

SEASIDE

MA CRAFT
ŠÁRKA NAVRÁTILÍKOVÁ

University of Brighton

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FANTASY

INSPIRATION

Creating a feeling of joy has been my main goal in all of my ceramic pieces, mostly through form and colours. The directions I have been using to create this feeling came from this TED talk: “Where joy hides and how to find it” by Ingrid Fetell Lee. She identified that bright colours, organic textures and shapes, a feeling of lightness and airiness and a feeling of abundance or many can all bring joy to us. I love how colour can be the biggest transformation to a piece, glaze elevating a form with new emotion.

Creating a feeling of joy in my work is important to me, as I want all of my work to be purchaseable homeware, functional items that can be used and loved, and that can bring joy to a customer whenever they interact with them.

For my forms, I take inspiration from modernist architecture. I make simple and functional pieces that mirror the satisfying curves of buildings like the *De La Warr Pavilion* in *Bexhill-on-Sea*.

For my illustrated plates, I took inspiration from modernist ceramists and painters from Spain and France, such as *Pablo Picasso* and *Joan Miró*, whose work I found looking through ceramics books in the library. I like the hand-drawn and imperfect quality, it feels rustic and makes the pieces feel unique and more personal. While these two artists made their pieces as exhibited, fine artwork, my consumer products take these pleasing designs, with my own joyful spin on them, and bring them into the domestic space, to elevate the life of the everyday person.

MY CRAFT

I want my ceramics to look like they belong to an idealistic holiday vision of a Mediterranean seaside town. I have created small collections of slab-built vases experimenting with both round and boxy shapes. I decorated them with alternating stripes using a combination of normal and liquid glazes, with a limited colour palette that accommodates glazes to blend into interesting new tones. I think the fluid and swirling stripes, plus the melting of the liquid glazes, provide a looser, organic aspect that will contrast the angular and sharp shapes of the vases themselves. I have also made a series of plates. I glazed them with soft subtropical flowers and other Mediterranean motifs to bring the seaside town atmosphere into the decoration.



My vases in Bexhill



De La Warr Pavilion



PROCESS

I have learned the meaning of the word serendipitous very recently, and I feel like it perfectly describes my practice. I learn new things every day, and each new combination of glazes I try opens up so many new ideas to try. Glaze results are often surprising and I love having this chance element in my making, of liquid-flowing colours. It ties nicely with the idea that everything is in flux, constantly moving, changing, evolving, and never stopping. I have begun to see how my work communicates flux already, and how I can develop my work to communicate this better, by pushing new combinations of glazes each round of firing and contrasting these gooey textures with hard geometric vessels that cleanly contain the pooling, swirling glaze.