It’s a piece of cake

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Abstract
A full working day I spent measuring the minerals and oxides for glaze tests; 31g of feldspar, 11g of chalk, 32g of kaolin, 7g of dolomite, 13g of quartz, 10g of zirconium silicate. In total 32 tests. That means adding 32 different grams of oxides or stains to the mix of minerals written above. Labelling each batch with a specific code to separate them. The following day I spent filtering each test through 100 mesh and dipping 64 clay tests. Out of these 64 tests I liked 4.

As a crafter I am used to having to do things more than once to find what I am searching for and my master project has been no different. I have let my attraction to colors, shadows, forms and in-between shapes guide me through these two years and this is where I ended up - with framed utilitarian objects in the shape of a cake.

Written here is a text about process, everyday and memory. My relation to the materials I work in and a reflection about using objects in a ritualistic way. I am writing this text from third-perspective, it has given me enough distance to myself and my practice (and process) to easier be critical and more direct regarding my subjects within my master project. The novel perspective gives the reader a chance to easily get closer to situations from a crafters point of view - how the plaster feels when mixing it with water and frustration towards norms around utilitarian objects. My project is named *It's a piece of cake* and the series of utilitarian objects I made for my master project I call Tårtan (cake).

Keywords: Craft, interaction, relation to objects, material knowledge, utilitarian, object oriented ontology
Prologue
She figured it all out. After sleeping ten hours straight she sat up suddenly and thought she had it all figured out. For the past two years she had been working on a project about some of the extraordinary ordinary objects in life. As ordinary as a pot or a piece of paper is. The ritualistic way of drinking coffee and how to challenge the way the common eye look upon utilitarian objects. The first thing she thinks of when waking up in the morning is the project. The last things she thinks of right before going to bed is the project. When cooking, when socialising, when paying her bills. It’s never not there. All the colours and shades she sees from objects surrounding her makes her reflect on the existence of the objects. They are not simply objects. How can she illustrate this to others in this project. Digging deeper in to the world of form and colour she starts to interact with objects in a new way.
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It’s Monday and the morning light streaks in through the high ceiling windows in the corner room at Konstfack University. This room is, and has been for the past 5 years, her absolute favourite room - the plaster room. Alex turns on her working lamp and puts up her hair. She has been looking forward to this all weekend. Being in her favourite room on her favourite day. The air feels lighter and the pressure lifts from her chest. Time to turn on the lathe. Preparing the lathe means measuring and calculating. She hears herself swear, “shit!”, she has to measure and calculate again. Even though she put her hair up it seems to be in the way. She needs to stop what she’s doing and put up her hair again. Then continue. Sealing with clay, putting straps and tape to ensure the plaster’s not to pass through any tiny holes. Letting the powder filter through her fingers when mixing it with water. Carefully stirring in the soft mix of plaster and water. Like turning a sourdough, gently touching it, trying not to have touched it at all. Then waiting for it to ferment, cooking it in the oven until the surface hardens. She thinks of her grandmother. She has many memories of her standing by the stove, preparing meals, cooking coffee, cutting cake. Her hands making all the decisions without having to think first. Standing by the lathe reminds her of moments like that. When her grandmother picks the right tool for stirring in the pot, the perfect amount of salt is added and she can do this while asking questions regarding something totally different. Alex consciously pick her tools and smoothly centers the plaster on the lathe - working in the same speed as it turns is essential to getting work done right. She knows this and knowing makes it all just a little bit easier. Like her grandmother probably knows how to whip up a white sauce when making a lasagna, not having to read it in a book. After the plaster has hardened and burned she starts shaping it. Sometimes this continues for days and other times just for a few hours, consciously picking new tools, measuring and shaping the form placed in front of her. Like her grandmother adds the salt to the stew, Alex adds the right amount of pressure to subtract one millimetre at a time. With steady hands she shapes the form. Any tiny change of hands makes huge changes to the form. It’s like driving a car 65 miles per hour and scratching your arm a bit too hard making the steering wheel move a millimetre and you’re nearly in the ditch. Steady hands and eyes on the road, or lathe. That might
be the best thing about being in the process, the mind has to be connected to the hands. Though this is something that has changed over the past 9 years she has been working with plaster and ceramics. Unconsciously the bodily memory starts making decisions without her having to think, like her grandmother seems to do while cooking.

Utilitarian objects. That is what Alex loves making. When she started her bachelor at Konstfack University five years ago she had not reflected much on why she was making things and what she was making. Partly she was making things to calm herself and partly it was one of her basic needs to exist, a meditative doing. She lost parts of this when starting her education. She became more and more critical towards what and why she was making and felt she had to be accountable for working with utilitarian objects. It often felt like a struggle, the opposite of meditative, she felt she had to fit in to a box and that made her loose her sense of freedom in making. Over and over again she had to convince herself that she was making the right choices and looking back at it makes her reflect. What is it that makes her choose utilitarian objects again and again and again? Is it her hands making the decision to continue working with similar shapes and colors, or is it something else? Reflecting about it takes her back to a book she read, Fewer better things, by Glenn Adamson, author and historian. He spoke about how someone, when crafting an object, puts both mind and body into it, using knowledge from a lifetime (Adamson 2018, p.16). Could this be applied to why she was choosing utilitarian objects? Her knowledge of living among utilitarian objects and romanticising the thought of using them.
“Whatever happens, the world of washi must not die”
Yanagi 2017, p.265.
Simplicity

Glass. So consistent yet so fragile. An illusion. Something to hold - to really grab, yet one can see through it. She gets help setting the kiln program. In 194 hours she gets to see the result. The result from making the original on the lathe, doing a plaster mould from the original, casting a form in wax in the plaster mould, making a quartz/plaster mould from the wax form, steaming out the wax, measuring and smashing glass in to small pieces to fit in the casting mould and finally putting it in the kiln and closing the kiln door. Bits of glass becoming something else.

One of her favourite books is The beauty of everyday things written by art critic and philosopher Soetsu Yanagi. He writes one chapter exclusively about washi. For those of you who don’t know what washi is, its handmade traditional Japanese paper made from the fibres of the mulberry tree. Yanagi describes the work of washi to be simple, high-quality and made with basic materials (Yanagi 2017, p.257). Though some objects may seem simple, the process is complex and requires the person making the objects to handle the materials -to really know them. One specific form of washi is called Honminoshi. It is made in the city of Mino in Japan and to be qualified to make Honminoshi you have to train at least 10 years under a member of the Association for the Preservation of Honminoshi (Gross 2021). To really know a material one have to spend time with it. By spending time with a material one learn how to handle it in the easiest way. For example when Alex is pouring the plaster in to the sealed cylinder on the lathe she knows how to pour it against the sealed wall to avoid air bubbles getting in to the plaster, air bubbles makes it a lot harder to work with the shape, every time a air bubble is in contact with the tool the tool moves a little and that gives the cylinder shaped object a chance to get off-centred. The cylinder is a taken shape when working on the lathe, or turning on the wheel, or blowing glass on the pipe.

Yanagi talk about washi as a blessing of nature, he indicates that by treating paper as something common and without respecting the paper and its qualities one is lacking a feeling of gratitude and appreciation (Yanagi 2017, p.258). Is a piece of paper simply
just a piece of paper? The paper gives chance to preserve a thought, it gives the thought a physical form and the physical shaped thought can be preserved as long as the one keeping the paper provides opportunity for. Thinking of paper as a preserver of thoughts makes her think of a plate as a preserver of need. The plate is not only capable of navigating us to use it in a specific way, it is also providing an opportunity to assist ones action of need.

One object she uses daily in her home is a set of plates inherited from her great grandmother. Each plate is different from the other and they all have brown, beige and white colours. The colours are divided, creating geometrical patterns. They are small and light in weight. Her three morning sandwiches have just enough room on the plate and when sat together they create a sandwich rectangle. She usually eats on her living room floor or at the kitchen table. The plate is in balance together with her morning sandwiches, it follows her wherever she goes and it feels safe. She trusts the plate to keep her sandwiches. Moving with her when or if she wants to change place. The plate keeps the crumbs from touching the floor and it gives her other hand a brief chance to have something else to do. Like carrying a coffee cup or scratching her nose. She thinks of the plates need of the sandwiches and the need for a chance to scratch ones nose. The plate whispering “I will hold your sandwiches as long as needed”. Her hands, out of habit, holds the plate in a specific way that keeps it from falling. Day after day the plate keeps her sandwiches, day after day it serves her need for scratching her nose. Did her great grandmother acknowledge this too? Did the plate keep her sandwiches in the morning, having the same conversation with her hands as they now do with Alex’s hands? Are the plates forever having the same conversations until the day they no longer can. Yanagi speaks of the heart and sole purpose of utilitarian objects, that they are connected to us living among them, giving them purpose to serve our needs.

“This is the world of utility. There is no avoiding reality, no way of escaping it, for the sole purpose of these objects is to serve people’s needs. But to think of them as nothing but physical objects would be an error. They may simply be things, but who can say that they don’t have a heart? Forbearance, wholesomeness, and sincerity - aren’t
these virtues witnesses to the fact that everyday objects have a heart?" Yanagi 2017, p.35.

Is the sole purpose of the piece of paper or the plate really to serve our needs? In a book about Ingegerd Råman, potter, she mentions making things that always starts with her own need for it (Madestrand 2015, s.11). Is it not true that the need for things is also to live among them? The sole purpose is for things existing in relation to everything else? Råman talks about a memory from a cold winter in Faenza, Italy, and how she would warm herself up on a bowl (Råman 2015, s.11) while drinking tea or soup from it. Spending time with the bowl she learns the different qualities of the bowl, the same way one learns a material by repetition or when training 10 years to be qualified to make Honminosshi washi paper in the city of Mino. Even the most simple bowl can hide qualities seen beyond the eye. Qualities as patience, harmony and honesty.

And sometimes the materials are more honest than wanted, requiring patience and harmony in return. Opening the glass kiln 194 hours after closing the kiln door and starting the program was a very honest moment. One of the moulds had cracked open and 8 kg of glass had melted out, covering both elements and shelves. Three days of work and 9 days of waiting, the result was cleaning. This meant she had been sloppy when making the moulds, presumably too few layers of quarts/plaster mix and a loose grip on the metal straps. Learning by doing and doing it over and over again. Being patient.
A tool for ritual

3

She breathes in through her nose and out through her mouth. Again, in through her nose and out through her mouth. The person instructing the online yoga class is talking about calmness. He is talking about perceiving the room and noticing perceptions happening in the body. Alex starts to think about the things surrounding her in the room. All the plants sitting in the window. The big wooden high-table with cuttings in small transparent vases. The cushions in bright colours and the old Turkish carpet she got from her grandmother. “Now take one last breath and come up to sitting position. Thank yourself for this time you have given yourself to nurture your body.” The yoga instructor quietly says ‘Namaste’ and the class ends with a silent nod.

As a research question throughout her project Alex has been wondering about ordinary utilitarian objects and their ability to give comfort. Objects acting as harbours to help navigate calmness and comfort in everyday situations, such as drinking coffee or repotting. Ritualistic ways of drinking tea is something the Japanese tea ceremony is known for. It is done in a specific way to promote wellbeing and harmony and to create a bond between your guest and yourself (Acar 2021). When allowing oneself to do something in a ritualistic way are one given the opportunity to appreciate their surroundings? The objects within the ritual, the room which the ritual take place, the persons invited for the ritual? The objects within the ritual become tools to achieve wellbeing and harmony. How is it relevant to think of objects and things as tools? One can say that a pot is a tool for holding a plant. It is also a tool for keeping the plant alive and as much as it is a tool it is also a way of nurturing the need of having plants around oneself. A tool for the ritual of replanting and taking care of something, in a way a tool for harmony. By planting something in a pot you are in a way accepting the invitation from the pot saying: “plant something here and I will house it the best I can”. In the same way you are accepting the invitation from the cup saying: “pour me something warm and I will keep it warm until I no longer can”. A well crafted cup holding your coffee will prevent the coffee from dripping out when drinking. It is also preventing the cup from losing its balance and therefore it is acting as a tool for both the coffee and for the person holding the cup.
drinking the coffee. The cup is also a tool to make the ritual of drinking coffee possible. When accepting the invitation from the cup you are accepting the invitation of the ritual, you are telling the cup “I will share this moment with you”. The cup acts as a bridge between the drinking and appreciating, nurturing both the practical need, drinking, and the emotional need, appreciating. In an article about object-oriented ontology and contemporary craft, written by André Gali, Martin Heidegger, philosopher (1889-1976), argues about objects and things being tools. According to Heidegger, there are two ways of relating to things in the world: through a subject-object relationship, or in a practical way, whereby things are considered equipment or tools to be used. In short, Heidegger speaks of the tools of a handyman such as hammers, drills and chisels as metaphors for the relationship between humans and things in the world (André Gali 2018). One who argues with Heidegger about the ways of relating to things, according to André Gali, is Graham Harman, philosopher. Harman (born in 1968) thinks an object exists with many characteristics that are hidden to human perception. In Heidegger’s terms, a bridge is a tool that serves the purpose of facilitating movement for humans across water or an abyss. To Harman, that is only partly true; the bridge also has functions - serve as tool - for birds, the water, rocks, etc. In fact, all objects can be understood as tools (Gali 2018). What they both have in common is the way they look upon things and objects relating to the world, they are not simply just things and objects, they relate to all of us and to each other.

The ability to see a cup as a holder of liquid, per se - as a cup, is something we train for from being born, it is a common thing to know. And when a cup is presented as a cup the person coming in contact with the cup will think of it as a cup and nothing else. A more craft-trained-eye would often be able to determine whether the cup is produced in a larger industry or by a few crafters in a smaller studio production, a craft-trained-eye could even tell the techniques used when making the cup. It is still looked upon as a cup. Giorgio Morandi, painter (1890-1964), presents functional objects from a perspective of tenderness rather than a perspective of only functional objects. How is it that he captures the sculptural, soft form of a bowl or a vase? Is it possibly the objects themselves that evidence a softness and that Morandi captures it through knowing and seeing these qualities in the objects, living among them, accepting and...
acknowledging them in ways beyond the common facts. In a video from Morandi’s home in Bologna Lorenzo Balbi, artistic director, talks about Morandi’s way of setting a scene with the objects he paints. For Morandi a big part of his work as an artist was moving around the objects. Interacting with the objects and not taking account of the functions of the objects. He was looking for shapes and balance together with the light and the shadows that came from the objects. When, eventually, the set was ready and the balance was right the painting was a quick thing (Balbi 2019). In a quote from *The beauty of everyday things* Yanagi speaks of how habit affect how we look upon things surrounding us:

“It is said that someone living in proximity to a flowering garden grows insensitive to its fragrance. Likewise, when one becomes too familiar with a sight, one loses the ability to truly see it. Habit robs us of the power to perceive anew, much less the power to be moved. Thus it has taken us all these years, all these ages, to detect the beauty in common objects. We cannot be entirely faulted for this failure, however, for we didn’t possess the proper distance from these objects to see them for what they were; we were too taken up in simply living among them, too busy in creating them. Conscious appreciation requires a historical hiatus, an interval in time for looking back. History is a record of the past; critical evaluation is retrospection.” Yanagi 2017, p.33.

Like Morandi is setting his scene with objects reflecting his surroundings, the same objects are used over and over again, Alex also choose objects similar to each other, letting the objects have conversations to one another, standing side by side. The objects are moved around to catch the light differently, shadows become visible and the colour palette changes with every move. Is it as Yanagi mentions in the quote above? When one becomes familiar with a sight, one loses the ability to truly see it. Habit gives us no opportunity to be moved or see something anew (Yanagi 2017, p.33). Yet habit is the way of ritual. In a way you are recreating the same moment over and over again. Like the way Alex is carrying her morning sandwiches every morning, inviting the plate to share that moment with her, seeking harmony and comfort from the plate and, in a way, from the ritual. The habit of carrying the plate does rob her of exploring it anew every single time. The habit is
also giving her comfort and an awareness of the plates existence and its functions, both practical and emotional. It is known that Morandi barely left his home (Balbi 2019, 01:03) and that he portrayed the same objects over and over again. Yet it feels like he truly saw the objects, he interacted with them, got to know them and placed them consciously with one another to let them interact in new ways with each other. Each time he composed a new scene he created something new.

One very clear memory from her past is when she was baking a cake for her little sister on her third birthday. She was five years old and her mum let her bake a cake all by herself. She remember being careful not to make any mistakes. Using the spatula to attach the whipped cream on carefully, pressing it too hard - making the whipped cream move - creating an uneven texture to the surface of the cake. She remember longing to take a piece of the cake, somehow relating to the cake as something to look forward to, a symbol of a treat, of celebrating something, a symbol of sharing something with others. Like sharing this specific moment from her memory. It is a piece of something bigger, a piece of a cylinder, an individual piece from a full circle.
Image 5: Katarina Andersson, Piren (nära det avlägsna) - II, 2014
Cake - more than a treat

Her second term at the master’s program at Konstfack University she thought of making a pot suitable for narrow windowsills. It was suppose to be interactive and functional. The thought developed to a prototype in earthenware finished spring 2020. It was only two prototypes of two same pots in the shape of a half circle, when sat together they created a full circle. When she was interacting with the pots, creating different compositions, planting in them, she saw lines, angles and geometrical shapes in the pots. By interacting and engaging with the pots she felt connected to them. Whenever she showed the pot to people they commented on its practical functions. When she eventually came back to school in late August she thought she had it all figured out. She started making more pieces, pieces suitable for corners, around corners, high and low. And people were still complimenting the beautiful and functional pot. She felt she had done something wrong. How come only a few people comment on their shape or the shadows they made or the colors relating to them? It was easy for people to see them as well crafted, functional pots and nothing else. The common fact of linking her objects to pots was, as the fact, the most common way to read her objects. She knew this had to do with how she was presenting them. She started to call them objects instead of pots. They didn’t stop being pots but they began being more than pots. The shapes, shadows, colors and in between shapes became the most central part in her project. Doing this she felt like she was allowing the objects to be interacted with in other ways than before.

She started to work on a few different colour palettes, thinking to frame different compositions with the objects, guiding the person who’s interacting with them to acknowledge the in between shapes, shadows, colors, geometrical shapes instead of the practical function of being a pot. The practical techniques for making the objects was the easiest part. Making glazes, colouring clay, blowing in moulds and grinding glass. A full work-day she was measuring the minerals and oxides for glaze tests, 31g of feldspar, 11g of chalk, 32g of kaolin, 7g of dolomite, 13g of quartz, 10g of zirconium silicate. 32 tests. That means adding 32 different grams of oxides or stains to the mix of minerals written above. Labelling each batch with a specific code to separate them. The following day was spent filtering
each test through 100 mesh and dipping 64 clay tests. Out of these 64 test she liked 4. The hardest, and most fun, part was to notice and preserve the sensibility in colors relating to each other, small differences in shades making some colors to stand out and others to disappear.

Placing them based on shape, shadows and colors they started having new conversations with each other. The different qualities from ceramics - unglazed, low fired, glazed, high fired and all of them in a mix together, relating to each other. The unglazed objects have a mute surface, making occasional movements when seeing them from different views, one can imagine a trace from the hand. Low fired ceramics have this amazing quality of feeling soft, almost ductile, like you could actually squeeze it back to a lump of clay in a minute. Shiny glazed objects reflecting light, showing every single line on the surface and amplifying where the object ends and the surrounding surface begin. Their differences strengthen each other and the three dimensional experience of them. And standing in front of a composition of objects made her wonder what they where saying to each other and what they where saying to her. It looked like they where characters from a scene, dancing in the street or cueing at the supermarket. Are they actually characters from her life? Is she composing a scene from her memory. Maybe that memory from baking her sisters birthday cake when she was five.

Alex grew up in the suburb in Stockholm. Her parents separated when she was little and she can barely remember them ever being together. The separation resulted in having two different places she called home. Her two homes where very different. Mom liked bright colors, memory related ornaments and textiles. Dad liked wood, electronics and leather furniture. What they both had in common was the outside surroundings, small courtyards surrounded by low buildings of brick and plastering in mute colors - beige, light pink, terracotta, mustard yellow, brown and at least ten different shades of grey. The buildings where all in strict shapes and angles, square windows in the same size and if the common areas allowed they had planted out a few trees and bushes. Her living situation influenced her sense of safety and she often questions what really made her feel at home. The surroundings from her upbringing are rooted in her, the memory from all places she has lived in are pieces of her, each place is a piece of her full
circle, a moment captured and replayed. The cake is pieces from her memory, some of them fitting together and some not, sometimes creating a harmony and other times creating chaos - like life itself. She remember feeling anxious having to move between places, it was messy and she had a hard time placing herself in her context. Maybe that is the reason for making simple things, like Ingegerd Råman once said:

“People ask how it is that I do such simple things and of course it has to do with the fact that I like to have my work as uncomplicated as possible just because I think that ordinary life is very complicated.” (Råman 2016, 07:28).

The complicated life makes the small things in ordinary life necessary. Like knowing what to expect waking up in the morning, boiling water to make coffee and drinking it slowly while encouraging your kid to get dressed, it stays the same every morning. Simple things, as knowing exactly how the kettle pours the boiling water in to the coffee filter, are necessary. Necessary to exist, to keep calm and not panic. Ordinary life is what inspires Alex to keep making utilitarian objects. How ordinary life stand out from festivity varies, of course and a small home may be in greater need of mobility, for example - when having people over for dinner the pots placed on the kitchen table might be removed and placed against the wall on the kitchen counter instead. It’s necessary to make enough room for everyone around the table. The pots are still a part of the room, just in a different way than before. She believe that the ordinary objects in life are the most important ones. As ordinary as a pot or a kettle is. Providing people a glimpse on the craft behind the objects, giving opportunity to interact with them in ways beyond what the eye can see or the hand can feel. It is a constant dialogue between object, person and room. It is something born out of ordinary life (Yanagi 2017, p.23), something created with the knowledge of materials. And anyone working with craft, maybe even you after reading this text, knows that it’s not a piece of cake.
Appendix

At the examination for the last course, not the examination with my opponent, a guest teacher comments on design and practical function, she even says it’s hard to see them as something else than vessels. She smiles and concludes the short feedback with saying she would gladly buy some of the vessels for her own home. This makes me sad.

It is interesting that people have the urge to touch, pick up and move around the vessels placed in the plywood frames. The relation to vessels, and maybe especially everyday objects, are strongly connected to the sense of feeling. People still normalise it to everyday vessels without ever seeing them as nothing more than beautiful, practical and functional pots. So in a way the installation has failed.

For the spring exhibition I built a bench. I put the bench in front off the three composed plywood frames and painted it in the same color as the middle frame - the colors connected the bench to the frames. On the bench I made a note that said “rest here” and people actually did. I also printed this text - my book - and at the opening three people was restful enough to sit down and read the full book.

The changes I made from the examination to the spring exhibition resulted in people staying longer with the installation. It also resulted in people being more aware of the practical function of the vessels, do to the added frame.

Changes I made:
- Narrowed it down to three frames instead of six frames
- Built a bench with room for one person to sit on
- Printed my essay and presented as a book
- Added one bigger frame with a shelve and planted vessels, also some other objects from my master years - to strengthen the feeling of home

What I could have done different:
- Placed the vessels in other ways to show their other qualities beyond being a vessel
- Made new colors and compositions in the frames
- Invited people to interact and move around the vessels
Thoughts I had before the exhibition:
- Inviting people to interact with the vessels, plant in them, move them around etc.
- Print several books to give out or sell
- Build a divider for the bench so it will feel more comfortable to sit down and stay with the installation

Overall I am happy with the examination and the spring exhibition, I am especially happy with the master program and all the great teachers and classmates. When one is put in a context where one constantly have to question why one do things and for whom one gets aware of it, over and over again. After five years at Konstfack I feel happy to leave this context, the school context not the craft context, I have grounded myself.

It’s Monday and morning light streaks I through the barred windows at Craft and stuff studio. This is, for now, my absolute favourite room and will be for the near future.

Epilogue

Before all this
is done
a new project starts to take form
in her mind.
What are the rituals
of washing our hands?

The extraordinary
ordinary way of using
a soap dish, putting your palms
together and letting go
of the soap that cleans
off dirt.
This time
I figured it all out.
Reference list

Books:
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Essays and articles:


Interviews and documentaries:

Image references:

**Image 1:** Alexandra Johansson, prototype I Tårtan, spring 2021, casted in red earthenware clay, photographed by Emil Magnusson, Stockholm Sweden.

**Image 2:** Alexandra Johansson, prototype II Tårtan, fall 2021, casted in coloured stoneware clay, photographed by Emil Magnusson, Stockholm Sweden.

**Image 3:** Alexandra Johansson, Stam, Åhs and Linjär, 2017-2020, approx 27x14cm-11x12cm, photographed by Emil Magnusson, Stockholm Sweden.

**Image 4:** Ingegerd Råman, Arita, 2016, casted in porcelain clay with white and black glaze. https://www.nationalmuseum.se/ingegerd-r%C3%A5man

**Image 5:** Katarina Andersson, Piren (nära det avlägsna) - II, 2014, 60.6x70cm. https://artworks.se/konstverk/piren-naera-det-avlaegsna-ii

**Image 6:** Giorgio Morandi, Natura Morta, 1955, oil on canvas, 30x35.5cm, Galerie Kornfeld, Bologna Italy. http://www.alaintruong.com/archives/2019/05/14/37337297.html


**Image 10:** Alexandra Johansson, spring exhibition 2022, casted vessels in coloured clay, bench made from pine, plywood frames, Stockholm Sweden.

**Image 11:** Alexandra Johansson, spring exhibition 2022, casted vessels in coloured clay in plywood frames, Stockholm Sweden.

**Image 12:** Alexandra Johansson, examination 2022, casted vessels in coloured clay in plywood frames, Stockholm Sweden.

**Image 13:** Alexandra Johansson, examination 2022, casted vessels in coloured clay in plywood frames, Stockholm Sweden.