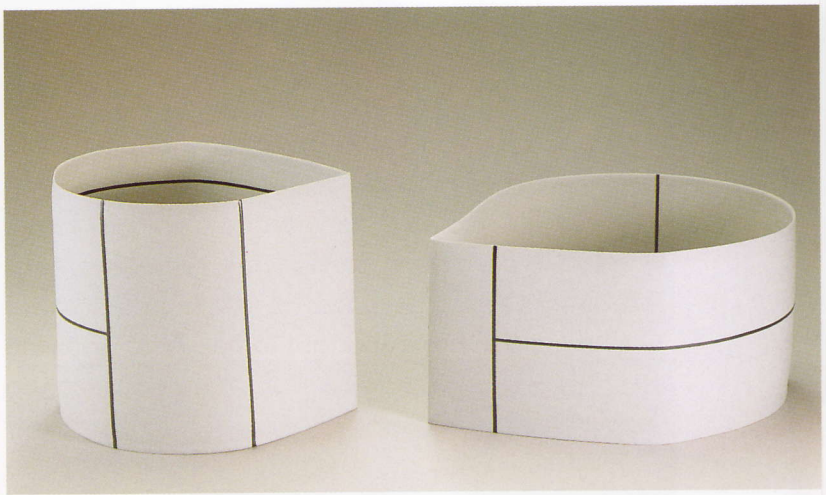


(Top) *Double Transposition*, by Sarah-Jane Selwood (UK), 2001. H. 14 cm (5 ½ in.), d. 11 cm (4 ⅜ in.), thrown porcelain (Limoges). Pair of complimentary forms are precisely cut, sections exchanged and rejoined to create intersection, bisque fired 1000°C (1832°F). Ice Crackle glaze fired to 1280°C (2336°F) in reduction. *Photograph by Shannon Tofts.* (Bottom) *Fugue* by Sarah-Jane Selwood, 2001. Thrown porcelain (Limoges), h. 10 cm (4 in.), d. 13 cm (5 in.). The form is precisely cut multiple times, sections inverted and rejoined, bisque fired 1000°C (1832°F). Ice Crackle glaze fired to 1280°C (2336°F) in reduction. *Photograph by Shannon Tofts.*

polished. In her vessels Selwood explores the tensions of rhythm, line and space. The simplicity and perfection of a form is challenged by its disruption and reconstruction. From the simple curve of the original form new volumes and lines emerge changing the internal and external space of the vessel instilling within it a suspended movement – a tension – a memory. These reconstructed pieces possess a precise, quiet, undemonstrative elegance with their clear, delicate crackled glazes.

The vessel forms by **Karin Bablok** (Germany) clearly offer the option to be used as containers but they also exhibit sculptural characteristics. All her unique pieces are thrown on the wheel, initially, and then altered by gently beating with a wooden paddle to obtain flattened areas and sharp edges well away from the normal cylindrical profile produced on the wheel.



'Ergänzung' porcelain, by Karin Bablok (Germany), 2002. Wheel-thrown and altered, painted with basalt glaze, h. 30 cm (11 ¾ in.) fired in reduction atmosphere 1280°–1300°C (2336°–2372°F). Both pieces have at least one flat side so that they can be combined in different ways to become one form. *Photograph by Joachim Riches.*

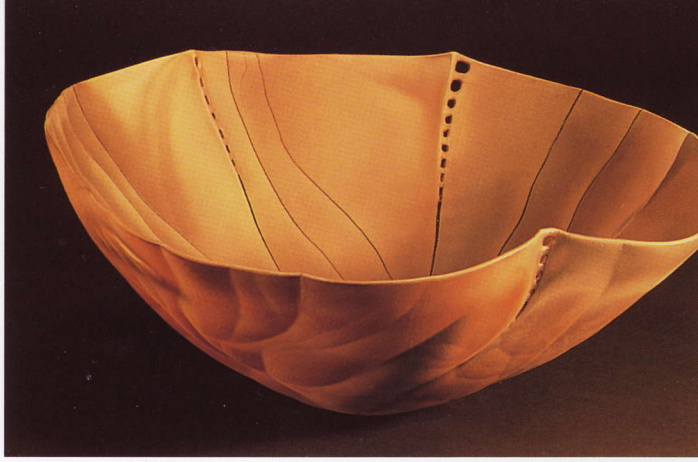
Ceramicists frequently take a vessel form as their starting point to develop ideas. In some instances, the functional aspect of the form as a container remains, in others it may have completely disappeared. **Paula Murray** (Canada) chose to work in porcelain because

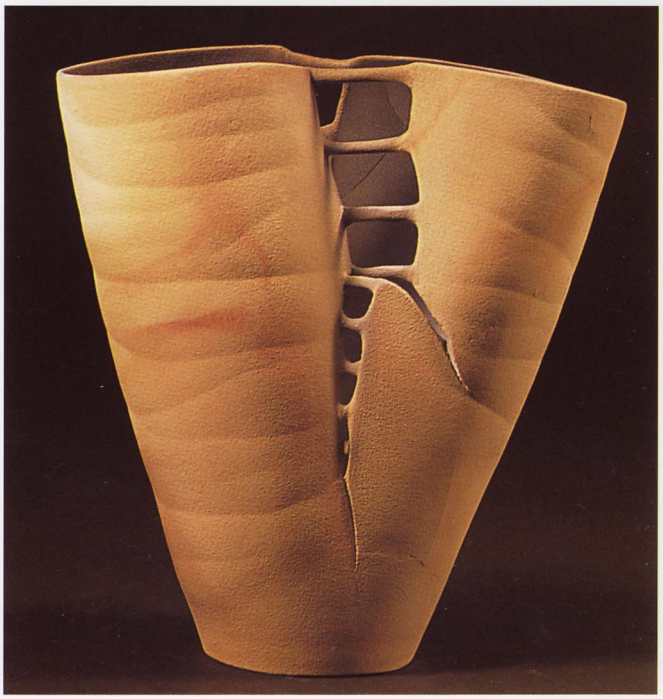
she believes that it symbolises purity, heights of sophistication, strength and fragility. She handbuilds vessels using casting slip in a plaster mould.

> By incorporating fine sheets of fibre-glass used in wooden boat restoration called 'surface veil', I am able to set up stress lines as the work dries and is altered in this process. Over the years, I have developed considerable skills in this stress management. Wonderful patterns emerge and tension is created depending on the thickness of the clay, the placement and the direction of the fibres in the lay-up of the piece, and the speed of the drying process. As the work on each piece proceeds, through several firing, finishing and glazing stages the voice of each form is expressed.

Murray's vessels are fired in stages, unglazed to 1260°C (2300°F) in an electric kiln using saggars to support the forms. She devotes many hours to each piece, refining the surface before submitting them to the rigours of low-temperature salt firing. The tactile dimension of the work with the surface 'sometimes akin to coral at other times water washed rocks' are important to her. After applying terra sigillata slips and glazes with an airbrush to the vitrified porcelain, the pieces are delicately placed touching each other, filling the kiln to enhance the flame patterns and texture imparted by the reducing, salted atmosphere. Small bowls containing salt and metallic oxides are placed amongst the pots. During the 8-hour firing the kiln is usually salted twice above the burners. She sees her role in this process as the conductor of an orchestra, attempting to express something beautiful with the energy of these ingredients.

The whiteness of porcelain holds attractions for those potters who do not necessarily wish to fire it to its traditional and more usual high-maturing temperature. Firing porcelain bodies in sawdust at relatively low temperatures well under 1000°C (1832°F) (after an initial bisque





(Top) *Fragmenting Earth* vessel form, by Paula Murray (Canada), 2002. Unglazed porcelain with terra sigillata fired to 1260°C (2300°F), followed by a second firing with salt and metallic oxides, 53 x 8 x 23 cm (21 x 20 x 9 in.). (Bottom) *Bridging Space* vessel form, by Paula Murray, 2002. Unglazed porcelain with terra sigillata fired to 1260°C (2300°F) followed by a second firing with salt and metallic oxides, 43 x 101 x 97 cm (17 x 40 x 38 in.). *Photograph by the artist.*

firing around 1040°C/1904°F) appeals to some because certain colour effects and surface flashing from smoke and the reaction with metallic salts can be obtained. A fair amount is inevitably left to chance in this process and the ware is usually only decorative due to its comparative fragility.

Porcelain provides a bright white ground for **Elisabeth Schaffer** (Germany) to inlay coloured