



*"Nostalgie V" (2020) by Myung-joo Kim (2019 New Member) at the opening of the Ariana Museum exhibition "MIGRATION(S)" on Day 1 of the 2022 Geneva Congress.*

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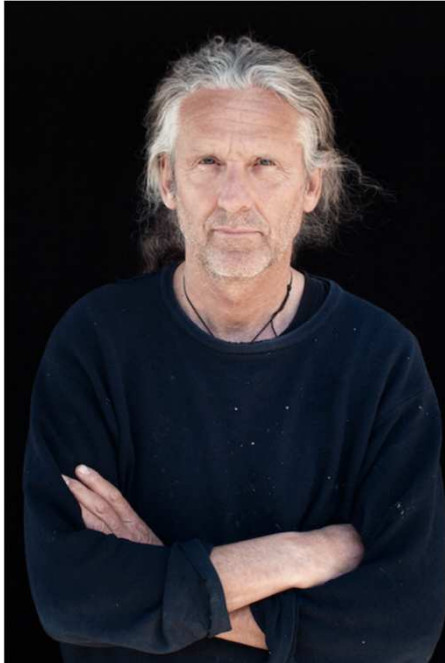
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## The President's Message

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Torbjørn Kvasbø (Photo: Mattias Lindbäck)

Dear IAC members,

I hope for a good new year for all of us.

I will start by quoting IAC member and former Vice President Wayne Higby of the United States, from a letter he sent to the IAC Council before the Geneva General Assembly on 14 September 2022:

*“The International Academy of Ceramics is a forum of good will. A commitment to a genuineness of listening, working out our differences in friendship, avoiding the suspicion that comes from cultural difference. Creativity, which we all celebrate, works best when the barriers can be crossed, and information is allowed to flow without the hindrance of a sureness of knowing. We can only know what we have already established in our minds. To know without opening to the potential of new understanding leaves us at the end of our dialogue with others. To learn, and create, we must move beyond knowing to discovery.”*

For 70 years, IAC congresses and assemblies have followed one another without pause. In reality, the history of the IAC is the history of international ceramics in the second half of the 20th century and the beginning of the 21st century, populated by a multitude of faces that have given it its international reputation, and have built it in both thought and deed.

335 people, representing 44 countries, came to Geneva to celebrate IAC’s 70th anniversary and 50th Congress jubilee from the 12<sup>th</sup> - 16<sup>th</sup> September 2022. More than 50 venues (museums, foundations, galleries, art centres, schools, and alternative spaces) exhibited the works of 150 artists from all over the world; a perfect example of a "Melting Pot" of ceramic expressions!

I will make Wayne Higby’s words mine recognising that for me personally, as for many of my colleagues, the friendship with ceramic artists of the world has expanded my life and career beyond anything I could have imagined. To this day I treasure those friendships and the knowledge that, together, we believe deeply in the embrace of openness and cross-cultural engagement, in the name of peace and understanding.

The IAC brings people together and breaks down borders.

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The majority of the Geneva Congress and GA host organisational team worked solidly over the last 5 years in preparing for this moment - 5 years of voluntary work!

On behalf of the International Academy of Ceramics and swissceramics I warmly thank you for sharing this event, the 50th Congress of the International Academy of Ceramics, with us.

### Team

The 50th Congress of the International Academy of Ceramics was organised by swissceramics, an association of Swiss ceramists in collaboration with the IAC. The co-organisers were the City of Geneva as well as institutions such as museums, galleries, foundations, schools, and art spaces. All these political and cultural actors supported the excellence and success of this international ceramic event.

### IAC

Jacques Kaufmann, President Emeritus  
Anja Seiler, Representative for Switzerland  
Charlyne Kolly, Office Coordinator  
Karolina Johansson, Office Co-coordinator  
Sophie Voirol, Administrative Assistant  
Ben Evans, Coordination Assistant  
Monique Crick, Member  
Lynn Frydman Kuhn, Member  
Marie Bornet Lanz, Member

### swissceramics

Lynn Frydman Kuhn, President  
Marie Bornet Lanz, Board Member

### Steering Committee

Monique Crick: General Coordinator / Patronage / Museum Relations  
Marie Bornet Lanz: Communication, assisted by Léandre Burkhard  
Lynn Frydman Kuhn: Logistics  
Jacques Kaufmann: Scientific programme and conferences  
Anja Seiler: Relations between galleries and art schools

### Exhibition Manager IAC Archives

Stéphanie Le Follic-Hadida, IAC Vice-President

### Post-Tour Managers

Magdalena Gerber and Margareta Daepf

### Congress and finance management agency

MCI, Geneva

### Communication agency

Nask Studio, Geneva

The IAC would like to formally thank our many partners who joined the project: *Thank you for your collaboration and commitment, which contributed greatly to the great success of the 50th IAC Congress!*

### **The IAC and UNESCO**

The IAC is the only institution dedicated to ceramics at the international level and is an NGO in official partnership with UNESCO. Since its founding in 1952, our institution has taken the possibility of joining the UNESCO framework very seriously, both as a strategy and as a mission. Since 1958, the IAC has been affiliated with UNESCO. The IAC views this partnership as of the utmost importance and wishes to contribute to meet the challenges of this important organization, recognizing the Educational, Scientific and Cultural issues of its member countries.

The IAC's role at UNESCO is kept under regular review. The IAC's main strength is our universality, both in terms of a single medium, common to so many cultures, and in terms of our membership, currently drawn from five continents and 77 countries. Such an international dimension enables us to develop pragmatic and consensus-based projects to propose to our members, as well as to non-members of IAC, and UNESCO.

Cultural diversity is a source of exchange, innovation and creativity, which is as necessary for humankind as biodiversity is for nature. Culture has the power to broaden bilateral and multilateral cooperation, promote multilingualism and a culture of peace, and enable to dialogue and solidarity within and between countries.

As a result of two IAC-initiated exhibitions in the United Nations Office of Geneva, "*Around the World on a Plate*" curated by Anja Seiler, and "*We come from the other side*" curated by Ingunn Svanes Almedal, in the Mezzanine Gallery, U.N. Director General Tatiana Valovaya, in a letter to the IAC/ Anja Seiler, accepted an invitation from the Ariana Museum to visit the museum and have a guided tour of the three IAC exhibitions on display there ("*Migration(s)*", "*Connections*" and "*Vocation*" from September 13<sup>th</sup> 2022 - March 19<sup>th</sup> 2023).

An excerpt from the letter:

*"I would like to reiterate my thanks to the international Academy of Ceramics (IAC), the UN Women's Guild and the Permanent Mission of Norway to the United Nations Office at Geneva for bringing this exceptional exhibition to the Palais des Nations. This exhibition was a welcome contribution to UNOG's Cultural Activities program, a unique forum to promote cultural diversity and inter-cultural dialogue through art and was appreciated by the Geneva-based international community."*

Tatiana Valovaya, U.N. Director General

Please read the text in this bulletin by Stephanie Le Follic-Hadida, the Council's representative at UNESCO, about the history and the functioning of our UNESCO partnership.

honoured by this title and I have taken note that it will be presented to me during the opening evening of the Congress, on Monday 12 September. I remember with pleasure our meeting in Longquan and I am looking forward to this new meeting on Monday!

Warmest regards, Jean »

## Pieter Stockmans



Pieter Stockmans

Letter of nomination by Jacques Kaufmann on behalf of the Steering Committee of the 2022 IAC Congress (with additional support from IAC members Jean-Claude Legrand, David Jones Ludovic Recchia, Joëlle Swanet, Ann Van Hoey, Patty Wouters).

### 'Rehearsal and creation'

As mentioned in our Statutes, it was during the preparation of the Geneva 2022 Congress that the Steering Committee imagined that it would be possible to pay tribute to Mr. Pieter Stockmans, by proposing that he accept the title of honorary member of the IAC.

Pieter Stockmans is a Belgian artist and designer, whose work of great integrity does not separate genres in terms of quality, means of implementation and creative thinking. While the purpose of his work as an artist or designer may differ, the resources and foundations of his work are a testament to a person who has integrated a poetic world into his work, whatever it may be, that applies to a variety of situations and constraints.



"100 love letters for Korea" by Pieter Stockmans



Pieter Stockmans is recognised within his national borders and of course internationally. The means used are simple: hard porcelain, a casting process that allows for a manufactured series with very slight variations, and a palette that is mainly composed of blue, which could simply be called "Stockmans blue", that softly and tenderly dresses his porcelain fired at 1,400°C, whereas cobalt is often present and recognised in the ceramic tradition for its intensity.

Pieter Stockmans holds many titles, which testify both to the immensity of the task accomplished in more than 50 years of hard work in his workshop in Genk-Winterslag, Belgium, and to the public and institutional recognition received in return.

His approach as a designer has enabled him to develop projects both in his workshop and on a large scale in industry. The Sonja series, created in 1969 for Mosa, a porcelain factory in Maastricht, is said to have produced 50 million cups. And there are now 17 copies/imitations of this cup on the market!



*"Niessing beakers" by Pieter Stockmans*

But he also makes special services for top chefs (3 Michelin stars), or crowned heads (Monaco).

It is interesting to note that the repetition of the gesture is also applied by Piet Stockmans to artistic proposals, in the form of sculptures, installations that can also find an architectural implantation. It seems that Stockmans always proceeds

with a direct attitude, which I would describe as 'honest', in the relationship established with the gesture, the processes and the material.

Precise, present, giving pride of place to the identity of his medium, Pieter Stockmans combines charm, elegance, rigour, poetry and diversity in his work. He integrates the notion of repetition, which is clearly the basis of his creation in its diversity, through the mastery it provides. If mastery does not become disembodied here, it is because it provides, through the subtle variations that emanate from the work, a feeling linked to the author's identity. In this way, Pieter Stockmans differentiates himself from the identical reproducibility that is the aim of mechanical industrial production.



*Pieter Stockmans accepting his nomination at the opening night of the 2022 Geneva Congress*

It is a joy for me and for our Steering Committee "IAC Geneva 2022" to welcome such an artist and designer as an honorary member of the IAC. This title is a mark of recognition by our institution of a career and a commitment to a poetic vision of the ceramic material, at a remarkable level.

*« How nice it is to be creative with a simple material such as clay. I did it my whole life and still have new ideas. How wonderful to express myself every day with this white gold as porcelain is called. Always in the same philosophy of tactility and vulnerability. »*

- Pieter Stockmans

## Tatiana Valovaya, United Nations Director General



**Tatiana Valovaya**  
Director-General, UN Geneva

In line with the IAC's Statutes regarding the nomination of Members of Honour by the host country organisation, with this letter we, the IAC Geneva Steering Committee of the 50th Congress together with those who collaborated at the forefront for its success, would like to welcome Mrs. Tatiana Valovaya to become a Member of Honour of the IAC.

Mrs Tatiana Valovaya is, since 2019, the 13th Director General of the United Nations Office at Geneva and the first woman to occupy the position. Appointed by Mr. Antonio Guterres, General Secretary of the UN Headquarters in New York, Mrs. Valovaya brings to the position over 35 years of extensive experience in journalism, diplomacy, and government service. Previously she has been a Member of the Board and Minister in charge of integration and macroeconomics of the Eurasian Economic Commission, the executive body of the Eurasian Economic Union (EEU), which is responsible for implementing decisions, upholding EEU treaties and managing the day-to-day business of the Union.

## Secretariat

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