

Title: **Nests**

Size: 50 mm, 74 mm, 25 mm

Material: paperclay, used pottery light-colour LA clay, and paper pulp

Type of firing: firing in a kiln for wood with ash deposit, slightly reduced firing

Temperature of firing: 1200°C

We all have a need for an intimate safe place. A quiet nest which we can make warm, soft, cosy... All the while we communicate minimally with others by touch...

Mgr. Monika Dokoupilová

was born in 1968 in Karviná (CZ). After graduating in 1991 at the Faculty of Education at Palacky University Olomouc in Special Pedagogy with the focus on the visually impaired, Monika worked in a special nursery school for children with combined handicaps. After completing additional studies at the vocational school specialising in art ceramics, she worked the following 9 years as a teacher of specialised training at a vocational school for students with combined handicaps in the field of ceramics. Since 2005, Monika has been participating in creating and realising educational programmes at the Regional Museum in Olomouc. In 2010, she started working there as a museum educator/documentalist where she works up to now. Since 2013, she has also served as an external pedagogue at the Department of Art Education, Palacky University in Olomouc where she also studies a PhD programme titled Specialisation in Education in the study field of Art Education. She also runs courses specialising in working with ceramic material in the House for Children and the Youth in Olomouc, and courses of further training for teachers in the field of spatial artmaking. In her own ceramics studio, she focuses primarily on making pottery. She feels at home behind a pottery wheel and with her family.

Art Production

In ceramics, I often focus on pottery making on a pottery wheel. I use the largest area of a pottery piece (the bottom of a bowl) for painting. I like to work with stoneware pottery clay, and my own paperclay for modelling. For decorating, I prefer engoba and colouring oxides. I usually use kilns for wood or electric kilns for firing.

What I like most about working with clay is the humble nature of this discipline which is analogous to a life itself. One reaches their 'visual, imagined' objective slowly, step by step. It is often necessary to adjust individual steps and be prepared that the final product will always be slightly different from the intended one. Often, it is more beautiful than the one created in our mind.

