



Julia Schuster

Portfolio

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WAITING, READY

Vulcanic and white stoneware, various mixed earthenware and stoneware ceramic, pencil on wall 300 x 90 x 5 cm

Waiting. Ready is a homage to loneliness and an attempt to celebrate, capture, witness and give form to a condition that is familiar to everyone in different ways. The work consists of a site-specific installation of sculpture and text that explores the intersection of temporary, non-permanent and spatial images of loneliness as a condition.

Solo exhibition view, *Loneliness is a very special place*,
Temporary Stabilisations, Gothenburg, Sweden, 2024



A SELF-PORTRAIT (YEAR 2024)

Performance

15 min

Since her first encounter with clay, the artist has sought a phenomenological approach to the human body.

This work evolves from Schuster's longstanding exploration of vulnerability and the intersections of human emotions, materiality, memory, and tacit knowledge. The skin, where all sensations unfold, becomes a site to explore tensions—between exterior and interior, public and intimate.



GEOLOGY OF THE BODY AND LAND. WAVES

Burnished clay, ceramics, sand, plywood, paint
400 x 400 x 19 cm

A three-part site-specific installation. Each is inspired by a different layer of the pelvic floor; central to our entire posture and the process of birth. As a whole, the work addresses the fundamental human right to a safe and healthy birth process. The installation's first part, *Waves*, repeats over and over a powerful undulating movement. It captures the unique fragility and strength of the pelvic floor's muscles.

Exhibition view, *dhak dhak ho-hum ah eekff iii ie*,
Röda Sten Konsthall, Gothenburg, Sweden, 2022



GEOLOGY OF THE BODY AND LAND. WONDERING: LOVE

Ceramics, steel wire, wire locks
800 x 310 x 150 cm

The installation's second part invites to raise the gaze.
Multiple layers open up to different perspectives of the
inconceivable and the new.



GEOLOGY OF THE BODY AND LAND. MOVING THROUGH

Arctic clay, sand, sawdust, jute fibre, plywood, wooden beams, screws, LED lights

400 x 290 x 252 cm

A chamber exposing ancient clay coming directly from the depth of the Arctic sea floor. Coming to the light for the first time, just like a birth. The installation's final element is inspired by the pelvic floor's lowest layer. Its exit is intentionally positioned towards a natural light source.

Exhibition view, *dhak dhak ho-hum ah eekff iii ie*,
Röda Sten Konsthall, Gothenburg, Sweden, 2022



YOU GOT ME, I GOT YOU

Raw clay from Bollebygd, Horns tegelbruk (SE) and Clanger Woods (UK), steel, acrylic paint
250 x 28 x 135 cm

Tablets reminiscent of humankind's oldest-preserved written documents speak of clay's wide meaning, from poetic material to the force of nature. They refer to the first known manuscripts in history (such as the clay tablets from ancient Mesopotamia) but also to the essence of the clay and its tenacious resistance. The tension that arises between natural resources and human hands is made palpable.

The artwork was originally produced for the duo exhibition *Manifesto for Clay* with Arijit Bhattacharyya.

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CYCLE

Ceramics, wood, acrylic paint, stone, screws
220 x 220 x 110 cm

The concept of the humble vessel disintegrates in *Cycle*, a wall based circular installation of 28 vessels resting on half spheres. They are similar, but a gradation of form alludes to the phases of the moon and a woman's menstrual cycle, becoming a symbolic expression of the ever-present cycles of life.

Exhibition view, *Tu che mi guardi*, Palinsesti, Castello, San Vito al Tagliamento, Italy, 2019



Exhibition view, *Open Studio/Atelier ouvert*, Cité internationale des arts,
Paris, France, 2025