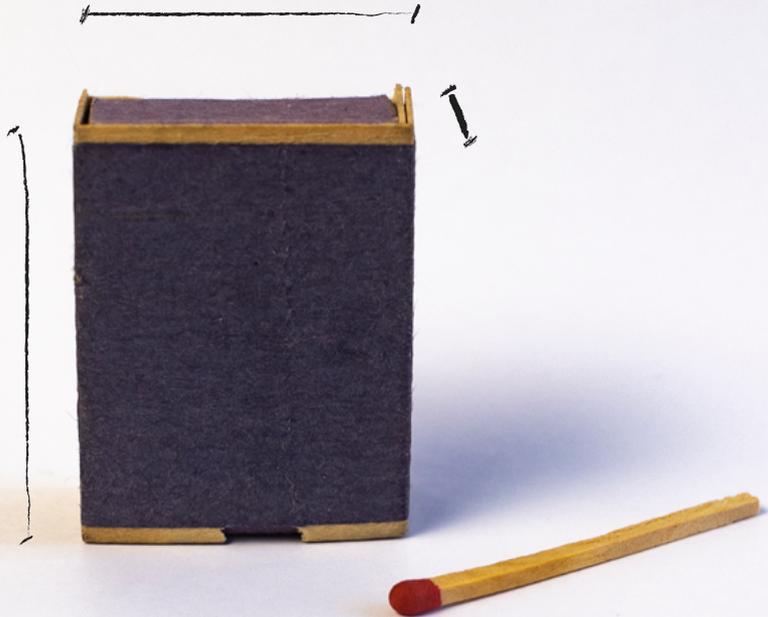


# ARTgila 123



catalogue

# TERESA TORRES DE EÇA

Viseu, 16 -06-2022

Catalogue of the InSEA Project Artgila 1'2'3

International Society For Education Through Art ([www.insea.org](http://www.insea.org))

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ARTgila 123 was an international ceramic miniatures' exhibition, a project funded by the International Society for Education - InSEA during 2017- 2022.

In Autumn 2016 Jennifer Wicks, Canadian ceramic artist and art teacher visited my studio in Portugal. We talked about the introspection and joy we feel when working with ceramics. Jennifer, a very skilled potter and ceramist had this wonderful idea of making a call, in the InSEA network for a collective exhibition of ceramic artists and art teachers who, like us, enjoy to make ceramics and use ceramic in art teaching.

Ceramics, is such a complete process integrating the elements of life: water and air, earth and fire. Since the beginning of human societies, people made objects for daily life; for utilitarian or symbolic purposes. We transformed earth through fire, learned how to transform materials, and built processes of wondering and making with the humble elements of life. Modelling the clay to make forms; firing the pieces; glazing and adding colors is a creative act requiring patience and respect for the chemical and physical

characteristics of the material. Making ceramics alone in our studios or with others in teaching and learning contexts is always magic.

We wanted to make a travelling exhibition, but we were worried about the problems of travelling, insurances and customs. So Jennifer proposed to make a call for small pieces that could be easily send inside a matchbox. We send the project to InSEA, and it was approved, so we started the call for organizers of the exhibition and for artists who wanted to collaborate. The call was open in the beginning of 2017 to all ceramic artists/artist teachers/ art educators and art education researchers. Each piece should reflect love for clay. The size should be no larger than 1-inch x 2-inches x 3-inches and ceramics make up 80% of the materials used.

The artworks were collected by the Association of Teachers of Visual Expression and Communication- APECV, and I and my colleagues from Portugal brought them for the first public exhibition during the InSEA world Congress, in August 2017, in Daegu Korea at the Exco Convention Center. During the congress more than

one thousand art educators passed through the exhibition.

From there Samia El Sheik took the package and organized the second exhibition at the beautiful Amir Taz Palace, during December 2017 in Cairo, Egypt. Other Egyptian artists brought ceramics to enlarge the collection. Many people visited the exhibition. After that Samia El Sheik then travelled to Granada in Spain and pass the artworks to Ageles Saura, who curated the exhibition in the University Autonoma of Madrid, during the International Week of Arts Education, May 2018, integrated in the international ArtESPACIOS program. After Angeles sent the package to Petra Sobonova in Czech Republic, and she curated during December 2018 a wonderful exhibition at Galerie Plusminus, in Olomouc Czech Republic. Other artists brought ceramics to enlarge the collection and many people visited the exhibition. Artworks were then shipped to Susan Coles in England by September 2019.

These were exhibited as part of the 2019 Big Draw at The Durham Sixth Form Centre in Durham, County Durham, during October 2019, in England. Susan gave the role of curator to one of the sixth form students Jennifer Oakley, Susan told us that she

carefully unwrapped and photographed every single item and also noted the conditions of the works. She then curated the exhibition, placing them in two secure glass cabinets and the work was seen by many people. Jennifer also gave a talk about her experience of looking after the exhibition to a large audience at an art teacher network meeting the following month.

The COVID-19 pandemic stopped the circulation of the exhibition. Susan sent the collection to Portugal in May 2022, and during June 2022, the final exhibition was held at the Contemporary Art Center Quinta da Cruz, where APECV has its headquarters.

ArtGila 123 was a long project full of obstacles related to expensive expenditures for shipping; international rules for sending and receiving artworks and the Covid-19 lockdown. But in the end it was an example of resilience, and collaboration. Organizing the project took some time, all the correspondence was done via emails, curators had been amazing in organizing the exhibitions in their countries, in the different types of venues. When the package was returned, I asked Claudia, student from the local university, making the internship in the Contemporary Art Center Quinta

da Cruz, to help me and Raquel to unwrap the artworks and organize the last exhibition. The expression in her face looking at the artworks was incredible, I told her the story of the exhibition, being a student in cultural management, she was very interested in the process of collaboration we used during Artgila 123. And this is what was really important in the project: the links between people, the connecting dots in the map of art education made possible through this collective ceramic exhibition, humble, patient example of cultural diversity with a common material: clay, the magic material of life!

### Curators

Raquel Balsa  
Petra Šobáňová  
Angeles Saura  
Susan M Coles  
Samia Elshaikh  
Jennifer Wicks  
Teresa Torres de Eça

### Artists

Andy Yeosung Lee  
Ana Maria Barbero Franco  
Ana Mampaso  
Angela Saldanha  
Angeles Saura  
Annie Jones  
Ashraf Kamal El-Din  
Augusta Gaspar  
Birra-Li Ward  
Cristina Moreno  
Dokoupilova Monika  
Dorothy Deschamps  
Ehab Samir Hussin  
Emad Elmaghaby  
Emad El-Din  
Eman Elshokery  
Emil Slàma  
Handi Al Badri  
Hanan Elbahnasawy  
Hanan Hanafy  
Hannah Jones  
Hoda Ahmed Ragaa Hashem  
Hoda Madany

Maria João Pereira  
Maria Loca  
Mira Podmanická  
Marwa Ali  
Marwa Abu Al-Assaad  
Marwa Mostafa  
Marwa Amer  
David Medek  
Manal Mohamed Ahmed  
Mirena Vaseva  
Mohamed El Bezra  
Monica Dokoupilová  
Mohamed Hamed  
Nayera Sobih  
Nora Mustapha  
Pablo Romero  
Paloma Palau Pellicer  
Robert Bucek  
Rolf Laven  
Rosa Almansa  
Salwa Ahmed  
Safaa Attia  
Salma Magdy Youself  
Samar Abdel Sadek Helal  
Shady M. Mabrouk  
Teresa Kuhn  
Teresa Torres  
Veronika Horlik  
Vendula Kruparovà  
Victoria Pavlou  
Wael Farouk  
Wessam Elhawam  
Yuraldi Rodriguez  
Zeinab Almeshad

## SUSAN COLES

When the ArtGila ceramics arrived in England we decided to involve young people to be involved in the curation and the exhibition display, which would be held in the art entrance area of the Durham Sixth Form Centre, in secure display cases. Led by student Jennifer Oakley, a small team took each individual piece and photographed and catalogued them, noting any damage that has happened in transit around the world. This also contributed to their personal portfolio for the national Arts Award programme.

They then curated the display, placing everything carefully and making any changes needed as they put it all together. So it was on display as hundreds of people, families and community members came along for our Big Draw event, which was being held across the art rooms. People stopped to look and m, as we had low shelves too, the little ones (children) loved the miniatures and were excitedly pointing at them. Students at the college also had time to see the work in the days running up to the Big Draw day.

The students dismantled the exhibition, wrapping every single item individually and carefully, and packing them all away. They also came to a network meeting of art teachers a few months later and talked about how they'd been involved in the Big Draw events, including the curation of ArtGila 123.

It was a positive experience for all involved and it was so amazing to see these pieces, from across the world, on display and being appreciated by such an eclectic audience. Thank you for the opportunity

## MONIKA DOKOUPILOVÁ

Since the start, the project that was initiated and conceived by colleagues Teresa Torres de Eça and Jennifer Wicks under the auspices of InSEA has held a great potential. For me, my colleagues and friends – ceramicists, being invited to the project was a great pleasure and fun but also a challenge, and valuable lesson.

The idea of a traveling exhibition of ceramic objects by authors of national and cultural diversity, where the objects are of such dimensions that allow for being transported in a ‘matchbox’, and where the collection is moved by self-help and the exhibition realized thanks to volunteering, is witty and it also carries a message, a desire to share, a desire to create for others.

After my colleagues and I had created our objects for the exhibition, we shared our amazement at how interesting it is to deal with ‘smallness’ – a small format works. And what ideological connotations this smallness carries. Being ‘limited’ by smallness led to our growth.

At our university, we wanted our students to experience this as well. And so the students of the ceramic

studio completed a workshop where they had to create according to the same assignment. An object measuring 1.2.3 inches. The smallness of the object motivated us to use the RAKU technique for firing objects. Smallness also enabled the realization of an exhibition of student works in shop windows of our city. The exhibition of the ARTgila 1.2.3 collection itself in the Plusminus gallery (today Basement) stimulated a debate on the possibilities of working with ceramic material and clay, the possibilities of pedagogical work in these materials. The result of this reflection and debate is to be a book which is now in progress. Surely, the potential of the project has not been entirely exploited. Thank you again for being part of it, and we look forward to another project.

<https://www.upol.cz/nc/en/news/news/clanek/v-galerii-plusminus-je-artgila123/>

## SAMIA ELSHAIKH

Artgila 123 was a very creative idea. To collect small poetry with 123 inches dimensions, from different artists with different backgrounds. Cultures are gathered in a very small inspiring poetry. In Egypt, it is hard to go internationally with your art. It is either expensive to send your art or to travel with it. This travelling art exhibition made it easy for them. Somehow, we got lucky to have a colleague who willing to carry the art works in his bag to the following hosting country. Such a great team. It was a wonderful opportunity to assign the Taz Royal palace in old Cairo to exhibit the works. The artists and I decided to make a poster to save the memory.

## ÁNGELES SAURA

Todas las noches y un momento justo antes de dormir, me entretengo en recordar qué hice durante el día. Evito pensar en todo aquello que tenga que ver con rutinas y deberes y me esfuerzo por encontrar alguna acción realizada con libertad y “por amor al arte”. Esta frase explica lo que hace una persona por el simple deseo de hacerlo, sin esperar recompensa de ningún tipo, algo hecho sin estar condicionado por una necesidad ni por una obligación. Quizás por ser artista, son esas cosas las que hago más a gusto y siempre me llenan de satisfacción. Recordarlas me ayuda a dormir y soñar. “ArtGila 123” es una de ellas. Se trata de una acción enREDada de esas que tanto me gustan, innecesarias pero llenas de emoción y por tanto de sentido. Creo que acierto si digo que todos y todas las que hemos participado nos sentimos felices de haber formado parte de esta bonita aventura. Entre otras cosas, traspasando fronteras geográficas ha unido nuestros nombres para siempre.

Cuando Teresa Torres de Eça (desde Portugal) y Jennifer Wicks (desde Canadá) me invitaron a participar

como artista en esta interesante exposición colectiva, internacional e itinerante... no dudé en empezar a soñar con ella. ¿Qué haría? ¿Cómo? ¿Por qué? ¿Con quién? ¿Cuándo?. Son las mismas preguntas que suelo hacer a mi grupo de estudiantes, al iniciar cualquiera de las asignaturas de enseñanzas artísticas a impartir. ¡Qué alegría poder responderlas con total libertad!. Y qué sorpresa encontrarme en Corea tantas respuestas distintas. Me encantó la sensación de museo en miniatura lograda en esta exposición. Enseguida pensé en traerla de visita a Madrid (España). Nuestro joven alumnado de la Facultad de Formación del Profesorado y Educación de la Universidad Autónoma de Madrid es reacio a moverse hasta el centro de la enorme ciudad para visitar museos y/o exposiciones pero quedan encantados de tropezarse con ellas en los ARTEespacios creados en nuestros pasillos.

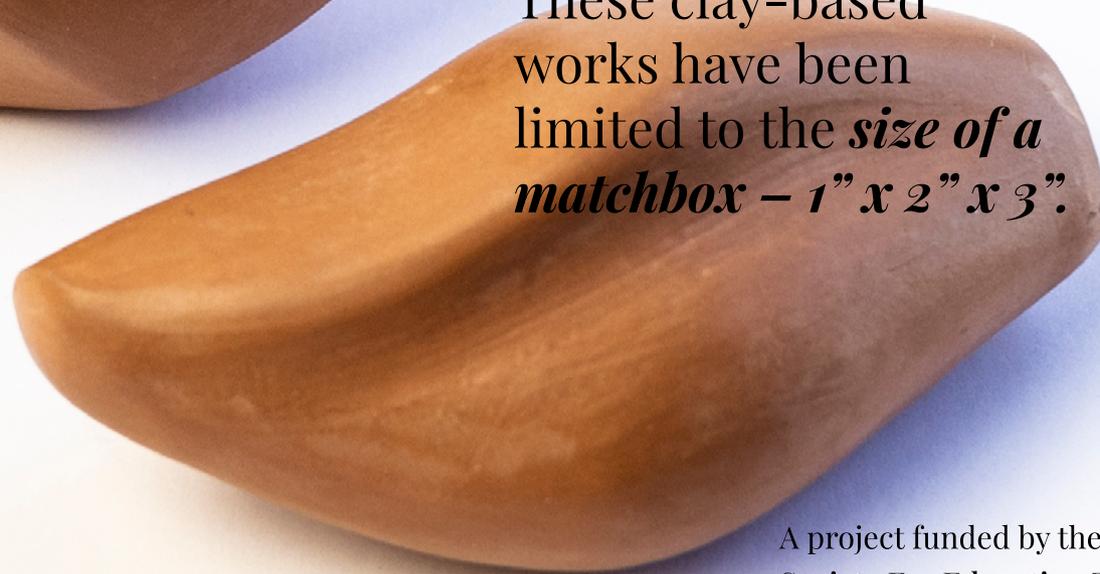
Vivimos en un mundo desdoblado en más de dos y con múltiples dimensiones. La primera y más simple se refiere a la química; así hemos trabajado con silicatos que al ser mezclados con agua, adquieren plasticidad y al calentarlos por encima de 800 °C también adquieren

sonoridad y dureza. La segunda dimensión que hemos trabajado tiene que ver con la física. Hemos manejado pesos, texturas, colores y formas concretas. La tercera dimensión trabajada es la relacionada con el mundo de las ideas y la razón; es la que ha inspirado los títulos más interesantes de la muestra. Pero la dimensión que más me interesa de la vida es la cuarta. Se trata del ámbito de la imaginación y la libertad creativa que nos aporta el ARTE. Modelé con barro las letras A-R-T y las he presentado sueltas para daros la posibilidad de componerlas como más os guste: en una fila, formando una torre o como un montón desordenado y misterioso. Toda obra artística esconde un secreto, la mía esconde esta idea que pongo encantada a vuestra disposición. Espero que os guste tanto como a mí.



## *THE WORKS*

The Project: ARTgila 123 is an **international ceramic miniatures exhibition** travelling during 2017 - 2022. These clay-based works have been limited to the *size of a matchbox – 1" x 2" x 3"*.



### *ARTgila exhibitions:*

InSEA World Congress, EXCO, Daegu, Korea, 7-11 August 2017 | Amir Taz Palace, Cairo, Egypt, from December 24th 2017 – January 4th 2018 | Gallery of the Universidade Autonoma de Madrid, Spain, May 2018 | Gallery Plusminus, Olomouc University, Czech Republic, December 12th, 2018 – February 28th, 2020 | Durham Sixth Form Center, United Kingdom, October 2020 | Center of Contemporary Art Quinta da Cruz, Viseu, Portugal, June 2022

A project funded by the International  
Society For Education Through Art  
[www.insea.org](http://www.insea.org)

Salwa Ahmed, Roshdy

*Egypt*



Hind Al Badri

*Egypt*



**Nayera Subaih**  
*The black swan*

*Egypt*



0.7874027x1.18117x1.37795", clay glazed with iron oxide fired in 900 and reduced.  
*This art work represent all the events that taking place in our lives and the world, and every thing that we wanted and wished to happen .as the black swan represents every rare wish and dream that will be fulfilled by our own will.*

**Mohamed El Bezra**  
*red earthenware*

*Egypt*



*white glaze- cobalt oxide- copper sulfate- molten copper- iron wire. Firing range: 1940 °F (1060 °C). Biscuit fired to 900 °c, then white glazed was applied with copper and iron wire. And frit based glaze contains cobalt oxide, copper sulfate sprayed over the white glaze, then fired to 1060 °C*

Nora Mostafa

*Egypt*



Šárka Kvochová

*Czech Republic*



Andy Yeosung Lee *and students*

*Korea*



Andy Yeosung Lee and students

Korea



**Mirena Vaseva**

*Through the doors of inner perception*

*Bulgaria*



*"We are part of the universe and the universe is in us .... There are so many possibilities ... we just have to open the gates of consciousness and move beyond our perceptions ... then we will discover the hidden knowledge ..."*

**Robert Buèck**  
*On Sundays*

*Czech Republic*



*1" x 2" x 3"; Wood firing stoneware with engobe 1200 °C.*

*All my works are based in drawings. I draw intuitively following the images and feelings not only from the surrounding but mainly from the inner world. These records play the role of subjects for tiny clay models in which I seek the best proportion and composition while defining a feeling, a story, or a thought.*

**Teresa Kuhn**

*Czech Republic*

*There are no roses without thorns!*



*2 figures, 1 hedgehog, total size: 1inch x 2inch x 3 inch*

*Clay: porcelain (Imerys) , engobe, coloured stains, transparent glaze (Carl Jäger) , firing 1250°C, electric kiln  
I work with stoneware and porcelain, do functional and art work. I like the sense of discovery and experimentation in working medium that can be formed to any shape, express an immense spectrum of surface effects and fire in surprising ways. The possibilities of new discoveries are inexhaustible.  
My hand-build work is created spontaneously out of my present mood and feeling. My FUNCTIONAL WARE is mostly created on the wheel. Throwing on a wheel is a meditation and centering of the clay and of me is always a new*

*challenge. I offer workshops for adults, students and families with children for throwing, modeling, RAKU firing, pit firing and glazing. I like the children's approach to the art work, as they are not loaded with art education a can form free. Sometimes I like to play with clay in the children's way of work! See my installation based upon a story.  
As my friend tried to rescue a little lost hedgehog and fed it, but it died, I decided to make a small hedgehog for her. By the time I added some hedgehog figures to look after the hedgehogs and both became a hit of children and adults! Usually I install 2 figures and add 5-10 hedgehogs, due the limited space I could only make a small group. They are as real as children make animals and figures!*

**Marwa Aly Mohamed Hussein**  
*Three egyptian celebrations*

*Egypt*



*Earthenware body, Drawing with Slip, Transparent Glaze, Fired at 1010°C.*

**Yuraldi Rodriguez**

*Cuba | Portugal*



Ana Barbero Franco

*Espanha | Portugal*



**Teresa Torres de Eça**

*2 dwarfs to protect students during school time*

*Portugal*



*Earthenware; fired: 1080° C., engobes and transparent glaze*

*Through ceramics I regain the prime elements of life : time, earth, water and fire, the wisdom of slowness, the magic of learning through making. In the beginning it was the water, and earth and fire. We made the objects of daily life; we made our symbolic objects. We transformed earth through fire, we have learned processes of transformation, we have built process of wondering through the humble materials of life, we had used arts for inquiring and learning. Through ceramics we can teach the elements of our humanity and the foundation of our cosmic nature. We celebrated life and death in clay; we described our thoughts, our griefs; our wars; our lives with engobes and glazes; we communicated through small sculptures, humble shrines; little goods; functional objects, toys, writing tablets; large portals; geometric patterns in tile walls, simple objects of our histories coming from ancient times.*

**Dorothy Deschamps**  
*Compression*

*Canada*



*Materials: (Red clay, ball clay, Talc, Soft Grog, nickel chrome coil, transparent frite glaze, assiette a dorer rouge, Silver nitrate, Copper sulphate, ceramic raku firings to noooc).*

**Zeinab Hassan Ali Almeshad**

*Live to continue*

*Egypt*



*Working dimensions 5 cm x 8 cm*

*The raw material used is the Aswan clay*

*The bushings were used before the fire*

*The shape was burned at 950 °C*

*The work reflects oppression and pressure based on women in the Arab countries because of the burden of many things and the lack of understanding of the community of the importance of their role, making them live without life. The artist split the face in half to illustrate the extent of fatigue of women in society and carry a lot of burdens.*

Emília Lopes

*Portugal*



**Emad Elmaghraby**

*Together..to face drought..  
desertification..and malnutrition*

*Egypt*



*Dimensions: 1.5 x 2.5 x 3.5 cm  
Type of clay: Terra cotta  
Glaze used: black engobe  
Firing temperature: 1050 °C*

Salma Magdy Youself

*Egypt*



**Emad El-Din**

*Egypt*



Hanan Elbahnasawy

*Egypt*



**Veronika Horlik**

*When the Night Has No Right*

*Canada*



*Size: 3" x 1" x 2", Material: Earthenware, Firing: cone 03*

*When the Night Has No Right draws inspiration from the rocky landscape of the Canadian Shield, and from the lyrics of the Leonard Cohen song Amen: "Tell me again, When the day has been ransomed, And the night has no right to begin".*

*Veronika's ceramic practice draws on her experience working in reforestation in the Canadian North. In these vast sylviculture sites, mechanical incursions mix with the strength and beauty of nature, and a constant air of devastation mixes with the possibility of magnificent regeneration. This phenomenon, drawn from a forestry landscape, mirrors the human condition: moments of dejection and despair are transitory, with re-growth and renewal just around the corner.*

**Monika Dokoupilová**

*Nests*

*Czech Republic*



*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...*

**Rosa Vives-Almansa**

*I love the mud*

*Spain*



*I love the mud\* is a small format work made specifically for this call. It responds to the inspiration in the theme of the exhibition that many art teachers share. The formal configuration follows the same line as other pieces. The hole as a symbolic form connects with the feminine world, of labour and even of nest, in a patient doing in relation to the generosity and fullness that invades us in the process of artistic creation.*

Jennifer Wicks

*Canada*



**Augusta Gaspar**

*Love for education: growing flower*

*Portugal*



*white glazed earthenware, fired at 1020°C.*

Maria Loca

*Cyprus*



**Maria João Pereira**  
*imbroglio*

*Portugal*



*nut symbolising education in Portugal, red for difficulties / green for hoping  
white glazed earthenware  
fired at 1020°*



Ângela Saldanha

*Portugal*



**Hoda Ahmed Ragaa Hashem**  
*spring flowers*

*Egypt*



*Dimension: 4x4x1 cm*

*Materials: White clay Glazes used: orange, green, red, yellow and gold glaze.*

*Firing temperature: 1050° C*

**Safaa Attia**

*The quietness of geometry*

*Egypt*



*Geometric construction (inspired from Doodle concepts and items) Dimension : 1 inch X 2 inch x 3 inches. white earthenware clay. Glazes used: one fired slag glaze, transparent glaze and colored engobe. Firing temperature: 1050 C.*

Hanan Hanafy

Egypt



*Necklace formed of pottery beads and silver units. - Weights 10 gr. - Turquoise Blue Color.*

*A necklace of Pottery beads , also called "Ancient Egyptian Paste" , that is considered to be the first type of glazed pottery ever existed in human history . It is characteristic of including each : the glazed material and the color, it is to be formed and left to dry then burned for one time. Once settled the color and the glazing face cover the whole body's surface .*

*Which occurs between 850 - 950 C.T.*

Eman Elshokery  
*Transformation*

*Egypt*



**Hannah Emily Jones**  
*Connecting the Dots*



*England*

*Materials: Buff clay, powdered glazes and transparent frite glaze. Temperature of firing: 1200°C*  
**CREATING CONNECTIONS**

*Making connections between students and materials, techniques, processes and fellow artists; art education for me is about facilitating connections. For connecting students with these influences allows them to create something greater, as every connection builds, the whole is more than the sum of its parts.*

*My practice relies heavily on me connecting the dots, receiving all the possible information about a student to make rounded decisions over how best to facilitate their creative journey. Personalising learning in such a way allows me to see each student as the unique individual they are. This relates to the work as each 'dot' is handmade, making them one of a kind.*

Manal Mohamed Ahmed

*Egypt*



Marwa Amer

Egypt



*Attention to the vitality of the surface and mass movement*

*In creating the ceramic piece, I adopted the transformation of the functional vessel into an geometric shape and I made use of the inclined line in providing aesthetic relations between the surfaces.*

*First piece: Title : Vessel, Size : 6.5 \* 2 \* 2 cm, Ball clay, Golden halo glaze cone 05  
Second piece. Title : Blue vessel Size : 5 \* 4.5 \* 2.5 cm, Clay Duncan outer space glaze cone 06,  
Third piece: Title : Joker, Size : 6 \* 3.5 \* 2 cm, Ball clay, Mayco northern lights glaze cone 06*

Marwa Abu Al-Assaad



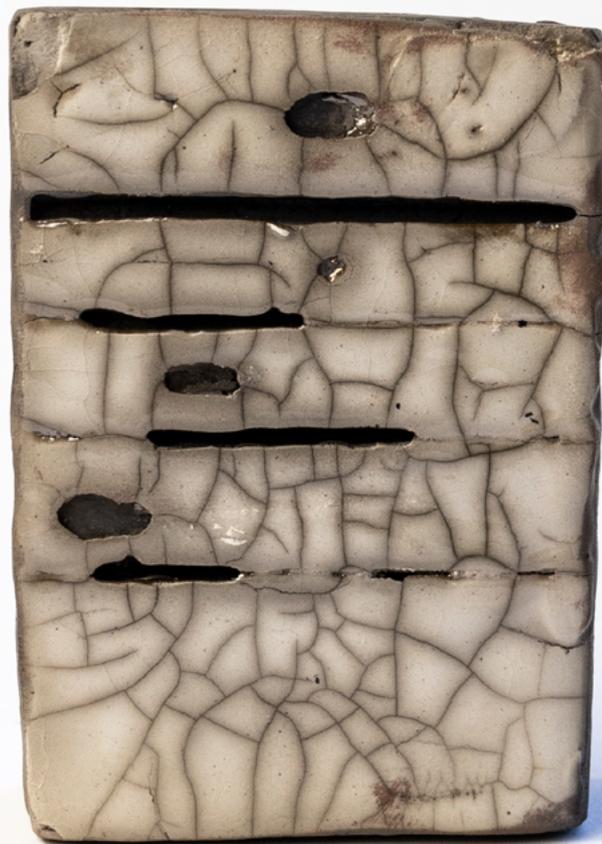
Mahmoud Hamed

*Egypt*



Emil Slàma

*Czech Republic*



**Dr. Ashraf Kamal El-Din**  
*Compression*

*Egypt*



Assistant professor of Ceramics | Faculty of art education, Helwan University, Cairo, Egypt  
Instagram: [https://www.instagram.com/wiki\\_ceramic/](https://www.instagram.com/wiki_ceramic/) | Facebook: <https://www.facebook.com/groups/1668398836741049/>  
Materials: (Red clay, ball clay, Talc, Soft Grog, nickel chrome coil, transparent frit glaze, assiette a dorer rouge, Silver nitrate, Copper sulphate, ceramic raku firings to 1100oc).

Mira Podmanická

*Slovakia*



**Rolf Laven**

*Austria*



*Glazes. Firing temperature 960°C degree – Cooling Firing and no glazes: Therefore it will be still possible to draw on walls, asphalts etc. with the tool*

David Medek

Czech Republic



*In my work, I focus on an ornament both spatial and printed one using my own stamps. For the 1" x 2" x 3" object, I have applied a simple element of a square rotated askew that is regularly repeated. The ornament of the object symbolises monotony of weekdays which also repeat themselves regularly, and yet each is different. The complicated character of the structure points to the importance of perception that there is not only black and white, full and empty. Under a full element even a partially empty place or an opening is not necessarily always a hole.*

*size: 22 x 51 x 75 mm*

*material: Wood firing stoneware 1200 °C*

*I was taken by the possibility to 'use' sculpture in an unconventional way – to use it as a tool with which to create an image, which significantly extends the approach to this otherwise classical medium. My work has been influenced by my visit to a printing house, by the enchanting rotating cylinders, and by the link between a three-dimensional object and a printed area. Inspiration can be found anywhere, for example, in such a mundane phenomenon as the print of a tyre is. Printing of stamps leaves prints similar to patterns and ornaments. An ornament is another subject matter of my art production. Lately, I have been using Rapid prototyping as well as 3D printing in my work.*

Angeles Saura

*Spain*



**Annie Jones**

*awareness, re-grow, regeneration*

*England*



Ana Mampaso

*Spain*



**Vendula Kruparovà**

*Czech Republic*



Ehab Samir

*Egypt*



**Samar Mohamed Helal**

*Twin*

*Egypt*



*size: 7\*4\*4*

*material: Red clay*

*technic: Raku (Horse hair)*

Wessam Elhawam

*Egypt*





ARTgila 123

*2017 - 2022*