



Pēteris Martinsons
SPĒLES

GAMES

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Pētera Martinsona mākslas radīšanas procesam raksturīgs, no vienas puses, intensīvs, metodisks darbs, no otras – impulsīva ļaušanās ierosmēm, nejausībām, iespaidiem. Pēteris Martinsons šobrīd strādā galvenokārt simpozijos un pārsvarā tas notiek ārpus Latvijas. Darbu tapšanas vietu ģeogrāfija arvien paplašinās – jau ierastajām valstīm – Polijai, Ungārijai, Somijai – 2008. un 2010. gadā pievienojas Ķīna, 2011. gadā – Aleksandrija Ēģiptē. Katra jauna vieta piedāvā kaut ko citu, citas ierosmes, impulsus. Par ierosinājumu var kļūt jebkas – izstāde, skaņdarbs, filma, jūra, kalni, norises, cilvēki, arhitektūra, bezdelīgu ligzda zem jumta kores kādā Eiropas vecpilsētā. „Es vienkārši esmu, iekļaujos vidē, kurā strādāju.”

„Spēles” atklāj meistara tapšanu, dažādu materiālu un tehnoloģiju apguvi un pilnveidošanu, tēmu rašanos, attīstību, izvērsumu un periodisku atgriešanos pie tām. Sapņu vārnas, kas nomainījušas 60. gadu sapņu putnus un viskuplākajā skaitā pirmo reizi bija redzamas 1986. gada personālizstādē Ķīpsalā, laiku pa laikam vēl joprojām tiek izņemtas no daudziem ceļiem dažādās pasaules malās. Šī gadsimta sākumā radīto cilņu „Nike” un „Ar lauvām” plastiskais veidojums sasauca ar 70. gadu lielformāta darbiem. Sapņu vārnām ir pievienojušās sapņu lauvas – pēdējo divdesmit gadu laikā tapuši vairāki desmiti stilizētu lauvu figūru, tādas ir arī Fupingas (Ķīna) Austrumeiropas keramikas muzeja Latvijas ekspozīcijā, ko Pēteris Marinsons kopā ar Ilonu Romuli, Jutu Rindinu, Āri Segliņu un Imantu Klīdzēju veidoja 2010. gadā. „Sapņu lauvas un citi” – tāds bija arī Pētera Martinsona 2011. gada jubilejas izstādes nosaukums.

„Spēles” aptver iespaidīgu laika posmu – pusgadsimtu aktīva, nerimstoša radoša darba, kas vēl joprojām turpinās, tāpēc par retrospektīvu šo izstādi dēvēt būtu pārāgri – Pēteris Martinsons turpina strādāt, „Strādāt ar mālu – man tas joprojām ir piedzīvojums. Mūžīgs piedzīvojums. Kā dzīvesveids, kā pati dzīvošana.”

Un „tas ir brīnišķīgi – doties jaunos piedzīvojumos. Vēl arvien.”

Zanda Zibiņa
Izstādes kuratore, mākslas zinātniece

“This is my life. Ceramics is my whole life,” says Pēteris Martinsons.

Clay birds that can be held in a hand and monumental chamotte figures; baroque, plastic and narrating relief works and compositions reflecting esthetic principles of functionalism; the rough texture of stoneware and the fragility and translucency of porcelain; very concrete creatures – crows, horses, lions, devils, dogs – and tectonic structures – towers, cages, stations, figures; small sketches made from the remnants of materials and wide-scope environmental objects; splashes of color and filigree drawings; functional containers and fantastical images; accidental things created by kilns and a systematic development and implementation of the idea – this is the amplitude of Pēteris Martinsons’ works. To create his works, he uses all ceramic materials available, befriends each of them and finds the best application for each. “You have to befriend the material, it is alive, you have to establish good relationships, and then you can go further.”

With an amazing capacity, creative activity and unabated intensity Pēteris Martinsons has been working in the field of ceramics since 1963. In his field of activity he has reached such heights that hardly any other artist in Latvia has ever been able to achieve. Since the very beginning of his creative activity, the quality of his work has been confirmed by many international awards he has received, by the extensive geography of symposiums and workshops he has participated, by his active participation in the activities of the International Academy of Ceramics and the congress of this academy held in Riga, 2006, by his authority among the ceramists of Latvia and the world. Since his very first exhibition already, Pēteris Martinsons has in many ways influenced and enriched the genre of ceramics as well as the principles of shaping forms and understanding imagery.

Pēteris Martinsons has donated the collection of his works “Spēles” [Games] to his native city Daugavpils, where he was born and lived with his parents, sister and brother until the age of 13. This is also the place where his first creative encounter with clay happened.

“I took the clay [for the first time] in my hands in the German times [winter of 1943], in Daugavpils. My brother was seriously ill, he was treated in hospital in Riga, my parents stayed there [in Riga], too, and I was alone at home. Before that, somewhere in the ruins of the destroyed city, the Russian puppet theatre had been giving the so called “kapustniki” performance. After that I thought – now I am going to put on a puppet show at home for myself. I made puppet heads from clay. It was winter, but I knew where I could find clay, because next to the electric power station there was a canal and water was running there, and red clay was to be found on its banks. I made them [heads] from clay, the heads were full, and there was a small stick in the middle, inside. (. . .) I had [read] Latvian fairy tales, and I made [heads] and painted them with water-colors.” And also: “In summer, my parents always rented a room somewhere in the country, some 5-7 km away from the city [Daugavpils], so that after work they could go there by bicycle, and we lived at the farmers’. I knew where hens sneak away to lay eggs, I had already read “Zemes atjaunotāji” [Rebuilders of Land], where a hedgehog was put in the clay and broiled on the fire coal. I put an egg into the clay and broiled it on the charcoal. The result is wonderful. Of course, the clay cracks and can be easily taken away together with the eggshell, the white of the egg has nice red veins where cracks have been. These are my first works in clay.”

His childhood and youth interest in creative professions manifested itself in the field of architecture first – in 1957, Pēteris Martinsons received a diploma of a professional architect and successfully worked in this field for several years. Simultaneously, a great passion came into his life – mountain climbing, and therefore the invitation to become a teacher of Riga secondary school of Applied Arts in 1962 solved many problems for him – the need to have longer summer holidays in order to go mountaineering, and also a gradually growing dissatisfaction with numberless conditions, restrictions and regulations that made architect’s creative activity difficult.

The decisive encounter with clay took place in 1963 at the Ceramics Department of Riga secondary school of Applied Arts. His colleague - the ceramist Rita Einberga - taught him the fundamentals of using a potter’s wheel, shared her glazes kept in a small cupboard and was also the first assessor of his works. “The clay yielding to fancies of imagination and my hands being able to feel the form were those emotional forces that stimulated my creative activity in the field of ceramics.”

The first mouldings and things made on a potter’s wheel - simple crockery, small birds, figures of horses and devils – show the gradual way of learning to work with the material and also the influence of folk art. The exhibition organized in Architects House in 1964, where Pēteris Martinsons shows his ceramics and Ivars Bumbieris - his paintings, provokes a storm of indignation among Latvian ceramists. However, the emotional discussions were reduced to reproaches about quadrangular forms of crockery which, as they said, went against centuries-old traditions in ceramics. Paradoxically, but both at the beginning of his creative career and also later, Pēteris Martinsons has closely studied the historical ceramics of Latvia as well as that of other peoples, where quadrangular crockery can be found, for instance, in the ceramics of Latgale. Already his first works display a different approach to ceramics – for him it is a platform for the implementation of creative ideas by freely playing with form and material.

An interview with Pēteris Martinsons held on 12/04/2013

An interview with Pēteris Martinsons on a Latvian Radio 1 broadcast “Talanti un pielūdzēji” [Talants and Admirers] conducted on October 31, 2011

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum, p. 4

An interview with Pēteris Martinsons held in 19/03/2013

The novel “Zemes atjaunotāji” [Rebuilders of the Land] by Aleksandrs Grīns, 1939

An interview with Pēteris Martinsons conducted on 19/03/2013

A professor’s folder by Pēteris Martinsons in the Information Centre of the Art Academy of Latvia

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum, p.13

A professor’s folder by P. Martinsons, a creative biography in the Information Centre of the Art Academy of Latvia

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum, p. 15

An interview with Pēteris Martinsons, held on 07/-6/2013

Grantiņa I. Tas, kas sākas ar atklātību. // Kultūras Forums. – 2009. - 20. marts.

Baltic Ceramics: 1996. [Katalogs. – East Carolina University, 1996.] – p. 16. Citēts no grāmatas: Muižniece R. Cita pasaule. Pēteris Martinsons. Rīga: Galerija Daugava, 2006, 17. lpp.

Intervija ar Pēteri Martinsonu Ventspils televīzijas sīzētā par Starptautisko mazo formu keramikas simpoziju „Navigācija IV” 2012. gada 5. novembrī.

In the mid-60-ies of the 20th century, the majority of ceramists and art critics perceived ceramics mainly as the branch of craft or of so called applied arts, on condition that everything created within its framework is a practically functioning object. However, this view does not affect Pēteris Martinsons: “I wanted to create my own ceramics, I did not like the ceramics I saw [in salons and exhibitions], and actually I made my own.”

In 1965, Pēteris Martinsons got an opportunity to work in the experimental ceramics workshop of Latvian Art Fund in Ķīpsala. In the 70ies of the 20th century, by improving and diversifying techniques the clay mouldings were replaced by folded pieces of rolled flat slabs of clay from which devil figures and relief works were created. In the collection, the numerous companies of devils are represented by four “Drunkards” – a sitting, sleeping, joyful and a bored drunkard. Once, these devils have been works especially popular among the exhibition public and have been expected at every new exhibition, but the author has been called “Pēteris of the devils”. The expressiveness of the flat slabs of clay comes out especially vividly in narrating relief works, often based on and initiated by some literary work, in such as “Priekules lkars” [Icarus of Priekule], “Manas ceturdaļas” [My Fourths], “Cīņa ar pūķi” [Fight with a Dragon], and “Leģenda par Evelīnu Rū” [Legend about Evelyn Roue] made after motifs of Bertolt Brecht’s works. Art experts call this period baroque and Pēteris Martinsons agrees with it: “Yes, it might be my baroque period”.

In 1967, Pēteris Martinsons arrives for the first time at Dzintari Artists Union House, financed by the USSR Art Fund, where it is possible to create large-dimension works. And there large chamotte figures are produced, marking a new turning-point in Martinsons’ creative career - monumental, laconic forms embody symbolic messages. The author calls this period the period of great generalizations. In “Games” this period is represented by two figures – “Domātājs” [A Thinker] and “Aizvainotais” [The Offended], which has been made as a sketch for a larger work.

Since 1969, Dzintari ceramists groups, consisting of artists from various republics of the Soviet country, focus on producing works for international competitions. And by the end of the 60-ies Pēteris Martinsons has become a permanent leader of these groups. The influence Pēteris Martinsons has had on the development of the imaginative thinking and mastership enhances a further growth of artists belonging to different nations and representing different traditions in ceramics. Within the frame of the then Soviet Union, this may be considered a specific “Dzintari School”.

In 1971, Pēteris Martinsons arranges his first solo exhibition, which convinces both the critics and the audience. He also becomes a member of the International Academy of Ceramists in the same year.

In the 70-80-ies of the 20th century, Pēteris Martinsons is already well-known among all ceramists of the Soviet Union and among foreign colleagues as well, because work collections are sent to international exhibitions where Pēteris Martinsons is regularly given the highest awards – three gold medals (in 1972, 1975, 1976) and a prize in 1980, Faenza, but he is not allowed to go and receive them there. It is only in 1977 when he is allowed to attend and to be present at the exhibition in Faenza. From the mid-70-ies Pēteris Martinsons takes part in the symposiums organized in so called socialist countries – Czechoslovakia, Poland and the German Democratic Republic. However, invitations to ceramics symposiums come from other countries as well. At the end of 1985, when Pēteris Martinsons is not allowed to go to the symposium in the USA, he organizes his own mini symposium in the experimental factory of ceramics and sculpture in Lvov. There he starts working with stoneware and produces pieces of functional crockery – tea and coffee pots, trays, containers for spice - with forms shaped according to factory technologies, however the on-glaze drawing transforms them into expressive “Tea Graphics”, thus adding the value of an independent graphic work to its primary function. First Pēteris Martinsons presents this exhibition in the Museum of Decorative Applied Arts, Lvov, and after that, in 1987, in the exhibition hall of ceramics in Ķīpsala. This exhibition is supplemented by numerous ink drawings, and since this time they are constantly present in every exhibition of his works and participate also in “Games”.

The material which Pēteris Martinsons has taken a special liking to, especially recently, is porcelain, however, this is the material you can properly work with only in places where the adequate technological base is available. “Porcelain is a material which requires absolute attention, and when you work with it, you actually have to live in a factory”. This is why he mainly works outside Latvia, and the major part of created works also remains there.

His first encounter with porcelain takes place in 1973 at the symposium in Behin (Czechia), but his real work with it begins in Poltava – the first time in 1976, when he creates “Poltavas pieskārieni” [Touches of Poltava], which are represented by several vases and a tower in the collection, and the second time – by the end of 1980 and early 1981, when 213 new works are produced and, in 1981, displayed on the solo exhibition in the Museum of Foreign Art. A small part of this collection – a group “Citas pasaules” [Other Worlds] – is exhibited also in “Games”. The regularity of porcelain spheres is broken by under-glaze color splashes squirted into plaster forms, the composition hanging in the space keeps forming new variations every time.

An interview with Pēteris Martinsons held on 19/03/2013

Mazstūris V. A fairy -tale about Pēteris // Padomju Jaunatne. November 23, 1968

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum, p.18

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum

Muižniece R. Cita pasaule. [Other World]. Pēteris Martinsons. Riga: Gallery Daugava, 2006, p. 35

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum, p. 21

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum, p. 20

Master’s folder by P. Martinsons in the Information Centre of the Art Academy of Latvia

Ķlavija A. An Interview with Pēteris Martinsons. // Literatūra un māksla, March 5, 1993

A copy of a manuscript by Ruta Čaupova in the archive of Riga Porcelain Museum

Since 1988, Martinsons has been regularly participating in the symposiums held in Włbrzych porcelain factory, Poland, and the second place he frequently goes to work is the International Studio of Ceramics in the town of Kechkamet, Hungary, and there the largest collection of works by Pēteris Martinsons outside Latvia has been compiled.

In the 90-ies, refined tectonic structures from porcelain are created – towers, stations, cages, which in the process of creation and firing balance on the verge of: Will this endure or collapse? Will it fall down or not? About “Buras Kalnos” [Sails in the Mountains] Pēteris Martinsons says: “You can foresee much of it – how this material will conduct itself in the fire. We roughly know what might happen. But the rest is forming instantly. This is the same like to live, to play. It is simultaneously life, game, adventure”.

Light, that is neither a technique nor a material, is an essential component of porcelain works produced by Pēteris Martinsons in this century; without light they cannot be fully perceived. “Light fully reveals porcelain as a material, brings out its characteristic qualities for a vision – its thinness of paper, fragility, translucency. . . .”

Every material, kiln and place proposes its own game, own conditions, challenges and surprises. One condition the ceramist has to take into account is the dimensions of a kiln – they might limit, but they might also inspire. The work “Tilts no nekurienes uz nekurieni” [A Bridge from Nowhere to Nowhere], made of one piece and having an impressive size for standards of European ceramics, was created in Panevežys. “They have a kiln which you can enter standing upright. Oh, that was an enormous challenge - to make a big work in one piece, not putting it together from several pieces, as I have done it before. I made it all in the same breath, because all conditions were so favorable.”

The process of his art creation is characterized, on the one hand, by intensive and systematic work, but on the other – by an impulsive yielding to inducements, fortuities and impressions. Currently, Pēteris Martinsons works mainly at symposiums, and it happens mostly outside Latvia. The geography of places where his works are being created expands all the time – the usual countries – Poland, Hungary, Finland - were joined by China in 2008 and 2010, and by Alexandria, Egypt, in 2011. Any new place offers something different, different inducements, different impulses. Anything may become an inducement – an exhibition, a piece of music, film, the sea, mountains, processes, people, architecture, swallows nest under the gable in some old city of Europe. “I simply exist, I become part of the environment where I work”.

“Games” disclose everything – the process of achieving mastership, of mastering and developing various materials and technologies, the emergence, development, expansion of themes and a periodical recurrence of them. Dream crows, which have replaced the dream birds of the 60-ies and have been abundantly shown in a solo exhibition held in Ķīpsala (1986), are, from time to time, still taken out of many kilns in different parts of the world. The plastic forms of relief works “Nike” [Nike] and “Ar lauvām” [With the Lions] created at the beginning of this century relate to large-scale works. The dream lions have joined the dream crows – several tens of stylized lion figures have been created during the last twenty years. They are also seen in the Latvian exposition in the Museum of East European Art in Fuping (China), which has been arranged by Pēteris Martinsons and his colleagues Ilona Romule, Jūta Rindina, Āris Segliņš and Imants Klīdzējs in 2010. The title of Pēteris Martinsons’ jubilee exhibition held in 2011 was “Sappju lauvās un citi” [Dream Lions and Others].

“Games” comprise an impressive period of time – half of a century of an active, never-ceasing creative work which is still going on, and to call this exhibition retrospective would be too early, therefore – Pēteris Martinsons continues to work. “To work with clay – it is still an adventure for me. Eternal adventure. Like a lifestyle, like the life itself.”

And “it is wonderful to embark on new adventures. Still.”

Zanda Zībiņa

Exhibition curator, Art historian

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Muižniece R. Cita pasaule [Other World]. Pēteris Martinsons. Riga: Gallery Daugava, 2006, p. 82

Grantiņa I. Tas, kas sakas ar atklātību [That which Begins with Openness]. Kultūras Forums, March 20, 2009

Muižniece R. Cita pasaule [Other World]. Pēteris Martinsons. Riga: Gallery Daugava, 2006, p. 77

Grantiņa I. Tas, kas sakas ar atklātību [That which begins with openness]. // Kultūras Forums, March 20, 2009

Baltic Ceramics: 1996.[Catalogue. – East Carolina University, 1996] – p.16 Cited from the book:

Muižniece R. Cita pasaule [Other World]. Pēteris Martinsons. Riga: Gallery Daugava, 2006, p. 17

An interview with Pēteris Martinsons at Ventšpils television about the International Symposium on small forms of ceramics “Navigācija IV” [Navigation IV], held on November 5, 2012



TILTS NO NEKURIENES UZ NEKURIENI 1991, šamots, porcelāns, oksīdi, virsglazūras zīmējums, gāzes dedzinājums, radīts Panevėžā (Lietuva)
BRIDGE FROM NOWHERE TO NOWHERE 1991, chamotte, porcelain, oxides, overglaze drawing, gas firing, created in Panevėžys (Lithuania)

BURAS KALNOS 1997, porcelāns, daļēji glazēts, gāzes dedzinājums, radīts Valbžihā (Polija)
SAILS IN MOUNTAINS 1997, porcelain, partly glazed, gas firing, created in Walbrzych (Poland)

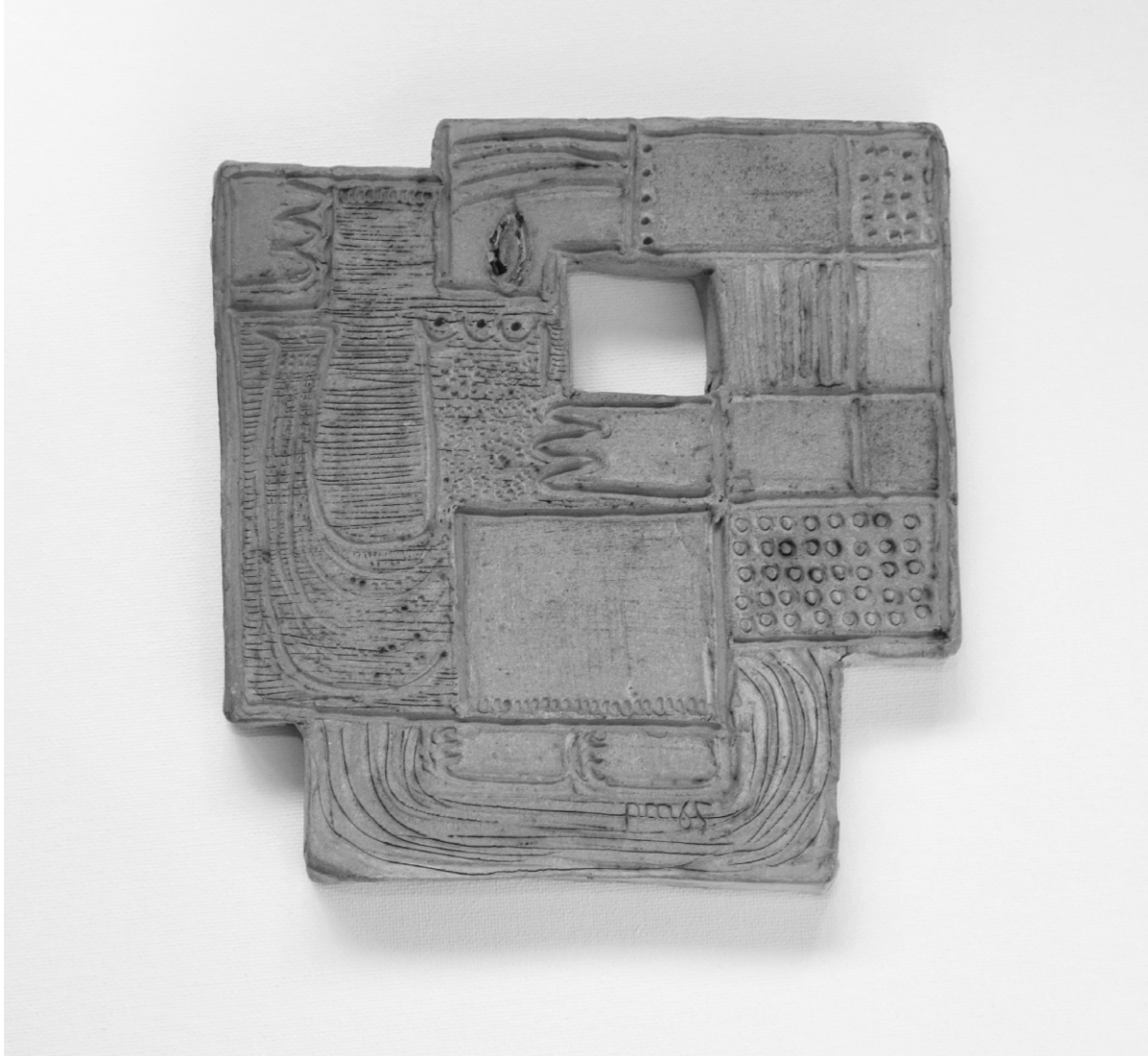




VELTĪJUMS TUKSNEŠĀ PĀRLIDOJUMAM 1977, māls, glazūra, redukcija, malkas dedzinājums, radīts Ķīpsalā (Latvija)
DEDICATION TO DESERT OVERFLIGHT 1977, clay, glaze, reduction, wood firing, created in Ķīpsala (Latvia)



BURAS KALNOS 1997, porcelāns, daļēji glazēts, gāzes dedzinājums, radīts Kečkemetā (Ungārija)
SAILS IN MOUNTAINS 1997, porcelain, partly glazed, gas firing, created in Kecskemet (Hungary)



VIRPOTĀJS (KERAMIĶIS) 1965, māls, malkas dedzinājums, radīts Ķīpsalā (Latvija)
TURNER (CERAMIST) 1965, clay, wood firing, created in Ķīpsala (Latvia)



CĪŅA AR PŪĶI 1971, māls, malkas dedzinājums, radīts Ķīpsalā (Latvija)
FIGHT WITH DRAGON 1971, clay, wood firing, created in Ķīpsala (Latvia)



PORTĀLA LAUVAS 2011, šamots, porcelāns, malkas dedzinājums, radītas Salacgrīvā (Latvija)
PORTAL'S LIONS 2011, chamotte, porcelain, wood firing, created in Salacgriva (Latvia)



SĒDOŠĀ LAUVA 2008, šamots, porcelāns, malkas dedzinājums, radīta Salacgrīvā (Latvija)
SITTING LION 2008, chamotte, porcelain, wood firing, created in Salacgriva (Latvia)



NĪKE 2000, māls, glazūra, redukcija, malkas dedzinājums, radīta Ķīpsalā (Latvija)
NĪKE 2000, clay, glaze, reduction, wood firing, created in Ķīpsala (Latvia)



LAUVA 2008, šamots, porcelāns, malkas dedzinājums, radīta Salacgrīvā (Latvija)
LION 2008, chamotte, porcelain, wood firing, created in Salacgriva (Latvia)

ŠĶELTIE KUBI 1971/1972/1973, šamots, māls, daļēji glazēts, redukcija, malkas dedzinājums, radīti Ķīpsalā (Latvija)
FORKET CUBS 1971/1972/1973, chamotte, clay, partly glazed, reduction, wood firing, created in Ķīpsala (Latvia)





SKICE 1995, māls, pigmenti, elektriskais dedzinājums, radīta Ķīpsalā (Latvija)
SKETCH 1995, clay, pigments, electric firing, created in Ķīpsala (Latvia)

SKICE 1995, māls, pigmenti, elektriskais dedzinājums, radīta Ķīpsalā (Latvija)
SKETCH 1995, clay, pigments, electric firing, created in Ķīpsala (Latvia)



ATMIŅU KASTES 2006, porcelāns, sodas dedzinājums, radīts Zvārtavā (Latvija)
MEMORY BOXES 2006, porcelain, salt firing, created in Zvartava (Latvia)





TRONIS 2003, porcelāns, pigmenti, virsglazūra, gāzes dedzinājums, radīts Valbžihā (Polija)
THRONE 2003, porcelain, pigments, overglaze, gas firing, created in Walbrzych (Poland)

JAUTRAIS NAMS 1998, porcelāns, daļēji glazēts, virsglazūra, gāzes dedzinājums, radīts Valbžihā (Polija)
JOLLY HOUSE 1998, porcelain, partly glazed, overglaze, gas firing, created in Walbrzych (Poland)





SAPŅU VĀRNAS 1990, šamots, oksīdi, varš, ogļu dedzinājums, radītas Taškentā (Uzbekija)
DREAM CROWS 1990, chamotte, oxides, copper, coal firing, created in Tashkent (Uzbekistan)



MAISVEIDĪGAIS 1970/1971, māls, glazūra, redukcija, malkas dedzinājums, radīts Ķīpsalā (Latvija)
SACCIFORMED 1970/1971, clay, glaze, reduction, wood firing, created in Ķīpsala (Latvia)



TĒJAS GRAFIKA 1986, akmens masa, daļēji glazēts, virsglazūra, gāzes dedzinājums, radīts Lvovā (Ukraina)
TEA GRAPHIC 1986, stoneware, partly glazed, overglaze, gas firing, created in Lvov (Ukraine)



SAPŅU PUTNI 1965, māls, malkas dedzinājums, radītas Ķīpsalā (Latvija)
DREAM BIRDS 1965, clay, wood firing, created in Ķīpsala (Latvia)



FIGŪRAS 1997, porcelāns, sāls dedzinājums, virsglazūra, radītas Kauņā (Lietuva)
FIGURES 1997, porcelain, salt firing, overglaze, created in Kaunas (Lithuania)



TORNIS 1992, māls, daļēji glazēts, pigmenti, virsglazūra, malkas dedzinājums
TOWER 1992, clay, partly glazed, pigments, overglaze, wood firing



SAPŅU PUTNS NO AMERIKAS 1993, šamots, porcelāns, melnā angoba, sāls dedzinājums, radīts ASV
DREAM BIRD FROM AMERICA 1993, chamotte, porcelain, black angobe, salt firing, created in USA



AINAVA 1995, šamots, angoba, redukcija, malkas dedzinājums, radīts Ķīpsalā (Latvija)
LANDSCAPE 1995, chamotte, angobe, reduction, wood firing, created in Ķīpsala (Latvia)



VELNI – DZĒRĀJI 1970, sarkanais māls, daļēji glazēts, malkas dedzinājums, radīti Ķīpsalā (Latvija)
DEVILS – DRINKERS 1970, red clay, partly glazed, wood firing, created in Ķīpsala (Latvia)



SAPŅU PUTNS 1964, māls, malkas dedzinājums, radīts Rīgā (Latvija)
DREAM BIRD 1964, clay, wood firing, created in Riga (Latvia)



EGLĪTE 1991, šamots, daļēji glazēts, sarkanā un melnā angoba, oksīdi, malkas dedzinājums
 SPRUCE 1991, chamotte, red and black angobe, partly glazed, oxides, wood firing

KOMPOZĪCIJA AR SĀLĪTIEM ĶIRŠU KAULIŅIEM 1999/2000, šamots, porcelāns, sāls dedzinājums, Radīta Zvārtavā (Latvija)
 COMPOSITION WITH SALTED CHERRY KERNELS 1999/2000, chamotte, porcelain, salt firing, created in Zvartava (Latvia)





TĒJKANNAS 1996/1997, māls, glazūra, redukcija, malkas dedzinājums, radītas Ķīpsalā, Salacgrīvā (Latvija)
TEAPOTS 1996/1997, clay, glaze, reduction, wood firing, created in Ķīpsala, Salacgrīva (Latvia)



KAFIJAS KANNAS 1986/1987, māls, daļēji glazēts, malkas dedzinājums, radītas Ķīpsalā (Latvija)
COFFEE CANS 1986/1987, clay, partly glazed, wood firing, created in Ķīpsala (Latvia)



LIELĀ UN MAZĀ LAMPA 2007, *tehniskais porcelāns, melnā pigmentētā masa, krāsainās glazūras, daļēji glazēts, gāzes dedzinājums, radīta Valbžihā (Polija)*
BIG AND LITTLE LAMP 2007, *technical porcelain, black pigmented ware, colored glazes, partly glazed, gas firing, created in Walbrzych (Poland)*





CILINDRI 2000, porcelāns, daļēji glazēts, gāzes dedzinājums, radīts Valbžihā (Polija)
CYLINDERS 2000, porcelain, partly glazed, gas firing, created in Walbrzych (Poland)





IZLĪGŠANAS MĒĢINĀJUMS 1974, māls, daļēji glazēts, redukcija, malkas dedzinājums, radīts Ķīpsalā (Latvija)
RECONCILIATION ATTEMPT 1974, clay, partly glazed, reduction, wood firing, created in Ķīpsala (Latvia)



AIZVAINOTAIS 1970 Šamots, glazūra, melnā angoba, malkas dedzinājums, radīts Ķīpsalā (Latvija)
AIZVAINOTAIS 1970 chamotte, glaze, black engobe, wood firing, reated in Ķīpsala (Latvia)



LEĢENDA PAR EVELĪNU RŪ 1971, māls, angoba, malkas dedzinājums, radīts Ķīpsalā (Latvija)
LEGEND OF THE EVELIN RU 1971, clay, angobe, wood firing, created in Ķīpsala (Latvia)

VĀRNU PODI 2000, māls, daļēji glazēts, svēpēts, malkas dedzinājums, radīti Viļņā (Lietuva)
CROW POTS 2000, clay, partly glazed, smoked, wood firing, created in Vilnius (Lithuania)





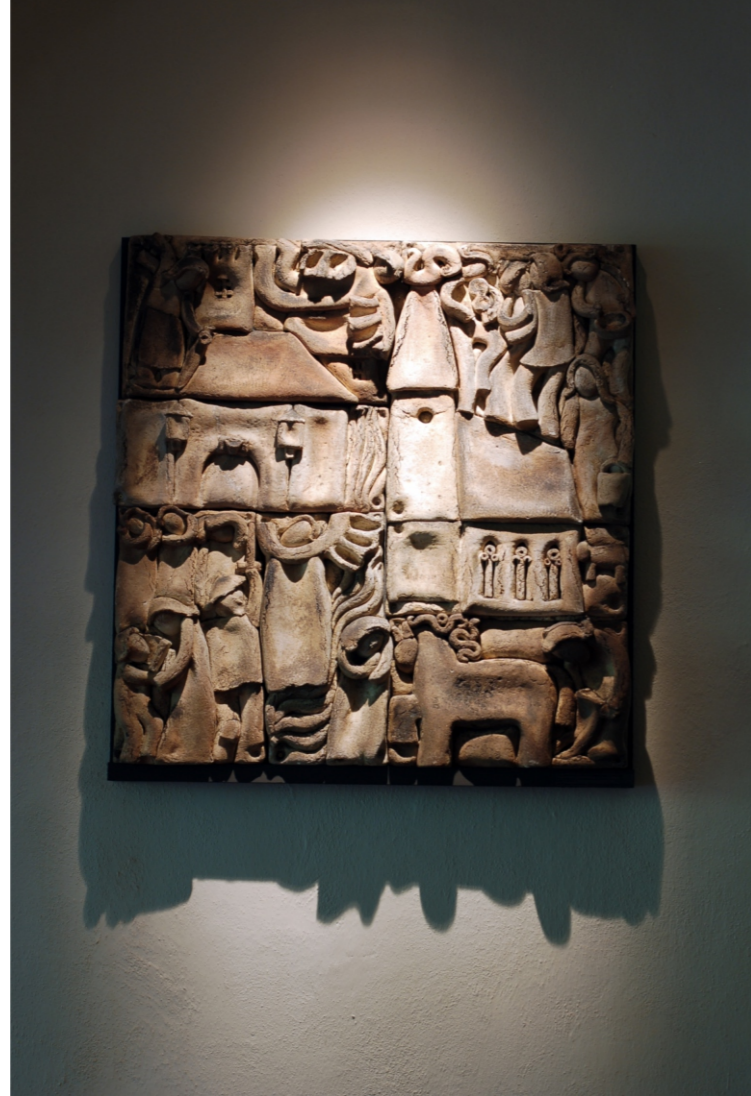
KAKTUSI 1995, māls, svēpēts, malkas dedzinājums, radīti Randamonis (Lietuva)
CACTUSES 1995, clay, smoked, wood firing, created in Randamonys (Lithuania)





FIGŪRA 2001, māls, malkas dedzinājums
FIGURE 2001, clay, wood firing





PRIEKULES IKARS 1971, māls, glazūra, malkas dedzinājums, radīts Ķīpsalā (Latvija)
ICARUS FROM PRIEKULE 1971, clay, glaze, wood firing, created in Ķīpsala (Latvia)



VAI MADONNA? 1983, šamots, baltā un melnā angoba, malkas dedzinājums, radīta Dzintaros (Latvija)
IS IT MADONNA? 1983, chamotte, black and white engobe, wood firing, created in Dzintari (Latvia)



NO SĒRIJAS „CITAS PASAULES” 1980/1981, porcelāns, krāsainās zemglazūras masas, virsglazūra, gāzes dedzinājums, radītas Poltavā (Ukraina)
FROM SET „ANOTHER WORLDS” 1980/1981, porcelain, colored underglaze wares, overglaze, gas firing, created in Poltava (Ukraine)

