

A Collection of Ceramics or Transformation through Art

Grazyna Płocica



the medium and select what was valuable. She has got quite close to ceramics circles in the meantime.

When she was occasionally given a drawing or a piece of ceramics, she was still barely aware of the fact that she was entering the adventure of her life – collecting art. And in her case it was the beginning of an emotional collection. As the saying goes – SHE WAS HOOKED. Completely!

Most of the items in the collection are works of the so-called Wrocław school of ceramics, including those of the two great “gardeners of the Wrocław ceramic garden” – Prof. Krystyna Cybinska and Prof. Irena Lipska-Zworska, and also featuring pieces by Władysław Garnik, Bronisław Wolanin, Anna Malicka-Zamorska, Ewa Granowska, Maria Lachur, Grazyna Płocica, Bożena Sacharczuk, Mirosław Kocinski, Dorota Cychowska, Maria Kuczynska, Anna Specylak-Skrzypecka, Zofia Wysocka, Maria Dombrowska-Robaszewska. She has been enchanted by works of Czech artists, especially Elzbeta Grosseova and Stanislav Martinec. Her collection also includes ceramics from Russia, Kazakhstan, Israel, Australia, Latvia, Germany, Belgium and Ukraine.

The collection is composed of over 200 ceramic objects of various sizes. Some of them are sculptures, some utensils, others are flat-surface compositions. It has an open character – new items keep being added. Like a patient hunter, Iwona Siewierska is ready to wait for works which have not even been created yet but which would evoke the right emotions in her. She keeps up with events and follows exhibitions of ceram-

Our everyday life is lived in a specific reality – material, social and cultural. We live in consecutive situational contexts. Confronted with particular situations and particular people, our behaviours and reactions undergo transformations. And along with them, we change too.

There are moments in our existence, almost imperceptible, common and prosaic, which unexpectedly shift the tracks of our life – precisely the way railway points are switched.

What exactly made a Wrocław Medical University graduate with an average interest in art, working for a large pharmaceutical company, start building a non-commercial collection of ceramics in her private space? It's an instructive story. Around twenty-five years ago, Iwona Siewierska's artist friend told her about unique ceramics. She got interested in the issue, visiting exhibitions more and more frequently, ultimately to become quite knowledgeable in the materials, techniques and technologies – her orientation in the genre grew. She saw all there was to see and as a consequence developed the skill to recognize all types of



work by Stanislav Martinec, Czech Republic, 14 x 18 cm



top - work by Kazimierz Kalkowski, Poland, 37 x 60 cm

all other images are views of the exhibition

ics, also appreciating student works, which she sometimes buys as well.

Arranging the ceramics in her own house, next to the new arrivals, the collector keeps changing their configurations. She displays them for herself and her family only. I like to sit down and enjoy the collection on my own – says Iwona – just me and my ceramics. This is more than just watching, it's a visual feast. In his book "Collecting", the German philosopher Manfred Sommer calls it a visual surplus.

It is the exposition of the collection items in gallery space that fully reveals their beauty. As Wrocław BWA director Marek Puchała said, after the exhibition, this collection will never be the same again, it will gain a new value.

Is collecting an atavistic drive of a gatherer and hunter or rather a hunger for new worlds and passion for discovering them?

This is how the COLLECTION PHENOMENON emerges, this is how the HOMO COLLECTOR is born.

THIS IS A SECOND LIFE!

P.S. To propagate unique ceramics, Iwona Siewierska has established the UNIKAT Foundation.

Grazyna Płocica is curator of the exhibition.

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