

Found Norway's deepest color 2200 meters underground

- Can I get some drilling mud from Norway's deepest hole, asked ceramicist Anne Marit Opstad. - Yes, answered Øyvind Standeren Pedersen in Norway Mining - and drove two tons of mud to the workshop at Nærbø.



The two large jars will have the same danger as the small jar Anne Marit Opstad holds in her hand. The color of this is taken 2200 meters underground on Helleland. Photo: Arnt Olav Klippenberg



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Aftenbladet recently wrote about "something big and heavy" hiding in the ground far below Helleland and Ualand. Norway Mining has seen the "shadow" of it from helicopter measurements. The company owns 47 exploration licenses that total more than 400 square kilometers. The area is known to contain vanadium, titanium, phosphate and gold. In 2020, Norway Mining has completed more than 23,000 meters of drilling, but there is one hole that has attracted special attention.

- We reached the goal, 2200 meters, says Øyvind Standeren Pedersen in Norway Mining. Never before has it been drilled so deep in Norway. Norwegian record. These things he told in a meeting. There was also Anne Marit Opstad, potter at

Nærbø. This is how the contact was made. She asked for drilling mud, Norway Mining delivered drilling mud.



The color of the jar is taken from Norway's deepest hole on Helleland. Photo: Arnt Olav Klippenberg

Soft color

Slam is crushed stone. For a potter, crushed stone is the same as color and glaze. It turned out that the sludge from Norway's deepest hole was very finely ground. Opstad made a trial production and burned the pot in the self-built wood stove in the workshop. The result was a deep, brown color. At the same time, it has a surface with a nice smoothness in it, which you certainly have to be a ceramicist to perceive, but which she assures is there.

- Feel yourself, she says and strokes the small jar against her cheek and lips.

Aftenbladet went to Nærbø to write about Norway's deepest color. It quickly turns out that the visit will be about everything but the color down in the hole on Helleland. Anne Marit Opstad is in fact deeply fascinated by Japan. She lived in the country for four years in the 1990s. Parts of the workshop are like taken from a Japanese house, which it also

is. She literally took light wails and sliding doors with her when she moved home. Japanese music hovers through the rooms. She has set the table in the Japanese way. Aftenbladet is served tea and soup. The pieces of meat and vegetables should be eaten with chopsticks.

- I will find a spoon, she says and saves the dignity of Aftenbladet's correspondent.

Anne Marit Opstad is surrounded by huge barrels and jars with patterns and colors taken from Frøylandsvatnet and the Jær beaches. It is still easy to see that much of the inspiration is taken from Japan. Once upon a time, she learned to turn Japanese.

- Every year in October I travel to Japan. The corona stopped the trip this year, but I'll be back.



- Feel how soft and happy the glaze is, says Anne Marit Opstad and strokes the jar with the deep color against the cheek. **Photo: Arnt Olav Klippenberg**

Jærbu

May 25 there is an exhibition in Sandnes art association and afterwards it is Fotland mill. Now she is collecting to take with her to the exhibitions. The workshop is an experience. Elsewhere, this would have been an attraction. Japan in the middle of the farmland on Nærbø.

- I do not have fixed opening hours, but open if people come by. There is a lot of good freedom in having it that way.

If it is a special feature of Jærbu that they speak late, and weigh their words before they speak, Anne Marit Opstad cannot be called a typical Jærbu. She talks fast as she jogs from room to room for Aftenbladet to catch everything. At the same time, she cooks, puts on tea, discusses camera angles and informs us what we are not allowed to photograph.

- I'm half Danish, she says and adds that her uncle ran an inn. She was allowed to join in the kitchen. Already as a six-year-old, she baked layer cake that her uncle sold to guests.



Anne Marit Opstad has cut this tree for 28 years in a true bonsai way. Photo: Arnt Olav Klippenberg

Bonsai

Although Anne Marit Opstad seems anything but typically jealous, much more Japanese, and perhaps a little Danish, and although most of her has traces back to Japan, she firmly claims that she makes "jealous things."

Outside the workshop are seven stones. They can be counted as seven and five, which the reader of course immediately knows is the recipe for a haiku poem.

"I have been cutting black pine for 28 years," she says, pointing to a gleaming pine, which with a little goodwill may resemble an overgrown bonsai tree, but without a pot. It stands in the wind and is in that sense first and foremost a miracle.