

ARNE PETERSEN

Dialectics of Form

An integrated concept of art in ceramics



Fotos Arne Petersen

A critical reflection of one's own work is a basic contradiction to the intuitive nature of working creatively, which lies beyond language. Reflection immediately implies an alienating divorce of the inner and the outer into two separate areas.

In the autonomy of the process of creation, I allow myself to be guided by the archaic areas of the consciousness that lie closer to the origins of human development.

To me, creativity means an immersion in the depths of the collective unconscious in order to reveal, as it were, things that have perished, been submerged or are concealed from us. In this process, the shaping consciousness acts as a net.

The structures that are formative in developing to become an individual, in particular archetypal symbols, emerge in this contemplative process and can then be integrated. Archetypal symbols have a contradictory, ambivalent structure which has the power to achieve a transformation. These unconscious, inner creative forces, which are collective and universal, correspond externally to the intuitive experience of an integrated and universal source; a totality that has no space or time and is intrinsic, in contrast to the manifest area of space and time where things are in fact separate and diverse. Physical units that appear separate from each other in time and space are in reality linked and united with each other in an implicit and fundamental fashion.

One of the most fundamental materials in art, fired earth, is in its creative essence a mediator between nature and the inner nature of humankind. Matter that has been shaped and informed with mind thus becomes a materialization of inspired intuition and of the dialectic/dynamic relationships between the part and the whole.

Intuitively made art is thus a medium of the consciousness towards achieving perception, realisation and embodiment.

A consciousness of the numinous, which is real yet has no corporeality, therefore has to be expressed in the language of a transpersonal, collective symbolism.

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An auratic individual existence of form emerges from the highly charged energy of dialectical relationships.

This creatorly form that corresponds to a timeless present takes over a mediator function in the self-perception of the observer. Depending on the sensory perceptions of the viewer, various contexts of holistic perception open up, determined by the unified layers of meaning of inner space and outer form. In accordance with their significance, these dialectical contexts form an anthropologically determined constant, an elemental structure such as takes shape in myth.

Consciousness has emerged from the matrix (Latin: mater = mother) of the unconscious. The womb of mother earth is the primal image of it, the creative foundation upon which we must firmly stand.



opposite page "Integral III", Ø 24 cm, h 63 cm, 2011

top "Holosynthesis", Ø 37 cm, d 9 cm, 2011



Arne Petersen, b. 1973, brought up in a family of artists on the North Sea island of Pellworm, set in the world heritage site, the Wattenmeer, in close contact with the elemental laws of nature. After training as a therapist and studying education, in 2007 he qualified as a ceramist in Berlin. He has been a freelance ceramic artist since 2008 in the artists' cooperative Mailaden in Berlin and with his own studio on Pellworm. In 2009, he built a smoke-firing kiln, on the island of Pellworm, with six cylinders and an overall volume of approx. 2,000 litres. He has participated in exhibitions since 2010 and is a member of the international artists' group VESSELS. Smoke firing in sawdust happens over a period of six days and on the seventh day, the pots rest and cool. The transformation has now become visible, the marks of the smoke form a network, elemental information.

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