



# Transformation

**Ceramic Art  
2021**

**International  
Virtual  
Exhibition**

**BON ART PROJECT**



## The Theme description

“**Transformation**” is a word that we repeatedly experience in our lives. Throughout our existence, from biological change to technological alter. Transformation is a fundamental and necessary change that sometimes occurs gradually and sometimes suddenly and quickly. The transformation has many references, such as science, civilization, culture, and art. You can find numerous examples. Transformation is the melting of traditional ideas, beliefs, and behaviors in society, establishing intellectual policies. We chose this theme because Ceramic artists are familiar with the concept of transformation. They learn adequately how their material alters moment by moment. They can even predict and control the effects of it. Thus “**Transformation**” is the theme of this open call.

## Jury Members

*Anna Rita Fasano* from *Italy*

*Sirin Kocak* from *Turkey*

*Dorna Abyak* from *Iran*

Selecting winners by

*Farzad Faraji* from *Iran*

## Curator

*Arezu Zargar* From *Iran*

Exhibition: October 10-22, 2021

Link for virtual Exhibition

<https://www.artsteps.com/embed/616060e11db01a88f58372e7/560/315>



# Arezu Zargar

## Curator

Transformation is an essential and fundamental word. The whole structure of life on Earth, human civilization, inventions, and discoveries owe much to the desire of the universe and man to change. The human tendency to change and transformation has various consequences, and time is the most influential factor in transformation.

In the last two years, we have all experienced a kind of transformation on a global scale that was unparalleled in its category. The meaning of many simple things in our lives, such as place and time, life and death, presence in society without a physical body, imprisonment without crime, etc., were examples of this semantic transformation.

On the other hand, a ceramic artist in his studio regularly and practically deals with this word.

They are faced with the challenge of transformation during the making of the body, glazing, before and after the kiln.

All this together made me choose this theme for the exhibition as a curator. In addition, I have fundamental changes in implementing the third program of Bon Art Project to lead it in a better direction.

Collaborate with international jury members, encourage the presence of 150 artists from 32 countries, selecting 34 artists from 19 countries from among the participants, 16 interviews with artists chosen, five finalists as winners, and award non-cash prizes including changes in this international Virtual ceramic Exhibition.

I hope to implement more comprehensive programs physically in Iran or cooperate with other countries in the coming years.

**Arezu Zargar**  
**Curator of 3<sup>rd</sup> BON ART PROJECT**



# Anna Rita Fasano

## Jury Member

Ceramic material is an iconic symbol of transformation, earth as a natural element, state of aggregation, the evolution of the material in which artists probe relationships, react and transform them.

The Bon art Project exhibition has turned its gaze to the artists who have investigated the transformation of ceramic material drawing inspiration from life, from the current pandemic situation and politics of reticence and resilience: elements useful for developing a reflection on the reality of things, on change and on time.

The artists have expressed in their works the profound complexity of the required theme through different techniques, both in figurative and abstract form, thus relating personal dialogues of the material, dragging an unstoppable flow without origin and end. They wheel-thrown, modeled, with the strength of their hands, expressing the feeling of their true nature, the strength, and passion that manifested themselves in intense shapes and colors; different expressions for an indirect confession of artists who talk about themselves with others about the change taking place.

The transformation in this case is also social, where it is tangible that most of the participants in the exhibition are women! Transformation implemented since 2011 by the Pandora association of ceramic artists that I represent with the "Progetto Ceramica Donna" and the biennial event "Matres International Festival of female ceramics": together with the Korean Women Ceramist Association. The Female Ceramic Festival has activated a path that has linked culture and tradition, interacting with national and international territories, involving and showing the skills in the practice of ceramic art of the international female artistic panorama.

In conclusion, the artists of this beautiful exhibition with a dominant sense of transformation of materials, contexts and ideas invite us to take note that the transformation is a new journey towards a better future, painted in strong colors with glazes and with the colors of life, of protection, of freedom. The earth element from which inspiration is drawn is transformed; it is the divine source of all birth, it gives and sustains life; it is to her that life returns to be reborn as in the cycles of Nature; the symbol of the unity of all forms existing on our Planet.



**Anna Rita Fasano**

**President of the Pandora Association of ceramic artists**

# Farzad Faraji

## Jury Member/Selecting Winners

Several factors were important to me when judging the artworks selected for the finalists. The first is the relationship between humans and environmental factors that define a structure and convey a message. Then the correct use of ceramic techniques and the reasonable connection between the material and the message embedded in the artwork. Therefore, the artworks that we're able to express this relationship were among the priorities in judging.

I note that the detailed understanding between the material, the artist's personal lived experience, and the society for artistic expression has been crucial for me in judging the works.

Although seeing works up close has a significant impact on judging, virtual exhibitions allow us to watch works by artists from around the world, regardless of geographical boundaries.



**Farzad Faraji**  
November 2021

# Şirin Koçak

Jury Member

About the Exhibition : ‘Transformation’

Along with the material, the idea is also an important element in contemporary ceramic art. Ceramic applications in contemporary art; It progresses in a thought and environment-oriented manner. Especially in the last ten years, the works in competitions and exhibitions; It is seen that it is placed on a conceptual basis with current events. This transformation and development can be explained with two important elements: The first is the clear distinction of ceramics as craft and art. Thus, it can be understood that works of nature are different from others. The other is the variety of materials used in ceramics. In the past, ceramics made with certain materials as a functional product, nowadays conceptual works (such as installations) can be created with waste materials. It is important that the works selected in the competition focus on current issues and feed on the society, which stated here. Another important factor is that the works reflect a certain idea and the variety of materials. In addition, it has been seen that it is necessary to have a holistic relationship between form, shape and meaning of the works. Organized such exhibitions and competitions; I believe that while developing new ideas on the participants, it will contribute positively to the contemporary ceramic art. At the same time, in my opinion it will lead to the awareness of the arts of different cultures.

Şirin Koçak, Turkey

October, 2021



# Dorna Abyak

## Jury Member

The Bon art project invited me to judge this wonderful initiative, which was held in October 2021 on an online platform. I am really honored of this invitation and very happy to appreciate the artistic production in ceramic of these artists.

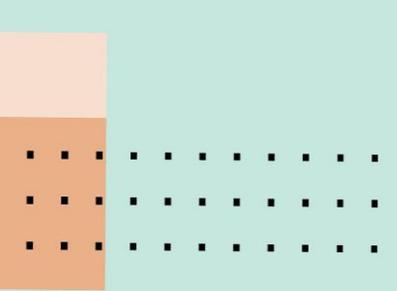
The collaboration between the artists of different countries is always a very important experience which offers numerous causes of reflection and of reciprocal interest. Ceramic art is a genre that combines practicality and aesthetic.

In addition, the 3rd Bon art project is a valuable place to gather not only from Iran but also from Europe and Asia and all over the world.

This will be a great opportunity to feel the personality and accomplishment of ceramic artists.

Dorna abyak  
Ceramic artist  
Oct 2021,iran





## Selected Artists

AGNES DUERRSCHNABEL

AJAYSING BHADORIYA

ANCA ION

CEREN CENGIZ

DEBASHIS PAL

DJAKOU KASSI NATHALIE

DMITRIJ BUŁAWKA – FANKIDEJSKI

ELENA MANALaI

FERIT CIHAT SERTKAYA

GHAJAR MOHIUDIN

HYUN KYUNG YOON

ILONA JUNEVIČIENĖ

IRINA LAPENKO

JEANNE ANDRIEU

KRISTINE NUKE-PANTELEJEVA

LJUBICA LOVRENČIĆ

LUCIANA GRAZIA MENEGAZZI

ITALY

INDIA

SPAIN

TURKEY

BANGLADESH

CAMEROON

POLAND

GREECE

TURKEY

PAKISTAN

SOUTH KOREA

LITHUANIA

RUSSIA

FRANCE

LATVIA

CROATIA

ITALY

MAKOTO HATORI

MARIA VALERIO

MARYAM NEYESTANI

MD ANISUL HAQUE

MELIKE NÜKTE

MIRTA MORIGI

NAOMI MIKKELSEN

NILOOFAR SALEHI

NIRMAL MONDAL

RENE SAHEB

SAHAR TARIGHI

SIBEL HEPSAYAR

TUBA BATU

VAHIDEH KIANI PIROOZ

VALDAS PUKEVIČIUS

VANESSA ANASTASOPOULOU

XAVIER CASTRO

JAPAN

ITALY

IRAN

BANGLADESH

TURKEY

ITALY

AUSTRALIA

IRAN

INDIA

IRAN

IRAN

TURKEY

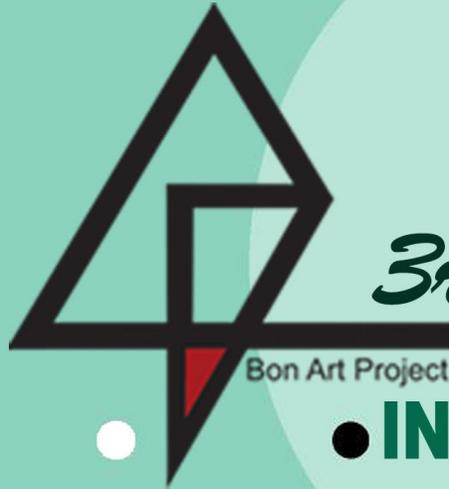
TURKEY

IRAN

LITHUANIA

GREECE

CANADA



*3rd project*

● **INTERNATIONAL  
VIRTUAL  
EXHIBITION**





**Title:**Out!!

**Statement:**As a woman I feel very affected by all the injustices, suppressions, aggressions that happen over and over again to my gender, in any part of the world. In particular, the fate of Afghan women is very close to my heart. We cannot accept what is happening to them, we must work for a change!!

So I created this stoneware container, a prison from which one can actually only hope to escape. A bad place. The images of veiled locked up women without freedom flow on the glazed inner surface; the outside is crossed by a wire net and the whole building is partly damaged - you can see there was a conflict. The hands of the women are trying to open the net from the inside, others try to reach the end of the wall. Their fingers send energy and hope (the thin red lines) outwards, where the rest of the body cannot yet follow. Someone already succeeded, standing in front of the wire, looking back to those that are still left behind.

Hands are the beginning of change. I hope so much they will make it!

About the making: Slabbuilt, wire textured; with inserts of small glazed porcelain chips and special steal wire (fired). Outside: stains and thin transparent glaze. Inside: shiny very light blue glaze.

Images of veiled women: iron oxid decals, fixed on the glazed inside in the 3. firing.

**Size:**Height 30 cm ca. (including wire pieces) x length 20 cm x 12 cm width

**Artist:**Agnes Duerrschnabel

**Country:**Italy



**Title:** Old Fashioned

**Statement:** My art practice is an expression of my experiences and my surroundings. It expresses a subtle transformation of the surrounding elements into an archive of my memories and experiences of a place through the architectural and natural spheres. Through the transformation, I try to create a space that amalgamates a new perspective of seeing things and perceiving them. It often involves forming and de-forming of a specific form to depict my surrounding through my personal perspective. My works display an essence of my surrounding which is very common to the eye but the ways of seeing it differs. Through mediums, I try to play with the representation and create a sense of existence; parallel to the space I create. This way I often become the collector as well as an exhibitor of those intimate memories depiction the essence of a place. The work indulges a conscious amalgamation of the manmade and the natural elements to create the impression of my surrounding. The process of my work accompanies by the material I choose. Clay is my main medium to work with and is also a representation of my surroundings and households. It is a miniature version of an element of the space that creates the ambiance in a given space."



**Artist:** Ajaysingh Bhadoriya  
**Country:** India





**Title:** Field of Biodiversity

**Statement:** In my work of ceramic about biodiversity is reflected the life of the butterfly, surrounded by healthy moss with a very intense green color and plants that show us the nature in all its splendor. In one of my pieces of ceramic I have shown the healthy part of ecosystem and its alteration, where there is no life and where the community cannot develop. I have created pieces of different shapes, circular cylinder with double wall made on the wheel throwing, S-shaped designed reflecting the biodiversity fields, trees of great heights and many other shapes that are forms of nature in which born the vegetation, the moss and the butterflies™ appearance, all this to create the biodiversity.

The human mission is to protect the biodiversity, that the life continues to flourish.



**Size:** 22x30x20 cm

**Artist:** Anca Ion  
**Country:** Spain



**Title:** Yadigar

**Statement:** "Yadigar" is a transformation and memory project which I created. This art express tradition of family. I want to continue my families' tradition by using clay.

**Size:** 26x33x5cm



**Artist:** Ceren Cengiz

**Country:** Turkey



**Title:** Transformation of the Bengal Tradition

**Statement:** Just as it is the responsibility of a nation to preserve its heritage, it is equally important to develop that tradition and to change it in a way that suits it, to refine and expand it. So this artwork of mine needs to enrich the tradition to a greater extent and make it a global heritage. Which is transformed into a new form by the hand of the old tradition. Hopefully my work Transformation of the Bengal Traditional will refer to your theme Transformation. The human mission is to protect the biodiversity, that the life continues to flourish.

**Size:** 27cm x 22cm x 11cm



**Artist:** Debashis Pal  
**Country:** Bangladesh



**Title:** From the windows

**Statement:** The work titled "from the windows" is a serie of 3 scuptural vessel inspired from architectures and dwelling. It depicted how every morning when we look life through the window we can see change and transformation of life,nature ,people, environment. It shows how consciously or unconsciously we contrive directly or indirectly to the modification of our life, starting from our own house. "from the windows " we should ask ourself if what we see is real and good , if it's normal or necessary, if it's possible or not. From the windows we should have positive visions And question ourself Everytime when we look outside

**Size:** 57cmx16cmx16cm, 42cmx 16cmx 16cm, 20cmx 16cmx 14cm



**Artist:** Djakou Kassi Nathalie  
**Country:** Cameroon





**Title:** Question about space

**Statement:** I create a metamorphosis of the inner space of the lenses and distort the image transmitted through them. The ceramic natural size statue element placed in the water creates a 'visual lie'. Its proportions are disturbed and its exact, actual location inside the lens is disturbed. I invite the viewer to perceptual penetration of this interior. The presence of the recipient in the space of the piece is important to me but also the space around it. The transparent object has a spatial universe. When thinking about sculpture I take into account time to make the work of art as changeable as I am. It should be all the time transformation process. An important element is the process of creating sculptures. The fire that preserves ceramic objects leaves its mark on them.

I approach creativity as a challenge, the greater the challenge, the greater the pleasure of creating. I started working on the "Question about space" installation series in 2016. In the photo I present a new version of this realization from 2020, the show is still evolving and its visual context is changing.

**Size:** 120 cm diameter/depth 55 cm

**Artist:** Dmitrij Buławka-Fankidejski  
**Country:** Poland



**Title:** Avatar

**Statement:** Our world today is dominated by internet and social media. Information technology has affected our daily life, our communication and interaction with each other. We created multiple avatars, digital personas to work, entertain, study, live and represent ourselves at social networks. We exist in two worlds, one real and one virtual, and quite often the boundaries between them become vague. Digital revolution transformed our perception of life. There is the challenge to maintain our sanity and humanity online where continually we recreate and reshape our identities, and find the balance among reality and digital Era. My "Avatar" represents that transformation we experience through this technical evolution.

**Size:** 26cm. 19,5cm. 18cm



**Artist:**Elena Manali  
**Country:** Greece





**Title:** The Discovery of Gobekli-tepe

**Statement:** The transformation point of history.

**Size:** 29x18x15 cm

**Artist:** Ferit Cihat SERTKAYA  
**Country:** Turkey





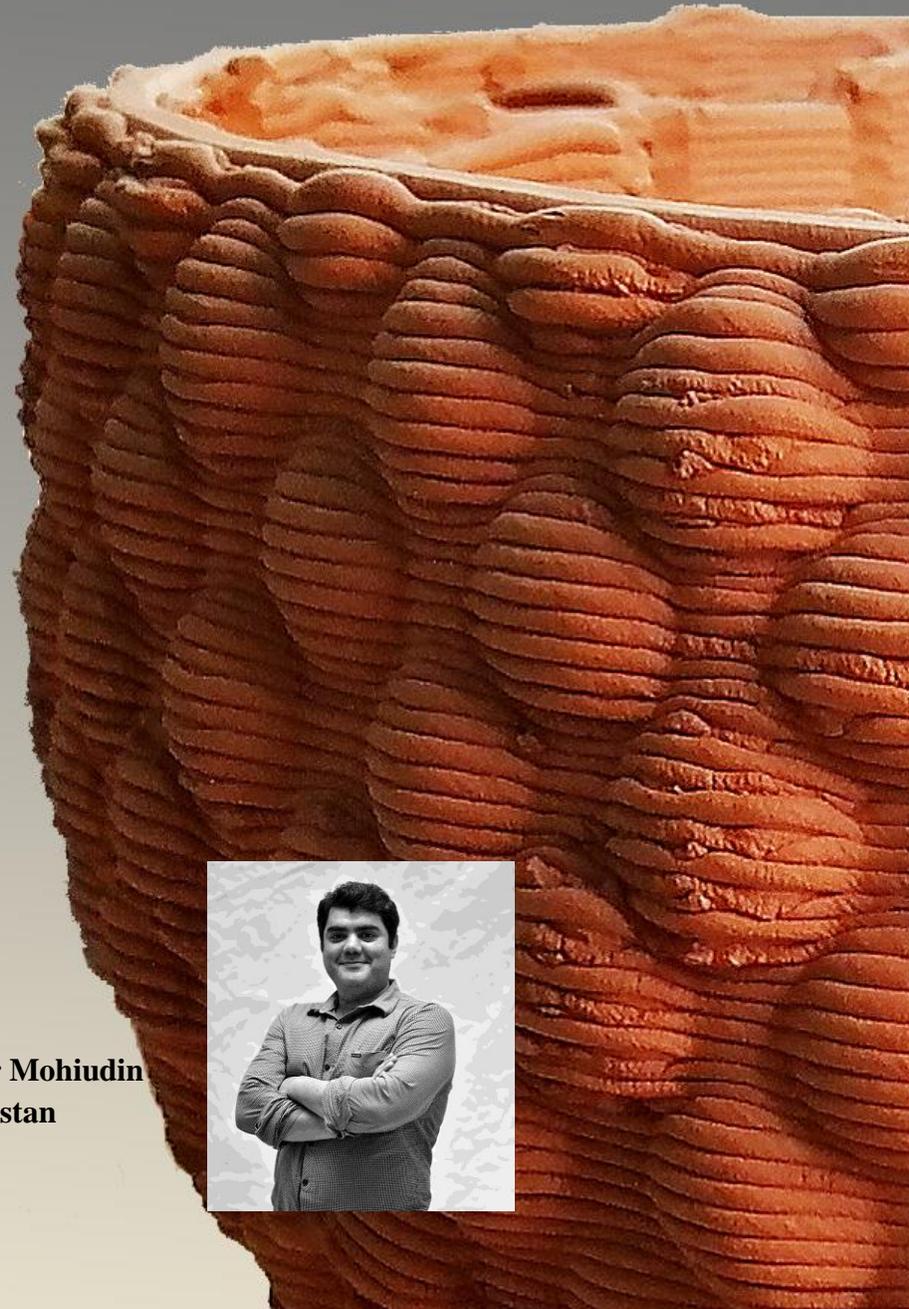
**Title:** Piece of Heaven

**Statement:** The who looks from outside is not inside

Most of the time in our society, physical appearance dose matter! Things look so beautiful from outside and when you urge to excavate you would find out some bitter realities.

"All that Glitter is not Gold"

**Size**23L x 23W x 30H mm



**Artist:** Ghafar Mohiudin  
**Country:** Pakistan



dimension sculpture. Relating forms to each other and the space they occupy informs my own work to create flow and movement.

**Size:** 40cmx32cmx28

**Title:** Indeterminate Lines 2021

**Statement:** My ceramic works are about flow. Indeterminate lines symbolize the developing plant form and explore the perception of space by experimenting with the subject's proportion and shape.

My lines start with tubular forms. I throw hollow rings and cut them into two to three pieces and reorganize them as completely new structures. My form get more complicated as a result of working with tubular forms and multiple parts. I can use many parts in combination to symbolize the flow and growth of plants. Sometimes the resulting form twist and turn to make slow curves, fast curves, or directional curves. I can create curvilinear structure enclosing tremendous volumes of empty space. I formulate the shape of negative space in a three

**Artist:** HyunKyung Yoon  
**Country:** South Korea



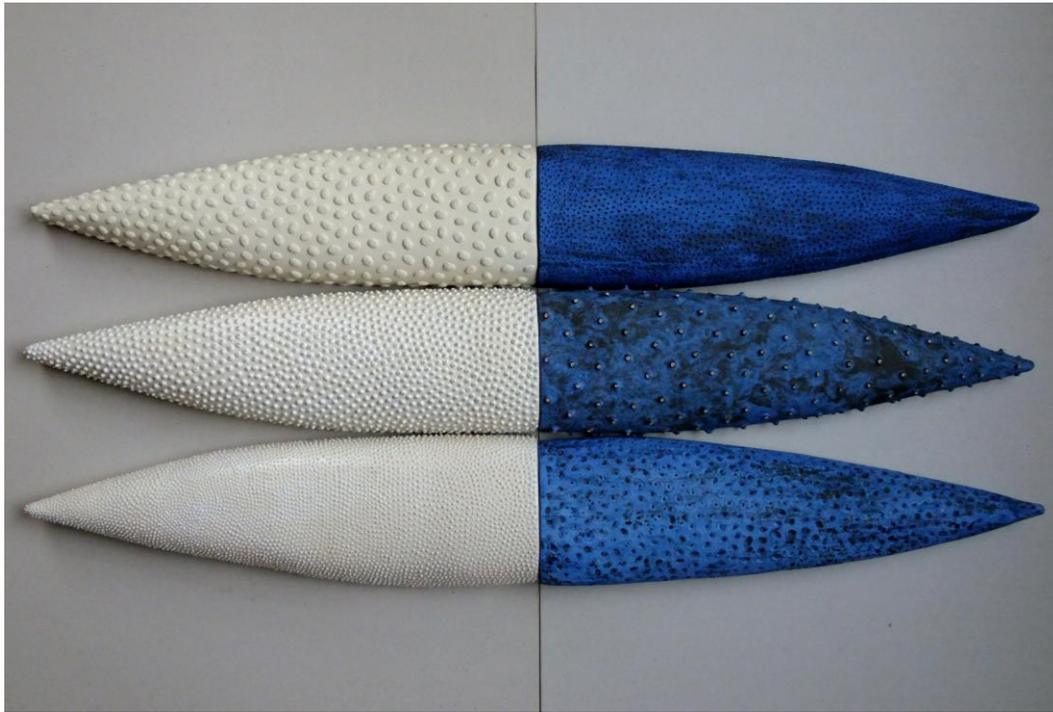
**Title:** Temporary State

**Statement:** Time and temperature changes the shape, color, volume and other parameters of objects. This take place in a ceramic kilni in the same way as in nature.

**Size:** 32 x 27 x 30 cm

**Artist:** Ilona Junevičienė  
**Country:** Lithuania





**Title:** Transition

**Statement:** "My ceramic works can be called textile ceramics, I make wall objects using slab technique. I use two basic colors: white as a symbol of life, matter and existence which is fragile and dense at the same time. Blue is the beginning of everything, the all pervading space, the ocean. My work shows the interaction between these structures, and I am looking for new images in this process. I explore different surfaces, create the movement of lines, I observe the beauty of the moment. I tell short stories with the help of my sculptural objects. I am inspired by the sea element, northern landscapes and laconic forms.

In the work "Transition" the light flows into the darkness, one state into another, the opposites get connected. It tells about our difficult times and changes. The light parts are covered with decor protruding above the surface, the dark parts have holes. The work shape and look can be changed as it consists of 6 parts and can be exhibited in three ways."

**Size:** 83 cm 38 cm

In the work "Transition" the light flows



**Artist:** Irina Lapenko  
**Country:** Russia



**Title:** Anémone de Terre

**Statement:** "Plants have a formidable capacity of adaptation and to mutate, allowed them to survive through the ages.

With my work I explore the sculptural quality of plants and corals while trying to capture their vulnerability and sensuality. Their infinite patterns, textures and colours fascinate and inspire me.

I tenderly observe my hybrid creatures as they transform once again in my imagination, freely finding their place within my creative universe.

«Nothing is lost, nothing is created, everything is transformed»

Antoine-Laurent de Lavoisier 1743 - 1794 "

**Size:** 21 x 16 cm

**Artist:** Jeanne ANDRIEU

**Country:** France





**Title:** Next level

**Statement:** When different processes take place around us, they change not only the world, but also ourselves. Everything around is changing and we are changing ourselves. You work with yourself with your inner feelings and learn to see everything differently. You change ... because everything around you has changed. And you have to be reborn as new and discover who you are and will be.

**Size:** 23x19x10 cm

**Artist:** Kristine Nuke-Pantelejeva  
**Country:** Latvia



**Title:** In love with colors

**Statement:** Colors are all around us and have incredible power to affect our subconscious, and therefore our reactions. Whether they are positive or negative, encourage us to take action or calm us down, the fact is that colors somewhat determine our daily behavior. In combination with certain objects (symbols), they add importance or depth, emphasize the essential meaning of that object, and help us better understand its most hidden message. Colors help us to express our emotions and current mood more easily, and sometimes a single color is enough to describe an event, without a single spoken word. By mixing the three basic colors, I showed their transformation as well as the symbolism they represent: Red (love and passion) and blue (truth, fidelity) are transformed into purple (mysticism, mystery, art); blue and yellow (light, sun) are transformed into green (, hope, immortality, nature), red and yellow into orange (joy of life), and of course pink for “Think Pink”. The work is an installation of 10 simple geometric figures (cubes) of different dimensions, composed of ceramic tiles painted with two primary colors and one secondary color in different combinations of colored surfaces and dots on them. Different combinations of cubes in space also give different color experiences.

**Size:** instalation, 10 objects; 9x9x8xcm; 8x8x5cm; 6x6x5cm



**Artist:** Ljubica Lovrenčić  
**Country:** Croatia



**Title:** Arcanae exuviae series- Alba nidum

**Statement:** Arcanae exuviae series talk about what is left from another life. They represent what remains of unidentified life forms. We do not know what kind of transformation the living beings who inhabited these cocoons have undergone, we can only imagine and deduce information and suggestions by observing what remains of them. Lives from the past or from the future: we are urged to imagine and ask questions about them. All this artworks want to evoke different and parallel worlds in which we can immerse ourselves and free our imagination about the mystery of evolution and transformation.

**Size:** 10x20 cm

**Artist:** Luciana Grazia Menegazzi

**Country:** Italy



**Title:** Physicality: Sumi-e/ Suiboku Sansui (07-03-1)

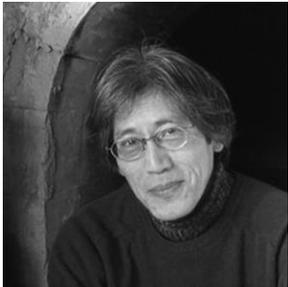
**Statement:** An awareness of the external is the result of a reciprocal interaction with a stimulating other, an uncertain element that is unsure of the completed form. The non-object-like object, the “as it is,” is born from an ephemeral subject that coexists with and reaches far into the uncondensed external world. Aggressively capturing the unmade, the undefined, synchronizing with the other and becoming a continuously transforming body is an aesthetic expression that demonstrates a lively physicality.

Human bodies are an ambiguous existence in the first place, a physical existence equipped with both an internal and external. Mutual interactions between oneself and others are established because it is possible to relate to the external, and this happening is generated simultaneously. The work entitled "Physicality" relates the otherness or externality of its physical state as a living phenomenon of that corresponding relationship. The non-autonomous condition of occurrence is to continuously change its synchronization with the other.

Ceramic art is rooted in the earth. Although clay is usually considered a mere base material of ceramic art, the clay itself exists in its own right as the concept and motif of my work. By exploring the materiality of the medium and attempting to grasp its essence, I extend this traditional art form into contemporary art. By choosing not to apply glazes, thus rejecting artificial aesthetic enhancement, I contemplate the object's inner essence. In this way, my work becomes conceptual art and seeks to transcend the so-called autotelism often associated with ceramics (the notion that a ceramic object becomes a work of art through the process of firing, and is an end in itself, often lacking conceptual framework).

In this line of conceptual exploration, I consider the interaction between ‘ink’ and ‘paper’ and how they co-exist within my suiboku sansui; thinking of ‘paper’ as not only a support surface but an integral part of the image and creating an image not through ‘painting with ink’, but rather letting the ‘ink’ interact with ‘paper’. Through this approach, and by omitting color, this work aims to visualize the essence of reality and express physicality. Translating ‘surface’ into ‘line’ that embodies ‘physicality’ leads to a kind of expansive image-making that is synergetic and reciprocal. Moreover, by leaving out superficial qualities that appeal to the senses, the colorless world (the highest realm in Buddhist spirituality) and our spiritual core can be captured. Within this co-embodied work using seemingly disparate materials, the iron rod is the external ‘other’ (to clay) and can be likened to an extension of the hand, like a painting brush. The surface of non-glazed ceramics represents the texture of Japanese paper; the milky white surface represents the Pure Land (Buddhism); and, with black pigments added, the grey surface symbolizes the Underworld. In my ‘non-color’ monochromatic ‘drawing’, the ceramic forms become a kind of conceptual ink and paper. Achieving such unification of different physical properties, this work could be seen as a three-dimensional drawing that manifests physically.

**Size:**(H)19.0- (D)49.0- (W)110.0 cm



**Artist: Makoto Hatori**  
**Country: Japan**





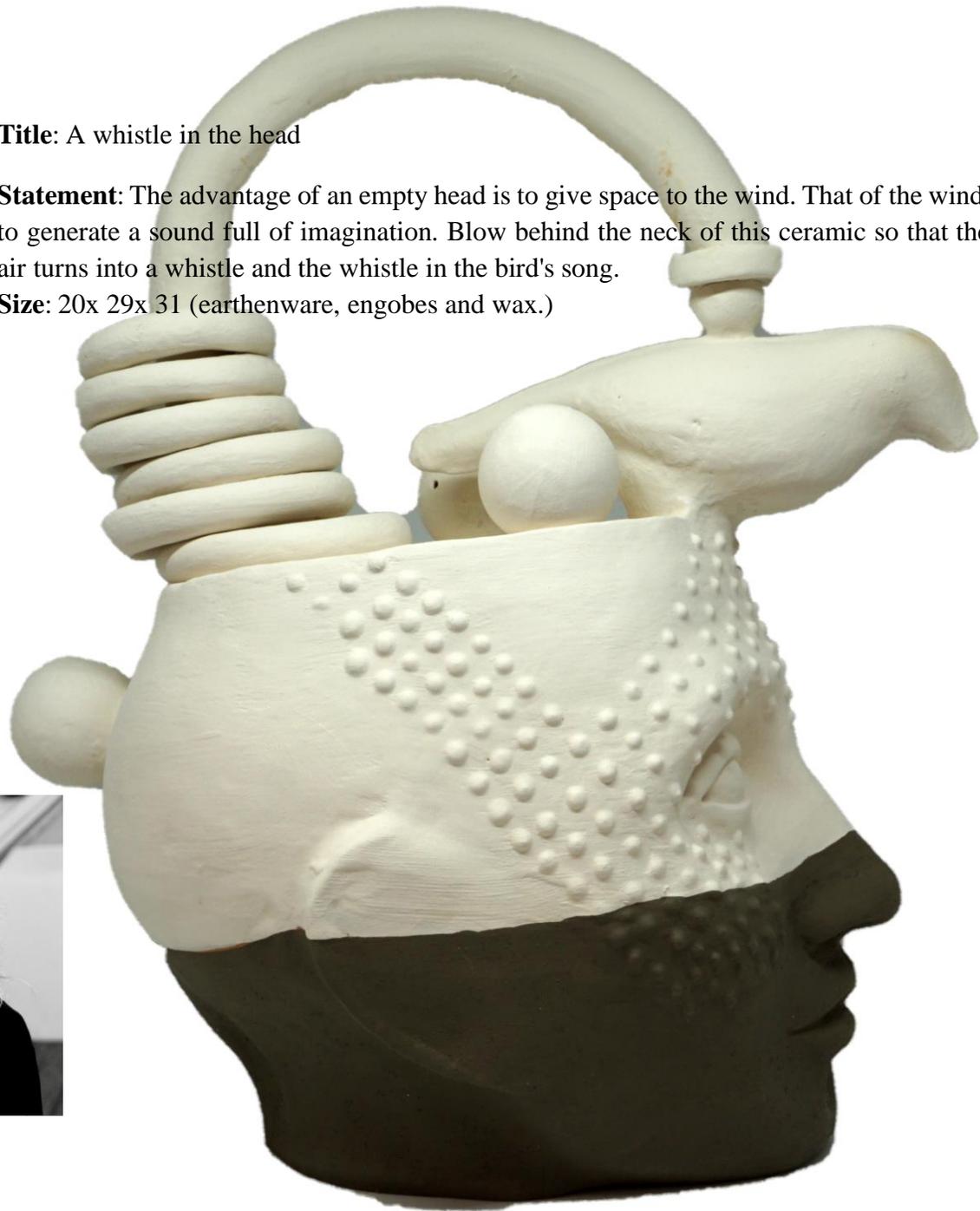
**Title:** A whistle in the head

**Statement:** The advantage of an empty head is to give space to the wind. That of the wind, to generate a sound full of imagination. Blow behind the neck of this ceramic so that the air turns into a whistle and the whistle in the bird's song.

**Size:** 20x 29x 31 (earthenware, engobes and wax.)

**Artist:** Maria Valerio

**Country:** Italy





**Title:** Two cows

**Statement:** Two cows is an old political satire on the transformation of the economics countries. Today, it is a metaphor for Middle Eastern countries

**Size:** 80 . 50 . 30 cm

**Artist:** Maryam Neyestani

**Country:** Iran



**Title:** The dimension of hunger

**Statement:** With the transformation of civilization, the characteristics of human life is getting better and better But I think what the prosperity of this improvement is where 690 million people are suffering from hunger every year in the world. Well into the 21st century hunger is still the worldâ€™s biggest health problem. Poor nutrition and hunger is responsible of the death 3.1 million children a year. While we may be able to share what we have, it's not easy to transformation this, but I don't think it's impossible. We do this by using our thoughts, visualization, words, faith, action or a combination of them. My sculpture is like a versatile mirror where the viewer can perceive the voices of contemporary problems and suffering victims. I believe that any meaningful artwork has the potential to bring about social and political transformation.

**Size:** 27cm x 19cm x 41cm



**Artist:** MD ANISUL HAQUE

**Country:** Bangladesh





**Artist:** Melike NÜKTE  
**Country:** Turkey

**Title:** Reify

**Statement:** She study is built on the feeling of being stuck in the society of the individual. The barbed wire image produced from ceramic material was intended to create a closed area with a tight and cramped arrangement. This closed space indicates the dominant state that society can create on the individual. The use of barbed wires to determine the boundaries of a place has been associated with the obstructive/limiting feature of the society on the individual in the study. At the same time, the dependent relationship of the individual with the society transforms the barbed wire image into the representation of the individual. The work was shaped for a period on the feeling of being stuck as a result of the pressure of the society in which I live.

**Size:** 35x48cm



**Title:** Mediterranean Sea

**Statement:** Mirtorigi, born in Faenza Ma and graduated at the Art School of Ceramics “G. Ballardini” , opens her studio in 1973. At first she proposes fragments of quotations from classical styles, artefacts of great instant success that look like refined “incomplete restauration”. She cooperates with artists and designers but she never accepts a simple executive role. She claims a deep expressive autonomy and she warrants it thanks to trips and relations with International craftsmen and manufacture. But after that, she perceives the future of ceramic as a working dialogue between tradition and innovation which is strategic in this age of globalisation. It starts her “Dragon years”, with ever longer study and working trips to Australia, China, Korea, India, Japan and with great awards. It is a rare event for someone who keeps doing all female art and business.

**Size:** 30 cm x 20 cm



**Artist:** Mirta Morigi  
**Country:** Italy





**Title:** Within the Bubble

**Statement:** This sculpture explores the reality of recent social issues, connecting us through a shared experience of anxiety, isolation and our ability to or not to adapt to our changing world, questioning our concepts of freedom and resilience and reminding us of the importance of 'WE' from the local to the global.

**Size:** Ceramic figure 60cmL x30cmW x75cmH with barbed wire bubble 1.5meters width and height

**Artist:** Naomi Mikkelsen

**Country:** Australia





**Title:** From The Box collection

**Statement:** Faced with perception of the nature, an inevitable transformation of the intuition comes to existence within us.

**Size:** 32x49x23

**Artist:** Niloofar Salehi  
**Country:** Iran



**Title:** A Table For All

**Statement:** Here in this work different kind of meat or animals transformed into a representation of a particular community and their food cultures. I took some particular animals like pig and cow, cause these are the meat which are forbidden in different cultures in Hindu culture they worship the cow, so they don't eat them, in Ishlam pork is forbidden to eat, in the other hand Cristian culture can take the both, and there are some where they are completely vegetarian. So food transformed into a barrier of different cultures, so in my work I wanted to take all of them on a single table as a representation of humanity.

**Size:** 87—51—12 cm



**Artist:** Nirmal Mondal  
**Country:** India



**Title:** From The Series Valley Of Knowledge

**Statement:** This collection was made using broken utensils that were discarded in a pottery class due to a crack or minor fault and sometimes because they were not claimed. When I looked at them, I remembered parts of the story of The Conference of the Birds, by Farid Oddin Attar Neishabouri, the story of Thirty birds that set out on the path of discovery, many of whom failed to reach their destination. And here they are. In words of Farid Oddin Attar Neishabouri; May the sun of knowledge shine from the sphere of this great path Let each one see for himself Recover infact your inner self.

**Size:** 38x27x20 cm



**Artist:** Rene Saheb  
**Country:** Iran





**Artist: Sahar Tarighi**  
**Country: Iran**



**Title:** Identity

**Statement:** "The environment forms a large part of human personality, and if you have lived in the Middle East for three decades, this fact will be more tangible to you. A land full of instability and change. Things will be imposed on you very quickly and you must always be receptive to the unwanted, and if you think otherwise, you will always be in tension between the desires and what is imposed on you.

This work narrates the inner tension of a person who has lived in this part of the world for three decades. A representation of getting rid of what is imposed on you, trying to eliminate a part of yourself that always prioritizes trying to maintain the status quo. A struggle for evolution.

**Size:** 42.20.15 cm



**Title:** Life, transformation and holistic view

**Statement:** In my Works, I'm questioning what living a beautiful life means... Is the very straight flow of life real living? Would it be possible to understand the value of happiness if there was no unhappiness? What is good and bad? Are they the same for everybody while thinking each other separately? Could a human being, a life or an object be called "just so good or bad"? Questions, questions... There are so many questions in my mind. I use clay as a vehicle for transferring my responses to the audience. My biggest source of inspiration are history, biographies and mythologic stories. Life is in constant transformation. This transformation is normal not always bad. The flatness, niches, waves and ramps in my works represent the flow of life. While accepting life with its corrects and wrongs, I desire to present a positive holistic perspective instead of instant evaluations.

**Size:** 34x34x32 cm

**Artist:** Sibel Hepsayar  
**Country:** Turkey



**Title:** Hope in Me No:1

**Statement:** "The age we live in, the world, the pandemic, natural disasters, the troubled situation in our country, and the difficulties in my private life... The last years have been very difficult. But despite everything, there is always hope. Otherwise, everything loses its meaning. Despite everything, being hopeful is what transforms us.

As with all the figures I have made, I was inspired by my daughter in this bust. Because she is someone who transforms herself despite his physical disabilities and keeps her hopes alive for the future.

Like the porcelain I use, it's fragile but solid, dark but has a glowing part inside. Even though the outside is worn out, she cared about the inside and turned it into a rose garden with effort. I am inspired by my daughter. I always keep my hope alive and turn all my troubles into production.

**Size:** 30x25x19 cm



**Artist:** Tuba BATU  
**Country:** Turkey





**Title:** The Recovery

**Statement:** An incident took a part of him away with itself. After many years, the golden strings inside him filled his emptiness. This time more pure and more elegant than before.

**Size:** 38\*38\*12cm

**Artist:** Vahideh Kiani pirooz  
**Country:** Iran



**Title:** Changes

**Statement:** We went through an interesting, strange, difficult and inspiring period - a pandemic. When the rapidly rotating world was stopped. From the global we quickly became local, from the open many and closely communicating beings we became isolated individuals in our social networks. This moment of change, the transformation of our life, inspired me the most to start creating the cycle of works "CHANGES".

The plate with two eyes was chosen as a human symbol. Using a lot of colors, textures, and surface relief, I try to capture everyday emotions and moods. Working with the "CHANGES" collection, I glue, decorate and glaze every day. It helps to maintain a common style, but at the same time, each day gives the dishes created an individuality in which we can observe the change of each day.

**Size:** Diameter 34 cm



**Artist:** Valdas Pukevičius  
**Country:** Lithuania



**Title:** Internal landscape

**Statement:** A vessel is used as a carrier of an internal landscape. A blossoming spine, veins that become roots, internal organs transformed, giving alternative views and perspectives of the interior body. Like a reinterpreted x-ray revealing the vulnerability and the complex magic hidden beneath our skin, attempting a new understanding of what it is to be human.

**Size:** 25\*44cm



**Artist:** Vanessa Anastasopoulou  
**Country:** Greece



**Title:** Levitation 4.1

**Statement:** Porcelain, brass, glassblowing, entomological elements

**Size:** 15 x 55 cm



**Artist:** Xavier Castro

**Country:** Canada



Bon Art Project



✚ The Art works in Instagram page:

@bonartproject

✚ the website (link in bio):

[www.bonartproject.ir](http://www.bonartproject.ir)

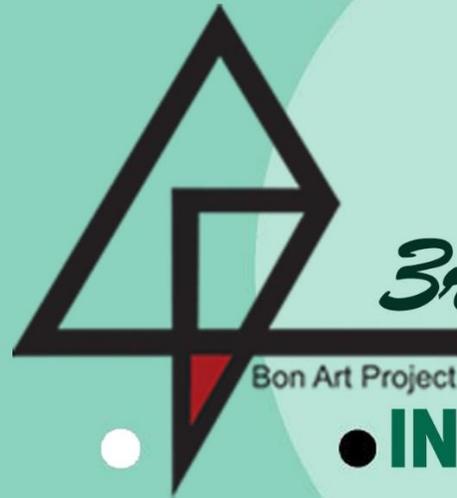
✚ facebook page:

[www.facebook.com/bonartproject-111706300648773](https://www.facebook.com/bonartproject-111706300648773)

✚ YouTube channel:

[https://youtube.com/channel/UCx8\\_C0zSDVLEXEXIK6zy5Qw](https://youtube.com/channel/UCx8_C0zSDVLEXEXIK6zy5Qw)





*3rd project*

● **INTERNATIONAL  
VIRTUAL  
EXHIBITION**

