

Ceramic Design, Art and Architecture  
TOM MORRIS

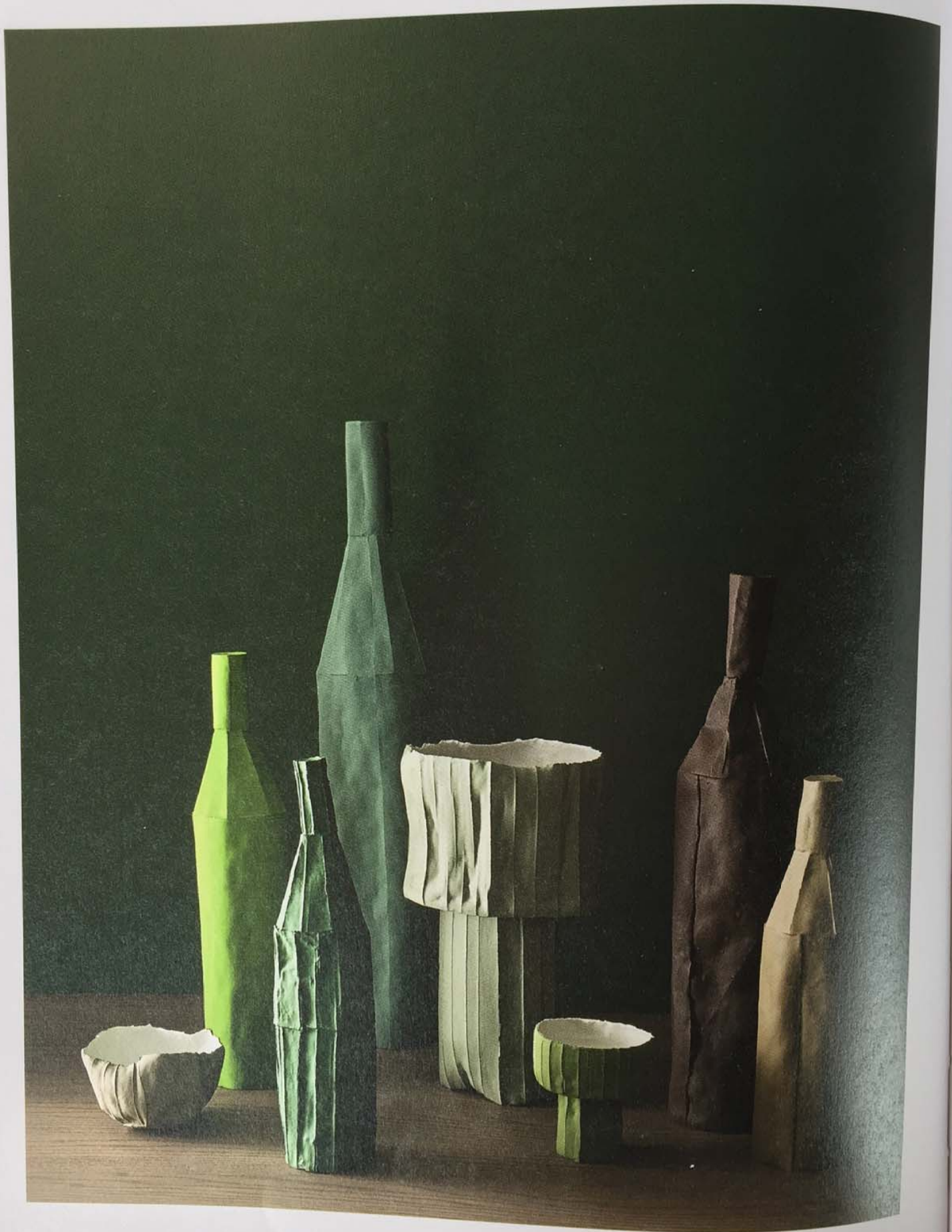


FRAME

# PAOLA PARONETTO

This Morandi-like expert creates powerful still-life landscapes with lightweight, fragile porcelain works made using cardboard





Everyday objects such as bottles and bowls take on a new identity as non-functional design objects. They are recognisable but fundamentally unusable.



To look at, PAOLA PARONETTO's works appear weighty, sculptural and solid. To the touch though, they are fine, delicate and paper-thin; they ring like tin if you tap them and are incredibly light. This fine balance of the paper clay series has been developed over many years. 'It is the result of my wish to go beyond old schemes and commonplaces in the field of pottery techniques,' she says.

As a collection, they are Giorgio Morandi-esque still life landscapes. They may be bottle-shaped, but they are largely sculptural pieces of design. They may be made of clay, but they are paper thin. And, while her works might on the surface be seen as investigations into technique, Paronetto

is equally fascinated with colour and decoration. 'Colour wraps my pieces and creates an interrelation between them. I'm definitely inspired by nature and the continuous change of its colours throughout the season,' she says.

Paronetto first constructs the structures out of cardboard and then drenches them in a specially-made slip mixture, made up of watered-down clay and processed cellulose fibre pulp. The paper component usually makes up 30 per cent of the overall matter. The piece is then fired to a temperature of 1100°C so that the paper burns away, leaving the structure solidified. A third of the structure has disappeared, hence its lightweight appeal.



PRIME CLAY BODY  
Paper clay and porcelain

PRIME TECHNIQUE  
Slip casting, throwing,  
hand building, coiling,  
pinching and sculpting

PRIME GLAZES  
Matt without lead and  
glazed engobe

PREDOMINANT FORM  
Sculpture and vessel

Paronetto's works are made by dipping corrugated cardboard in watered-down clay, which then burns away in the kiln. It is a technique she has refined over many years.