

Professional Practice

Yixia Lin

Opportunities

Denmark



guldagergaard

ARTIST-IN-RESIDENCE

Become part of an international work environment that stimulates innovation and the desire to experiment.

Shigaraki, Japan

Shigaraki Ceramic Cultural Park, Residency Program

1 2 3 4 5 6 7 8 9 10 11 12 13

[Share](#)

Open Call: Available

Grant for travel expenses: Conditional

Grant for production: Conditional

Grant for living costs: Available

Support by staff or specialist: Available


Studio : Available

Exhibit Space : Available

Accommodation : Available

Exhibition or Open Studio : Available

Publication : Available



Seto, Japan

Seto Ceramics and Glass Art Center

Art Exchange Program




Jingdezhen, China

Sanbao Ceramic Art Institute at Jingdezhen

International Residency Programs



Jingdezhen, China



樂天陶社
THE POTTERY WORKSHOP

Celebrating over 30 years of ceramics in China.

Barcelona, Spain

Fundació Tallers Josep Llorens Artigas

Disciplines: Woodcraft, Sculpture, Drawing & Painting, Ceramics, Literature

Founded 1989

Duration 1 month to 1 year

Paid by artist
Accommodation, studio space, food, materials, and fees for the firing of the kilns.
The price per month is 1520 euros.
If the artist wishes to be accompanied by one or various member of his family, by an assistant, or if he wants to arrange to share an apartment and studio with one or more other artists, the price per month increases:
For 2 persons: 2.057 euros
For 3 persons: 2.541 euros

Address: Camí del Racó s/n 08146 Gallifa (Barcelona) Spain

Telephone: +34 93 8662434

Fax: +34 93 8662434

Email: fund.artigas@gmail.com

Website: http://www.fundacio-artigas.com

Update my listing
If you see an error or omission on this page, please let us know by filling out the [update form](#).

Add your experience
If you would like to share your experience with this residency, please let us know by filling out [this form](#).





Maine, US

HAYSTACK

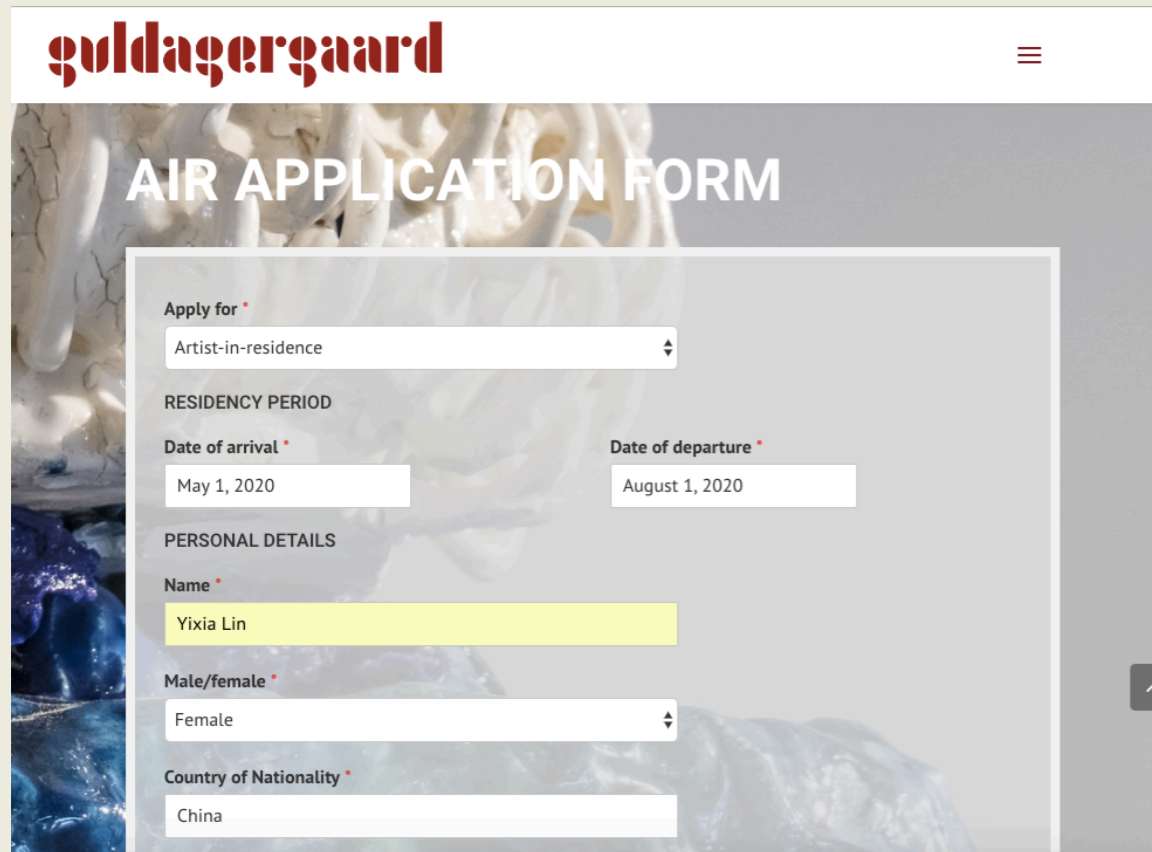
HOME ABOUT PROGRAMS PORTLAND MUSEUM OF ART EXHIBITION OUT MAINE EVENTS SUPPORT HAYSTACK

PUBLICATIONS NEWS EMPLOYMENT

OPEN STUDIO RESIDENCY
May 26 - June 7, 2019



Live Application



The screenshot shows the 'guldagergaard' logo in the top left corner. The main heading is 'AIR APPLICATION FORM'. The form is set against a background image of ceramic pieces. It includes several input fields and dropdown menus:

- Apply for ***: A dropdown menu with 'Artist-in-residence' selected.
- RESIDENCY PERIOD**: A section header.
- Date of arrival ***: A text input field containing 'May 1, 2020'.
- Date of departure ***: A text input field containing 'August 1, 2020'.
- PERSONAL DETAILS**: A section header.
- Name ***: A text input field containing 'Yixia Lin'.
- Male/female ***: A dropdown menu with 'Female' selected.
- Country of Nationality ***: A text input field containing 'China'.



The screenshot shows an email interface with a toolbar at the top containing buttons for 'Back', 'Re-edit', 'Withdraw', 'Reply All', 'Forward', 'Delete', 'Delete Permanently', 'Mark as...', and 'Move to...'. The email header includes:

- Join the Egg Team ☆**
- From:** Yixia_Lin <lin_yixia@qq.com>
- Date:** Tuesday, Apr 9, 2019 4:02 AM
- To:** rachael <rachael@eggtrading.com>

The email body contains the following text:

Hello Rachael,

This is Yixia, I am currently the third year Ceramics student in Cardiff. I have been following egg's instagram account for a long time and I love the egg's style so much! The clothes and accessories are so lovely and I have been dreaming to buy them and wear them on me. I have been researching on the value of craftsmanship, and the egg's clothes definitely show the quality of it. I would be so glad if I could work at egg.

Then I saw the post on Instagram that you are looking for passionate people to work for egg, so I immediately wrote an email to you. I am very interested to join the team if there is an opportunity. I found on the website that there are two opportunities to join the egg team, it would be ideal if I could work as client assistant, I would love to learn and work hard.

Funding for international artist



CRAFTING FUTURES GRANT SCHEME



TIROLER KÜNSTLER*SCHAFT
**KÜNSTLERHAUS
BÜCHSENHAUSEN**

FELLOWS
TIROLER
KÜNSTLER*INNEN

VERANSTALTUNGEN
BÜCHS'N'BOOKS
BÜCHS'N'RADIO

INSTITUTION
FELLOWSHIP-
PROGRAMM
BESUCHER*INNEN

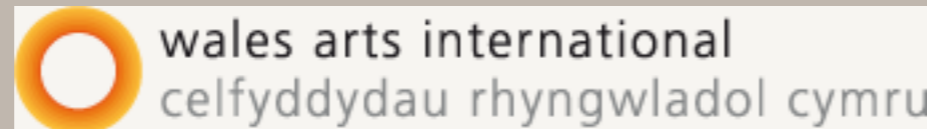
Infos
[Call for Application](#)
[Application Form](#)
[FAQ](#)

CALL FOR APPLICATION

Künstlerhaus Büchsenhausen once a year invites visual and media artists, theorists, and curators to apply for a fellowship. The competition is usually held in the months November until April. Candidates can apply for a month fellowship.

WOON FOUNDATION PRIZE 2019

The Hopper Prize



The Craft Pottery Charitable Trust Annual Ceramic Grants

The Annual Ceramic Grants programme is open to individuals and groups involved in ceramics. Grants cover direct expenses for a period of independent research, production of artworks and publications for public exhibitions or development of prototypes and promotional material.

Download these form:

[How to Apply](#)

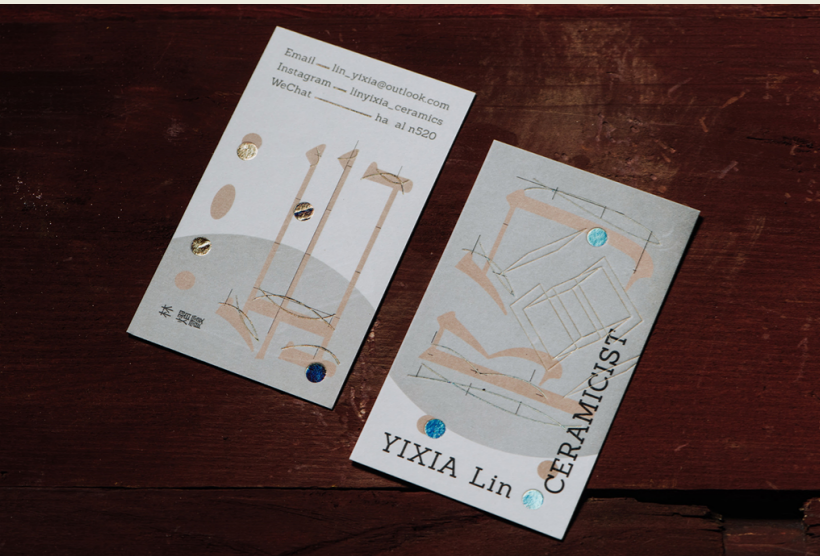
[Equal Opportunitites Form](#)



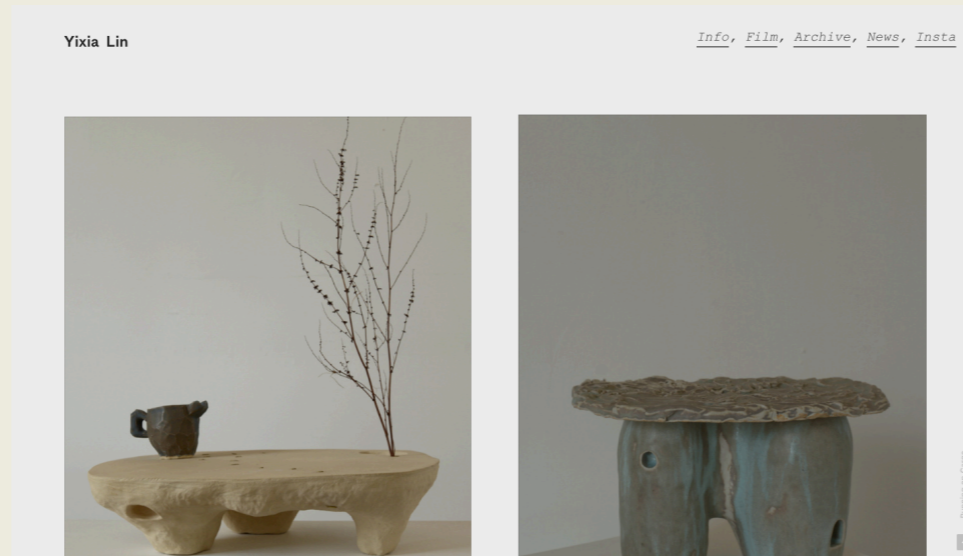
The Mark Tanner Sculpture Award

The Mark Tanner Sculpture Award (MTSA) is the most significant award for emerging artists working in the field of sculpture in the UK: offering £8,000 in financial support towards the making of new work, plus a solo show at Standpoint Gallery.

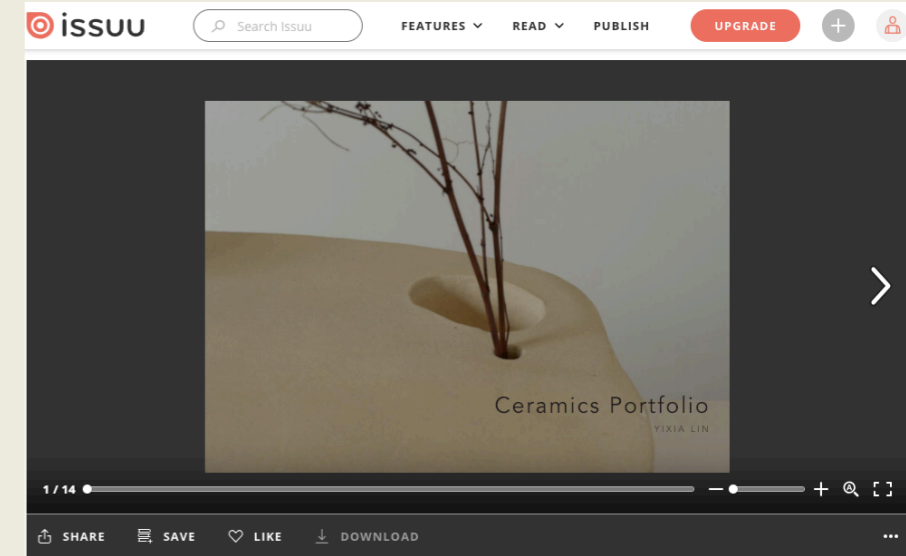
Branding



Business Card



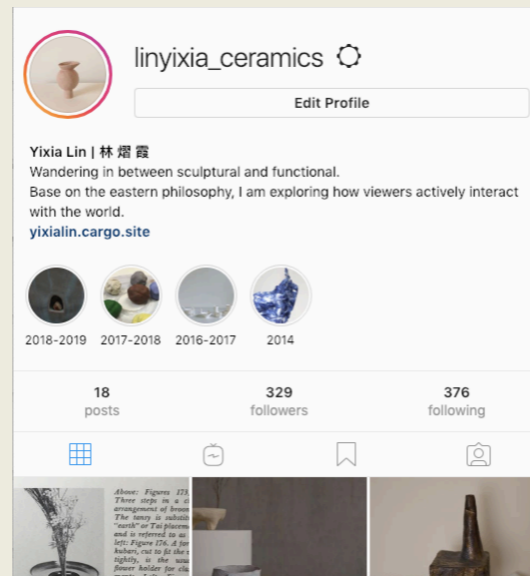
Website:
<https://yixialin.cargo.site/>



Digital Portfolio:
<https://issuu.com/yixialin/docs/portfolio>



Process Video:
<https://youtu.be/22fwSC8GZao>



Instagram: @linyixia_ceramics



Postcard

Artist Statement & CV



I am an artist who pay attention to the field of traditional craft within contemporary practices. My strength is employing the knowledge of art and design to evoke viewers' emotions and expand their imaginations. I like wandering in different disciplines and materials as I believe the inspirations come from the learning of different areas.

Yixia Lin

Website

yixialin.cargo.site

Email

lin_yixia@outlook.com

Born

01/11/1995

China

EXPERIENCE

| | | |
|-----------------------------|------|--|
| Gesamkunstwerk Bowl Project | 2018 | Llantarnam Grange Arts Centre, Cwmbran, UK |
| Ceramics Exhibition | 2018 | Kenstradling Collection Gallery, Bristol |
| Haptic Exhibition | 2017 | Three Doors Up, Cardiff, UK |

EDUCATION

| | | |
|--------------------|-----------------------------|---|
| BA(hons) Ceramics | September 2016 | Cardiff Metropolitan University, Cardiff, UK |
| Pottery Study | 2015 | Jop Pottery Studio, Beijing, China |
| Senior High School | September 2011 June 2015 | Fine Arts School Affiliated to China Central Academy of Fine Arts, Beijing, China |

SKILL

| | | |
|--|--|--------------------------------------|
| Hand-building Clay Wheel-throwing Kintsugi | Fabric-flower Making Crochet Screen Printing Painting | Photoshop Illustrator InDesign |
|--|--|--------------------------------------|

LANGUAGES

| | | |
|-------------------|--------------------------|---------------------------------|
| English fluent | Chinese mother-tongue | Cantonese upper-intermediate |
|-------------------|--------------------------|---------------------------------|

Instagram

[linyixia_ceramics](https://www.instagram.com/linyixia_ceramics)

Living in utilitarian buildings, inhabitants can tend to act passively with their surroundings. My interest lies in reactivating our early human lives and a more intimate interaction with the environment.

I am fascinated by the primitive quality of the ancient objects and ancient houses; the rough uneven surface, the organic shapes that reveal our interaction. They act as a reminder that we are living in a more-than-human world.

I use various techniques to construct my works; throwing, coil building, slab building. I was trained as a painter and drawing becomes important part of my ceramic practice, using brush, water and ink to express the atmosphere of space and this expression is transferred into the clay. The drawing and ceramics cannot be separated but at the same time they are different.

For me, it is necessary to work slowly, to be aware of my body while building, the slow process allows me to reflect what I have done and where the work will grow. In the process of making, I listen to the clay and allow it to suggest where the form ends.

The uncomfortable experience while using the mug, table, chair encourage our bodies to be active and creative. It questions our relationships with the surrounding and nature.

Professional Images



Galleries to approach

Cardiff

- The Shift (open gallery, mostly installations)
- Cardiff MADE (open gallery, cafe)
- Arcade Campfa (open gallery)
- Craft in the Bay (craft gallery & shop)
- G39

Germany

- Galerie Metzger (contemporary sculptural work)

Milan

- OFFICINE SAFFI (contemporary ceramic art)

Zhuhai, China

London

- Flow Gallery (contemporary craft gallery)
- Mint Shop (interior design shop)
- New Craftsmen (Luxury contemporary craft shop)
- Maud & Mabel (contemporary ceramics gallery)
- Erskine, Hall & Coe Gallery (Ceramics & Modern art)
- Momosan shop (craft shop)
- Cavaliere Finn (contemporary craft online gallery)

Bath Spa

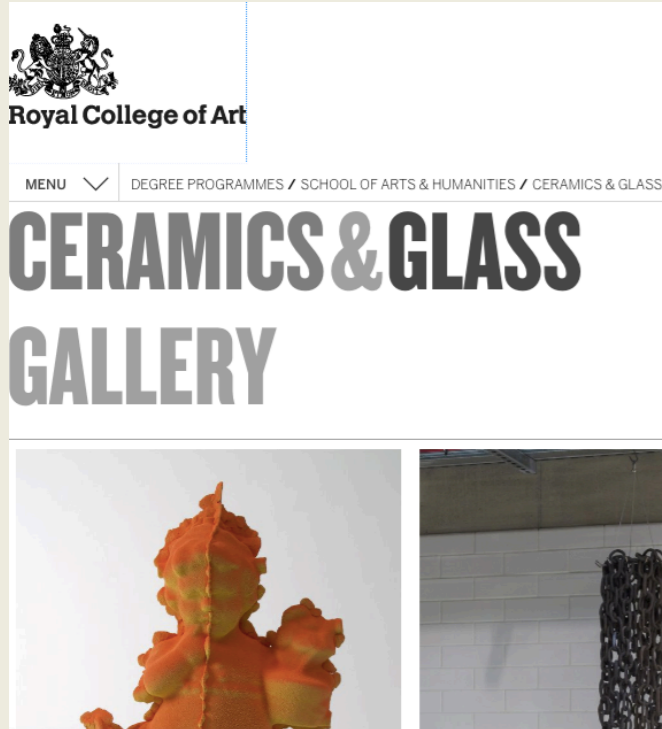
- Francis Gallery (contemporary craft gallery)



Further Education

Alfred Ceramics

CARDIFF
SCHOOL of ART & DESIGN



The image features the University of Gothenburg logo on a blue background, which includes the text 'UNIVERSITY OF GOTHENBURG' and 'UNIVERSITAS GOTHOBURGENSIS 1891'. To the right is a photograph of a pottery studio with people working at tables. Below the photograph is the text 'MFA Programme in Crafts, Ceramic Art, 120 hec' and a short description of the program.

MFA Programme in Crafts, Ceramic Art, 120 hec

The master's programme in Crafts at HDK invites students to explore the purpose of crafts in society today. Artistic exploration through materials and concepts is the basis of the programme. Course work encourages the development of skill-based knowledge, fosters debate about the meaning of

SLADE SCHOOL OF FINE ART

SCULPTURE IN THE MA AND MFA PROGRAMMES

KARIN RUGGABER - HEAD OF GRADUATE SCULPTURE

The Graduate Sculpture area invites students working across a range of materials and techniques in an environment of making, experimentation and ideas. It is a practical and theoretical environment for investigating objects, placement, form, space and composite activities.

Exhibition Development

Context



Grete Stern, *Colonia 20, near Las Lomitas, Formosa, 1964.*

'The early development of architecture is determined by intimate contact with nature. They planned their buildings with relevance to the spirit of earth, the water and the winds.'

(Siren, 1970)



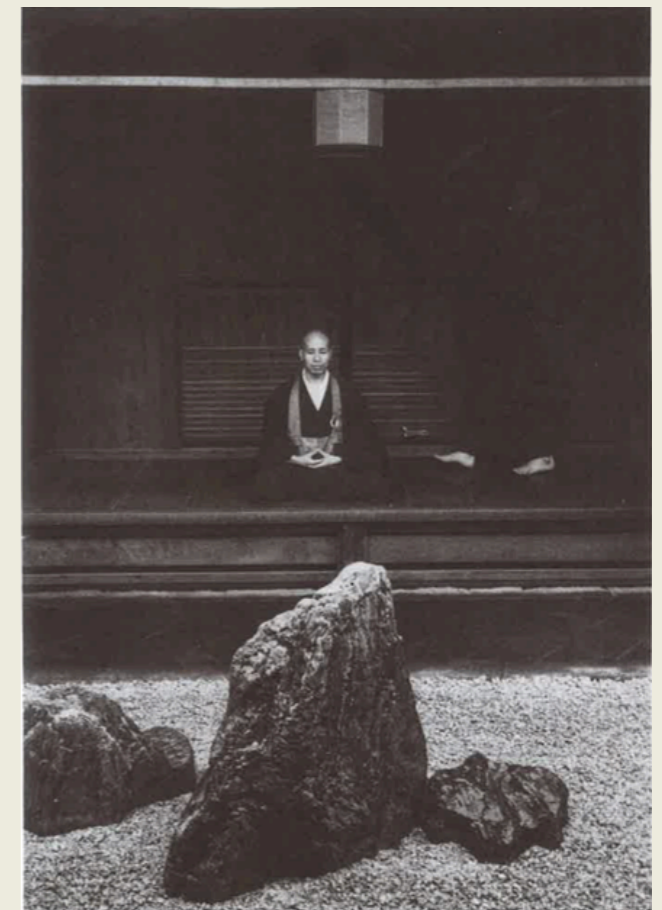
Native Americans, Available at: <https://www.firstpeople.us/>

'The quality that we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, presently came to discover beauty in shadows, ultimately to guide shadows towards beauty's ends.'

Tanizaki, J., Harper, T., & Seidensticker, E. (1977). *In praise of shadows*. Stony Creek, Conn.: Leete's Island Books.



Sen no Rikyu's tea-room in the Daitokuji Zen temple, 2016



The garden of Daisien-in, Daitokuji Temple, Kyoto, Circa 1513.

Valentine Schlegel



Suzanne Fournier-Schlegel/Valentine Schlegel ©/VISDA.dk.

ISAMU NOGUCHI

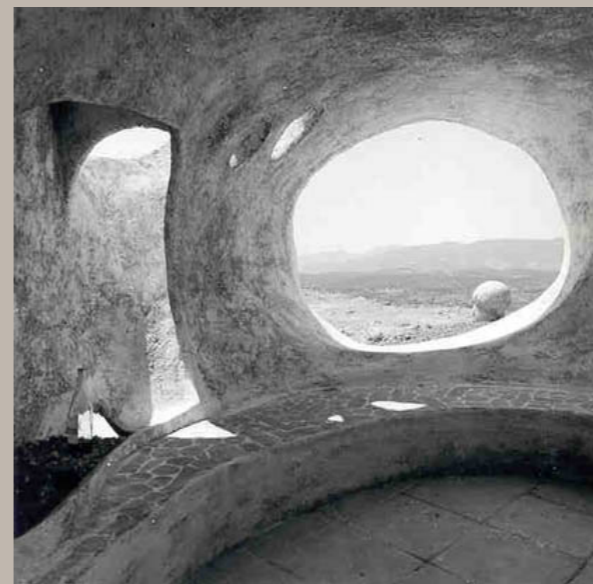


Love of Two Boards (1950) Seto stoneware | Collection of The Isamu Noguchi Foundation and Garden Museum, New York, Photo by Kevin Noble.

One feel that the rocks were not just placed there, that they grow out of the earth(the major portion buried), their weight is connected with the earth and yet perhaps for this very reason they seem to float like the peaks of mountains. Here is an immaculate universe swept clean...

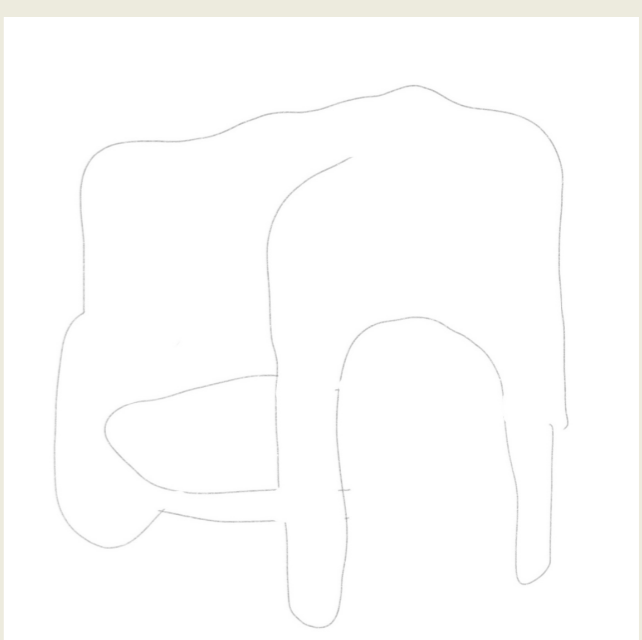
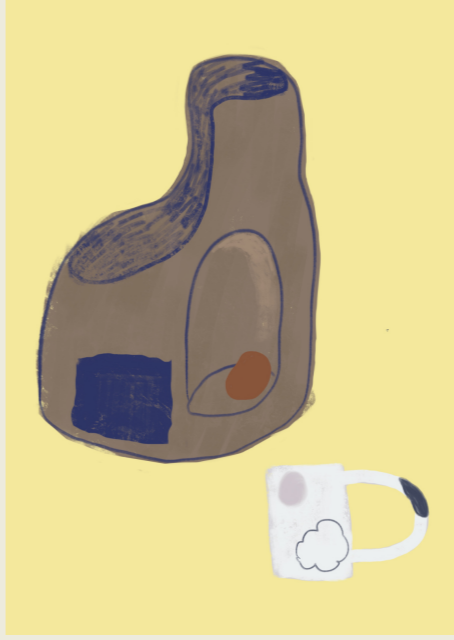
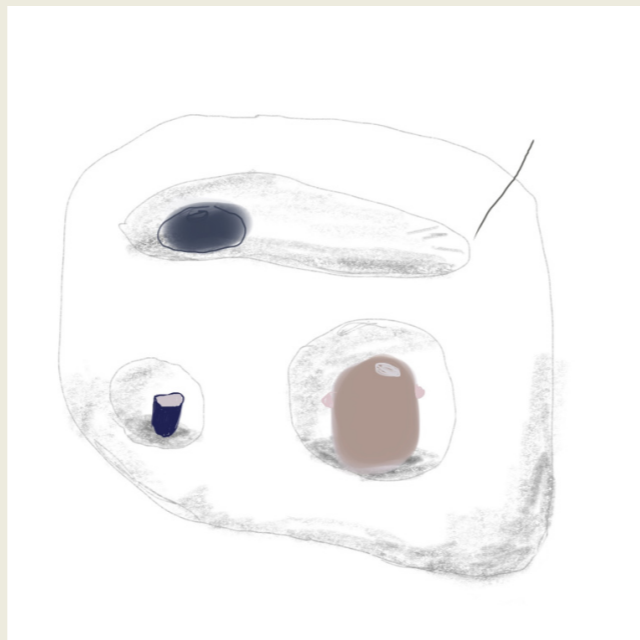
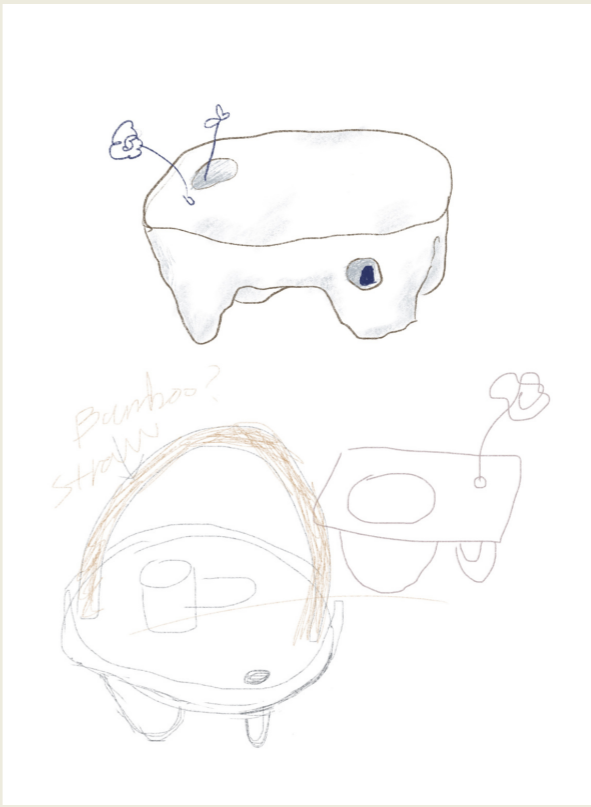
Ashton, D. (1993). *Noguchi, east and west : East and West*. CA: University of California Press.

Jacques Couëlle



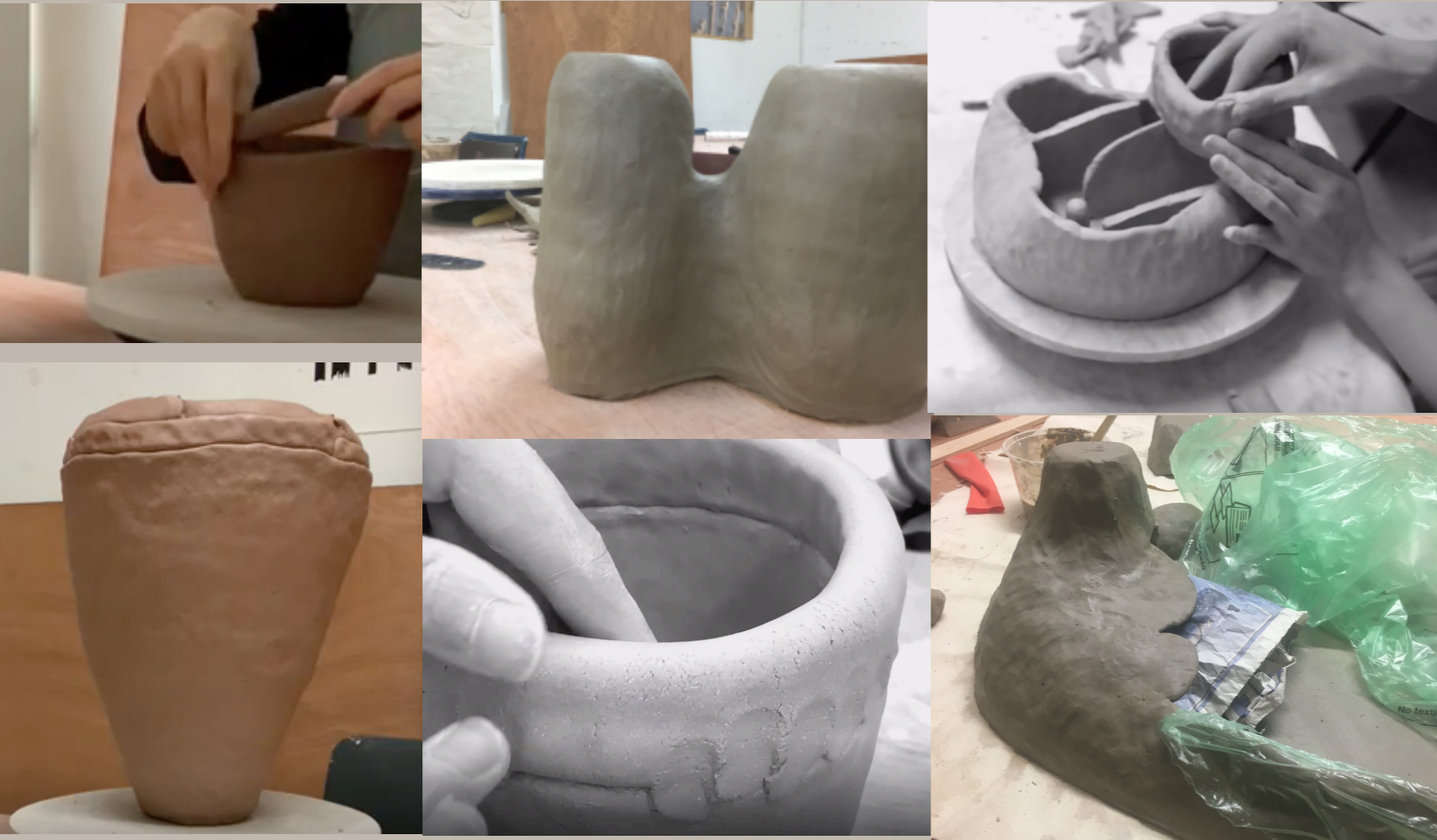
<https://magazine.seymourprojects.com/2013/04/s-stimulant-jacques-couelle/>

Ideas



Skills

Coil-building, Slab pinching, using slabs to support

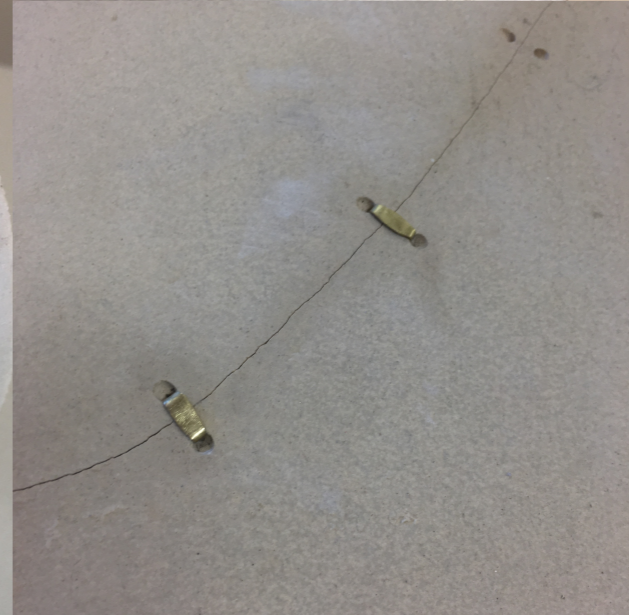
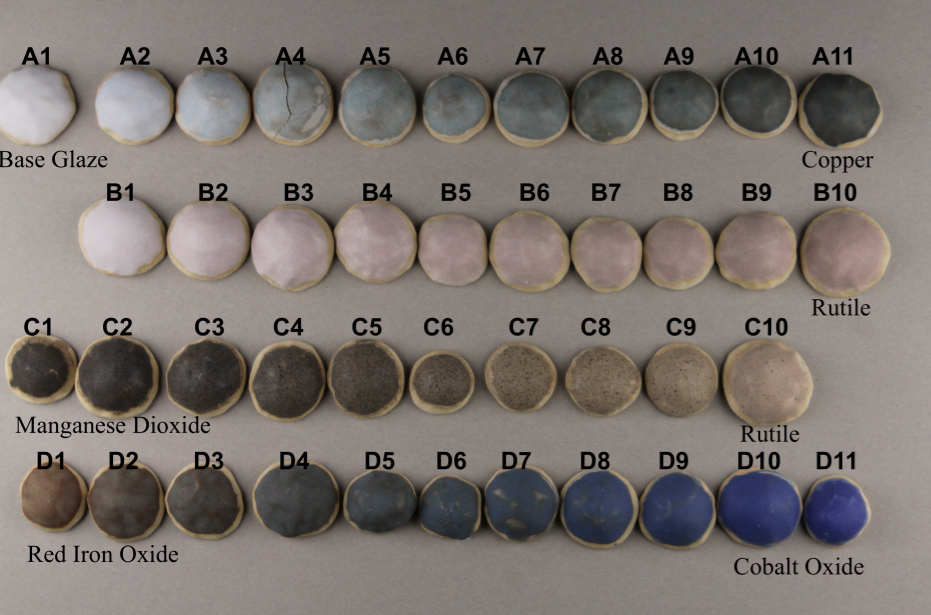


Hand-building, throwing



Pushing lumps of clay on the wooden board, joining slabs, sculpting the clay





- Glaze & Slip Test
- Using brass staples to repair ceramics
- Different Application technique: brush multi-ply layers, pouring, dipping



