

CERAMIC

Vilma Villaverde(Argentina)

Art and science to produce and use solid articles that are non-metallic inorganic materials essential components. Includes: Materials of pottery, porcelain, refractory, abrasives, cements, magnetic material glasses, ferroelectric, etc.

ABC (Association Brazilian ceramic) ceramic or ceramic materials includes all employment in engineering or inorganic chemical materials (other than metals and their alloys) that are generally used on the basis of treatment at elevated temperatures.

Norton

The field of ceramics comprises mainly the treatment of non-metallic minerals, by various processes, including warming.

US ASTM C242-93 standard defines:

OBJECTS ceramic are those presenting a vitrified body or not, partial or completely crystalline either vitreous structure, specially produced based on inorganic substances not metal and shaped from a melted that it solidifies by cooling, either shaped mass at the same time or subsequent hardened by the action of heat.

Main components of the ceramic paste: -
plastics - inert - flux - auxiliary

PLASTIC materials

The word clay refers to "natural" material primarily composed of "fine-grain ore", which usually is "plastic" with appropriate amount of water, which hardens when it dries the air or calcining.

CLASSIFICATION of the mineral clay classification of clays according to mineralogical component

Example: Filosilicate clay - Illitica clay - Esmectitica clay, etc

Classification of clays according to their properties or uses:

1 - Kaolin or china clay: the term is of Chinese origin Kao ling and means high mountain. The main constituent is kaolinite and is usually accompanied by: quartz, feldspar, mica, oxides of titanium oxide and hydroxides of trivalent iron,...

Applications: ceramic industry, paper, rubber, textile, cement, etc.

2 - White clay:

- 2.1. Ball clay plastic with organic impurities. They are composed of kaolinite with diversity (mica-montmorillonite) mica and quartz.

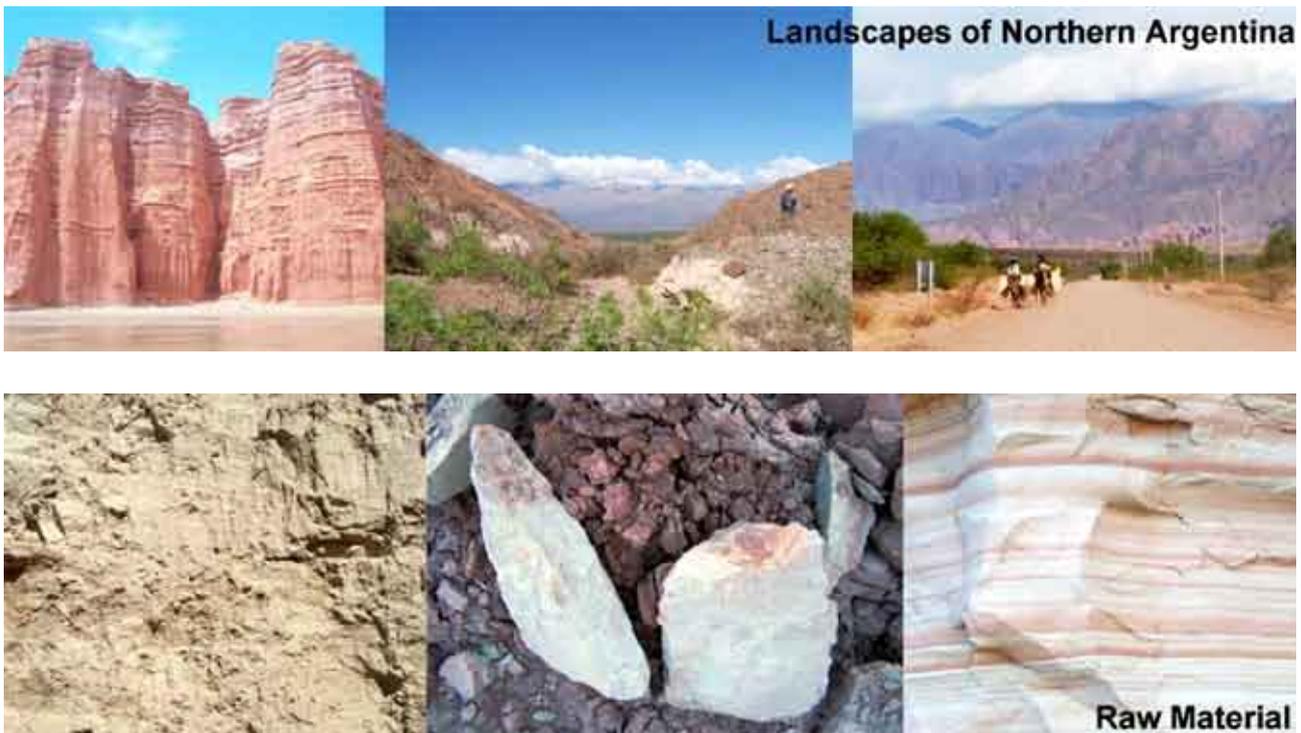
-2.2 Fire clay clay with low percentages of oxides and hydroxides of iron, magnesium and alkali and is able to withstand temperatures in excess of 1500°C.

-2.3. Fint clay hard and compact. They are composed of relatively ranked kaolinite with low content



of iron and other materials fluxes. It is generally intended for the production of chamotte 3 - Clay red - usually illiticas... with iron oxides, quartz, Illitica kaolinite, feldspar, illita-clorita, illite-smectic, organic matter, for different applications (e.g.: bricks, roof tiles) proportion middle or high iron oxide (> 3% weight)

These clays are the majority in our country, but in the provinces of the North, Salta and Tucumán, among others, we can find red clay on a smaller scale, that are usually used by nearby villagers to build their homes or other utilitarian purposes and also to produce artisan ceramic works, which can be found in fairs and shops in the area, many of them made for sale to tourists.



Yesterday...

In South America with pottery, Mochica peoples of the Andes of the North created pitchers modeled human heads. Although they gave them shape with moulds, heads were completed individually and had features of portrait. They also created flutes, trumpets, trumpets and other musical instruments, always made in ceramic, as well as hissing pitchers that often had bird. Nazca culture, to the South of the Andes, the Mochica coeval, is known for its earthenware painted intensely decorated in five different colors.

Argentina is a young country, with a little more than 200 years of history (1810), always the eyes were placed in the old world and not so much in other countries of Latin America. Europe with its culture was the model to follow; there was another possibility in the minds of the men of the epoch of the early that was considered the native culture more related to barbarism to civilization. This concept is rooted in our culture.

Perhaps this is the reason why our ceramic tradition was not projected in the way that it did in other countries of the Americas. Basketry and tissues were more than ceramics, which has no influence or almost nil, in the development of the artistic ceramics of the 20th Century

Today...

In the 21st Century, due to various circumstances changes history and we begin to enhance the culture of the originating countries. It is in this context in which it operates the activity of two young men living in the North of Argentina; reflect in their work the influence that they receive from the environment in which they live, study and work.



ACKNOWLEDGEMENT, ASPIRATION AND CREATION

GASTON CONTRERAS was born on June 5th, 1979 in Buenos Aires, Argentina.

"Ten years gone. When you arrive to live in Cafayate, Salta province, I enrolled at the school of Municipal Ceramics of this city, but I was only one month. I discovered a new material to me, clay, felt the need to make and produce. It didn't feel comfortable with the learning time in school and decided to find work in the workshops of ceramics (Cafayate there are many...) so I started with the office, working. Doing tasks such as preparing clay, search raw on the mountain, kneading, etc. I can say that I am self-taught, I learned by listening, doing, and practicing"

"I prepare the material...

Extract the clay directly from the quarry, according to the work that wants to do. "There are different types of quarries to extract clay, for example: there are some very good turnings, lifting parts by hand or to make pots for cooking.. "There are quarries of easy access and others where you have to walk a little or enter with suitable for all-terrain vehicles since the landscape is sandy or with many shrubs, cacti, etc."



"I use the pure clay..."

As found on the mountain, but if I want to obtain textures I add sand. If I want to work with a material that support climate change or fast-drying or direct sun, I add a clay extracted from another quarry which is a stone that gives strength to the dough"

"I make pieces by hand..."

By hooligans, plates and I also use a lathe. I burnish and polish well surface and then painted them with guards or interpretations of landscape, petroglyphs and images of my Andean people, prepared engobes with commercial pigments and also with those who find in the mountains. I then cover them with transparent alkaline glaze bake to 1020°. This enamel enhances the colors and favors the use of my utilitarian daily production.

My work in any way represents the place where I live, in the drawings that I use in decoration and vivid colors that nature offers us"



"San Carlos and Cafayate are villages of potters. I think that if I had not decided to come and live here, I would have never done ceramic. Here the hills are of clay and they also tell their stories, it is very common to go out walking and find pots of archaeological pots with Sgraffito or drawings painted with slips. Without a doubt for me is a great source of inspiration.

In a very rewarding dialogue with Dana López, ceramist from Venezuela, we came to the conclusion that there is a Latin American language, created by a set of signs, shapes, colors, that have to do with our India, native to America. We live in this part of the world and we express ourselves with the elements that surround us. In my case, I make low temperature ceramic because it is that material allows me to"



"And I like to think, for example, the dishes that I made during the Symposium (1) or any part of my production can be obtained in the North of Argentina, Peru or Venezuela... The ceramic is my profession and also is my livelihood. I consider myself ceramist's craft... and with Latin American language"

(1)"11th International Symposium on Ceramics - Municipal Institute of Ceramics of Avellaneda - Buenos Aires - Argentina, in recognition of the career of the artist Potter Vilma Villaverde and teaching of Professor Luis Pardini. Municipal Institute of Ceramics of Avellaneda"

NANCY ELIZABETH ALVARADO - Born on April 6th, 1981 in San Miguel de Tucumán, Argentina.

"Since 1998 I link the ceramics workshop of the school of fine arts and decorative and industrial arts "M° Atilio Terragni"of the Universidad Nacional de Tucumán, only institutional offering training in the specialty, in the province of Tucumán. Since then participated in its activities in training, mounting- exhibition, research-experimental projects, management, extension, production and teaching"

"In the North of the Argentina are varieties of clays, mostly iron, which I extract from different places in the travel I do. Once in my workshop, conducted basic shaping and cooking tests to determine their characteristics and temperature range, from each of the samples,"pure"and preparing pastas from your mixes"



"Inspired by the pottery production of the indigenous peoples of the Northwest of the Argentina Republic, employment primarily rolls technique combined with strips and plates. The colors that I use are limited to the nuances that I get from the slips made with iron oxide and manganese oxide, taking into account the color dough base more details in white, green, and blue; Finally I use burnish to the work surface and electric oven at 980°C for your cooking. In its development, the work has a strong symbolic charge taken, in part, from pre-Columbian cultures and coupled with new elements that accompany it in an essay of personal reinterpretation which added to the techniques employed, give resulting synthesis of their own language with regional characteristics, being consistent with their cultural backgrounds"



"The carried out experiences lead me to recognize a discipline of study yet to develop, formalize and enhance in our midst even though the Argentina those records, along with other expressions developed by native peoples, are part of our cultural heritage and are found in the region I live in ceramics. The situation I describe, promotes the search for a speech in practical-experimental ceramics linking time and surroundings: our.

Finally, in 2012, I am making language NOAndino of the South (2) as artistic ceramics presented through laboratory Tucumán, my first personal project proposal".



"Today, having gone more than half of my life through edges of experiences that relate to all within the same field of study-experimental that is ceramic, I can tell that she has meant for me much more than what you could say these words. It has become a profession, a way of life, in an election, in a way that has given meaning to my walk..."



(2) Language NOAndino of the South: Coordinate system: geographic and cultural context the continuity of artistic ceramic production, referring to its origins. It occurs from the Northwest of the Argentina (NOA) which is part of the Andean region and in the general context of the American continent.

This Thesis contains interviews with Nancy Elizabeth Alvarado and Gastón Contreras during the 11th Symposium of Avellaneda, in Buenos Aires, Argentina. VILMA VILLAVARDE

The author thanks to Cristina Volzone CONICET- (National Research Council) for the information about ceramic aspects.