



alberto bustos
ceramic sculpture



Member of the International Academy of Ceramics

Honorable Master (China)



Alberto Bustos
Valladolid (Spain)

“Self-taught as I am, I never dreamed that my passion and admiration for Ceramics would turn into my way of life, would give meaning to my life.

It may well be that my inborn attraction to Nature pushed me down to the ground so as to be fused with earth, our true essence.

Through “natuRareza” I submerge myself into the vegetal Psyche in order to find out those tortured feelings, product of the deterioration of the environment that we humans habitually cause.

My only wish is that my modelling goes in deeply into human sensitivity to revert the harm we are inflicting on ourselves”

alberto bustos
ceramist sculptor



Title : "Psique vegetal"

Year of creation: 2014

Material(s): White and black stoneware

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 48x46x11

alberto bustos
ceramist sculptor



Title : "Apnea"

Year of creation: 2014

Material(s): White and black stoneware

Firing temperature: 1,220°C

Size (centimeter) L. x W. x H.: 52x47x11

alberto bustos
ceramist sculptor



Título : "I don't want to be an example. Just for example"

Año de realización: 2019

Materiales: White stoneware

Temperatura de cocción: 1,230°C

Medidas (cm): 39x29x10

alberto bustos
ceramist sculptor



Título : "My blood is self-taught"

Año de realización: 2019

Materiales: Gres negro y pigmentos

Temperatura de cocción: 1,210°C

Medidas (cm): 41x37x25

alberto bustos
ceramist sculptor



Título : "Geometric dream"

Año de realización: 2017

Materiales: Porcelana y pigmentos

Temperatura de cocción: 1.240°C

Medidas (cm): 35x35x8

alberto bustos
ceramist sculptor



Title of work: "Geometric dream"

Year of creation: 2015

Material(s): Black stoneware and pigments

Firing temperature: 1,240°C

Size (centimeter) L.x W.x H.: 47x45x9

alberto bustos
ceramist sculptor



Title : "We are not always the desired fruit"

Year of creation: 2019

Material(s): Porcelain and pigments

Firing temperature: 1,210°C

Size (centimeter) L. x W. x H.: 42x26x22

alberto bustos
ceramist sculptor



Título : "Alumbrada"

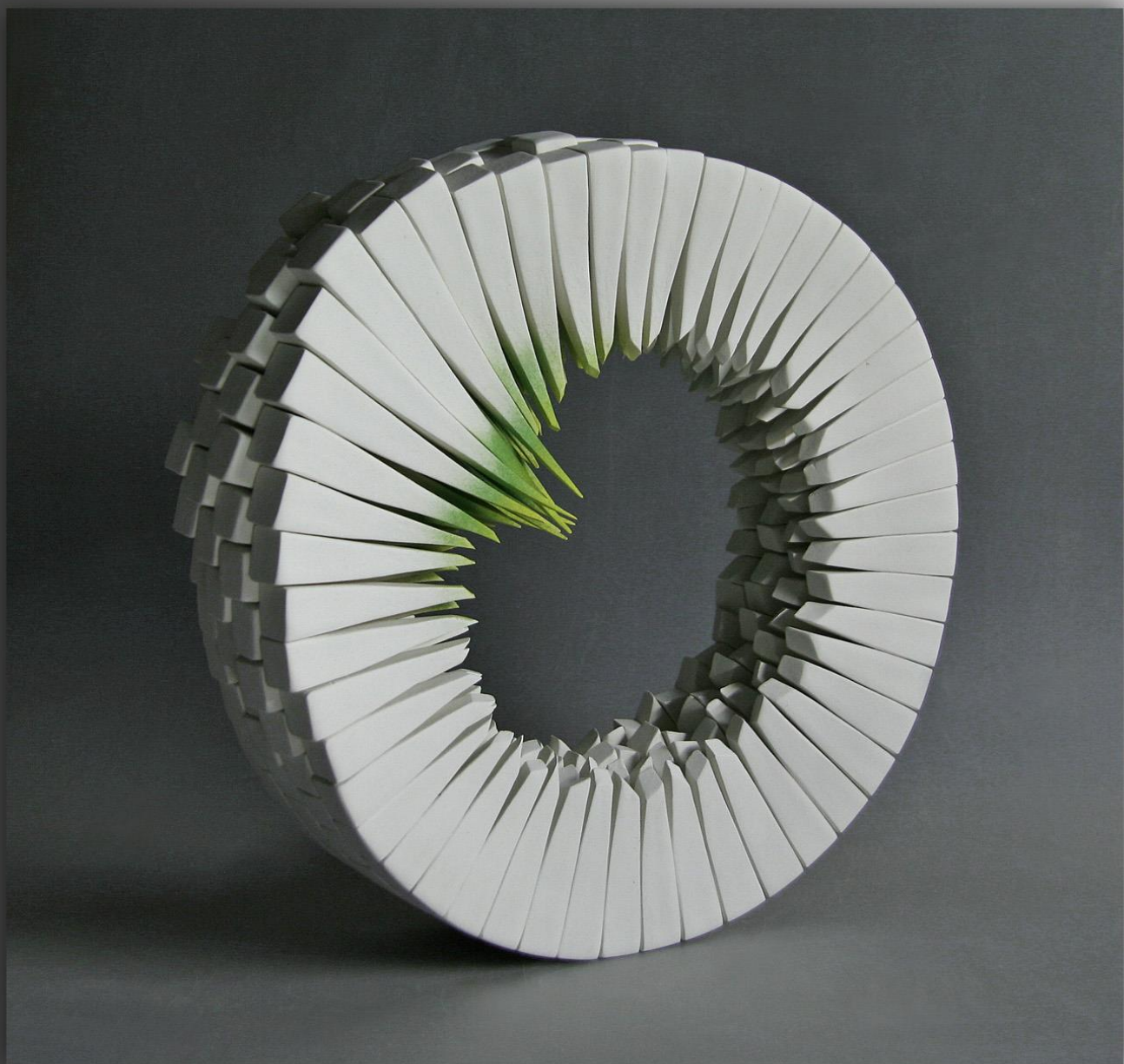
Año de realización: 2017

Materiales: Gres y pigmentos

Temperatura de cocción: 1.240°C

Medidas (cm): 37x22x18

alberto bustos
ceramist sculptor



Title : "I need your land"

Year of creation: 2016

Material(s): Porcelain and pigments

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 38x35x8

alberto bustos
ceramist sculptor



Title : "Anud"

Year of creation: 2014

Material(s): Black stoneware, porcelain and pigments

Firing temperature: 1,220°C

Size (centimeter) L. x W. x H.: 58x40x38

alberto bustos
ceramist sculptor



Title : "¡Vira!"

Year of creation: 2014

Material(s): White stoneware and pigments

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 42x42x10

alberto bustos
ceramist sculptor



Title : "Lid"

Year of creation: 2014

Material(s): Black and white stoneware and pigments

Firing temperature: 1,220°C

Size (centimeter) L. x W. x H.: 72x34x12

alberto bustos
ceramist sculptor



Título : "In this fight everything is allowed"

Año de realización: 2019

Materiales: White stoneware

Temperatura de cocción: 1,230°C

Medidas (cm): 41x38x11

alberto bustos
ceramist sculptor



Title : "..."

Year of creation: 2016

Material(s): Black stoneware and pigments

Firing temperature: 1,240°C

Size (centimeter) L. x W. x H.: 55x42x15

alberto bustos
ceramist sculptor



Title : "Broto en blanco"

Year of creation: 2014

Material(s): Black and white stoneware and pigments

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 54x50x26

alberto bustos
ceramist sculptor



Title : "Dichotomy"

Year of creation: 2016

Material(s): Black stoneware, porcelain and pigments

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 60x27x10

alberto bustos
ceramist sculptor



Title : "Blizzard"

Year of creation: 2016

Material(s): Porcelain and glaze

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 47x23x12

alberto bustos
ceramist sculptor



Title : "R_evolution"

Year of creation: 2014

Material(s): White and black stoneware and pigments

Firing temperature: 1,210°C

Size (centimeter) L. x W. x H.: 92x54x23

alberto bustos
ceramist sculptor



Title : "Eviction"

Year of creation: 2015

Material(s): White and black stoneware and pigments

Firing temperature: 1,230°C

Size (centimeter) L. x W. x H.: 56x45x17

alberto bustos
ceramist sculptor



Title : "..."

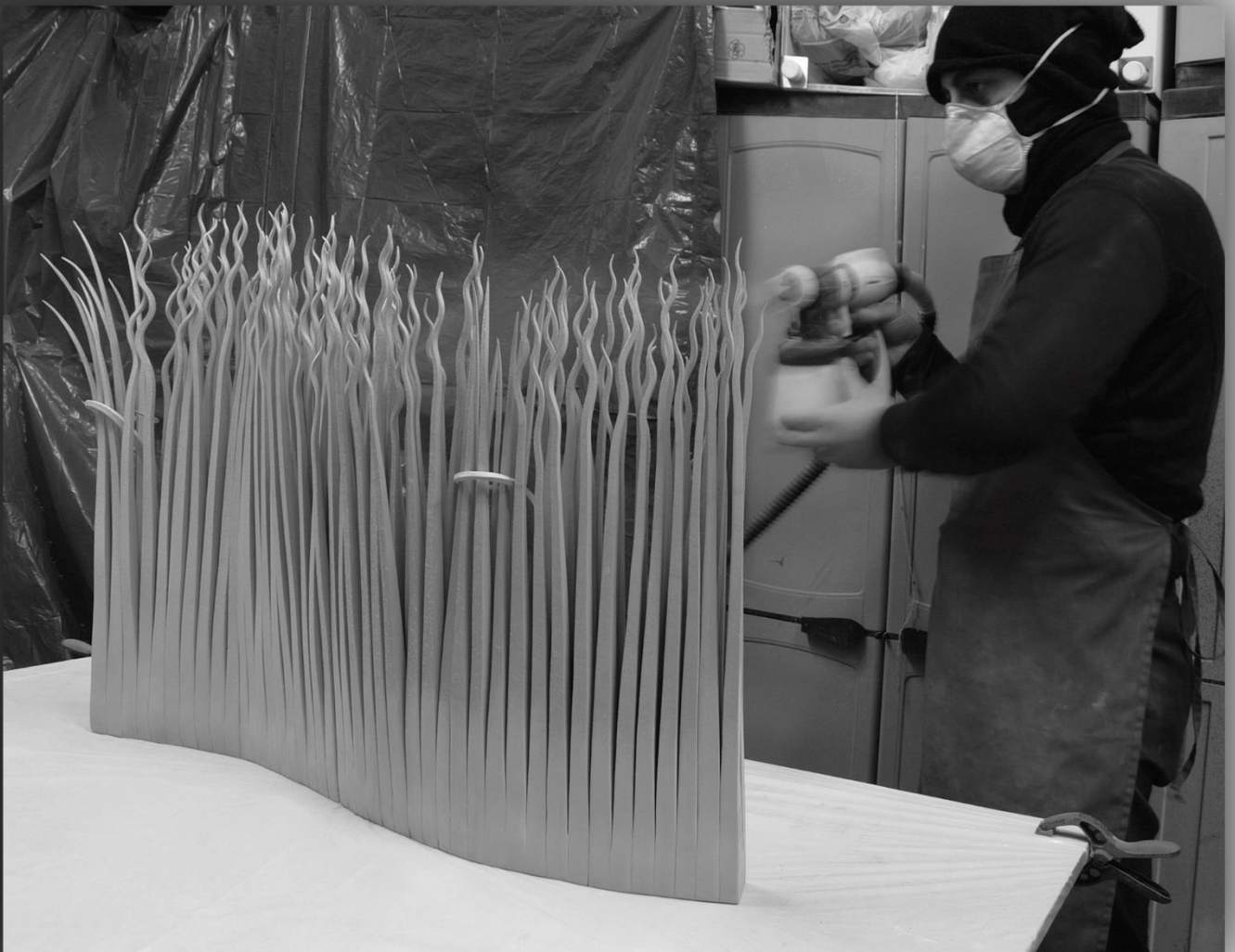
Year of creation: 2019

Material(s): Black stoneware and pigments

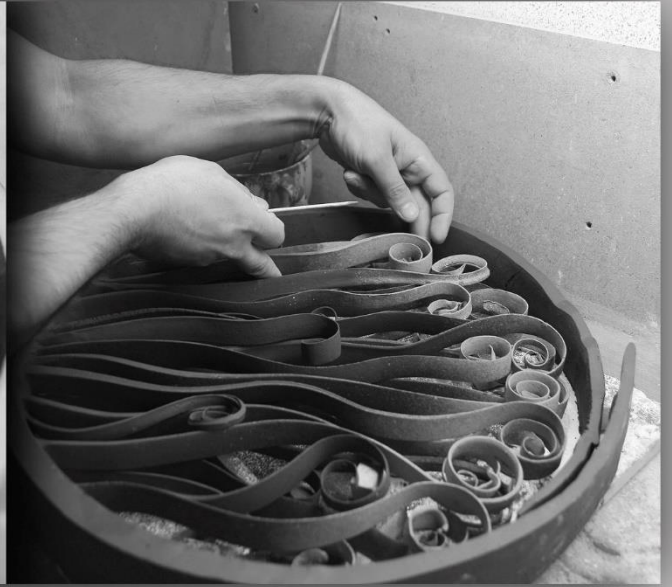
Firing temperature: 1,220°C

Size (centimeter) L. x W. x H.: 38x28x20

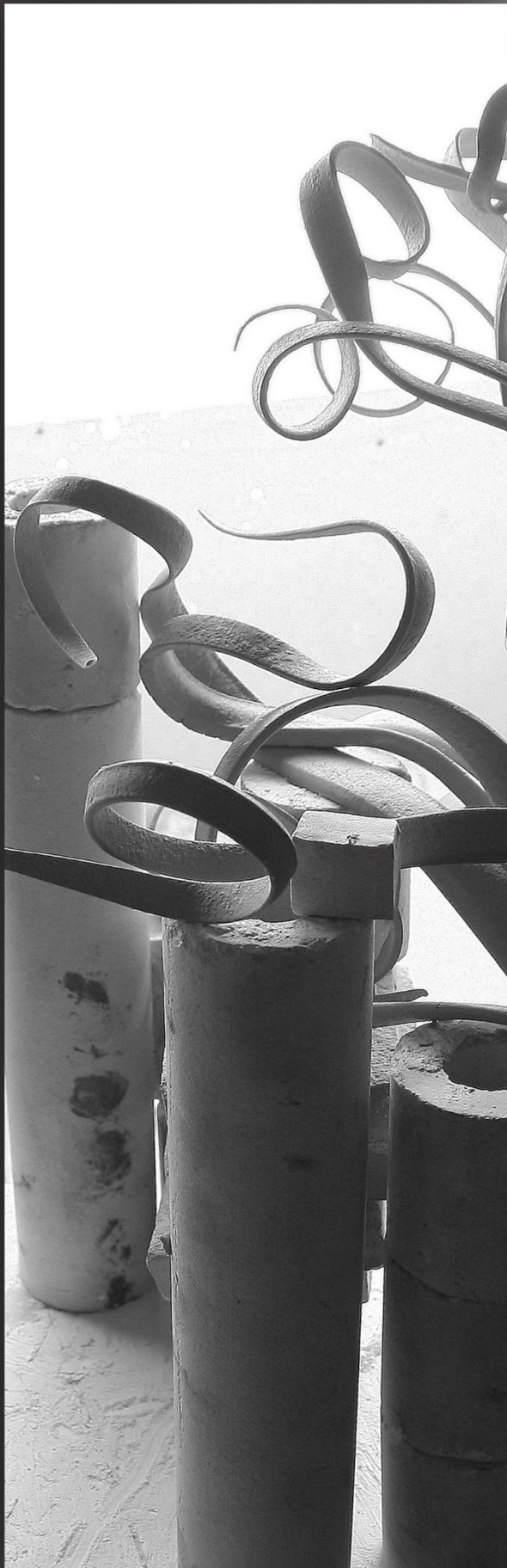
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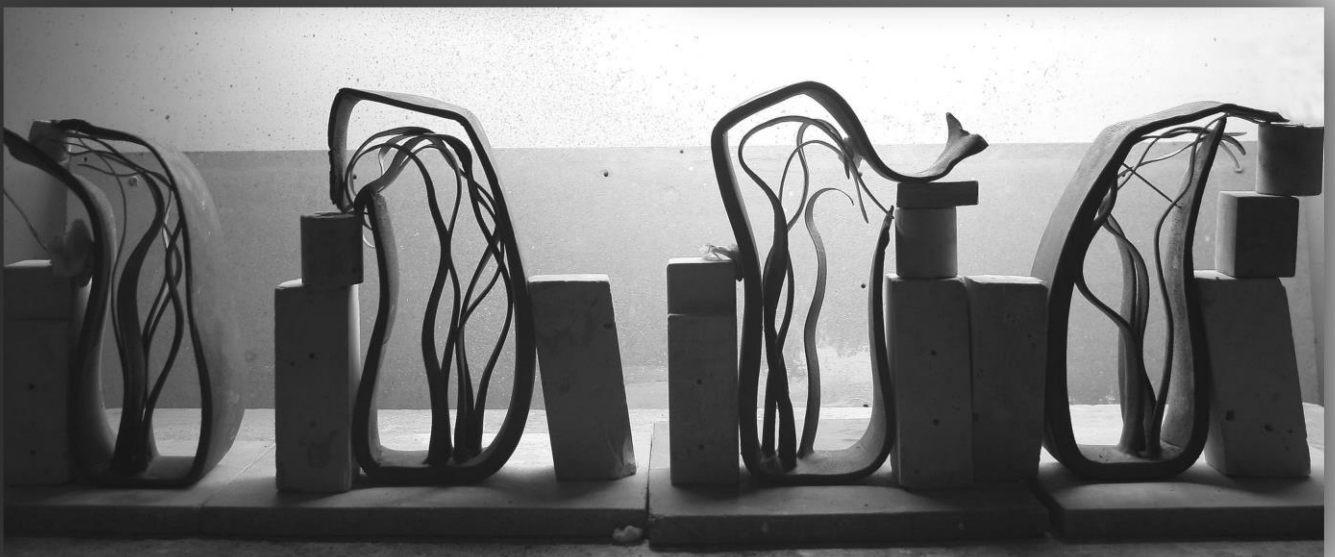
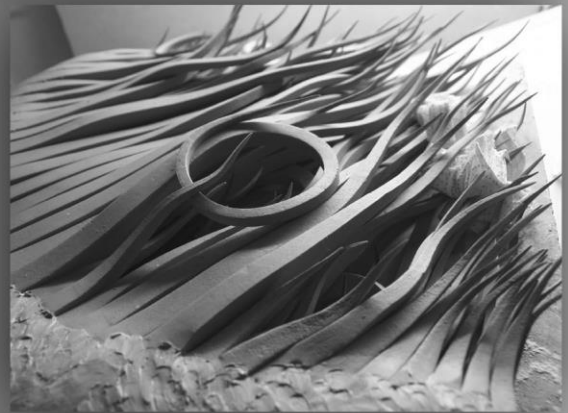
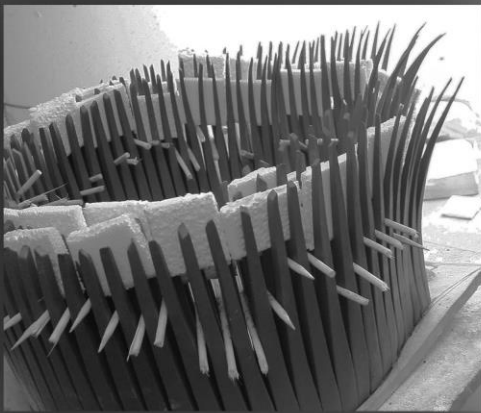
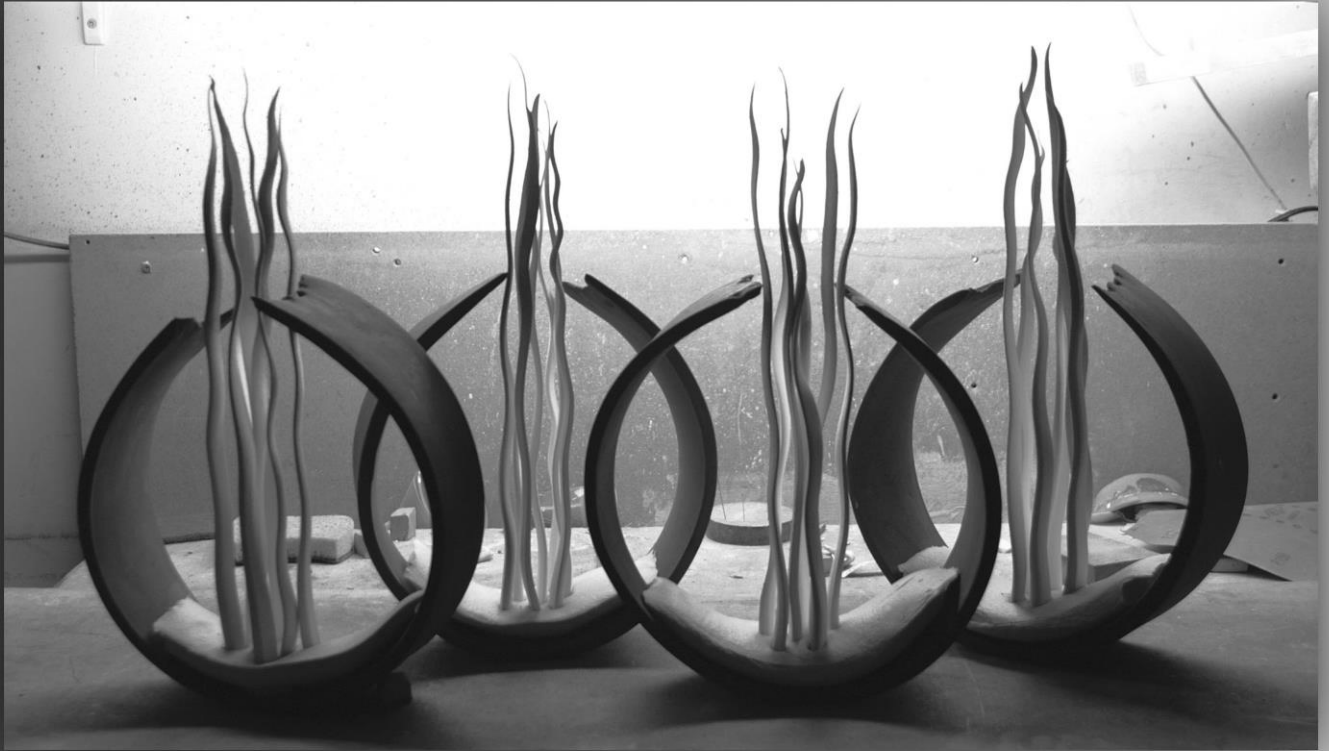
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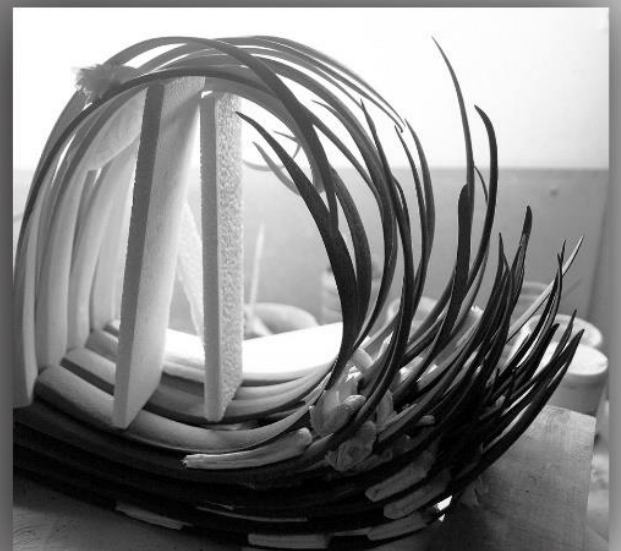
Work in progress



Work in progress



Work in progress



ALBERTO BUSTOS

VALLADOLID, SPAIN

Much like new spring grass responding to warming weather, Alberto Bustos uses heat to make each handmade ceramic blade stronger, wispier, and more organic looking. His curated landscapes imitate nature's beauty while capitalizing on its abundant repetitiveness. Each thin, sharp blade of grass is manicured with precision then placed within a set system he deftly controls—an obsession few in ceramics will undertake. At first glance the pieces look delicate enough to be paper; the layered works exude a dual sharp and fragile quality. However, after a closer inspection one can see that the works are indeed porcelain, adding another dimension to their initial appearance. Artist advocate Carmen de Miguel's statement about Bustos sums his intentions up best, "His works urge us to reflect, invite us to work together to try to find ways to uproot the daily human aggression to basic elements that surround us, [which are] essential for the continuity of life."

Right *Eviction*, 22 in. (56 cm) in height, porcelain, pigments, fired to 2210°F (1210°C), 2015.

Below *Viral*, 18 in. (45 cm) in diameter, stoneware, pigments, fired to 2228°F (1220°C), 2014.



INTERVIEW

In Studio with **Alberto Bustos**

Alberto's delicate, experimental objects are bounded by robust forms. Within this frame, however, movement, dance, swaying and growth burst forth. It is as if each new piece were a further homage to nature. We are looking forward to learning how Alberto conveys this sense of dynamism from clay.

Evelyne Schoenmann

Alberto, I would like to begin with your career. How did it come about that you decided on a creative line of work?

My family told me that I was always a restless, creative child. Even today, creativity comes naturally to me. It is a part of me. Originally, I consciously started to paint on any surface and in any format. But I soon wanted to explore all three dimensions.

I really came to ceramics by chance, through a course. Even this brief experience was enough for me to sense all the magic of ceramics. From then on, for

ideas is unavoidable. With every one of your new works I think: Alberto is a born narrator. Your principle source of inspiration is nature, isn't it?

Perhaps because I was born in a region with a rugged landscape, wild and untamed natural settings have always captured my imagination and inspired me.

I well remember from my time at college that I became friends with the biology lecturer, who with a group of students went on excursions into the neighbouring countryside every weekend.

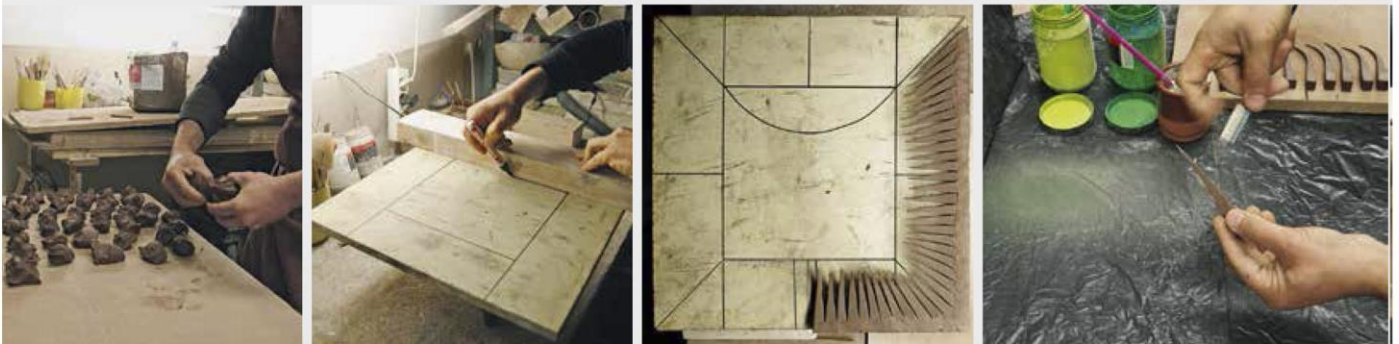
I was particularly fascinated by the minerals, the animal and vegetable king-

doms, I feel that the disaster could still be stopped or even reversed.

In a Spanish ceramics magazine, I read that you seek to find "impossible forms" in ceramics. What is meant by this? And have you been successful?

This quote is from an article by Antonio Vivas, the director of the Spanish ceramics magazine. To be precise, he wrote, "In many of his works, he has gone to the limit of what ceramics can tolerate."

In order to translate the essence of these plants into my works, I work with very delicate individual parts. I have had



several years, I divided my time between working in a printing company and ceramics. I experimentally tested all the possibilities in ceramics. Then, five years ago, thanks to the unconditional support of those around me, I decided to take the leap and go freelance, spending my entire time on ceramics. Even today, eighteen years after my first encounter with ceramics, my passion for it is undiminished.

Speaking about your vibrant wealth of

doms and the stars.

Over the years, all this has made me a lover of mountains and nature in all its beauty. This is why the rapid destruction of the environment that we humans are unfortunately causing is the essence of my work. I try to put myself in the place of the plants and in my ceramics to show their concerns, their fears and their dismay. Inescapably, I always do this with a ray of hope.

If my appeal helps to shake up people's

the opportunity to hear many different opinions of my work and to swap ideas, which I found very satisfying. This alone is a success; it conveys both positive and negative feelings and stimulates the viewer's conscience.

As we have already said, your sculptures are made from lots of individual pieces. I could imagine that you have to plan your work painstakingly from A to Z. Could you give us a brief outline of

this planning phase?

I usually begin with a sketch, a basic idea, that I transfer to paper. This serves as a map, a basic idea that I can then develop in white earthenware or porcelain clay. In our example, Geometric Dream, the object looks like a large letter "E". I begin by drawing the main lines of the piece under construction straight on the kiln shelf as a guide. Even in the construction phase, my works are very fragile. As a consequence, I work right on the kiln shelf because I don't want to touch or move the individual pieces any more than necessary. I form each segment individually and then assemble the individual pieces as quickly as possible so that the components do not dry too fast. For each one of my works, I make its own wooden box. I only fix the ceramic object in the packaging with wedges, the greatest support is then the air. I always say jokingly that building the packaging is more time consuming than making the sculpture.

Let me ask you a follow-up question about your technique. You start by letting the pieces of clay dry a little before you then ...

.... mould them by hand to form taper-

already been started. In our piece here, there are six layers. You can see the undulations or the upwardly curving ends. I have to ensure this has happened as I add each piece and pay attention that I don't alter any of the pieces that have already been added by mistake. I repeat this step with each individual piece from which the overall work is built up. I use my hands, or wooden or wire modelling tools. This technique is very tricky, by the way. You have to be very careful but still work swiftly, otherwise the piece of clay dries and you cannot use it. To stick the pieces together, I use a mixture of slip and a transparent matt glaze. This makes the joints stronger.

If I plan to use colour in the piece, I spray them individually before I assemble them. For this I use colour pigments and a brush or a toothbrush. When the object is finished, I smooth the outer surface with sandpaper. My studio is very small and the work surface is limited. That is why I put the finished object straight in the unheated kiln to dry. This way it is safe from any unwelcome accidents. For a piece such as the one you can see here, I need about 10 – 15 days from the first sketch to the firing.

Professionally, I am very content. Ceramics has opened doors to me. This has led to prizes in competitions and biennials, solo and group exhibitions, articles in magazines as well as master classes and workshops, including with my Spanish colleague Juan Ortis.

In Spain, ceramics is unfortunately still seen as an inferior art form, which I find disgraceful in view of the large number of ceramists in Spain. That is why it is my aim to gain access to more and more countries in Europe, but also America and Asia, which esteem ceramics more highly. The IAC conference in Barcelona next year is very important for me. At the same time, I will be taking part in an international symposium, also in Barcelona, and displaying my works in a solo exhibition in Gerona.

On a private level, I dream of moving to Sotres (Asturias, Spain). It lies in the heart of the Picos National Park, where the natural environment is the main thing. Who knows how my work would develop there!

Perhaps I simply speak of nature when I am in the city and of humanity when I am in natural surroundings. But is there really a difference?



ing, conical shapes. I then "throw" them to the appropriate length and thickness. So I use a throwing technique, on a wooden board that is curved slightly upwards. So I shape these cones and throw the long side several times onto the board. With each throw, the now pyramid-shaped strip of clay becomes longer. I repeat the process until I have achieved the desired length for this piece, and then I place it immediately in the spot intended for it on the kiln shelf or in the piece that has

The dimensions are 42 x 44 x 8 cm. I fire in an electric kiln with the following firing curve: 4 hours up to 450°C, then straight up to 1190°C or 1220°C. I do give my works names to create an identity for them, but I prefer it if the observers feel free to name the pieces themselves.

What are your plans for the New Year? Until now, you have mainly worked in your own country. Has the time come to take the leap into the big, wide world?

Alberto Bustos
Valladolid / Spain
www.bustosescultura.es
www.facebook.com/Alberto.Bustos.Ceramica
bustosescultura@yahoo.es

Evelyne Schoenmann's next interview is with **Ester Beck, Israel**

Evelyne Schoenmann is a ceramist. She lives and works in Basel, Switzerland and Liguria, Italy.
www.schoenmann-ceramics.ch

alberto bustos





alberto bustos

Antonio Vivas

Naturaleza y cerámica como cómplices de un milagro

“No pido otra cosa: el cielo sobre mi y el camino bajo mis pies” nos recuerda Robert Stevenson, por su parte Alberto Bustos (Valladolid, 1972) sigue el camino de la naturaleza, puede ser porque la cerámica, su cerámica, en la naturaleza más el hombre y en ocasiones el hombre más la naturaleza. Su obra refleja sutilmente el acontecer de la madre naturaleza, en el crecimiento vegetal, el fuerte viento que quiere doblegar árboles o plantas por igual, las mutaciones de una metamorfosis milagrosa en el campo, el magma volcánico, el sol, la lluvia, o la tierra, Walt Whitman nos sugería que una brizna de hierba es igual al saber de las estrellas. No se puede o si se quiere, no se debe hacer cerámica sin pasión y Alberto Bustos siente la pasión de la cerámica como un arte que aglutina lo más constructivo de todas las demás artes, se



En la otra página. Arriba, a la izquierda: "Psique vegetal 2". Arriba, a la derecha: "Sueña". Abajo: "Nómadas".

Derecha: "Broto en blanco".

www.bustosescultura.es

nota que le apasionan sus infinitas técnicas y su gran personalidad. Dicen que hay in libro abierto siempre para todos los ojos: la naturaleza. Alberto Bustos nos cuenta "Personal e individualmente tuve la suerte de cruzarme, en mi camino, con la tierra. El elemento del que partimos y al que retornaremos algún día. Útero natural donde se genera la vida vegetal. Dúctil y maleable. Fresca, empática y sorpresiva. Generosa en su diversidad de texturas, componentes, e infinitamente fértil. Siempre y cuando se la cuide. Siempre y cuando se la respete". En su compleja obra cerámica se siente la energía natural, inclusive en algunas obras, hay denuncia, inclusive un grito para reivindicar lo natural, lógicamente esta fuerza no se puede parar, como en ocasiones aprende el hombre después de alguna arrogancia constructiva que otra, recordando a Neruda vemos que se pueden cortar todas la flo-



> res, pero no se puede parar la primavera, la narrativa de Alberto Bustos no se puede parar. Muchas de sus obras cerámicas están llevadas al límite de lo que el barro puede soportar, en la música se dice de algunos grandes virtuosos que tocan como los ángeles, inclusive los mejores pueden ser acusados de tocar como el Diablo, pero nadie duda de que la obra de Bustos tiene una gran sensibilidad e inclusive cierta espiritualidad.

Habitualmente utiliza pastas de gres y porcelana y en ocasiones loza. No utiliza medios mecánicos, le gusta que el modelado a mano sea total, que se perciba la impronta de las huellas. Las obras están realizadas mayormente con filamentos de estructura geométrica o planos, pero siempre con secciones muy finas que transmitan fidedigna y metafóricamente las líneas vegetales. Todas las obras cerámicas están realizadas por el endiabado método del "lanzamiento" básicamente, un modelado a mano primero, después la forma aproximada que se necesita y rematando su fisonomía final por medio de lanzamientos sobre una madera, hasta conseguir el tamaño y forma deseados. Para conseguir estos acabados, las pastas han de contar con un punto de dureza justo, no han de estar ni muy blandas, ni muy duras. Es necesario, continua Alberto, un instante concreto que permita curvar los filamentos para que mantengan su forma, para que la fuerza de la gravedad no impida su perfecto posicionamiento. La mayor parte de las veces aplica los pigmentos, esmaltes, etc...en crudo, de esta manera consigue tener una última oportunidad de modelado para entrelazar elementos con diferentes tonalidades. Dada la complejidad de construcción de algunas obras cerámicas, las hornea en mono cocción, salvo cuando la terminación final re-

quiere craquelados o vidriados. Pero siempre en alta temperatura y atmósfera oxidante.

Alberto Bustos afirma "Si parásemos un segundo en nuestra carrera diaria a un destino incierto y dedicásemos ese tiempo a observar con detenimiento a nuestro alrededor, descubriríamos muchas cosas" ciertamente ahora estamos descubriendo su singular obra llena de sensibilidad, de expresión artística muy natural y de una narrativa que provoca la reflexión más profunda. Jamás dice la naturaleza una cosa y otra la sabiduría, el viento endereza el árbol después de haberlo inclinado, tal como vemos en algunas obras de Alberto Bustos, ya que la naturaleza y la cerámica parecen rehuirse, pero se encuentran antes de lo que se cree, solo basta con ver su obra más mágica y poética que nunca. □

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Arriba, a la izquierda: "Khamsim". Arriba, a la derecha: "Libertad provisional".

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ALBERTO BUSTOS
CERAMIC SCULPTOR



Alberto Bustos, Valladolid, Spain

When we think of contemporary ceramic sculptors, Alberto Bustos name should come to mind. Working out of Spain, Alberto has taken his ceramic work to the level of Sculpture.

Zoneone Arts is delighted to bring Alberto Bustos to you...

You started your artistic career as a painter, why did you feel the need to work in 3D?

When I was young I was interested all the artistic expressions: painting, photography, drawing... but I soon began to work in 3D and 2D made me feel limited. I needed more. One day I began to touch clay, and in this moment I felt the way. The contact my hands and the clay is final in my growth. For this reason I do not use any mechanical tool. Everything is made by hand directly.

3D open in me an infinite world of possibilities to work and to transmit my message: the vegetation of the planet suffers daily as a result of the degradation of the environment caused by humans.

**"Ceramics pose challenges keeping my imagination alive."
Expand on this statement.**

I think that Ceramics are one of the artistic disciplines technically more complex. There are endless work techniques, countless materials and manufacturing processes very, very long.

All this makes that my imagination is always very active, thinking of all the infinite artistic variations that can make to complete each work.



Can you explain what you mean by 'natuRareza'?

"NatuRareza" is a pun on "nature" and "rarity". You can not translate literally into English.

I developed my passion for nature as an adolescent and have loved it ever since. At secondary school, our Biology teacher used to take some students to the countryside every weekend – stars, minerals, flora and fauna fascinated me. With the years, I have become a passionate lover of mountaineering and nature in all its dimensions.



Nowadays, the deterioration of the natural environment created by humans is rather alarming; that is precisely the essence of my current work. I enter the vegetal psyche and show its worries, concerns, fears... but always with a certain tinge of hope.

I use very fragile and delicate elements to convey the vegetal essence and its physiognomy.

My aim is to shake people's conscience and invite reflection. I have been pleasantly fortunate to hear and share very different opinions on my work, which is highly satisfying. For me, the fact that my artwork conveys feelings, either positive or negative, and that it may stir the observer's conscience, is success per se.

Can you briefly explain the technique of your current work?

First of all, I draw sketches on paper, a basic idea that is then directly developed on stoneware or porcelain. As my pieces are rather fragile, I work directly on the oven plate where I draw some lines to help me in the modelling process, thus avoiding moving the piece before putting it into the oven and reducing the risk of break.

Each segment is modelled individually but all of them are joined together quite quickly as drying does not take long.

Finally, a specific package is made for each piece. I usually joke about the fact that the production of each wooden box is more complicated than the artwork itself. The main body is fastened with wedges and air is the only protecting element since filaments cannot be touched by any spongy material, either bubble wrap or likewise.

My only tools are my hands.



I make filaments with my throwing technique. There are several videos in internet with little moments of my diary work. The main materials I use are porcelain and stoneware. Also pigments, glazes, etc.

I always work in high temperature in my little kiln.



Competitions and awards have played an important part in your ceramic career. Discuss the importance of winning 1st prize in the 34th International Ceramics competition of Alcora.

The prizes are always very important because it is a public recognition of my work and because they help the world may know me.

This was my second international prize. I am especially proud and I feel so lucky for the large number of participants in total that were competing with me and for the high quality of the finalists exposed.

However, luck is very important to win a contest.

When I work, I disengage myself from the surrounding world; but when I observe people's looks and expressions when contemplating my work, I connect back to reality. And I love it: surprise, admiration, concern are among the range of emotions generated. As for opinions, there is a great disparity. There is a sense of constant movement, the idea of freedom, the reminiscence of sea flora...

I don't usually explain my idea unless expressly requested. That way I allow people the chance to interpret my artwork freely, although I would like that my original statement of intent to be always present.

Tell us about the actual winning piece, 'Vegetable Psyche'

"Vegetable Psyche" talks about the dichotomy that feels a plant in time to take vital decisions to continue to survive. Most white filaments choose a direction of flight. Some black filaments think that the direction is the opposite. Humans have gotten that vegetation has doubt.

Technically it is a work made in black and white stoneware.



Vegetable Psyche

Explain the movement in your work.

The movement is very important to talk about my work.

It may be the wind but can also be the flight. The choice is for each person, what she feels to see the play. Art is freedom at all levels. And also, of course, the free interpretation by the viewer.

In '1, 2, 3, Dream' there are multiple layers of both colour and form discuss.

This work represents a nightmare of a plant. Inside there is no oxygen, no light. He squirms struggling to survive.

Finally gets to go outside and get on with life.



1, 2, 3, Dream

Nature is clo1, 2, 3, Dreamedly portrayed in 'Lid' but this is a complete perception of the viewer. What are some of the necessary elements that make this happen?

In "lid" I want to convey the direct struggle with the hostile environment.

She shows as the fragile vegetation struggles to find outlets for her freedom.

Also she shows life circumstances that any human could live. But there is always hope.



lid

In a piece such as 'Piroquinesia' the work is very delicate, how do you keep the fineness in your work without damage?

There is no technical secret. I try to work very carefully. I use many architectural structures to get keep the way I want.

When I finish the modeling I introduce work without drying in the oven, because so is easier, it still maintains its elasticity.



Balance is very important for the free standing of your work, discuss.

Yes, balance is very important.

Life in general is balance.

Being balanced is complicated, there are always factors that unbalance us. We must always be prepared and learn from the unbalancing moments.

This applies to humans but also to the nature.

At this time in history the environment is suffering greatly because humans are thereby insensitive steadily and continuously.

The pillars of my artwork have been forged in the solitude of my workshop, in the intimate complicity existing between ceramics, the oven and my hands.

Of course, none of this would have been possible without extensive reading and, above all, without the countless talks with colleagues.

Many of your pieces are framed with circles or squares, expand on this using, 'Circulo Mortal Ártico' and 'Domar Esencia 2'

Yes, it is true.

In "Arctic Circle mortal", vegetation is surrounded by degradation, pollution; humans who imprisons and limits their freedom. Finally vegetation manages to find the exit to light and to oxygen.



Circulo Mortal Ártico

In "Domar essence 2". I want to convey mutability of vegetation in urban geometric structures until its own physiognomy.



Domar Esencia 2

In cities the vegetation is delimited and is deprived from his freedom, so we humans deprive ourselves to enjoy it every day.

At other times the actual clay appears to trap. Explain using in 'Libertad Provisional'

In "Provisional Freedom" I explain how the vegetation mutates by human degradation, sometimes losing their own physiognomy.

Here some outbreaks struggle to maintain their original appearance and get out of their own prison.



Provisional Freedom

Your work has a Japanese Ikebana feel, discuss.

I have not sought this meaning intentionally, but it is very curious that there are many professionals who value my floral art work and use it to draw on their creations.

A deep level of Ikebana is true that it is essential for me daily communion with nature. I was born in a city without almost nature around but when I had the opportunity to live in the countryside I found my fulfillment.



Size, how large can you work?

At this time, the oven with which I work is small. It measures 55 x 45 x 45 (cm). Of course my job is limited to its size. But I hope that, before long, I can have a larger oven that allows me to develop my work at the size that best consider.

Most of your pieces stand alone, discuss this and pieces that are a pair?

At this moment my work consists of a single work. Inconscientemente I plan according to the size of my oven, as I have just mentioned.

It is difficult to get inside two elements, and put them separately is not usually suitable for the final result of the work.



You are a member of the International Academy of Ceramics expand on the importance of this membership to you and other ceramic artists?

I had never thought to belong to the Academy but several members stressed submit my candidacy. It was a surprise for me to be elected. I'm very happy. This year I will participate for the first time in one of its International Congresses since coincidentally held in Spain, in Barcelona. This International Congress is held every two years in a different part of the world. I hope to meet many colleagues and discuss the future of our work on the concerns that we share, about our own personal experience...

The importance of this organism is precisely that: to bring together the views of each to make to Ceramics a major art in the eyes of the public because in the eyes of the artists it already.

Contact details.

Alberto Bustos

Web: www.bustosescultura.es

Email: bustosescultura@yahoo.es

Alberto Bustos, Valladolid . Spain

Interview by Deborah Blakeley, July, 2016





Alberto Bustos

De boodschap van klei







Inspiratie **M**omenten



Alberto Bustos





werk ben, loop ik in de natuur, wandelend en klimmend in de bergen. Ik doe er ideeën op en vind structuren die ik later kan gebruiken. Vroeger, toen ik nog in Valladolid woonde, was er veel minder gelegenheid om de natuur in te trekken dan nu, hier in Barcelona, waar ik sinds een paar maanden woon.'

Alleen handen

Alberto heeft geen vaststaande manier van werken. Hij gaat gewoon aan de gang als hij daar behoefte aan heeft. 'Vooral 's-nachts duik ik mijn atelier in. Ik doe mijn ogen dicht en in de stilte van de studio stel ik me het stuk voor dat ik wil gaan maken. Soms maak ik schetsen op papier, maar eigenlijk werk ik liever direct in klei.' Daarvoor gebruikt hij steengoed en porselein, zo uit het pak, en modelleert met zijn handen. De enige techniek die hij gebruikt is het slaan van uitgesneden strips op een houten plank, waardoor ze hun typische konische vorm

krijgen. 'Voor de rest gebruik ik alleen een tandenborstel en een zeeffe. Daarmee breng ik de pigmenten op de klei aan. Ik stook dan ook bijna altijd maar één keer. Niet al te hoog om de kleuren helder te houden. Het opbouwen gebeurt meteen op een ovenplaat, want op die manier loop ik het minste risico met het toch wel heel kwetsbare werk dat ik maak.' Het drogen gebeurt dus ook in de oven.

Het is duidelijk dat Alberto zijn eigen weg gevonden heeft. Wel met hulp van ene Carmen, de mysterieuze vrouw die hem ondersteunde. Bijzonder voor iemand uit een niet artistieke familie. 'Ik herinner mij dat mijn vader eens aan mijn moeder vroeg of ze zeker wist dat ik zijn zoon was, omdat hij niet begreep hoe ik zo handig geworden was met keramiek. Zelf had hij nooit iets artistieks gepresteerd...'

[Klik hier om Alberto Bustos aan het werk te zien](#)

[Klik hier voor een masterclass van Alberto Bustos](#)

▼ *R-evolución, 2016, 92 x 51 x 29 cm*
Op de volgende pagina:
Desahucio, 2016, 47 x 45 x 22 cm







Het werk van Alberto Bustos laat elke keer weer dezelfde tegenstelling zien: tussen groen en grijs of tussen leven en dood. Het groen wordt verpletterd door massieve blokken, maar piept er soms ook recalcitrant doorheen om te kunnen overleven. De boodschap is duidelijk: de natuur wordt bedreigd, maar zal uiteindelijk winnen.

Alberto Bustos (Spanje, 1972) is als keramist autodidact. 'Dat heeft grote voordelen: ik wist van niets en heb dus alles zelf kunnen ontdekken. Op mijn eigen manier. Dat duurde natuurlijk veel langer dan wanneer ik gewoon, zoals iedereen, les genomen had. Maar door het ontdekken van mijn eigen technieken is mijn werk ook heel persoonlijk geworden. Anders was dat waarschijnlijk niet gebeurd.'

Alberto begon na zijn middelbare school als graficus en daarnaast schilderde hij. Op van alles en nog wat: doek, shirts, schoenen. Maar het werk in het platte vlak gaf niet genoeg voldoening. Hij wilde driedimensionaal gaan werken. 'Klei was eigenlijk het eerste materiaal waar ik aan dacht. Het leek me heel gemakkelijk om mee te werken, veel eenvoudiger dan hout of metaal, maar ik kwam er al snel achter dat mijn

Op de vorige pagina: *Círculo mortal ártico*, 2015, 50 x 30 x 10 cm
▼ *Ciudad tierra*, 2017, 41 x 40 x 10 cm. Foto's bij dit artikel: Alberto Bustos





2018 - Nº 53 - exemplar avulso - R\$ 12,00 - www.revistamaonamassa.com.br

Contaf 2018
Curitiba é sede do maior
evento das Artes do Fogo



Entrevista

A insuperável perfeição
de Norma Grinberg

Artigo Técnico

Domine os mágicos
efeitos do Céladon

Arte & Artistas

Diante da sábia
experiência de
Alberto Bustos

Arte & Artistas

Alberto Bustos

No eterno aluno, a revelação de um grande mestre

Entre os convidados especiais do Contaf 2018, os participantes terão a oportunidade de vivenciar as experiências do artista autodidata Alberto Bustos. Sua obra recoberta de intensa expressividade é uma exaltação aos encantos da natureza. À frente de palestras, demonstrações e workshops, sua presença no congresso colocará em evidência as múltiplas possibilidades de modelar a argila.



Dichotomy- escultura em cerâmica de Alberto Bustos

Acada ano, o Contaf-Congresso Nacional de Técnicas para as Artes do Fogo apresenta diferentes atrações internacionais, para oferecer aos participantes um panorama de tendências mundiais, em seu segmento. Este ano, Alberto Bustos está entre as principais presenças confirmadas. Em meio a palestras, demonstrações e workshops, este artista plástico residente em Barcelona/Espanha, desembarca em Curitiba/PR com uma grande bagagem de informações, além de trazer exemplares de um trabalho surpreendente.

Diante de suas esculturas, somos levemente inclinados a considerá-lo um mestre. No entanto, Bustos sempre esboça um sorriso, ao ouvir tal afirmação. Nascido em Valladolid/Espanha, sempre apresentou um temperamento inquieto, respondendo aos padrões convencionais com um estilo próprio. Seus primeiros passos no mundo artístico aconteceram com a pintura, entre murais, telas e desenhos

gráficos. Até chegar a um ponto em que tudo parecia escasso, direcionando sua obra na busca de volumes. Nesta ocasião, adotou a modelagem com argila, acreditando que estaria na presença de um material mais suave. “Parecia fácil abrir uma placa, tomar uma pequena porção de barro e dar forma. Rapidamente, descobri que estava enganado”, recorda.

Alberto Bustos observou, experimentou e entendeu que se via diante de um processo que envolvia múltiplas técnicas, minuciosos processos e resultados inesperados. Porém, tudo sempre era muito mágico. “Por estas razões, eu decidi seguir em frente. Não voltaria atrás. E assim comecei meu caminho como autodidata na Arte Cerâmica, entre muitos acertos e erros”.

Exigência ao extremo

Hoje, após 20 anos de aprendizado diário, Alberto Bustos ainda se considera um aluno. Seus primeiros trabalhos

em cerâmica são bem diferentes dos atuais. Eram troféus, peças decorativas, murais e placas. Sempre alusivos à natureza. E assim, ele prosseguiu por 13 anos. Até que decidiu subir um degrau a mais, e passou a modelar esculturas, mantendo sua necessidade de reverenciar a degradação ao meio ambiente. “Muitos concursos nacionais e internacionais abriram as portas para o meu trabalho. Uma delas me concedeu o acesso a realização de workshops e master class ao redor do mundo. Compartilhar meus conhecimentos com outros artistas e assimilar novas informações com os participantes das aulas, para mim, é pura riqueza”, pondera.

Artista sobrevivente, Bustos luta para vencer barreiras, tal qual todos seus colegas brasileiros. Também enfrenta carências de informações. Exigente ao extremo, dificilmente se satisfaz com uma peça. “Penso que sempre posso melhorar. O conformismo envelhece a imaginação e alimenta a desistência”, confessa.



"Anud"

Admiração e respeito

Alberto Bustos jamais imaginou que, com sua formação autodidata, poderia converter sua paixão pela Arte Cerâmica como algo que pudesse dar sentido à sua vida. Com uma obra cada vez mais reconhecida em todo mundo, o artista aceita a grande responsabilidade que enfrenta, ao transmitir seus conhecimentos e experiências. O material cerâmico é sua maior contemplação, trabalhando basicamente a porcelana e o grés. E o fato de ser um autodidata, de certa forma passou a ser seu forte aliado, porque lhe concedeu uma vida repleta de surpresas, que estimularam sua evolução e sua consagração: "Coloco toda manifestação artística num mesmo grau de relevância, seja arte ou artesanato, de pequeno ou grande porte. Todo esforço e perseverança merecem ser reconhecidos. Tanto que me considero um artesão e um artista".

Ansioso pela realização do Contaf 2018, Bustos chega ao evento preparado para ensinar. E para aprender. A seu ver, o mais importante, em um congresso, é a oportunidade de viver novas experiências e observar o que cada um tem para compartilhar. "Seja num congresso ou numa sala de aula, todos estamos aprendendo sempre".

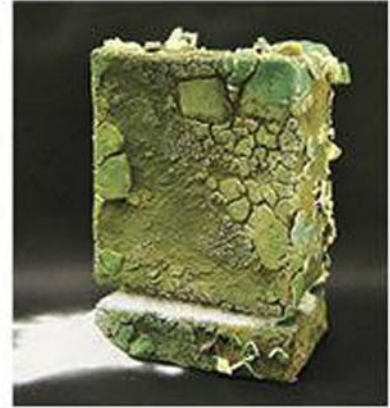
Em sua primeira visita ao Brasil, ele acredita que esta experiência não será a última. Motivado, feliz e confiante, Bustos pretende apresentar sua filosofia, sua história, mas também suas técnicas. "Mas estou também disposto a absorver toda a cultura local e, em especial, da arte cerâmica brasileira. Por isso, não me resta a menor dúvida de que aproveitarei muito esta viagem", enfatizou.



"Geometric Dream"

A obra de Alberto Bustos causa diferentes reações no público. Há admiração e respeito pela complexidade e fragilidade das formas. Na verdade, o artista transfere para a matéria cerâmica a delicadeza natural da vegetação. Ele imprime na argila a sua maneira de vivenciar a natureza, com um sentimento de respeito, cuidado e doçura.

"Meu desafio é transmitir a mensagem, por meio da obra artística. Chamar a atenção do observador para a



"New Land"

degradação do meio ambiente, despertando a consciência humana", argumenta Bustos que, atualmente, trabalha numa série inspirada no conceito "Semente/Cimento". Da base do minimalismo, o artista busca simplificar ao máximo esta contundente mensagem, nas sementes que fazem brotar a flora, contrapondo-se ao cimento que faz erguer os edifícios. O orgânico e o inorgânico, vivendo uma simbiose onde, lamentavelmente, a natureza se perde.



"Wild Fragility"



REVISTA CERÀMICA CONTEMPORÀNIA

terrart

EXPOSICIONS

4X4
MONTSERRAT RIU
ULE EWELT

TALLERS I CERAMISTES

ALBERTO BUSTOS
SYLVIA NAGY

INTERNACIONAL

JAPÓ, L'ART A LA TAULA

HISTÒRIA

MISCEL·LÀNIA

FIRES I CONCURSOS

alc

REPORTATGE: PAREM LA TAULA



Tallers i Ceramistes

Alberto Bustos

DE L'ORGÀNIC A LA MATÈRIA

TEXT: EMILI SEMPÈRE – FOTOS: ALBERTO BUSTOS

En ocasions, veient una obra, un queda perplex per la contundència i originalitat que percep en aquella peça on conflueixen una sèrie de circumstàncies que desperten l'atenció i atrapen l'espectador. Per tant s'acumulen un seguit de paràmetres en una mateixa direcció com són: la coherència del tema, la novetat i el tractament tecnològic que se li atorga. És el conjunt de forces que unides ajuden a trencar la closca de l'ou i posteriorment al desenvolupament de l'ésser naixent.

Aquesta sensació de novetat la vaig experimentar un cop més, quan formant part del jurat en el XIX Concurs *Ciudad de Valladolid* de 2014, em vaig trobar davant l'obra d'Alberto, de qui fins aleshores no n'havia sentit a parlar. Però l'ull avesat capta la singularitat i vaig comprendre que darrera d'aquell treball es trobava un artista creatiu i que la seva obra no era fruit de la casualitat.

Curiosament, aquesta mateixa sensació de novetat l'he notat en altres ocasions, en visitar una exposició i veure peces i mate-

rials que trencaven motllos. Recordo la primera mostra que Claudi Casanovas celebrà al Museu de Ceràmica (Montjuïc) el 1983; vaig pensar que hi passava alguna cosa d'especial, així com amb les primeres peces de Rafa Pérez o d'Alberto Hernández i més recentment amb el treball de Lourdes Riera, on es pot percebre una obra dotada d'esperit i identitat, gràcies a unes vies de tractament de materials i d'expressió diferents a les habituals. Les novetats, de vegades, també poden resultar enganyoses, ja que després han de

Lid. Modelat a mà.
Gres negre, caolí en pols, pigments i esmalt mat.
Dues cuites, l'última a 1.210°C.
Mides aproximades del conjunt: 65 cm x 25 cm x 12 cm.





Broto en blanco
1^o Accèssit al XV Premio Ibérico de Artesanía Creativa.
Modelat a mà.
Gres negre, pigments i esmalt mat.
Dues cuites, l'última a 1.180°C.
50cm x 43 cm x 9 cm.



Pigmentant.

venir avalades per un treball evolutiu continuat durant anys.

Un dels pocs sistemes amb que compta un ceramista per promocionar-se en un país com el nostre, on no hi ha pràcticament galeries especialitzades ni tan sols col·leccionistes, són els concursos nacionals i internacionals de ceràmica que periòdicament se celebren arreu del país, alguns de

gran tradició i prestigi. És, doncs, gràcies a ells que la majoria d'artistes de la ceràmica s'han donat a conèixer i inclús ofereixen la possibilitat d'obtenir alguns premis amb remuneracions econòmiques. D'aquestes primeres peces, de vegades impactants, caldrà però veure la seva consegüent evolució, com aquell llenguatge local i individual creat, finalment és admès dintre dels moviments

universals contemporanis, que possibiliten convertir-se en un referent en l'art del seu temps.

La generació de principi del segle XXI. El que és sensacional de l'art de la ceràmica, és que, quan sembla que no queda res per descobrir, de sobte l'enginy humà és capaç de reinventar-se. En els milers d'anys que fa que gaudim de la ceràmica, sempre resta espai per a la sorpresa i de cop, amb els pocs anys que portem de segle XXI, irromp en el panorama artístic una jove generació que ens deixa bocabadats, alguns dels quals han ingressat en l'Acadèmia Internacional de la Ceràmica en les dues darreres convocatòries i han destacat en els concursos. En el XIX Concurs internacional de ceràmica *Ciudad de Valladolid* al 2014, Alberto Bustos és el primer val·lisoletà en conquerir el primer premi. Malgrat ja portava 12 anys com a ceramista, aquest guardó ha representat el tret de sortida com a professional. Des d'aleshores, ha experimentat una carrera meteòrica⁽¹⁾; s'ha presentat a diversos concursos i ha obtingut premis, accèssits i exposicions individuals. Tanmateix, ja ha participat com convidat en tallers internacionals i simposis.

L'encert de l'escultura d'Alberto Bustos és que es donen una sèrie de coincidències astrals, en que els planetes s'alineen i li són favorables per a l'eclosió de l'ou. Conceptualment la seva obra és pot considerar figurativa impressionista, ja que en principi s'inspira en la natura, però no la copia. Ell realitza

Tetramorfosis. Modelat a mà.
Gres negre i porcellana, pigments i esmalt mat.
1240°C. 52cm x 46cm x 11cm.



Nómadas
 Modelat a mà.
 Porcellana i gres negre,
 porcellana en pols i caolí,
 pigments i esmail mat.
 Dues cuites, l'última a 1.220°C.
 55cmx42cmx13cm.



una interpretació molt personal, arribant a la depuració de la forma i concepció escultòrica en constant evolució, de manera que segueix una línia determinada. Però el més sorprenent és que cada obra supera l'anterior en quant a creativitat, però sense apartar-se del llenguatge propi que el distingeix de la resta.

La tècnica emprada, com es pot constatar en les fotografies, es basa en una acumulació múltiple de peces repetitives que configuren el conjunt. L'obra es troba en el moviment de la multiplicació o repetició de peces, corrent artística sorgida en els últims deu anys, en

que l'obra és un conjunt a través del qual es forma una configuració amb una tècnica precisa molt elaborada. En realitat, representa un canvi de paradigma o d'expressió que ofereix una sèrie de possibilitats que permet repetir-les pràcticament fins a l'infinit, més aviat basat en la composició de la geometria. En preguntant-li com ha arribat a desenvolupar aquest llenguatge, ens explica que després d'una llarga etapa d'aprenentatge finalment ha trobat el camí de l'expressió compositiva, basada en un llarg procés tant d'investigació tecnològica dels materials com d'experi-

mentació cap a noves formes de les que, ben segur, se'n sentirà molt a parlar, ja que sens dubte aquesta mena de treball no trigarà a crear escola a nivell internacional.

Segons l'artista, en la seva obra "hi ha molt més que el que es veu a simple vista". Aquesta màxima fa que la seva obra entri fàcilment en la ment de l'espectador, donat que són formes que, en el subconscient, ens són familiars i oníriques, ja que originàriament la base de la creativitat són al·legories de la natura vegetal elevades a una tercera dimensió per propi modus de l'artista. A part

Domar esencia dos
 Modelat a mà, filament a filament.
 Gres blanc, pigments i esmail mat.
 1.210°C.
 45cmx40cmx27cm.



de tot l'exposat anteriorment, el que encara em sorprèn més és que no són escultures estàtiques, sinó que aconsegueixen imprimir una sensació de moviment al conjunt, com si les peces foren bellugades pel vent, "mecidas por el viento". En realitat és una metamorfosi procedent de la natura, que ell sap incorporar subtilment a la ceràmica, d'aquí el subtítol

d'aquest article: de l'orgànic a la matèria.

En definitiva, l'art de Bustos desperta un gran interès, perquè a la vegada planteja interrogants i desperta curiositat pel futur de l'evolució. En tot cas, és una obra que no deixa indiferent, i de ben segur que serà capaç de superar-se a si mateix, com ho està demostrant. ●

1. Nota: Primer premi del Concurs Internacional de l'Alcora 34a edició i posterior exposició individual. Primer premi XVIII Concurso Nacional de Artesanía de Burgos. Primer premi Concurso Nacional de Cerámica NACE, 13a edició. Primer accésit Premi Ibèric de Artesanía. Exposat a CERCO, en la 14 edició. Convidat al 4t Simposi Internacional de Ceràmica de Tunis i XV Simposi Internacional de Ceràmica d'Egipte.

PSIQUE VEGETAL

ALBERTO BUSTOS, ESPAÑA

Carmen de Miguel Macías, escritora. Fotografías: Alberto Bustos

Alberto *–González–* Bustos nació en Valladolid, ciudad de la meseta castellana cuya climatología fría y recia marcó su personalidad.

Desde la más tierna infancia curioseó en todas las ramas plásticas, pero de un modo ordenado comenzó pintando. Sobre lienzo, madera, o sobre cualquier superficie que se prestara a ello.

Un curso de cerámica de un año le abrió la puerta a este mágico universo y le atrapó la idea de investigar en sus infinitas técnicas, en sus diversos materiales.

A partir de ese momento comenzó un aprendizaje fundamentalmente autodidacta. Dieciocho años han pasado y el aprendizaje continúa.

Su interés por la naturaleza se ha convertido en el centro de su trabajo actual.

Con su serie "natuRareza" pretende introducirse en el alma del medio natural. Sueños, ilusiones, decepciones, angustias... son sentimientos reflejados en cada una de sus obras. Y siempre, aún en la peor de las pesadillas, muestran un punto de esperanza.

Para Bustos la vegetación conjuga la esencia básica de las raíces, mínimo común múltiplo del género humano. Las raíces de las que todos, sin excepción, nos nutrimos.

La compleja sencillez del ecosistema que nos circunda, con su mecánico funcionamiento, nos muestra que su búsqueda es única y sencilla. Sobrevivir. Fin inmediato y futuro.

Nómadas. Modelado a mano. Porcelana y gres negro, porcelana en polvo y caolín, pigmentos y esmalte mate. Dos cocciones, última 1.220 °C. 55 x 13 x 42 cm.



Esteka

REVISTA DE CERÁMICA CONTEMPORÁNEA

Todas las presiones, las pretensiones, los planes, las metas que los humanos nos inventamos para complicar nuestra existencia y hacerla más compleja, más difícil, más utópica e inalcanzable, la naturaleza las minimiza y las concentra en un simple "vivir y dejar vivir".

Ha aprendido a valorar las prioridades naturales de la vida. A discernir lo importante de lo superfluo. A mirar y a ver. A disfrutar. A vivir sin más.

Intenta encontrar la manera de arrancar de raíz la agresión humana diaria a los elementos básicos que nos rodean, imprescindibles para la continuidad de la vida.

Pero, ¿cómo reproducir los sentimientos, los pensamientos más íntimos de un ser vegetal?...

Sus manos, junto con la porcelana, el gres y, ocasionalmente, la loza, le son suficientes para cumplir su tarea.

Su técnica se basa en la creación de filamentos con estructura geométrica o planos (a través de "lanzamiento", como así ha bautizado a su forma de trabajar) pero siempre con secciones muy finas que transmiten fidedignamente las líneas vegetales.

Pigmentos, cenizas, fritas cristalinas, esmaltes... componen su paleta cromática. En la mayoría de las ocasiones los aplica en



Circulo Mortal Ártico. Modelado a mano. Porcelana y gres negro, pigmentos, vidrio en polvo y esmalte mate. 2 cocciones, última 1.210 °C. 35 cm x 10 x 55 cm.

Domar esencia. Modelado a mano. Porcelana y gres negro, pigmentos, vidrio en polvo y esmalte mate. 2 cocciones, última 1.210 °C. 35 x10 x 55 cm.



Esteka

REVISTA DE CERÁMICA CONTEMPORÁNEA



Polaris. Modelado a mano, filamento a filamento. Gres blanco y negro. 1.230°C. 42 x 42 x 9 cm.

crudo. De esa forma consigue tener una última oportunidad de modelar para entrelazar elementos con diferentes tonalidades. Dada la complejidad de la construcción de algunos de sus trabajos, verdaderas obras de ingeniería, hornea en monococción, salvo cuando la terminación final requiere craquelados, vidriados u otros acabados. De cualquier forma, siempre en alta temperatura y atmósfera oxidante.

De momento ha participado en quince exposiciones colectivas, aunque este año 2015 se estrena con una exposición individual en el prestigioso Museo de Cerámica de L' Alcora (Castellón), que se podrá visitar del 26 de junio al 6 de septiembre.

Ha sido seleccionado como finalista en diez concursos (nacionales e internacionales). Ha obtenido el primer premio en el XVIII Concurso Nacional de Artesanía "Pieza Única" COARTE (Burgos), Cerámica Creativa en NACE 13 (Navarrete-La Rioja), Concurso Internacional de Cerámica "Ciudad de Valladolid" y

en el Concurso Internacional de Cerámica de L' Alcora, 34 CICA (L' Alcora, Castellón). Obtuvo la primera mención especial en el XV Concurso Ibérico de Artesanía GOBEX (Extremadura). Y, recientemente, el Premio del Público en la 17 Bial de Cerámica L' Esplugues Angelina Alós (l'Esplugues-Barcelona).

Acaba de aterrizar en casa tras acudir a Egipto, como invitado, a su segundo Simposio Internacional de Cerámica. El año anterior viajó a Túnez. Ambas experiencias han sido decisivas en su crecimiento, tanto humano como artístico.

Alberto Bustos, sin paliativos, transmite belleza, elegancia, movimiento, en todas sus propuestas pero sin olvidar, en ningún momento, su primitiva declaración de intenciones.

Eligiendo su idioma se podría decir que es como un ser vegetal capaz de brotar en cualquier estación del año, a pesar de todo y de todos •





IAC Member of International Academy of Ceramics

Honorable Master China

CURRICULUM VITAE

I was born in Valladolid in 1972.

I currently live in Bellvei (Tarragona-Spain)

"Self-taught as I am, I never dreamt that my passion and admiration for Ceramics would turn into my way of life, would give meaning to my life.

It may well be that my inborn attraction to Nature pushed me down to the ground so as to be fused with earth, our true essence.

Through "natuRareza" I submerge myself into the vegetal Psyche in order to find out those tortured feelings, product of the deterioration of the environment that we humans habitually cause.

My only wish is that my modelling goes in deeply into human sensitivity to revert the harm we are inflicting on ourselves"

"Freedom, my most refined technique"

Model directly with my hands the clay.

I do not use any mechanical means.

With my "launch" technique I make textured plates. Also the square, flat and rectangular filaments.

I apply coloring pigments and glaze, powder and liquid, on the wet clay to make a single firing.

Experiment with countless materials such as cardboard, sponges, siliconized paper, etc.

AWARDS

- Finalist in the XIII Biennial Artistic Ceramics Aveiro. Portugal (2017)
- First Prize in the 1st International Photography Exhibition "Ceramics on the Web". Poland (2016)
- First Prize in the 27th Ceramics Competition of Ministry of Agriculture, Food and Environment (MAGRAMA) Madrid, Spain (2015)
- Second Prize in the 7th International Biennial of Ceramics City "Talavera de la Reina". Toledo, Spain (2015)
- First Prize in the 19th Ceramics Competition "Ciudad de Valladolid". VI International Meeting. Valladolid, Spain (2014)
- First Prize in the "34 CICA". Ceramics International Competition de L´Alcora. Castellón, Spain (2014)
- Audience Award in the International Biennial of Ceramics City "Esplugues". Esplugues de Llobregat. Barcelona, Spain (2014)
- First Prize in the 18th National Crafts Competition. Burgos, Spain (2013)
- First Prize Unique Artistic Ceramics in the 5th National Fair "NACE.13". Ceramics and Pottery. Navarrete. La Rioja, Spain (2013)
- First Second Prize in the "Iberian Creative Arts Award" Government of Extremadura. Mérida, Spain (2013)

EXHIBITIONS

- Collective exhibition "Viva Cerámica!". Maison de la Céramique. Samadet (France) 2019
- Collective exhibition "...?". Quart Museum. Girona (Spain) 2019
- Collective exhibition "Biennale D'Arte Ceramica Contemporanea". (Roma) 2018
- Collective exhibition CLUJ International Ceramics Biennale (Rumanía)
- Collective exhibition "Abartium". Vic (Cataluña)
- Collective exhibition Theobalds Boothuisje Oostende (Belgium) 2018

- Exhibition "Nature en mouvement". Groupe Prévoir. Paris (France) 2017 with H el ene Jacqz (peintre) and Laurence Garnesson (peintre)
- Exhibition "The secret life of the plants" in Cordoba (Spain) 2017 with Rafaela Pareja (Ceramic) and Francisco Buenavida (peintre)
- Collective exhibition "Contemporary potters of Castile and Leon" in Valladolid (Spain) 2017
- Collective exhibition "Out of series. From Provocation to Illusion" in the National Museum of Ceramics to Valencia. Spain (2016)
- Collective exhibition "Keramik Europas – 13. Westerwaldpreis 2014" in the Stadtmuseum Siegburg. Germany (2016)
- Collective exhibition "Inner Connections" in the Galatea Gallery in Bucharest. Romania (2016)
- Collective exhibition "Contemporary Art Fair FLECHA" in Madrid. Spain (2016)
- Collective exhibition "Imago" in the Keramikmuseum Westerwald. Westerwald, Germany (2016)
- Collective exhibition "Ceramics in architecture and public spaces" in the Design Museum of Barcelona. Barcelona, Spain (2016)
- Collective exhibition in El Hanager Center. Opera House. Cairo, Egypt (2015)
- International collective exhibition "Unicum 2015" in the National Museum of Slovenia (2015)
- Individual exhibition in the Ceramics Museum L'Alcora. Castell on, Spain (2015)
- Collective exhibition in the Art Center Mark Rothko. Daugavpils, Letonia (2015)
- Collective exhibition in the in the exhibition hall of the Association of Ceramics of Catalonia. Barcelona, Spain (2015)
- Collective exhibition in the Galateea Gallery in Bucarest, Romania (2015)
- Collective exhibition in the International Biennial of Ceramics in Haatch. Belgium (2015)
- ...

PUBLICATIONS

- Article published in the Magazine "TELL" (Chile)
- Article published in the Magazine "K KLEIN" (Holanda)
- Article published in the Magazine "Mao na Massa" (Brasil)
- Article published in the Magazine "JOYCE". Terra Nova. (España)
- Article published in the Magazine "CHF VISION" (México)
- Article published in the Magazine "Zone One Arts" (Australia) July, 2016. Author: Deborah Blakeley. (2016)
- Article published in the magazine "Ceramics Montly". May, 2016. Title: "Emerging Artists 2016". (2016)
- Article published in the Magazine of Contemporary Ceramics "New Ceramics". Number 6/15. November/December, 2015. Title: "In Studio with Alberto Bustos". (2015)
- Article published in the Magazine of Contemporary Ceramics "Terrart" (Catalonia, Spain). Number 45. May, 2015. Author: Emili Sempere. Title: "De l'organic a l'materic". (2015)
- Article published in the Magazine of Contemporary Ceramics "Esteka" (Chile). Number 18. April, 2015. Authors: Carmen de Miguel Macías (writer) and Alberto Bustos (photographer). Title: "Psique Vegetal". (2015)

- Article published in the Magazine of ceramics "IGNANT". Jun 24, 2015. Title: "Alberto Bustos creates delicate grass sculptures made of ceramic". (2015)
- Article published in international monthly "Magazine Ceramics International" (Spain). Number 134. September, 2014. Author: Antonio Vivas. Title: "Alberto Bustos; Nature and ceramics as accomplices of a miracle". (2014)
- Article published in journal cultural "Mito" (Spain). Number 17. June 19, 2014. Author: Joan Josep Soler Navarro. Title: "Nature in the hands of the potter Alberto Bustos".<http://revistamito.com/la-naturaleza-en-manos-del-ceramista-alberto-bustos/>. (2014)

WORKSHOPS/MASTER CLASS

From 2014 to this moment I have done Workshops and Master Class around the world.

Spain (Madrid, Barcelona, Sevilla, Cordoba, Pontevedra) and other countries as Ireland, Finland, Netherlands, Belgium, Portugal, Germany, France, Turkey, China, Hong Kong, Japan, Indonesia, United States, Colombia, Argentina, Chile, Ecuador, Brasil...

When I began as a teacher I understood that I like this didactic and pedagogical aspect. I learn a lot and I love it.

INTERNATIONAL JURY MEMBER

- 9 International Gizemfrit Ceramic Competition. Sakarya University (Turkey)
- Ceramics Juried Exhibition in "The Neon Teapot Prize". The Gran Gallery. Las Vegas, Nevada (USA) (2016)

- Ceramics International Competition de L´Alcora, 35 CICA . L´Alcora. Castellón, Spain (2015)
- 20th Ceramics Competition "Ciudad de Valladolid". VII International Meeting. Valladolid, Spain (2014)

INTERNATIONAL MEETING

- ECAC Guest for technical demonstration and conference (Colombia)
- CONTAF Guest for technical demonstration and conference (Brasil)
- Macsabal Simposium Sakarya University (Turkey)
- As guest in SASAMA International Ceramic Art Festival. Japan (2017)
- Named "**Honorable Master**" among all participants. International Macsabal silk road woodfiring festival-Kunlum Ceramic Charm Town International Symposium. Zibo (China) (2017)
- International Congress of the International Academy of Ceramics and Symposium International of artists from around the world. Barcelona (Spain) (2016)
- 3rd International Ceramic Art Symposium "Ceramic Laboratory". Daugavpils Mark Rothko Art Centre. Daugavpils, (Latvia) (2015)
- 15th International Ceramics Symposium. Dahab (Egypt) (2015)
- 4th International Art Ceramic Symposium in the National Center of Ceramic Art Sidi Kacem Jéliçi. Tunisia (2014)



alberto bustos
ceramic sculpture

Studio:

Bellvei, Tarragona (Spain)

www.albertobustos.es

info@albertobustos.es

www.instagram.com/albertobustos.ceramics

www.facebook.com/alberto.bustos.ceramica