Call for participation

The 11th International ExhibitionofSmall Form Porcelain

Riga Porcelain Museum

**12.10. - 10.12.2017**

The Riga Porcelain Museum is a member of the Association of Riga City Culture Institutions. The Riga Porcelain Museum holds the largest collection of porcelain art and design works ranging from mid-19th century up to now-a-days and testifying to the ceramic art and craft traditions in Riga and Latvia.

The Riga Porcelain Museum has a permanent exposition and a gallery room where regular exhibitions of contemporary porcelain take place, among them - the International Exhibition of Small Form Porcelain. Established in 2006, the International Exhibition of Small Form Porcelain runs annually and features works of artists from all over the world.

The Riga Porcelain Museum invite Latvian and foreign artists to apply for the participation in the 10th International Exhibition of Small Form Porcelain.

In order to participate in the exhibition, artists must send filled-in **entry form** (indicating the title, technique and dimensions of the artwork/-s) and **2 images** (at least 300 dpi / 1 Mb) of their artwork/-s to e-mail address [rpm@riga.lv](mailto:rpm@riga.lv). The works for the exhibition will be selected by a jury. **Deadline** for the submission of the entry form is **August 31, 2017.**

**The theme** of this year’s exhibition is **“White Noise”.** More detailed description in exhibition conception.

Application criteria:

* Material: at least 70% porcelain
* Artworks must be created in the last two years (2016-2015)
* Dimensions: must not exceed **15x15x15cm**
* Artworks must comply with the set theme

Selection process and other information:

* Selected artists will be informed personally until **September 13, 2017**.
* Selected artists must deliver their artworks to the exhibition venue – Riga Porcelain Museum – until **September 25, 2017**.
* All delivery expenses to the exhibition venue, as well as insurance costs must be covered by the artist.
* The photos of the artwork and the information provided in the entry form can be used for publicity purposes of the exhibition.
* The artists are offered the option to donate their artworks to the Riga Porcelain Museum after the exhibition. If you agree, please indicate so by checking the appropriate check-box in the entry form.

|  |  |
| --- | --- |
| For further questions, please, contact:  **Riga Porcelain Museum**  9/11 Kaleju Str, Riga, LV-1050, Latvia  [www.porcelanamuzejs.riga.lv](http://www.porcelanamuzejs.riga.lv), rpm@riga.lv | Curator of the exhibition **Ieva Nagliņa**  [ieva.naglina@riga.lv](mailto:ieva.naglina@riga.lv) |

**WHITE NOISE. CONCEPTION**

White noise is a concept which is used not only in physics, but also in music, telecommunications and other fields. White noise is a sound comprising all of the frequencies audible to the human ear at the same pitch. As in optics, when all colours are mixed in equal proportions the result is white. In practice, we encounter white noise when surfing between radio or TV channels – it is the hissing, crackling noise between the stations, or the “snow” on your TV screen. As technologies develop, we encounter these deviations or defects less and less. But on occasion white noise is created deliberately. For example, white noise is used to try and induce sleep. As well as helping adults batting insomnia, it is also played to infants, as it reminds them of the noise they heard while they were still in their mother’s womb.

How does noise differ from sound? Is noise an annoying nuisance or an inescapable reality? French philosopher Michel Serres views white noise as a positive element in communication. Paradoxically, our desire for ever more modern and faster technologies is accompanied by a desire to escape from them, as overwhelming technological rationalism diminishes or negates individuality. Communication is a vital aspect of our lives, and noise is a third player between the sender of the message and its recipient. Communication cannot exist without noise. White noise is an intermediate stage and an affirmation of presence.

Curator Ieva Nagliņa