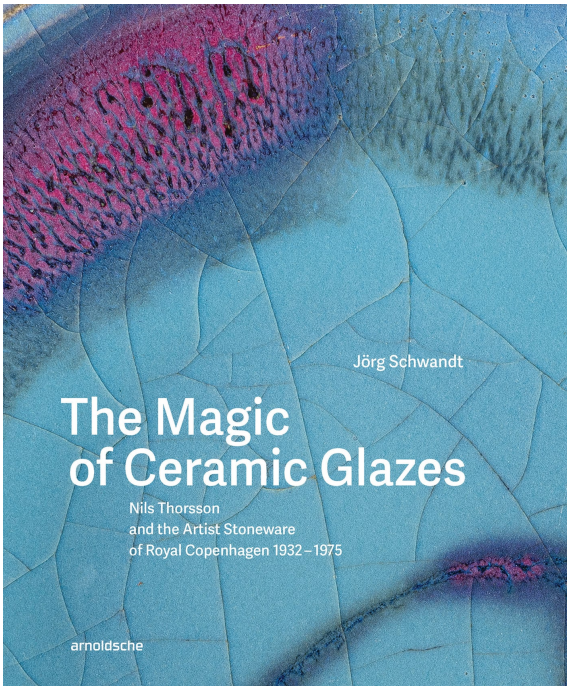
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The Magic of Ceramic Glazes

Nils Thorsson and the Artist Stoneware of Royal Copenhagen 1932–1975

Jörg Schwandt

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- Exploring Royal Copenhagen's Chinese-inspired glazes and their luminous beauty
- Thirteen glaze types explored through their optical and haptic effects
- Discover the aesthetic power of glazes, from natural influences to technical mastership

The deeply luminous, finely textured glazes of classic Chinese ceramics have long been fascinating to experts and collectors. At firing temperatures of 1300° C, the ceramic body and the glaze are fused together into a new materiality of great aesthetic and emotional power. Their extraordinary beauty is illustrated by way of the classically inspired works of the Royal Copenhagen stoneware studio, created between the 1930s and 1970s. For the first time, the range of the various glaze effects is approached from the perspective of intensive, decades-long personal interaction with these objects. Chemical formulas and technical terms have been deliberately avoided. The catalogue section has been divided into 13 parts, each dealing with one particular kind of glaze, preceded by a short introductory description. The main section is dedicated to the magical aspects of glazes. It goes into the causes of the optical and haptic effects, so too the significance of nature as a model. The decorative potential of technical deviations is also explored, as well as the formation of contrasts and, finally, the physical tension between the ceramic body and the glaze. Artists' signatures and date codes are part of the addendum.

Jörg Schwandt is a collector, author, and former gallerist. He has published extensively on German applied arts, Danish silver, and Danish silver jewellery. Collecting and exploring Danish artist stoneware for well over 50 years, the author now reveals the exceptional, almost overwhelming aesthetic properties of ceramic glazes inspired by classic Chinese traditions.







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