

Linda Lid



Born in Voss in 1971, grown up on a mountain farm in Bergsdalen, Voss kommune, Linda takes a break in her psychology studies at Bergen University, and goes travelling.

It is in New Zealand that she discovers her passion for clay and ceramics. Peter Lange, director of Auckland studio potters writes: "I was her first pottery teacher. She progressed rapidly throughout the year-long course, moving well ahead of the other students. It became clear, quite early on, that her interest in ceramics went further than the making, to include the firing process, in particular the joys and frustrations of wood-firing. Linda has an elemental approach to ceramics, the combination of clay and fire is very important to her. With her boundless enthusiasm for pottery and life in general she makes an exceptional contribution to any studio."

Spring 1997 she wins the student prize at the Fletcher Challenge Show in Auckland. Her passion for woodkilns brings her to the centre of France, which has a tradition of woodfired stoneware unique in the western world. She spends one and a half year in the La Borne, a small potters village well known for its variety of woodkilns. Getting experienced in the making of pots as well as in the techniques of kiln construction, she is invited by Adel Souki, ceramist in Belo Horizonte, to construct an anagama kiln in Brazil, and to make and fire personal work with a following exposition in BH with Landry Deeee.

Fascinated by the long and rich tradition in the region she goes back to the centre of France, this time to St Amand en Puisaye,



a village with which has records of potters activity dating back to the 11th century. She spends three years here, learning the specialised techniques for throwing big pots and fire the enormous ancient woodkilns.

She also teaches throwing at the French National Centre of Ceramics, and gets very involved in the preservation and transmission of the local tradition and skill.

(see <http://www.patrimoinepotier.org>)

After twelve years of living abroad, she has decided to return to her birth village in Norway, and will set up a studio and a wood kiln at Voss. With a lot of international contacts she continues her travels, and has projects in other countries also, but she works and fires her work on a regular basis at Voss, and she will make an interesting contribution to Norwegian ceramics.



Stoneware clay. You find it in the ground, completely natural and in perfect condition for throwing or sculpting, creating shapes, objects, vessels.

The clay I use was formed 140 million years ago. Its plasticity and physical capacity is amazing, it allows you to create a thin-walled precious vase or bricks for building, huge sculptures or buttons for your coat, there is absolutely no limits apart from your imagination. Although, there are some simple, but absolute physical law to know and respect to get a successful result. To fully understand its nature a long and intimate relationship is necessary, and a lot of hard work comes with it.

The reward is an amazing freedom of creation, and respectful love for this wonderful material.





As clay dries, it becomes very fragile, the smallest shock will break the new-born creation. The art of transforming it into stone, make it eternal, resistant to water, frost and small shocks has been known to man for thousands of years.

The solution has been wood and fire.

There are now several other methods available to fire clay. Fuel, gas or electricity being some of them, they are all practical, efficient and give good results

But woodfire gives more than just heat. The flame touching the surface of clay at high speed leaves its colourful marks, tells its story about the transformation process. The minerals in wood ash leaves deposits on the piece, enhancing the shapes, varying in colour and depth with different types of wood and kilns, and the length of firing.

My work is made for the fire to leave its marks, to underline the idea, sublime the beauty. The way the work is stacked in the kiln and the firing techniques are very important factors for the final result. But you never control totally the movement of the flame or the colour it will give you. This makes it magic! I use stoneware and porcelain for my work, and fire to 1280-1320 degrees.

To obtain such a high temperature with wood and a natural air supply is a difficult task, and it takes several days of feeding the kiln continuously with wood. At the end of a firing, when you reach high temperature, the kiln comes alive, it breathes, moves, spits flame and inside the clay reaches its melting point surrounded by white heat.





The tools are few, but the techniques many. My hands my most important tool, the wheel for throwing another very useful one. I use a lot of different techniques, handbuilding, throwing, slabs, moulds, according to the expression of shape and texture I wish to obtain.

Sometimes I use different other natural materials, like stone and metal, to complete my clay objects.

But primarily, I search the effects made by the contact of clay and fire, directed by the shape and the surface of my pieces. A rugged surface gives the fire room for expression.

I enjoy architectural decoration, where there is a direct line between human space and objects, landscape or wall decoration with movement and the possibility of exchange.



August 1996-1997 :

Course at Auckland Studio Potters, Auckland, New Zealand. Throwing, modelling, gas and wood firing, glazes.

October 97-March 98 :

Apprenticeship with E. Blindheim, Voss. Throwing, decoration woodfiring.

April-October 1998 :

Apprenticeship with E. Astoul, La Borne. Throwing, slabwork, raku, glazes, woodfiring. Construction of anagama woodkiln with Sang Ho Yang, Montigny.

October-January :

Construction of anagama kiln in Belo Horizonte, Brazil, production, firing and exposition of personal work.

January 1999-March 2000 :

Apprenticeship at atelier Bottani-Dechaud, La Borne, France. Throwing, glazing, stacking, woodfiring.

April-May 2000 :

Throwing at the pottery Oletta, Corsica

July-August 2000 :

Apprenticeship at poterie de Ronel, Tarn, France; throwing big pieces, decoration.

October-2000-February 2001 :

Throwing at La Poterie Neuve, St Amand en Puisaye, France.

March 2001 :

Throwing with Nina Lund, Denmark, domesticware.

April-June 2001 :

Teaching throwing, finishing work and woodfiring at Cniſop, St Amand en Puisaye

July 2001-December 2003 :

Working at the association of conservation of potters history in Puisaye, St Amand. Teaching throwing, decoration, finishing work and woodfiring. Responsible of courses and expositions.

