

NINA HOLE

Retrospektiv

Grimmerhus 2008



DANMARKS KERAMIKMUSEUM
Museum of International Ceramic Art – Denmark



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Gudinde 2, 1997
Goddess 2, 1997

KOLOFON

Forfattere	Lise Seisbøll Charlotte Melin Nina Hole János Probstner
Oversættelse	Interpen
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COLOFON

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Tak til:





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FORORD

Et af mine første møder med en kunstner med keramikken som materiale og som livspassion foregik, da Nina Hole første gang krydsede min vej. Det var i foråret 1990, stedet var min daværende arbejdsplads, Kunsthallen Brandts Klædefabrik i Odense, og Ninas mål med mødet var at få en aftale i stand om en udstilling hos os samme sommer. En keramisk kunstudstilling. Mødet med dette ildmenneske skulle få helt afgørende betydning ikke alene for Kunsthallens videre fokus på keramik, men især på selve min videre livsbane.

Udstillingen, som Nina og hendes kolleger fik min daværende chef og mig med på at tage ind, bestod af keramikværker af godt en snes kunstnere fra adskillige lande i verden. Kunstnergruppen, der stod for at konstituere sig under navnet Clay Today, blev den sommer stiftet samtidig med, at dens medlemmer samledes ved Tommerup Keramiske Værksted på Fyn – den samme lille by som jeg selv tilfældigvis boede i. Historien om Clay Today's opkomst og 10-årige levetid er allerede skrevet, i al fald i uddrag. Ninas personlige indsats for, at gruppen blev dannet, kan imidlertid ikke fremhæves nok. Hun var en hoveddrivkraft bag den efterfølgende etablering af Danmarks Keramikmuseum, der åbnede i 1994 i Middelfart. Hun sad i museumsbestyrelsen, da jeg i 1997 blev knyttet til stedet. Hun var efterfølgende en drivende kraft bag etableringen af Internationalt Keramisk Center – Guldagergård, Skælskør, som jeg også blev knyttet til. Og bag om hendes nærmest eksplosive kræfter som institutions-iværksætter fik hun, om nogen, banet min vej til de helt særlige kunstneriske værdier og de i Danmark uopdyrkede muligheder, der lå og fortsat ligger inden for den keramiske kunsts fortryllende virkefelt.

Det er en stor, stor glæde nu at kunne præsentere Nina Holes eget skulpturelle virke, sådan som det udspinder sig over den årtier lange periode, inden for hvilken også hendes internationale brobyggerarbejde har udfoldet sig. Det giver mig anledning til hér at sige: Tak Nina, min inkarnerede øjenåbner, fordi du også tog mig med dig ind i kærligheden til keramikken.

Lise Seisbøll, april 2008





PREFACE

One of my first encounters with an artist who has ceramics as the material and passion of her life took place when Nina Hole first crossed my path. It was in the spring of 1990 at my then workplace - Brandts Klædefabrik in Odense. Nina's intention was to arrange an exhibition at Brandts in the summer of the same year: an exhibition of ceramic art. The encounter with this fiery soul was to become decisive, not only to the Art Hall's focus on ceramics, but to my own career as well.

The exhibition that Nina and her colleagues convinced me and my supervisor at the time to accept consisted of ceramic art works by more than twenty artists from all over the world. Later that summer, this group of artists was to establish itself under the name of Clay Today in Funen, at Tommerup Ceramic Studio, co-incidentally in the same small town I lived in. The story of the establishment of Clay Today and its ten years of existence is, at least in part, related elsewhere, but one can never overemphasise Nina's personal contribution. She was the main incentive behind the later establishment of The Ceramic Museum of Denmark that opened in Middelfart in 1994. She was a member of the museum board when I became part of the place in 1997. Shortly afterwards, she was one of the driving forces in establishing the International Ceramics Center – Guldagergaard in Skælskør, Zealand, with which I also became associated.

Besides her almost explosive energy as an entrepreneur of institutions, Nina Hole, more than anyone else, introduced me to the enchanted world of ceramic art, then as now a field of hitherto uncultivated opportunities.

It is with great pleasure that I here present Nina Hole's own sculptural field of work as it has developed over decades, across international borders. I can only say: 'Thank you, Nina, you eye-opener of all eye-openers, for introducing me to your love of ceramics.'

Lise Seisbøll, April 2008

NINA HOLE

Af Charlotte Melin

Nina Hole er enestående, men hun er ingenlunde en enspænder. Hun går gerne sine egne veje, men inviterer hvem, der måtte være interesseret, med.

Og en ting er sikkert. Det er ikke kedeligt. Det gnistrer af ild og temperament, af engagement og følelser, når Nina Hole fører an.

Hun brænder ikke bare for leret og dets kunstneriske muligheder, men også for de dynamiske processer, der går forud for den kunstneriske tilblivelse. Nina Hole har nemlig gjort et stort arbejde for at skabe muligheder for, at danske keramiske kunstnere er kommet op i den internationale elite. Selv er hun gået uforfærdet i forvejen, har søgt udenlands og hentet inspiration blandt amerikanske, japanske og australske keramikere, der regnes for nogle af verdens bedste.

Hun har hjembragt nye og meget udanske måder at arbejde på, og har introduceret amerikanske kollegaers tradition for workshops og symposier.

Danmarks Keramikmuseum Grimmerhus er skudt op i Nina Holes fodspor. I fællesskab med kunstnergruppen Clay Today fik keramikken en seriøs udstillingsplatform for moderne, international kunst. Siden føjede Internationalt Keramisk Center – Guldagergård, Skælskør sig til som endnu et af de projekter, Nina Hole har engageret sig brændende i. Guldagergård er i dag en kendt og respekteret del af et verdensomspændende netværk af keramikere, der jævnligt deltager i diverse workshops og symposier eller samler inspiration i det smukke, sydvestsjællandske landskab.

NINA HOLE

By Charlotte Melin

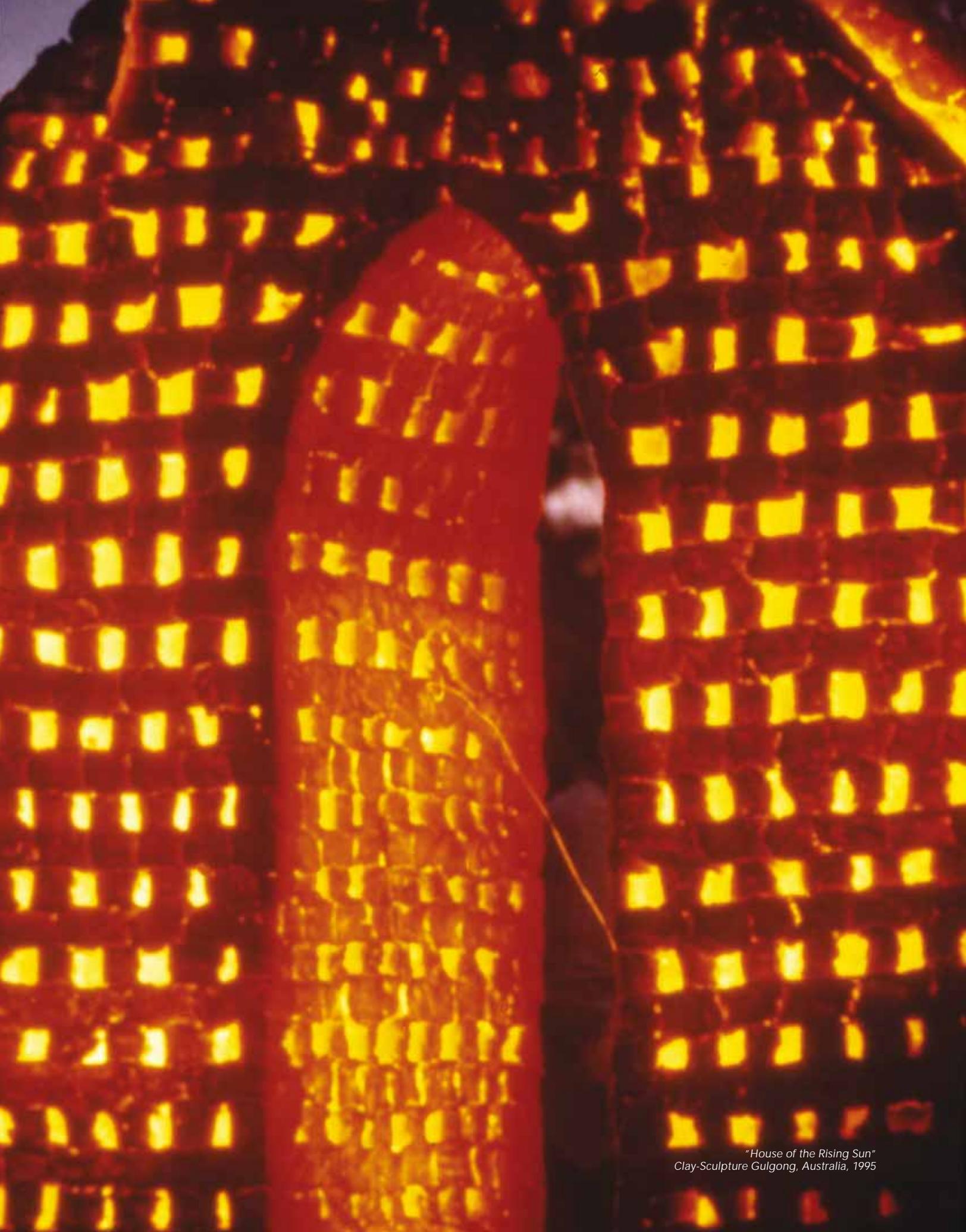
Nina Hole is unique, but by no means a loner. She readily follows her own path but invites whoever is interested to join her.

And one thing is certain: there is never a dull moment. Sparks of fire and temperament, of enthusiasm and emotions, when Nina Hole leads the way.

She has a fiery enthusiasm, not only for clay and its artistic possibilities but also for the artistic process in creating the work. Nina Hole has done a great job establishing opportunities for Danish ceramic artists to join the international elite. She herself has bravely led the way and has gone abroad to fetch inspiration among American, Japanese and Australian ceramists considered some of the best in the world.

She has brought back new ways of creating that were very un-Danish. She has introduced her American colleagues' tradition with workshops and symposia.

The Museum of International Ceramic Art – Grimmerhus has sprouted up in the footsteps of Nina Hole. She and the group of artists Clay Today provided ceramics with a high quality platform for exhibiting modern international art. Later came the International Ceramics Research Center – Guldagergaard in Skælskør, Zealand, as yet another of the projects in which Nina Hole is enthusiastically engaged. Nowadays, Guldagergaard is both well known and acknowledged by a global network of ceramists who regularly participate in various workshops or symposia or get inspired by the scenic landscapes of southern Zealand.



"House of the Rising Sun"
Clay-Sculpture Gulgong, Australia, 1995

Brændingsskulpturer

I dag er Nina Hole anerkendt både nationalt og internationalt. Hun har skabt respekt om sig verden over ikke mindst med sine brændende kæmpeskulpturer kendt under betegnelsen brændingsskulpturer. Det er en kunstart, som kiler sig ind imellem keramik og performance, men som mere har karakter af keramisk iscenesættelse af ild og ler end af statiske værker.

”Jeg har udviklet et koncept til at konstruere store, uden-dørs skulpturer, som indbefatter alle elementer – brændingen, strukturens overflade, formen, kontrol med ilden og forvandlingen”, siger Nina Hole.

Tilblivelsen af et af hendes karakteristiske brændingsskulpturer er en proces, man som tilskuer ikke lægger bag sig upåvirket. Udstyret med en skitsemodel og hendes fornemmelse af stedets geografi begynder hun at bygge en af sine keramiske konstruktioner ... med flere tons ler i tæt samarbejde med en gruppe assistenter. Som dagene går, skyder konstruktionen op og tager form. Til slut bliver lerskulpturen indpakket i højisolerende filttæpper. Hvorved en ovn er skabt. Hele brændingen tager ca. et par døgn og er tilrettelagt, så seancen når sit højdepunkt, når mørket falder på. I det øjeblik den interimistiske ”ovn” løftes af den hvidglødende skulptur, og flammerne oplyser konstruktionen i nattens mørke når seancen sit højdepunkt. I takt med, at ilden mister magt, spiller de glødende farver i lerets overflade. Et syn, der aftvinger både respekt og bevægelse blandt de mange tilskuere, der drages som insekter af nattens ild. Nina Hole fortæller selv om den tekniske proces her i kataloget på side 42.

Nina Hole er performancekunstner, hun iscenesætter, overrasker, berører, åbenbarer og afslører nye lag, nye veje i den kunstneriske proces. Alt imens ilden brænder ud og kulden sniger sig ind, åbenbarer skulpturen nye farver, nye strukturer, indtil værket omsider står fuldbragt. Som tilskuer har man været vidne til og deltaget i en proces, der traditionelt er forbeholdt kunstneren alene, men i selskab med Nina Hole er det gjort til et fælles anliggende – en performance – en seance.

Og det er karakteristisk for Nina Hole. Tidligt i hendes karriere stod det lysende klart, at hun ikke var skabt til at udøve sin kunst i ophøjet ensomhed. Det er i lige så høj grad de processer, der opstår i kunstens tilblivelse, gerne i samspil med andre, der interesserer hende, som selve slutproduktet.

”Kommunikation gennem leret har altid fascineret mig. Leret har sit eget sprog. Lugten, følelsen, konsistensen og processen, der stimulerer de dele af hjernen, som ligger i dvale”, siger Nina Hole.



Fire sculptures

Today, Nina Hole is recognised both nationally and internationally. She has gained respect, especially with her enormous, burning sculptures known as fire sculptures. It is an art genre that is wedged in between ceramics and performance but is more in the nature of a ceramic staging of fire and clay than of static oeuvres. "I have developed a concept of constructing large outdoor sculptures that include all the elements: the burning, the structural surface, the form, controlling the fire, and change," Nina Hole states.

The emergence of one of her characteristic Fire sculptures is a process that you as an onlooker are not likely to put behind you with indifference. Armed with a scale model and her impressions of the local topography, she starts building one her ceramic constructions ... with several tons of clay and, as a rule, in close co-operation with a group of assistants. As the days go by, the construction emerges and comes into shape. Eventually, the clay sculpture gets wrapped in highly insulating ceramic fibre, thus creating a kiln. The whole process of firing can take more than 48 hours and is arranged in such a way that the séance reaches its climax when it gets dark. The peak moment is when the temporary 'kiln' is lifted off the white-hot sculpture and the flames light up the construction in the dark of night. Gradually, as the fire loses its power, glowing colours play on the surface of the clay. The sight compels the respect and emotion of the numerous onlookers who are drawn as insects to the fire of the night. Nina Hole gives a description of the technical process in her own words below, page 42.

Nina Hole is a performance artist who enacts, surprises, touches and reveals new layers and new paths to the artistic process. As the fire burns out and the cold creeps in, the sculpture reveals new colours and new structures until, eventually, the work is completed. As an onlooker, you have witnessed and taken part in a process that by tradition is reserved for the artist alone. In Nina Hole's company, it has been made public: a performance, a séance.

This is characteristic of Nina Hole. Early in her career, it became very evident that she was not meant to create her art in exalted solitude. She is as interested in the processes that lead to the creation of the work of art as she is in the final product itself.

"Communicating by means of clay has always fascinated me. Clay has its own language. Its smell, its feel, its consistency, and the processes stimulate dormant parts of the brain," as Nina Hole puts it.



Ophold i USA

Men rammerne for det keramiske fag virkede snærende for Nina Hole. Danske keramikere var i 1960'erne endnu mest optagne af det praktiske og anvendelige. Kander, pletter og skåle blev primært skabt til at tjene funktionelle formål, og danske keramikere var efter Nina Holes mening meget lukkede omkring deres teknikker. Derfor besluttede hun i 1969 at krydse Atlanten og søge inspiration i USA. Amerikanske keramikere var langt mere eksperimenterende og respektløse, de opstillede ikke samme strikse adskillelse mellem det at være kunstner og at være håndværker, som er kendetegnende for Danmark.

I de efterfølgende seks år studerede og arbejdede Nina Hole på Ceramic Workshop, Jamestown Community College og Fredonia State College. I New York mødte hun denne helt anderledes holdning til leret blandt de amerikanske kunstnere. De udvekslede viden, delte ideer, gav hinanden kritik. Nye begreber som workshop, symposium og event blev pludselig en del af Nina Holes naturlige ordforråd. De amerikanske kunstnere var ikke bare åbne overfor hinanden, men også over for de keramiske udfoldelser. Der blev eksperimenteret med brænding, glasur og materiale. Lerets muligheder blev udforsket og frit og frækt blandet med andre materialer.

I løbet af sine læreår adopterer Nina Hole nye dramatiske teknikker. Hun eksperimenterer ved at blande glas og søm i leret. Blandt andet specialiserer hun sig i den japanske brændingsteknik raku. Ordet, der egentlig betyder glæde, afspejler meget præcist den følelse, Nina Hole fyldes af i tæt samspil med naturens kræfter. Brændingen foregår oftest i det fri ved en relativt lav temperatur på ca. 1000 grader.



The stay in the USA

But the conditions of the ceramic craft were too tight for Nina Hole. Back in the 1960's, Danish ceramists were still concentrating on what was practical and useful. Jars, pots and bowls were primarily created for use and, in Nina Hole's opinion, Danish ceramists were very secretive about their techniques. Therefore, in 1969, she decided to cross the Atlantic to seek inspiration in the US. American ceramists are far more experimental and non authoritarian. They do not construct the same deep gap between being an artist and being a craftsman as is the case in Denmark.

During the following six years, Nina Hole studied and worked at Ceramic Workshop, Jamestown Community College and Fredonia State College. In New York she encountered this completely different attitude to clay among the American artists. They exchanged knowledge, shared ideas and reviewed each other's works. All of a sudden, new concepts like workshop, symposium and event became a part of Nina Hole's vocabulary. The American artists were openminded, not only towards each other, but also towards each other's efforts within ceramic art. Experiments were made with firing, the glaze or the material itself. The possibilities of clay were subject to research and it was freely and daringly combined with other materials.

In the course of her apprenticeship, Nina Hole adopts new, dramatic techniques. She experiments with mixing clay with glass or nails. Among other techniques, she specialises in the Japanese firing technique, raku. The word, in Japanese, means 'joy', which very accurately reflects what fills Nina Hole in her coordinating of the forces of nature. As a rule, the firing takes place outdoors at the relatively low temperature of ca. 1000°C.



USA 1970-1972

Når leret efterfølgende brat afkøles, krakelerer glasuren i drilske mønstre og blotlægger en ruftet overflade af glødende kontraster. Raku er en dramatisk teknik, der tager sit afsæt i det naturlige og uperfekte, og den hurtige ild viser sig at ligge godt til Nina Holes temperament. Det er i dette element, at hun kan udtrykke sig ekspressionistisk og arbejde i det magiske øjeblik af nuet. Det er i dette arbejde, at hun i det lille format lægger grunden til sine store frie formater, brændingsskulpturerne.

Opholdet i USA sætter sig spor i Ninas karriere. Som Bettina Køppe skriver i forbindelse med en udstilling på Galleri Nørby:

"Ninas arbejder er signifikante, fordi de forbinder de amerikanske og danske keramiktraditioner. Med sin frie, ekspressive stil, præget af hendes studieophold i USA, repræsenterer hendes arbejder en unik international strøm i den danske keramiktradition – en tradition, der er fast forankret i form og funktion".

I slutningen af 1980'erne beslutter Nina Hole sig for at vende hjem til Danmark: "Det amerikanske samfund skræmte mig. Rodløshed og hjemlængsel fik mig til at tænke over, hvad det vil sige at være dansk". Danskheden finder hun i det sydsjællandske landskab i den lille landsby Ørslev ved Skælskør. I et idyllisk bindingsværkshus slår hun sig ned med sin amerikanske mand, arkitekten Lawrence Minsker, i tæt samklang med naturen.



Raku Tile, 1975



Raku Pegasus, 1976

Afterwards, when the clay suddenly is cooled, the glaze 'crackles' in surprising patterns and reveals a nubbly surface of glowing contrasts. Raku is a dramatic technique that takes the natural and imperfect as its starting point, and the quick firing turned out to fit with Nina Hole's temperament. With this element, she can truly express herself and work with the magic moment of the present. Working in this way in a small scale, she lays the foundation of her great free forms, the fire sculptures.

The stay in the US sets its marks on Nina Hole's career. As the Danish architect and gallerist Bettina Køppe writes in connection with an exhibition at Galleri Nørby:

"Nina's works are significant because they combine the American and Danish ceramic traditions. With her free, expressive style, marked by her apprenticeship in the US, her works represent a unique international flow in the Danish ceramic tradition – a tradition that is deeply rooted in form and function."

In the late 1980's, Nina Hole decides to return to Denmark: "The American society scared me. Rootlessness and homesickness made me think about what it means to be Danish." She finds her Danish identity in the small village of Ørslev near Skælskør. She and her American husband, the architect Lawrence Minsker, settle in an idyllic half-timbered house, in close harmony with nature.



Raku figur, 1976



Tilbage i Danmark

Hjemme i Danmark dukker nogle af barndommens dybere lag op i hendes værker. Nina Hole er opvokset i den lille fynske landsby Fjerritslev, hvor hun er rundet af en intellektuel og litterær familie. Bedsteforældrene var indremissionske, og det præger i en vis udstrækning de mange diskussioner i hjemmet. Selv om forældrene er verdslige, tales der ofte om spirituelle emner, og der kredses om livets dybere mening. "Jeg tror, at indlæring og påvirkning fra barndommen ubevidst har rettet min udtryksform i retning af det religiøse", siger hun. Livets og dødens mysterium optager en kunstner, som konstant søger svar på de store eksistentielle spørgsmål. Hvorfor er vi til? Hvor skal vi hen? Hvad er meningen?

De skiftende årstider inspirerer såvel som hedenske elementer som runestene, jættestuer og gravhøje, der med historier om at sikre de afdøde en værdig modtagelse i de dødes rige befolker hendes nærmiljø. Natur og kultur er gennemgående temaer i værkerne, og hun betragter kulturen som et medie til at begribe naturen. Nina Hole indleder en periode i sit keramiske virke, hvor hun arbejder med forskellige motiver, der kan symbolisere mennesker: huse, urner, skibe, søjler og installationer.

"Urner og huse er steder, hvor mennesker bor," proklamerer Nina Hole, der i slutningen af 1980'erne skaber sine første urner. Med inspiration fra det etruskiske gravsamfund skaber hun urner som små huse for de døde. Tanken er, at når urnerne stikkes i jorden, udgør de nye boliger, som i takt med livets ophør øges i antal til en hel by for den døde familie.

"Huse og urner har samme funktion, de danner rammer om mennesker" siger Nina Hole, som også fortsætter sin afsøgning af husets former. Hun lader sig inspirere af Ørslev Kirke, der ligger tæt på hjemmet, gamle transformatorårne og bornholmske rundkirker.

Back in Denmark

Back in Denmark, some of her childhood's deep layers started showing up in her works. Nina Hole grew up in the small village of Fjerritslev in an intellectual family that was interested in literature. Her grandparents were members of Indre Mission, an orthodox wing of the Church of Denmark, which influenced family discussions. Although her parents themselves are secularly oriented, discussions often circle about spiritual matters and the deeper meaning of life. "I believe that the learning and influence of my childhood unconsciously has turned my form of expression towards religion," she says. The mystery of life and death catches the attention of an artist that constantly seeks answers to the great existential questions: Why do we exist? Where are we going? What is the meaning of it?

The changing seasons inspire her, as do pagan elements like the runic stones, passage graves or burial mounds that populate her close environment with their stories about assuring the deceased a dignified reception in the realm of the dead. Nature and culture are common themes in her works and she considers culture to be a medium to comprehend nature. Nina Hole starts a period of her ceramic career where she works with various motifs that may represent people symbolically: houses, urns, ships, columns and installations. "Both urns and houses are places where people live," Nina Hole declares as she creates her first urns in the early 1980es. With inspiration from the Etruscan sepulchral towns, she creates urns as little houses for the dead. The idea is that when the urns are buried they become new dwellings whose number gradually rises, creating a whole town for the dead family.

"Houses and urns share the same function, they constitute the framework around people," Nina Hole explains and continues her exploration of the forms of the house. She is inspired by the church of Ørslev close to her childhood home, by transformer towers or by the Round Churches of Bornholm.



Urner, 1988
Urnes, 1988



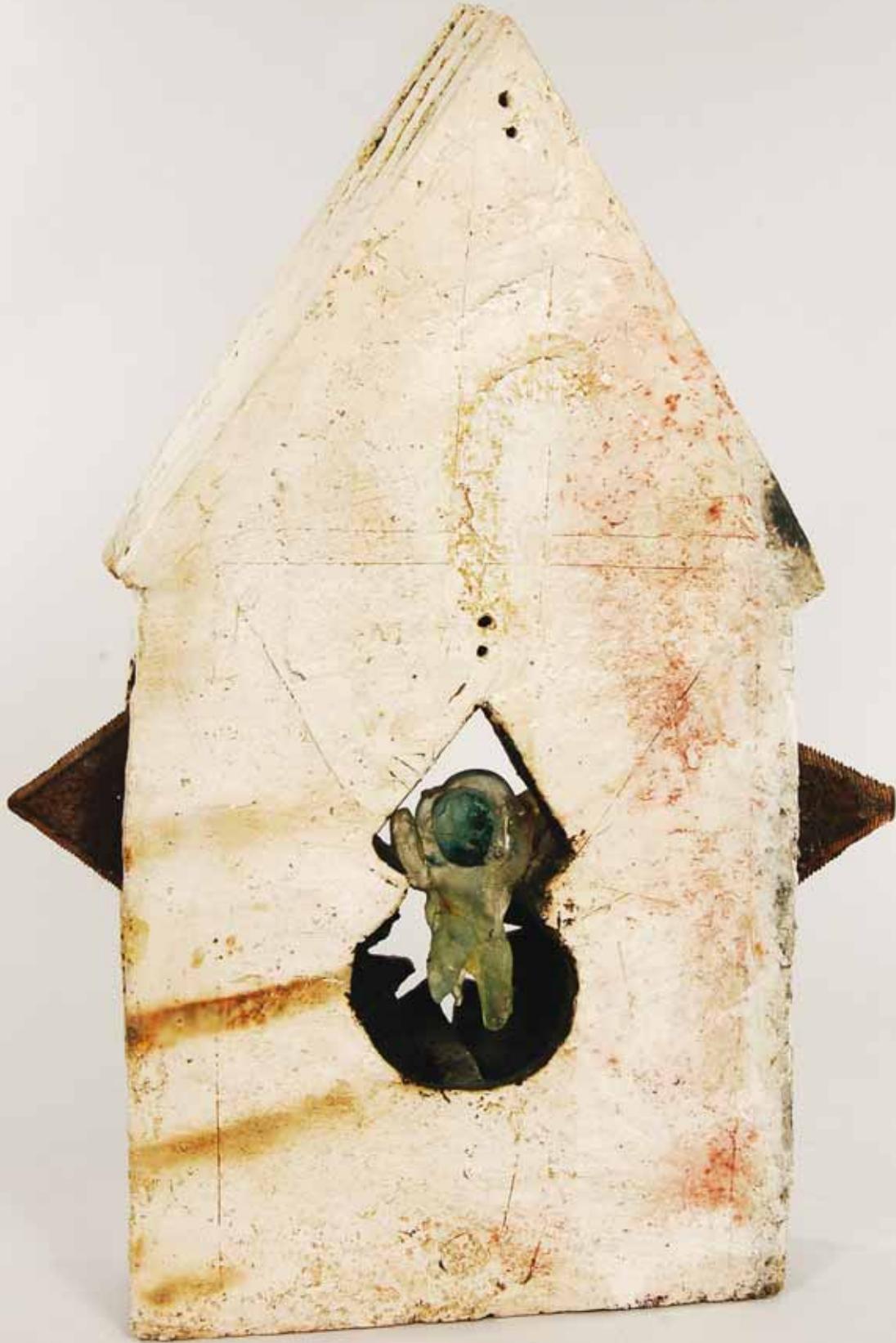
Yellow House, 1993



Women runs the house, 1994







Glas Barn, 1993
Glass Child, 1993



Mælkekande, 1997
Milk Pitcher, 1997

Nina Hole arbejder imidlertid ikke på at kopiere virkeligheden. Virkeligheden bliver bogstaveligt vendt på hovedet, og ideen om, hvad der er op og ned, rigtigt og forkert, blev sat på prøve, da Kunstmuseet Trapholt i forbindelse med Biennalen i 1997 gav deltagerne, bl.a. Nina Hole, til opgave at indsende arbejder med brugskeramiske tematitler, f.eks. "Lille vase". Intet ligger hende mere fjernt end at lave brugsting.

"Jeg respekterer og sætter pris på funktionel keramik, men det er ikke det, der er mit ærinde. Med sin vanlige humor løser hun opgaven ved at vende en af sine små keramiske bygninger på hovedet og sætte en tud på – og pludselig har hun nu skabt en kande.

Det er en ironisk kommentar til de problemer, folk synes at have i forholdet mellem funktionel og fri form. Til min overraskelse kan jeg virkelig godt lide, at tingene bliver vendt på hovedet. Det føles hjemmevant", siger hun.

Opgaven indvarsler en ny epoke i Nina Holes karriere. Der eksperimenteres med forskellige bygninger balancerende på tagryggen, en udvikling, som kurator Bettina Køppe er begejstret for, når Nina Hole f.eks. transformerer den bornholmske rundkirke: "Den sprudler af åndelighed. Den har dybde og humor. Skulpturen repræsenterer en middelalderlig kirke, som kan vendes på hovedet således, at indersiden afsløres og dermed både bliver en beholder og en kirke."



Red Legs, 1997

Nina Hole's intention is not to copy reality though. Reality literally was turned upside down and the conception of what is up and down, or right and wrong, got tested when the Art Museum Trapholt, in connection with the Biennale in 1997, suggested works sent in should be labelled with titles like "Small Vase" etc.

Nina Hole was commissioned to create a work of applied art. Nothing lies further from her scope than making applied art.

"I respect and value functional ceramics, but that is not my line of work." With the humorous tone that is so typical for her, she turns one of her small ceramic buildings upside down, puts on a spout and – hey presto – she has created a teapot.

They are an ironic commentary to the problems people seem to have with the relation between functional and free form. They feel homely," Nina Hole explains.

This commission starts a new era in Nina Hole's career. She experiments with various buildings that balance on the ridge of the roof, a development which curator Bettina Køppe becomes enthusiastic about, as when Nina Hole transforms a Round Church from Bornholm: "It bubbles over with spirituality. It has depth and humour. The sculpture represents a medieval church that can be turned upside down so that it is both a container and a church."



Upside Downtown, 1998



Upside Downtown, 1998



Familietræ, 1996
Familie tree, 1996



Selvportræt, 1997
Self-portrait, 1997



Kvinde, 1997
Woman, 1997



Dansendé Târne, 2001
Dancing towers, 2001



Vandrende tårne, 2001
Walking towers, 2001

CLAY TODAY

Der eksperimenteres ikke kun formmæssigt, men også processuelt. I 1990 danner Nina Hole kunstnergruppen Clay Today sammen med de fire danske keramikere, Peter Tybjerg, Birgit Krogh, Betty Engholm og Niels Huang samt godt tyve keramiske kunstnere fra bl.a. USA, Canada og en række europæiske lande. Gruppen konstituerer sig formelt ved et internationalt symposium på Tommerup Teglværk på Fyn med deltagelse af blandt andre et hold markante eksperimenterende amerikanske keramikere. Her udforsker og afsøger Nina Hole grænsen mellem keramikken og arkitekturen.

Symposiet bliver blot et af mange tiltag fra Clay Today. I 1994 tager kunstnergruppen initiativ til at skabe en platform for moderne, international keramik og stifter Nordens første keramikmuseum, Danmarks Keramikmuseum Grimmerhus, i Middelfart. Moderne, international keramisk kunst, kunsthåndværk og design kommer derved for alvor på den danske kunstverdens dagsorden.

I 1998 stod Nina Hole og medlemmer af Clay Today bag endnu et keramisk nybrud og startede Internationalt Keramisk Center – Guldagergård, Skælskør, på en tidligere herskabelig ejendom ved navn Guldagergård, hvor der skabes værksteds- og forskningsfaciliteter, afholdes workshops og symposier for keramikere fra hele verden. Guldagergård er i dag en kendt og respekteret del af et verdensomspændende netværk af keramikere.



Grimmerhus



Clay Today

CLAY TODAY

Not only form, but also process is experimented with. In 1990, Nina Hole, together with the four Danish ceramists Peter Tybjerg, Birgit Krogh, Betty Engholm and Niels Huang and more than twenty artists from the US, Canada and Europe, create the group of artists Clay Today. The group is officially established at an international symposium at Tommerup Teglværk, Funen, with the participation of a team of definitely experimental American ceramists, among others. Here Nina Hole explores and researches the boundary between ceramics and architecture.

The symposium was to be just one of Clay Today's numerous initiatives. In 1994, the artist group creates a platform for modern international ceramics through the establishment of the first ceramic museum in the Nordic Countries, The Ceramics Museum of Denmark Grimmerhus, in Middelfart, Funen. Thereby, modern international ceramic art, ceramic arts and crafts, and ceramic design was, for good, inscribed on the agenda of the Danish art world.

In 1998, Nina Hole and members of Clay Today, were behind yet another new departure in ceramics with the establishment of The International Ceramic Center – Guldagergård, Skælskør, in a former farm, Guldagergård, where workshop and research facilities were arranged and symposia held for ceramists from all over the world. Today, Guldagergård is a known and respected part of a global network of ceramists.



Guldagergård



"Passage"
Sculpture- Architecture International Ceramic Center Gulagergaard, Danmark, 2003
Foto: Kirsten Christiansen



Rundkirker
Round Churches



Forvandling

I 1994 skabte Nina sin første brændingsskulptur på Trapholt Kunstmuseum. Ideen til projektet udsprang i naturlig forlængelse af hendes arbejder med raku, der jo skabes igennem en forholdsvis hurtig og ekspressiv udendørs proces.

Kunstneren er i dag internationalt kendt og anerkendt for sine store, særegne værker, der bliver til som performances ud af situationistiske kombinationer af skulptur og brændingsovn. Disse luende mastodonter skabes som land art installationer under kategorien af ting, der lige i nuet siger en hel masse, men som i princippet kan være borte i morgen. Temaet kan være som det af edderkøpens bytte, der bliver tilbage i spindelvævet, efter at fortæringen er sket – eller ved skulpturen: efter at ilden og dens optræden har fundet sted.

Mange brændingsskulpturer er kommet til siden den første i 1994, og mange har efterlignet konceptet. I herværende katalog giver Nina Holes CV en vis idé om hendes omfattende præstationer til dato, hvorfor hér kun nævnes et udvalg af projekter fra forskellige steder i verden.

I 1995 blev Nina Hole inviteret til at præsentere sit brændingsskulpturarbejde på et eksklusivt internationalt keramikertræf i Gulgong i Australien.

I 1996 blev hun udpeget til at være årets keramik i millionbyen Edmonton i Canada, som hvert år holder en kunstens Works Festival, hvor et fornemt mål er at kunne og at skulle tænke stort. Nina Hole skabte en enorm keramisk installation, som kom til at indgå naturligt i byens gadebillede. Det resulterende værk udgøres af en tre meter høj fletskulptur, der er formet som en bue, som folk kan gå under. Selve brændingen blev iscenesat ved midnatstid, og også denne rødgående installation var et tilløbsstykke for rigtig mange mennesker.



Transformation

In 1994 Nina Hole built her first large outdoors fire sculpture at the Art Museum of Trapholt . The idea behind the project was a natural extension of her work with raku, created as it is in a relatively short and expressive outdoors process.

With the fire sculpture, the kiln, normally an oil drum, is replaced by the combination of sculpture and wrapping. The ephemeral aspect is connected to the fact that the final 'outdoor' sculpture is not really weatherproof. – But who says a sculpture should last forever? Why not just make a new one when the first one decays? Nina Hole accordingly calls her works concepts, since they would always contain something unfinished, something which nature's own forces can later complete in their own way.

Today, the artist is internationally known and acknowledged for her large characteristic works that are created in a combination of sculpture and kiln. These glowing giants are created as land art installations in the category of things that are eloquent right now, but may be gone tomorrow. The theme may be the leftover of a spider's prey in the web after consumption or, in the case of the sculpture, after the fire and the performance have taken place.

Many fire sculptures have followed since the first in 1994, and many artists have tried to imitate the concept. In this catalogue, Nina Hole's CV gives you an idea of her numerous achievements until now, so only a selection of her worldwide projects need be mentioned here.

In 1995, Nina Hole was invited to present her fire sculpture works at an exclusive international get-together of ceramists in Gulgong, Australia.

In 1996, she was appointed Ceramist of the Year in Edmonton, Canada, which every year arranges an Art Works Festival where one of the ambitions is to think big. Nina Hole created a gigantic ceramic installation that fitted naturally in the townscape. The work is a three meter high woven sculpture, shaped as an arch that people can walk through. The fire process itself was staged around midnight and this red glowing installation attracted a very large audience.



I august 2002 blev Nina Hole udpeget til at opføre et fire meter højt keramisk kunstværk for International Academy of Ceramics i Athen. Værket, der markerer akademiets 50 års jubilæum, opførtes i det åbne rum på kunstakademiet i Athen med publikum. Hendes teknik med brænding i det fri trak her som tidligere tusinder af mennesker til, og den rødglødende skulptur fremkaldte stærke publikumsreaktioner, også fordi brændingsprocessen var tilrettelagt sådan, at det keramiske fiberdække kunne løftes af, og den glødende skulptur dermed kom til syne just efter mørkets frembrud. Farvespillet i den glødende forandringsproces op imod aften- og nattehimlen var her såvel som andre steder et ubeskriveligt syn.



"Two Taarns", Appalachian State University, NC USA. 2006

In August 2002, Nina Hole was commissioned to build a four meter high ceramic artwork for the International Academy of Ceramics in Athens, Greece. The work marked the 50th anniversary of the Academy and was built in the open air in the Art Academy in Athens with the audience looking on. Here, as on earlier occasions, Nina Hole's outdoor firing technique attracted thousands of people, and the red glowing sculpture evoked strong reactions in the audience, especially because the fibre cover was removable and the fire process arranged in such a way that the glowing sculpture was revealed right after sunset. Here, as in other places, the play of colours in the glowing, gradually changing process against the nocturnal sky was undescrivable.



Brændefyring

Samtidig med, at Nina Hole begyndte at udvikle sine store brændingsskulpturer, ændrede hun teknik i sin sideløbende produktion af mindre skulpturer til indendørs placering. Disse blev nu ikke længere skabt som rakuværker, men som lertøjsarbejder. Foruden inspirationen fra Chuck Wessinger kom også australske Janet Mansfield til at påvirke Nina Holes virke. Mansfield er ikke alene et stort navn i Australien, hun er en af vor samtids mest internationalt anerkendte keramikere, ligesom hun er mangeårig redaktør af de australske keramiktidsskrifter *Ceramics Art and Perception* og *Ceramics Technical Australia*. Janet Mansfield, der især arbejder med brændefyrede ovne og saltglaseret keramik, inviterede i 1995 Nina Hole til at bygge et "Spiritual House" og til at deltage i et internationalt symposium i Australien for udvalgte keramikere.

Brændefyringsteknikken skulle få år efter, allerede fra åbningen af Internationalt Keramisk Center – Guldagergård, komme til at indtage en helt central plads i dette steds virke og dermed i dets indflydelse på mange – ikke mindst unge – danske og nordiske keramikeres kompetence- og interesseudvikling.

Igennem de senere år har Nina Holes samlede virke kredset om tre indsatsområder. Dels har hun fortsat og i løbende udvikling produceret de mindre skulpturer, der igennem de senere år jævnlige er brændt i brændefyringsovne med eller uden sodaglasering. Disses udformninger er forløbet fra de karakteristiske menneske- og omvendte husforme til stadigt mere komplekse, stav- og tremmeopbyggede konstruktioner, hvor også bådformen har vundet mere indpas.

Parallelt med dette skulpturarbejde har Nina Hole fortsat udviklet sine store brændingsskulpturer, hvilket hun jo stadig gør, og hvilket resulterer i stadigt nye tryllebindende performances rundt om i verden.

Endelig har Nina Hole, side om side med sine egne små og store kreationer, fortsat det idealistiske virke med udviklingen og driften af Internationalt Keramisk Center – Guldagergård. Sidstnævnte indsats har haft og har fortsat en uvurderlig både kunstnerisk og pædagogisk indflydelse på den udvikling, der finder sted i det danske keramiske kunstmiljø – i levende samspil med de kunstneriske fagmiljøer andre steder i verden.

Firing with wood

At the same time that she started developing her large fire sculptures, Nina Hole changed the technique of her parallel production of smaller sculptures for indoor use. These were no longer created as raku works but as clay works. Besides the inspiration from Chuck Wessinger, Australian Janet Mansfield had an influence on Nina Hole's work. Mansfield is not only a well-known figure in Australia, she is one of the most distinguished contemporary ceramists, apart from having been the editor of the Australian ceramic periodicals *Ceramics Art and Perception* and *Ceramics Technical Australia* for many years. Janet Mansfield mainly works with woodburning kilns and salt glazed ceramics. In 1995, she invited Nina Hole to build a "Spiritual House" and to participate in a symposium for selected ceramists.

Only a few years later, with the opening of the International Ceramic Center – Guldagergård, the woodburning technique was to play a dominating role in the activities of the centre. It thereby influenced many, especially younger, Danish and Nordic ceramists in the development of their skills and interests.

Throughout the last years, Nina Hole's global contribution has concentrated on three fields: First, she has continued to produce and develop the small sculptures which for some years have been fired in woodburning kilns, with or without soda glazing. Their form has developed from the characteristic human or upside-down house forms to yet more complex constructions of sticks or bars where the boat form has gained gradual access.

Parallel with working on these sculptures, Nina Hole continues developing and working with her large fire sculptures, creating new spellbinding performances all over the world.

Finally, along with her smaller and larger creations, Nina Hole has continued her idealistic work with the development and management of the International Ceramic Centre – Guldagergård. This latter initiative has had, and still has, an invaluable artistic and pedagogical influence on the development of the Danish milieu of ceramic artists – in a lively interaction with the professional ceramic artistic milieus abroad.

"A House for everyone"
International Ceramic Center Kecskemét
Hungary, 2005



Nina Hole er en kunstner, der har erobret folks hjerter med sine „brændende statuer“ i hele verden!

I århundreder har kunsthistorikere undersøgt, hvad det er, der gør et menneske til kunstner, hvad det er, der gør en kunstner til en særlig personlighed i en periode inden for en bestemt kunstart.

Vi er i Letland og trætte på vej tilbage til vores hotel fra AIC konferencens sidste dag. På vores vej passerer vi træer fyldt med sensommerens modne grønne blade. I bussen sidder stille eftertænksomme internationale talenter, keramikunstens udøvere. Tiden løber, vi ser allerede silhetterne fra den gamle Hansa by i horisonten, aftenlyset fra byen skinner som stjerner på himlen.

Jeg er langt væk i mine tanker og mediterer over, hvorfor og til hvad kunsten er til for, på denne sidste internationale konferencedagsaften. Lige overfor på den anden side af gangen sidder Nina Hole. På hendes ansigt ses hendes evige, blide smil, hun vender sig mod mig og siger: "Jeg ville være glad, hvis du ville skrive om mig"... "Hva'be'har"? – spørger jeg, som om jeg ikke forstår". Ikke fordi, jeg ikke har skrevet om keramik-kunstnere før, men for mig er Nina anderledes. Ærlig talt, jeg kender hende ikke ret godt, vi har aldrig talt sammen om dette emne, jeg har aldrig været i hendes atelier. Og dog er der vist en fælles tråd, som binder os sammen: Hun er efterkommer af vikingerne, lige som min islandske viv. Nina, som den fremragende kunstner, hun er, har opnået et verdenskendt renommé inden for vores kunstart – og mere end det, nogle af hendes værker er lige så geniale og berømte, som forgangne tiders vikingeskibe var det. Skibe der var konstrueret med forbløffende snilde, og som sejlede over hele verden. Ved at sætte verden i flammer på ingen tid blev sømændene på disse skibe i stand til at øve vold mod kulturerne, hærdet i borge, bygget af sten i udkanten af den tids Europa for at indlede en ny kurs i historien.

Jeg har i lange tider gjort mig tanker om vikingeskibenes vidunderlige skønhed og kræfter og deres skaberes utrolige talent. Fra deres fjerne nordiske regioner kom vikingerne i perioden mellem det 8. og 13. århundrede så langt som til Paris og sejlede også langs Volga floden. Med disse skibe nåede vikingerne Konstantinopel, Afrika og opdagede Amerika før Columbus. Til minde om deres store helte og skibsførere rejste de fantastiske runestene, vidunderligt rigt ornamenterede og udstyret med billedfortællinger indgraveret i sten, en langt mere tungtvejende kulturarv, end den vi kender fra det nuværende Skandinavien. Og så ved årtusindskiftet, da de endeligt frivilligt valgte kristendommen, blev de tidlige kristne kirker bygget som spredte hvide fyrtårne, som referencepunkter for alle fire dele af himmelhvælvingen. Efter en kort gloriose periode på et par hundrede år falder det store rige fra hinanden og bliver til det danske, norske og svenske kongerige – og til et selvstændigt Island og Finland, og selv det, at vikingerne engang havde opdaget Amerika, bliver glemt.

Men hvad har denne vikingekultur, der er opbygget af vind, frost, jern, ild, sten og træ, og som ikke kan sammenlignes med noget lignende, givet denne kunstner, der er barn af deres børns børn, i arv? Det er en hemmelighed, der aldrig kan afsløres, hvilken del af denne arv, der giver vinger og kræfter til en efterkommer så mange generationer senere til at opgive alt andet for med en jernvilje at forfølge et mål, der for andre ikke har nogen særlig betydning. Ja, måske er det denne arv, man kan bygge på, og kun på den måde bliver det umulige muligt, og derfor skabes noget enestående, noget unikt med så utrolig stor succes.

Hvorfor skal netop jeg, der er barn af den indesluttede del af det gamle kontinent, skrive om hende? Men så alligevel værdsætter og accepter jeg udfordringen ... Jeg stiller spørgsmål og får svar, og gradvis er der et billede, der tager form i mit hoved, som kan fastholdes og bringes til udtryk.

På en mærkelig barndoms slagmark var det at skrive og læse nok ikke det stærke våben, hun kunne bruge til at realisere sig selv, men så – som en konsekvens heraf – vendte hun sig med intens følsomhed mod det stofflige og gennem formgivning og maling, skabte hun et formsprog, som hun kunne bruge. Alt tager form ved hjælp af hendes hænder, hun taler om verden, som den opfattes af hende, i de tredimensionelle objekters sprog. Hendes svar på tilværelsens udfordringer er, når de er formet i brændt ler, mere vedholdende, end hvis hun havde skrevet dem ned.

I Danmark på de flade strækninger, formet af istiden, rundt om de bløde klitter, over de milde enge, der er dækket af blomster, og de frugtbare kornmarker, der strækker sig over det blidt bølgende terræn, er der tider, hvor orkanagtige nordenvinde blæser fra havet. Træerne bøjes mod landet, de gamle huse på kysten i bugterne ser ud som om de prøver at gemme sig for stormene i sandet. I et af dem, i en kunstnersjæl, skabes der former med vulkanagtige kræfter. Nina drømmer om brændende statuer i husstørrelse. Lige som sine forfædre, vikingerne gjorde med deres skibe, således gør også Nina, når hun eksperimenterer med en idé, der er født i hendes sind – sådan tager hendes unikke kunstværker den perfekte form. Og når hun står til søs i sine (luft) skibe i vores tidsalder, erobrer hun verden med frembringelsen af de underfundige strukturer i sine "brændende statuer". Altid smilende, og dog målrettet og med en beslutsomhed så hård som flint, netop som hendes forfædre, sømændene. Tålmodigt arbejder hun over hele verden sammen med udvalgte kolleger og studenter fra akademiske kunstinstitutioner – hun lægger grundstenen, som hun har skabt og eksperimenteret sig frem til, og disse formede klumper af blødt ler stables, den ene oven på den anden – igen og igen. En statue, der er større end en mand, bygges op. Mellem byggeklodserne er der gode mellemrum, som bevirker, at flammerne kan gøre deres del af arbejdet, således at værket, formet i blødt ler, kan hærde, så det bliver holdbart i alle vejrtilg.

En pioner – det er hvad hun er – én, der bryder normer og skaber sine egne billeder af den menneskeskabte verden. Det er ikke kun hendes brændende keramikstatuer, som gør hende verdensberømt som keramikker inden for kunstarten – og sandelig også uden for kunstkredsen – de indpoder også en intens interesse og respekt for hendes hjemland, for den danske kultur, der skaber så kreative kunstnere som hende.

Vi har en meget livlig kontakt med Det Danske Kulturinstitut i Ungarn, jeg har lært en del talentfulde kunstnere at kende gennem Institutet. Når vi taler om skulptører, der arbejder med ler er det utvivlsomt Nina Hole, som er den bedst kendte og mest berømt over hele verden med de "brændende statuer", opfundet og konstrueret af hende selv.

Jeg har kun ved en enkelt lejlighed før skrevet om en person uden at have set hendes hjem, hendes nærmeste omgivelser, hendes atelier – men denne specielle person har boet og arbejdet i vores atelier, lige ved siden af mig i må-



THOUGHTS ABOUT AN ARTIST

Af János Probstner

Nina Hole is an artist who has won people's hearts all over the world with her huge 'burning statues'.

For centuries, art historians have been investigating what it really is that makes someone an artist, that makes him or her a particular period's determinant personality in one particular genre or field of art, one who sets the example for others.

It is Latvia, we are on our way back to our hotel in Riga. We are tired, coming back from the closing programme of the AIC meeting. All the way the roads are lined with trees adorned with the mature green leaves of late summer. In the bus there are a number of international talents, lovers of ceramics, sitting there withdrawn into themselves, silently lost in thought. Time goes by very fast, and the silhouette of the buildings of the old Hansa town can already be seen on the horizon, the evening lights of the city shine like stars in the sky.

I am rapt in thought, meditating on the why and the wherefore of art, on the eve of the last day of the international conference. Right across, on the other side of the aisle, there sits Nina Hole. On her face the eternal, gently soft smile ... she turns to me ... I would be happy if you would write about me ... she says ... What do you say? – I ask as if I didn't understand. Albeit it would not be the first time that I write about the artists of clay, but Nina, for me, is different. In fact, I hardly know her, we have never had a conversation with this purpose, I have never been in her studio. But there is, after all, one common thread to be followed. Nina too is of Viking descent, as is my woman from Iceland. Nina is an excellent artist and has by now achieved a world-wide reputation in our field of arts, and what is more, some of her works are as ingenious and famous, as the Viking ships of past times used to be, ships that had been constructed with an amazing skill and travelled in all parts of the world. By setting the world ablaze in no time, the Viking shipmen were able to force the cultures – hardened into castles built from stone along the edge of the Europe of the time – to start a new course in history.

For a long time I have been meditating on the mysterious beauty and powerful strength of the Viking ships, and on the incredible skills of the shipbuilders who made these ships. With these ships, between the 8th and 13th century, the Vikings got as far as Paris from the remote regions in the North, they sailed all along the Volga river. They reached Constantinople and Africa, discovered America before Columbus, their miraculous runic stones, erected to commemorate their notabilities and captains, decorated with narrative pictures and almost inextricably rich ornamental motifs engraved on stone, as cultural relics mark an area bigger than that of the present-day Scandinavia. Then, around the turn of the millennium, when at last they became Christians of their free will, their early churches as scattered white lighthouses served as points of reference towards all the four quarters of the heavens. After a short, just a few-hundred-years-long glorious period, however, from their disrupted domain individual countries came into being, like the kingdoms of Denmark, Norway and Sweden, as well as Iceland and Finland, each with its own unique culture, and even the fact that the Vikings had already discovered America has sunk into oblivion.

What are all those things that can possibly be the heritage left by this seemingly homogeneous early Viking culture, created from wind and frost, from iron, fire, rock and wood, and comparable to nothing? What might the heritage be left to an artist born from among them, as a child of their children's children? It is a secret that can never be unveiled,

which particular part of this heritage lends wings to a descendant so distant in time, which part of the heritage helps him/her stay on the chosen path with faith and a determination hard as steel, always going in the decided direction, giving up everything for his/her goal, even things that for others would be values they would never risk. Yes, probably these are the things one can build upon, and only then is it possible that – although perhaps coming from nowhere – one becomes capable of creating something sensationally unique, and has incredible success with this achievement.

Why does it have to be me, the child of a landlocked inner part of the old continent, who should write about her? But then, I appreciate and accept the challenge ... I ask questions, receive answers, and gradually an image is taking shape in my mind that can be captured and expressed.

On the battlefield of a strange childhood, writing and reading are not the armour she can use in fighting for self-accomplishment, but perhaps, as a consequence, she turns towards materials with intensified sensibility, and through moulding, painting, shaping and transubstantiating materials a form of expression, a language is created, yes – this language can be the one she uses. Everything takes the real wholeness of form by the hand, she speaks about the world as it is perceived by her in the language of three-dimensional objects, putting her answers she gives to the challenges of existence in a form more enduring than writing, moulding the answers in fired clay.

In Denmark, on the flat rocks, degraded by the ice-age, around the soft dunes, above the smooth meadows covered with flowers and the rich fields of corn stretching over the gently sloping terrain, there are times when a tempestuous, cold north wind is blowing from the sea. The trees are bent towards the land, the old houses on the coast of the bays seem as if they were trying to hide away from them in the sand. In one of them, in the soul of an artist igneous volcanic forces take form. Nina is dreaming about burning statues of the size of a house. Just as her Viking ancestors did with their ships, so does Nina when she works out experimentally the idea that was born in her mind. This is how her unique work of art takes its perfect form. And then she, too, now voyaging in the (space)ships of our age, conquers the world with the spectacle of the strange structures of her 'flaming statues'. Always smiling, nevertheless with purposeful commitment and resolute determination as hard as stone, just like her shipmen ancestors. Patiently, together with selected colleagues, the students of academic institutions of art, she works all over the world – she lays the building blocks – invented and experimented by herself – and these bent slabs of soft clay are stacked, one on top of the other, over and over again, constructing a statue, larger than man. Between the building blocks there are clever gaps allowing the flames to do their work, so that through their effect the work of art moulded from wet clay would harden, becoming durable and, in particular, weatherproof -

A pioneer, that is what she is, who breaks new ground and shapes a certain part of the man-made world in her own image. Her burning clay sculptures not only make her world-famous as a ceramist in this field of art, and indeed beyond the sphere of art as well, they also invoke an intensified interest and respect for her homeland, for the Danish culture giving birth to creative artists like her. We have a very lively relationship with the Danish Cultural Institute in Hungary. Through the institute, I got to know a number of talented artists, yet today in the field of sculpture of clay, with the 'burning statues' invented and constructed by herself, it is undoubtedly Nina Hole, who is the best known and has the highest reputation all over the world. There has been only one occasion so far when I wrote about someone without having seen her home, the direct environment of her existence, her studio – but that particular person had been working and living in our studio, right beside me, for months on several occasions – that is why I dared to do it. I am of the opinion that this type of



nedsvis ved flere lejligheder – derfor turde jeg gøre det. Jeg mener principielt, at et sådant nært kendskab er absolut nødvendigt for at være i stand til at forstå en persons personlighed og intellekt foruden den kunstneriske verden, der udspringer af hendes/hans sind. Maria Geszler, verdensberømt repræsentant for ungarsk keramikunst har været i Ninas atelier. Hende henvender jeg mig til for at få nogle oplysninger. Vi har været gode venner i en menneskealder, og hun er en seriøs kritiker. Jeg kender det intellekt, hvormed hun øjeblikkeligt genkender de rigtige værdier, essensen i tingene – jeg tror på hende, dette er, hvad hun skriver i et brev til mig: "Nina Holes værksted under jordens overflade er fuldt af skitser, mursten, små og store huse, tårne, skibe – som er boliger for mænd, der bor på vand – alle stillet lidt skråt, slået i stykker, lænet op ad hinanden, tunge, dramatiske, uden udsmykning, simple objekter. De gør et enormt indtryk, hver ting virker som en tung, enkel sætning, ingen fantastiske dekorationer, intet overmod, ingen ornamentaler overhoved. Hvem skulle tro, at dette er et sted for vulkanagtige kræfter, revet løs fra, sprunget ud af hendes sjæl?" Nu kan jeg forstå det, jeg kan næsten se det – på en måde havde jeg også forestillet mig det sådan.

Første gang jeg stødte på Ninas unikke værker igen efter at have oplevet hendes specielle bemærkelsesværdige små skulpturer af høj kvalitet, skabt gennem "Women in Clay" symposiets fredelige dage, organiseret i de Internationale Keramikværksteder i 1999, var i Athen i 2002. Den gigantiske brændende statue, der matchede den græske arkitekturs baggrund, skabt af Nina med sisyfoskræfter til ære for det internationale AIC-møde, viste sig for mig at være det mest uforglemmelige minde i løbet af den tid, vi tilbragte der. Siden da har hun for mig været ikke blot den altid venlige kvinde med fremragende kunstneriske evner, men billedet, der har rodfæstet sig i mit sind siden da, er billedet af en kunstner, som er fuldkommen klar over sit talent og sine værdier, en beslutsom og målrettet kunstner med en unik form for udtryk, i stand til også at skabe i en gigantisk målestok, og som sætter et usædvanligt eksempel for andre inden for internationale standarder, en kunstner, der fortjener speciel opmærksomhed og respekt.

Senere, da jeg lærte hendes værker bedre at kende, kunne jeg se, at hvor hun end kom hen i verden, inviteret af universiteter eller byer, i Europa, Asien eller i Amerika, var hun i stand til at skabe en monumental statue, en brændende vision i perfekt samklang med den pågældende lokale kultur, og dog et kunstværk, karakteristisk for Nina Hole helt alene. Det var også tilfældet i vores atelier i Kecskemét, hvor hun var inviteret til at deltage i den 1. internationale triennale for silikatkunst, og til åbningen af triennalen byggede hun sin brændende statue, igen et unikt kunstværk, der passede ind i omgivelserne. Det var "Alles hus" som studenterne navngav værket – Ninas tilfældige assistenter, der studerede i vores kunstakademi. Det uforlignelige stærke indtryk ved afsløringen af statuen, et overjordisk syn og dog en glødende realitet. Kaskader af ild, der blev spyet ud, da blandingen af savsmuld, som vi sprøjtede på, nåede overfladen. Et minde for resten af livet hos dem, som delte denne spirituelle og visuelle seance, der var arrangeret af Nina lige midt i byens centrum. For mange af disse mennesker må dette syn have været den eneste lejlighed til at få en oplevelse af ægte katarsis. Kunstens katarsismagt, der er så svær at finde og opleve, en magt, der ikke desto mindre eksisterer. Måske er det en af Ninas missioner at få os til at opleve denne magt.

I menneskenes verden er det en stor anerkendelse, hvis nogen udmærker sig, især hvis man udmærker sig i mere end en ting. Om Nina kan man skrive om flere ting. Om hendes små keramikstatuer, der passer ind i gallerier og almindelige hjem, men som udsender en umådelig indre kraft. Om det så er tårne, kirker, huse der ofte står på skrå eller på hovedet, frosset fast i deres dynamiske bevægelse, udfordrende afslørende hemmeligheden ved deres skjulte indre rum, så kan de også fortolkes som visioner af blødt bevægende reflekser på vandets overflade i rolige fjorde. Jeg har set billeder af hendes statuer på Internettet. De minder mig om de forfaldne skibsvrag, der for ikke så lang tid siden blev opdaget og bragt til overfladen, om re-

sterne af de skibe, der til forsvar af den gamle by Roskilde, blev sendt ned på fjordens bund, læsset med sten, og om gamle dages værdier i en form der svarer til ånden i nutiden – sagt på en poetisk måde.

Jeg diskuterer det tit med andre, men jeg tror på, at vores rødder ikke kan nægtes, ej heller kan de trækkes op. Enhver, som har sat sig spor i kunstverdenen, som har skabt noget af uvurderlig værdi, har i sandhed været dybt influeret, også ubevidst, af den historiske tidsalder (omgivelser og kultur) og det sted, hvor de blev født, selv om de lever et helt andet sted i verden. Lad mig her nævne et relevant eksempel, Marc Chagalls kunst. Man kan prøve at bryde væk fra denne atavistiske indflydelse, men der vil kun være få, der vil have held hermed, og det vil kun være overfladisk. Den, der forsøger, vil sikkert miste noget i den anden ende. Det betyder egentlig ikke noget, at vi lever i en tidsalder med revolutioner og informationer, det betyder ikke noget, hvor vi bor – i en kunstner er der altid noget originalt, noget ægte i ordets egentlige betydning, der stammer et eller andet sted fra. Den effekt, kunstnere og deres værker har, vil altid være mere end blot en ubestemt variation af viden, der kan samles og forenes med en form for talent. Med hjælp fra computere nu til dags kan der skabes fantastiske værker.

Hvad der er karakteristisk for Nina er, at alt, hvad der har omgivet hende, fra hun blev født – bortset fra det korte sidespring på universitetet i Amerika – stadig omgiver hende. Det er blevet bevaret i hendes sjæl og genkendelige værdifulde træk. Måske er det fordi hun som den stille og uselviske kunstner, hun er, på en ubevidst måde påtog sig hele denne arv, der desuden endda omfatter den for kunstnere så sjældne evne til at



hjælpe andre – her refererer jeg udelukkende til hendes rolle som grundlægger af det internationale keramiske forskningscenter i Skælskør – og som på grund af hendes specielle opfindelse blev velfortjent kendt over hele verden.

Efter min mening er hun i kunstverdenen en direkte efterkommer af de vikinger, som drog omkring i søgning efter eventyr, men som med deres fantastiske skibe altid vendte tilbage til deres gamle hjemland, og som måske netop af denne grund var i stand til at skabe kulturelle værdier, der var karakteristiske kun for dem. Netop som deres fjerne efterkommer, Nina Hole, var i stand til at skabe noget unikt med de "brændende statuer".

Nu tror jeg, at det er tid at slutte min beretning ... flammerne fra ilden i min pejs er også gået ud.

Balázspuszta, Csonkatnya, Ungarn, 2006

knowledge is absolutely indispensable to be able to understand someone's personality and intellect, and the artistic world born from his/her spirit. Mária Geszler, the internationally famous artist of Hungarian ceramics has been in Nina's studio, so I turn to her asking for some information. We have been good friends for a lifetime: she is a serious critic. I know her intellect with which she immediately recognises the real value, the essence of things, I believe her. This is what she writes in her letter to me: "Nina Hole's workshop, built under the ground, is all sorts of drafts, bricks, small and bigger houses, towers, boats – which are the houses of men living on water – all of them are turned askew, broken, stuck to each other, heavy, dramatic, unadorned, plain objects. They make an enormous impression, each is a heavy simple sentence, no fantastic decoration, no peacokery, no ornaments whatsoever. Who would suppose that this is where the works of art of volcanic forces... got loose... erupted from her soul?" Now I understand, I almost see it – in a way this is how I imagined it.

After her strange, remarkable, saliently high quality works of small sculpture made during the peaceful days of the "Women in Clay" symposium organised in the International Ceramics Studio in 1999, the first time I came across again Nina's unique work created with Sisyphean efforts, was in Athens, in 2002. The giant burning statue perfectly matching the background given by Greek architecture, made by Nina in honour of the international meeting of the AIC, for me proved to be the most unforgettable memory of the time we spent there. Since then she has been for me not just the always kind woman of outstanding artistic skills, the image that has taken root in my mind ever since is that of an artist who is perfectly aware of her own talent and values, a determined and committed artist with a unique form of expression, capable of creating also on a gigantic scale, who sets an irregular example for others in terms of international standards, too, an artist deserving special attention and respect.

Later, when I got to know her works better, I could see that no matter where she was invited by universities or cities, it could be anywhere in the world, in Europe, Asia or America, she was able to create a monumental statue, a burning vision in perfect match with that particular local culture, yet a work of art characteristic of Nina Hole alone. As it was the case in our studio, in

Kecskemét, where upon our invitation she attended the 1st International Triennial of Silicate Arts,



and for the opening of the event built her flaming statue, once again a unique work of art fitting into the surroundings. It was "The House of Everybody", as was the name given to it by our students – Nina's accidental assistants studying at our academy of art. With the incomparable, unrivalled impression produced by the unveiling of her statue, the unearthly spectacle of its glowing reality, throwing out a cascade of sparks as the mixture of sawdust sprinkled by us reached the surface, left its mark for the rest of their lives in the minds of those who shared the experience of this spiritual and visual séance arranged by Nina right in the centre of the town. For many of these people this might have been the one single occasion of having a vision of the catharsis of genuine art, of the cathartic power of art so difficult to

discover and actually experience, the power that does, nevertheless, exist. Maybe to show this, to make us experience this power, is one of Nina's missions.

In the human world, someone who is excellent in one thing, gains distinction. Even more so, if she is excellent at more than one thing. Actually, it is possible to write about Nina's excellence with respect to other things as well. I can write about her ceramic statuettes, small in size to fit into galleries or homes, yet transubstantiated by an immense internal force. Whether they be towers, or churches, or houses, often standing askew and upside down, frozen in their dynamic motion, defiantly revealing the secret of their hidden inner spaces, they can also be interpreted as the visions of softly moving reflections on the water surface of calm bays. Of these latter statues of hers I saw pictures on the internet, these statues remind me of the decayed shipwrecks recently discovered and brought to the surface, the remnants of the ships that – in defence of the ancient town of Roskilde – had been sent to the bottom in the bay, laden with stone, they remind me of the values of past times, in a form corresponding to the spirit of the present time – in a poetic way.

I am often arguing about it, and still believe that our roots cannot be denied, nor can they be torn out. Anybody who made his/her mark in the field of arts, who created something of abiding value, had surely been deeply influenced, even if unthinkingly, even without his/her own volition, by the historic age (the environment and culture), and by the place where he/she was born, quite apart from where he/she actually may live for a large part of his/her life. May I mention here, as a relevant example, the art of Marc Chagall. One can try to break away from this atavistic influence, but only a few will succeed, and only just superficially, and whoever tried to do it, surely lost something in the end. It doesn't really matter that we live in the age of information revolution where it doesn't matter where we live, – in an artist there is always something original that originates from somewhere, yet it is genuine, in the true sense of the word. The effect made by artists and their works of art will always be larger than even the infinite diversity of knowledge that can be gathered and put together with some sort of a skill and with the help of computers that are nowadays capable of incredible achievements.

What is characteristic of Nina is that everything that had surrounded her when she was born, and after the short by-tour, the university years in America, is around her to this day and has been preserved in her soul as determinant and recognisable features developing to become values.

Perhaps it is because she, even if in a subconscious way, took upon herself all this heritage that this silent, unselfish artist – who even has the quality so rare in artists that she is capable of helping others, and here I only refer to her role in founding the International Ceramic Research Centre in Skælskør – through her strange invention became deservedly well-known all over the world.

In my opinion, in the field of arts, she is the direct descendant of those Viking seamen who were just roaming about in quest of adventures, but with their fabulous ships always returned to their homeland of olden times, who – perhaps for this very reason – were able to create cultural values characteristic solely of them. Just as their distant descendant Nina Hole was able to create something unique with her 'flaming statues'.

I think, now it is time to conclude my writing... the flames of the fire in my fireplace have gone out, too.

Balázspuszta, Csonkatanya, Hungary, 2006

MONUMENTAL BRÆNDING

Af Nina Hole

En brændingsskulptur er kort beskrevet en ovn og en skulptur i ét.

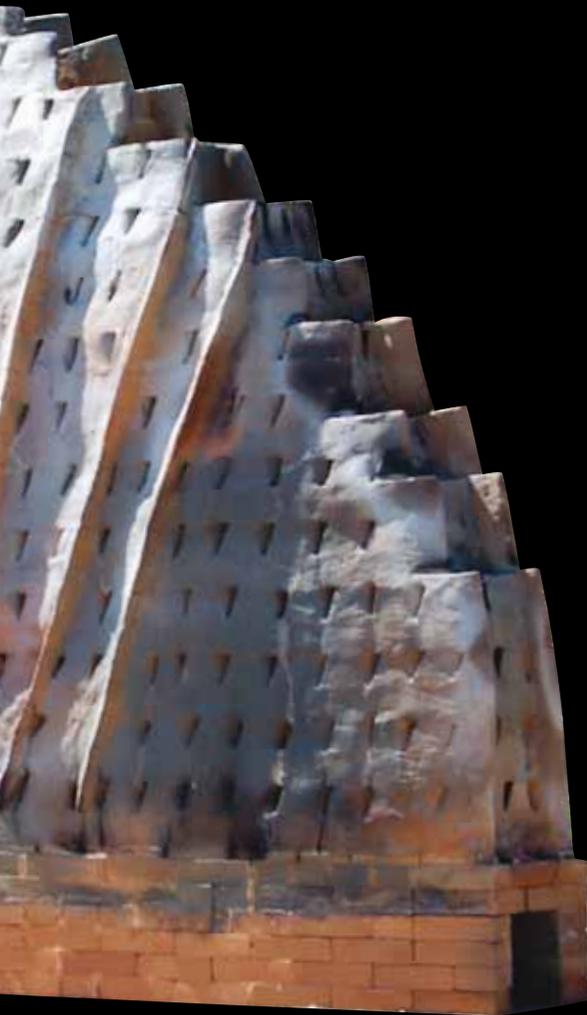
Skulpturen er bygget på en base af ildfaste mursten, der samtidig formes og fungerer som ovnens indfyringskanaler; selve ovnen opstår derefter ved, at man pakker den færdigbyggede skulptur ind i et keramisk fibertæppe, som er så højisolerende, at man kan opnå varmegrader op til 1300°C. Fibertæppet er opfundet til raketindustrien, men det anvendes nu også til isolering af keramiske ovne. Dette tæppe har skabt en revolution i keramikverdenen. Det har givet os muligheder for at forme og brænde frit, og det er det, der har været inspirationen.

Skulpturerne, som ofte når op omkring fire meter i højden, er bygget op af et modulsystem, som består af en simpel J-form; når elementerne stables oven på hinanden, dannes en stærk dobbeltvæg, der med sine overlapninger sammenvæves til en hel bygning. Det er det, der gør det muligt at rejse det bløde ler op i en sådan højde i løbet af ganske få dage. Med hver ny brændingsskulptur har arbejdsprocessen også været en undersøgelse af, hvor langt, hvor højt og hvor stort man kan gå med leret – på minimal tid – og hvor stor belastning man kan udsætte leret for. Brændingen foregår med træ og helst over et par dage for at nå op på ca. 1100 graders varme.



"Islote", Xalapa, Mexico 2007





By Nina Hole

MONUMENTAL FIRING

In short, the fire sculpture is a kiln and a piece of sculpture combined. The sculpture is built on a base of firebricks which are placed so that they also serve as firing channels; the kiln itself comes into existence when the finished sculpture is wrapped up in a ceramic fibre blanket that is so highly insulating that you can obtain heat up to 1300°C. Fibre blankets were developed for the space industry but are now also used for insulating ceramic kilns. This blanket has revolutionised the world of ceramics. It has given us the opportunity to form and to fire freely, and that is a source of great inspiration.

The sculptures, which often reach a height of about four meters, are built up using a modular system consisting of J-forms; when the elements are stacked on top of each other a strong double wall is created that by overlapping gets woven together to form an entire building. That is what enables us to raise the soft clay to such a height in just a few days. The work process involved in every new fire sculpture also involves examining how high and how far you can go using clay – within a minimum amount of time – and how much you can stress the clay. The firing uses wood and at best lasts a couple of days in order to reach about 1100°C.

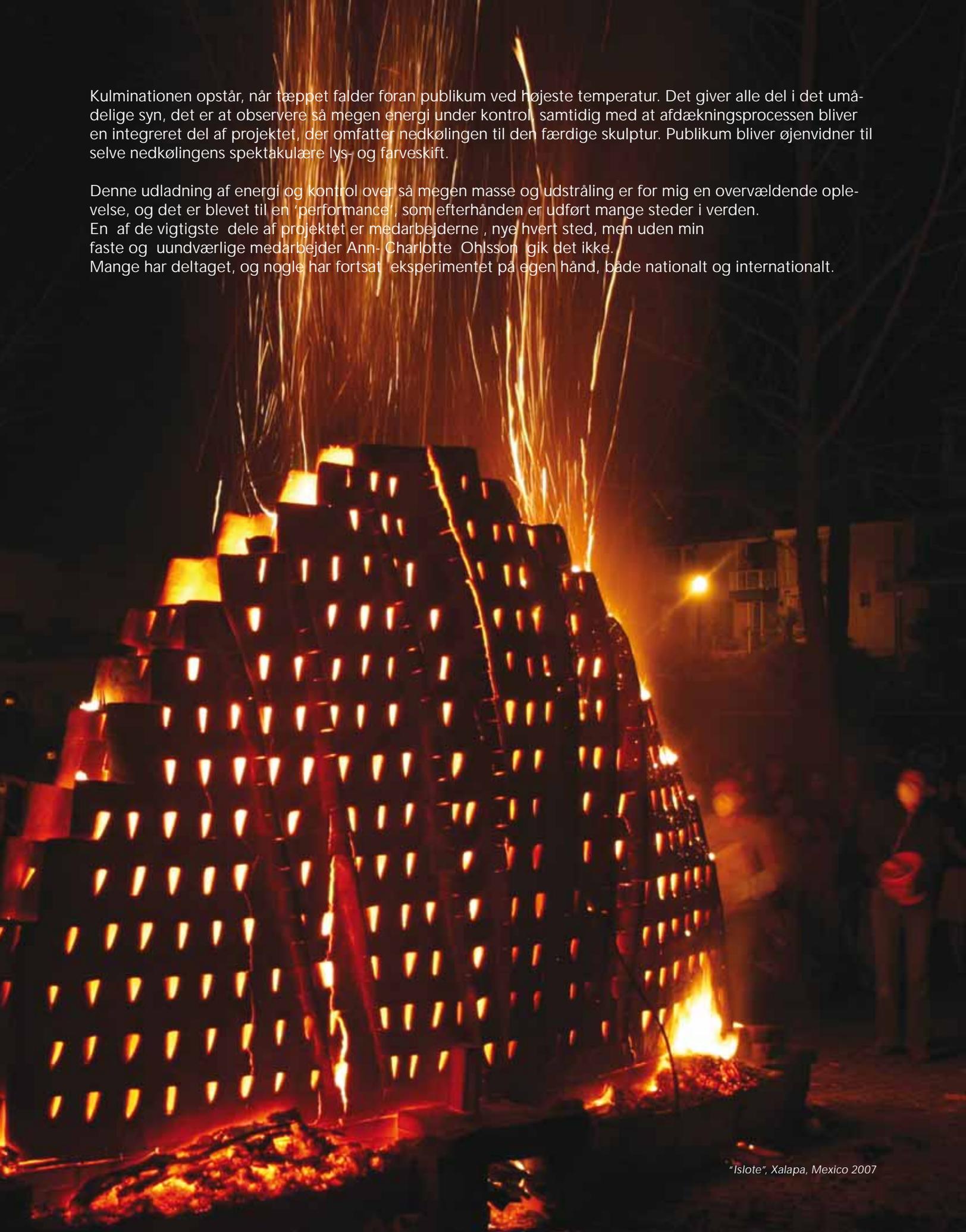


Kulminationen opstår, når tæppet falder foran publikum ved højeste temperatur. Det giver alle del i det umådelige syn, det er at observere så megen energi under kontrol, samtidig med at afdækningsprocessen bliver en integreret del af projektet, der omfatter nedkølingen til den færdige skulptur. Publikum bliver øjenvidner til selve nedkølingens spektakulære lys- og farveskift.

Denne udladning af energi og kontrol over så megen masse og udstråling er for mig en overvældende oplevelse, og det er blevet til en 'performance', som efterhånden er udført mange steder i verden.

En af de vigtigste dele af projektet er medarbejderne, nye hvert sted, men uden min faste og uundværlige medarbejder Ann-Charlotte Ohlsson gik det ikke.

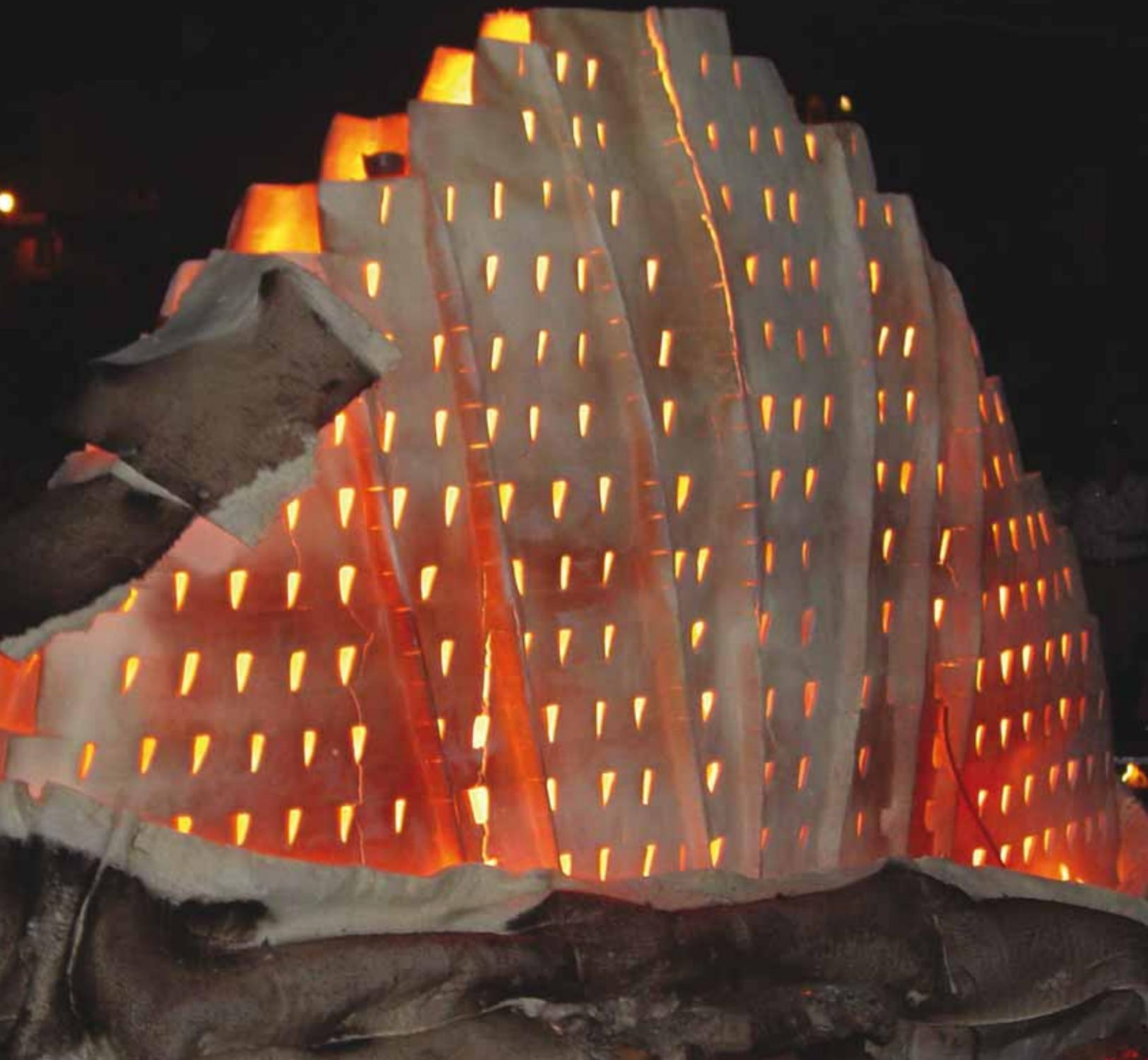
Mange har deltaget, og nogle har fortsat eksperimentet på egen hånd, både nationalt og internationalt.



The peak of the process occurs when you let the blanket fall in front of the audience at top temperature. In this way, everyone shares the truly impressive sight it is to witness so much controlled energy. At the same time, the fall of the blanket is an integral part of the process of cooling the sculpture down to its final stage. The audience sees the whole cooling process, the change of light and colour, with their own eyes.

For me, witnessing this outburst of energy and taking control over such a huge mass and its radiation is an overwhelming experience. It has turned into a 'performance' that has now been staged many places all over the world. Many people have participated, and some have taken over the idea, both in Denmark and many other places abroad.

One of the most important parts of the project are the helpers, a new group every time. The help and know-how of my regular assistant, Ann-Charlotte Ohlsson, is of immeasurable value to me.



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UDDANNELSE

Kunstinstruktorkolen, København 1961-1963
Glyptotekets malerskole, København 1963-1966
Keramisk værksted, New York USA 1969-1972
Chataqua Arts Institut , New York, USA 1969-1972
Jamestown Community College, N.Y. USA 1970-1972
Fredonia State college, N.Y. USA 1972-1974

"FIRE SCULPTURE"

Rörstrand, Sverige 2008
Xalapa, Mexico 2007
"Two Taarns" Appalachian State University, NC USA, 2006
"Fire sculpture", Fredonia, New York, USA 2005
"A House for Everyone" International Ceramic Center Kecskemét Hungary 2005
"Fire Sculpture"/Performance, Art University of Minnesota, USA 2004
"Passage" Sculpture-Architecture International Ceramic Center Guldagergaard, Danmark, 2003
"Fire Sculpture" The commemorative HIAC 50th Anniversary Academia Athens Greece 2002
"Lizard Tower" Taipei Country Yingo Ceramics Museum Taiwan 2001
" Torre Da Lua", Montemor-O Novo, Portugal, 2000
Fired in Place "Kiln sculpture" With Fred Olsen Saddleback College, California, USA, 2001
"Fire Sculpture" X. International Ceramic Symposium, Panevezys, Lithuania, 1998
"Charlottenhus" Charlottenborg ,København, Danmark, 1998
"Fire Sculpture" International Potters Festival, Aberystwyth, Wales, 1997
"Fire Sculpture" * Kalmar Workshop " Kalmar Sweden, 1997
Napa Valley college, Napa College, California, USA, 1996
"View Finder" The Legacy Project, Works Festival, Edmonton, Canada, 1996
"House of the Rising Sun" Clay-Sculpture Gulgong, Australia, 1995
"Nordplus "Tropholt Museum Danmark, 1994

UDSTILLINGER

Lacoste Gallery MA USA
Vendysse Kunstmuseum Retrospektiv, Grimmerhus, Danmarks Keramikmuseum Sofa Chicago Santa Fe Clay USA, 2007
Museum of Anthropology Xalapa Mexico, 2007
Collect London, 2007
Solo Show, Gallery Nørby, København, 2006
Architectural ECHOES in Clay, Center for Craft, Hendersonville/Boon NC. USA, 2006
IAC. Riga. Latvia 2006
One Piece – One Artist GALERIE MARIANNE HELLER Deutschland 2005-2006
Sofa, Galleri Nørby Chicago USA 2005
Danish Clay Sacha Odenhoven of de Tiendschuur & KLEI Magazine Jubilee Holland 2005
"White Santa Fe Clay USA 2005 Collect, London, 2005
1st European Ceramic Competition Athens Greece 2004
Nina Hole & Ron Fondaw Exhibition, Northern Clay Center,

Minnesota 2004
"Raw" Sante Fe Clay, USA 2004
Keramiske veje Gæst, København 2004

Nordic Contemporary Craft Göteborg, Sverige 2003
Sofa, Gallery Choice, Galleri Nørby, Chicago, USA 2003
"Kilns of Denmark" Contemporary Danish Ceramics, American Craft Museum, New York Fitchburg Art Museum, Fitchburg, MA-Mingel International Museum, San Diego, CA-Crocker Art Museum, Sacramento, CA-Racine Art Museum, Racine, USA 2002-4,
Maison du Danemark, Royal Danish Embassy, Paris, Frankrig
The Nordic Embassies, Berlin, Tyskland 2004
IAC 2002 Hellas, 50th Anniversary Member Show, Athen, Grækenland 2002
The International Large-Scale Ceramics sculpture Exhibition, Taipei, Country Yingo Ceramics Museum, Taiwan 2001
Separat udstilling "Upside Down", Gallery Nørby, København 2001
World Ceramic Exposition Korea 2001.
Raku – Investigation into Fire Rufford Ceramic Centre, England 2001
IAC Keramion Frechen Tyskland 2000
Keramik uden fortillælde, Udstillingssted for ny Keramik, Kbh. 2000
"Different Stroke" udstilling University of Iowa Museum of Art, Iowa USA, 1999
"Women in Clay" Window to the 21st. Century, Tolgyfa Galeriba, Budapest Ungarn 1999
"Women in Clay" Symposieudstilling, Kecskemét Ungarn, 1999
"The Amsterdam Tea party", JBK, Gallery, Ceramic Millennium "99 Amsterdam, Holland 1999
"Keramik aus Danmark" Gallery Hahnwerk, München, Tyskland 1999
Statens Kunstfonds 3 årige Legatudstilling Charlottenborg, København 1998
1. Nordiske Keramik Triennale, Historiska Museet, Stockholm, Sverige, 1998
Röhsska Museet , Goteborg Sverige, 1998
"Dansk Keramik" Sophienholm Museum 1997
Figurative, Nina Hole og Torbjørn Kvasbo, Galleri Nørby, Kbh. 1997
2. Danske Keramik Triennale, Tropholt Museum, 1997
Aberystwyth Arts Center, International Potters Festival, Wales 1997
Et Keramisk Univers, Silkeborg, 1996
Artist in Residence Show, Edmonton, Canada, 1996
Gallery Babel, Holland, 1996
"Nordiske Kællinger" Vandreudstilling, Danmark, Island 1996-1997
Fad og Form, Utzonhuset, Danmark 1995
"Guld og Grønne Skove " Vandreudstilling, Danmark 1995-1997
Master Blaster Show, Australien, 1995
"Keramiske Gæster" Fyns Art Museum, 1995
Nordenfjeldske Kunstindustrimuseum, Norge, 1995
Kulturcenter Tuskær Fjaltring, 1994

International Orton Cone Kansas, 1994-1995
Separat udstilling Galleri Nørby København, 1993
Nordic Contemporary Craft Göteborg, Sverige 2003
Lillehammer Kunstmuseum, Olympic Workshop Udstilling, Norge 1993
"Mastermeeting" Kunstindustrimuseet, Oslo, Norge, 1993
"Keramik 93" Skandinavisk vandreudstilling, 1993

Dansk-Baltisk Kunsthåndværk, Rundetårn, København, 1992
Huset i Asnaes, 1992
"North" International vandreudstilling, Edmonton, Canada, 1992
Borrey Slot, Skælskør, 1991
International Triennale of Ceramics, Sopot, Polen 1991
"Keramiske Skitser" Køge Skitsemuseum, 1991
Mosede Fort, "Ler", 1991
"Clay Today", International Keramik, Brands Klædefabrik, Danmark, Holland og Finland, 1990-1992
"Encounters", Holland/Danmark De Lawei, Drachten, Holland 1990
Dansk Keramik og Textilier, Krapperup Kunsthal, Sverige, 1990
Gallery Jeroen Berchtold, Amsterdam, Holland, 1989
IRIS Biennale Udstilling and Seminar, Porvoo Borgå, Finland, 1988
Kirkeudsmykning, Helligåndshuset, 1988
Kunsthåndværk i Arkitekturen, Nicolaj, København 1988
Vallauris International Ceramics, Biennale, France, 1988
K.E. København 1987
Faenza Ceramic Biennale, Italien, 1987
"Danmark i Farver og Form", Rundetårn, København 1987
Efterårsudstilling, Charlottenborg, København, 1986
Forårsudstillingen Charlottenborg, København, 1982-1983-1985-1986
Kunstinstrukturmuseet, København, 1985
Galleri Gimle, Slagelse, 1985
Lilla Galleri, Estöf, Sverige, 1984
Galleri Efta, Hjørring, 1982
Westwood Fauna Show, California, USA, 1978
Westwood Raku Show, California, USA, 1976
Chautauqua Art Show, New York, USA, 1972-1973-1975
New York State Gallery Associations, Westfield, New York, USA, 1976
Syracuse Craft Guild, New York, USA, 1975
Michael C. Rockefeller's Arts Center Fredonia, New York, USA, 1975
Kaleidoscope Gallery, Jamestown, New York, USA, 1973
Corning Museum of Glass, New York, USA, 1973
Sisti Gallery, Buffalo, New York, USA, 1972

SYMPOSIUM

Fuping Ceramics Center/ Museum, Kina 2004
Open Fire Symposium International Ceramic Center Skælskør, Danmark, 2000
"Women in Clay" Window to The 21st century, Kecskemét, Ungarn 1999
Olympic International Symposium, Ringeby, Norge, 1993
Clay Today International Ceramics Symposium, Tommerup, DK 1990

UDSMYKNINGER

Udsmykning, Handeltsskolen

Slagelse, 1994
Indgangsportal Galleri Nørby, København, 1995
Udsmykning Bryggeriet, Dragun, Tyskland, 1992
Udsmykning med børnekakler, Sorø, Danmark, 1984
Udsmykning med børnekakler, Korsør, 1983
Sculpture for Prendergast Library, Jamestown, New York, USA, 1976

FOREDRAG, PANEL, WORKSHOPS M. M.

Rhode Island College, Providence Workshop USA, 2004
Performance Art "Interplay" Mid America College Art Association, Conference, Minnesota, USA, 2004
Umm-el Fahm, Israel, 2003
Panel: Architecture as Metaphor, NCECA, San Diego, 2003
Capetown/Port Elisabeth, Sydafrika 2002
Taipei Country Yingo Ceramics Museum, Taiwan, 2001
Censor i "The 2000 International Orton Cone Box Show", Baker University, USA, 2000
"Different Strokes" International Woodfire Conference, Panel og foredrag, University of Iowa, USA, 1999
International Ceramics Center, Guldagergård, Skælskør, 1998-1999
Pre-Conference Casa Grande, Arizona, USA, 1997
Northern Conference, Durham, England, 1996
Artist in Residence, Red Deer College, Alberta, Canada, 1996
Fireworks Conference, Edmonton, Canada, 1996
Panel Discussion, Sculpture Conference, San Francisco, USA, 1995
Panel: Symposium NCECA Conference, New Orleans, USA, 1994
Napa Valley College, California, USA, 1994
Clay Today Seminar Sønderborg, Danmark, 1992
Sticking Keramische Kunst en Vormgeving, Holland, 1991
Syracuse Craft Guild, New York, 1975
Chautauqua Movement, Traveling Circus, New York, USA, 1975

MUSEUM

Fuping Keramik Museum, Kina 2004
The World Ceramics Center WOCEK Korea, 2001
Taipei Country Yingo Ceramics Museum Taiwan, 2001
Kecskemét Keramikmuseum Ungarn, 1999
Panevezys Civil Art Gallery, Lithuania, 1998
Tropholtmuseet Kolding, Danmark, 1997
International Potters Festival, Aberystwyth, Arts Center, Wales 1997
Keramikmuseum Grimmerhus, Danmark, 1997
Kunstinstrukturmuseet København, Danmark, 1996
Ringeby Keramik Samling, Ringeby, Norge, 1993
Porvo Borgås Keramikmuseet, Finland, 1989

PUBLIKATIONER

Kvinden&Samfundet, Danmark, 2008
Breaking the Mould, England, 2007
World-Famous Ceramic Artists Studios Volume Europe 2, China, 2006
New Ceramic, Germany, 2007
Keramika a sklo, CZ 2006
Ceramics in the environment,

Janet Mansfield, Australia, 2005
Studio Potters, volume 34, USA, 2005
Craft Arts International 65 Australia, 2005
Klei keramisch Magazine 4, Holland, 2005
Ceramic Technical Australia #20, 2005
"When is a Kiln not a Kiln" by Tom Barnett Ceramic in Society issue 55, England, 2004
Ceramic Art and Perception, Cover "From Kilns of Denmark" #52, Australia, 2003
500 Figures in Clay Lark Books, 2004
Ceramics Technical, Australia, 2003
Kerameiki Techni International Ceraic Art Review, Greece, 2003
The Kiln Book Frederic L. Olsen USA, 2001
The Log Book, UK, #8, 2001
Ceramic Monthly, USA, #49 2001
Working with Paperclay and other additives, Anne Lightwood, England, 2000
Raku, David Jones, England, 2000
Ceramica, Spanien #71, 2000
Nina Hole's Charlottenhus, af Claus D. Hansen, Ceramics Art and Perception #38, Australien, 1999
"Playing with fire" The Craft and Art of Clay, Susan Peterson, USA, 1999
"Conceal by Things" No11 , Gustav Weiss, Neue Keramik, Tyskland, 1999
The Humanistic Implications of the Buildings Danish Female Ceramist Ceramic Art #25 af Frances TJ Shao Taiwan 1999
Neue Ceramic, Germany #11 , 1999
Ceramic Art Monthly, Korea, 1997
Ceramic Technical # 5, af John Graham, Australia, 1997
Keramiek #4 af Nel Kooy, Holland, 1996
Large Scale Ceramics, af Jim Robinson, England, 1997
Ceramic Sculptural Performance of Nina Hole, af Paul Scott, Artist Newsletter, England, 1997
Hand-Formed Ceramics af Richard Zakin, USA, 1994
Electric Kiln Ceramics af Richard Zakin, USA, 1994
Ceramic Art and Perception #13 af Nel Kooy, Australia, 1993
Ceramic Mastering the Craft, af Richard Zakin, USA, 1991

PRISER

Årets Keramiker, Vestsjællands Amt, 1991
Westwood Raku Show, California, USA, 1970
Chautauqua Art Show, New York, USA, 1973-1974

LEGATER

Ole Haslunds kunstnerfond, Velux Fonden, Studioophold, Det Danske Institut i Athen
Statens Kunstfond 3 årige Legat, Statens Kunstfond, Knud Højgaards Fond
Det Reirske Fond, Statens Kunstfond, Hrs. Cl. Davids Legat for slægt og venner
Danmarks Nationalbanks Jubilæumsfond, FI. Smidt & Co. A/S gavfond
Politiken-Fonden, Unibank Fonden, Anna Klint Sørensens Fond
Medlem af IAC "International Academy of ceramics", og BKF.



Kryds, 1993
Cross, 1993



Blá Bád, 2001
Blue Boat, 2001