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„The Mystery of Beauty”

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Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
D-69117 Heidelberg

Tel.: + 49 (0) 6221-6190 90
www.galerie-heller.de
info@galerie-heller.de
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CERAMICS & SPACE

at the
DESIGN MUSEUM HELSINKI
till 11 January 2015
Dear Readers of NEW CERAMICS,

The entire staff of the NEUE KERAMIK publishing house wishes you a happy, contented and above all a healthy New Year, but also a year that provides you with an interesting and successful field of activity in ceramics. Let us hope that our political decision-makers have learned enough from the recent history of our continent that they do not permit conflicts like those currently being experienced particularly in the Arab world to break out in our hemisphere again.

And in our world of Western prosperity, may we show enough warmth and understanding for people who have fled to our countries, frequently in mortal peril and forced to leave behind all their possessions, who are deserving of our support and assistance here. We call ourselves inhabitants of the Christian West, so let us show something of our Christian side, no matter what our actual religious orientation.

NEW CERAMICS / NEUE KERAMIK supports not only cultural events financially, for instance sponsoring one of the prizes at the Museumsfest at the Keramikmarkt in Höhr-Grenzhausen or awarding the NEW CERAMICS Prize at the Oldenburg Ceramics Fair, or by donations in kind to various museums and cash donations and membership fees to the Friends’ organisations of various ceramics museums and other ceramics organisations, but I also regularly donate to Amnesty International, the Schwestern Maria (a religious order that provides accommodation for children living on the streets in the Philippines and South America and enables them to receive vocational training), the SOS Children’s Villages in Germany as well as a number of other social and cultural organisations in Germany and abroad.

This means that every year several thousand euros of our revenue do not finish up with our printers (the largest item in our budget, closely followed by delivery costs by post) or as fees for our staff but that as a publishing house we make a financial contribution to social and cultural organisations.

This is just a little background information on the social commitment of NEW CERAMICS, which we hope to extend to cover the refugee problem.

Over the past year, as ever we have tried to cover ceramic activities in Europe and the world beyond as extensively as possible. Of course, we intend to continue with this in the New Year, and I would like to take this opportunity to thank the numerous international freelancers who have contributed to NEW CERAMICS / NEUE KERAMIK, and who are part of this network, sending me their reports on interesting events from many parts of the globe. You can see how large and international this group is by taking a look at the brief biographical notes at the end of every article. In this issue for instance, the authors, or their articles, have come from the USA, the UK, the Netherlands, France, Liechtenstein, Japan, Switzerland, Austria, Turkey, Spain, Italy, Belgium, Taiwan, Argentina, Ireland, Finland and of course Germany.

We would also like to extend our thanks to the local and international organisations who forward information about competitions and events, which we can pass on to our readers in the form of articles or advertisements. This includes especially the last page of the NEWS section at the beginning of every issue, where this data is usually printed. We would also like to mention the advertising section, and frequently the whole-page ad on the back cover or inside the back cover. In this context I would especially like to mention the Taiwan Ceramics Biennale (back cover of issue 6/2014), where strong participation from Europe would be very welcome. Think about whether you would perhaps like to enter – the prize money is staggering, but even simply participating can have a positive effect on your international career.

It is perhaps our greatest editorial problem that we are not always able to mention all of the events we have heard about in a suitably comprehensive fashion. And what is even worse, mostly because of time constraints it is sometimes unavoidable that important events do not appear in the print edition at all. In the German-speaking areas, we try to compensate for this with our e-mail newsletter, which appears regularly between the publications dates of the print edition.

A typical example was the short report on the exhibition Ceramics and Space in Helsinki, which appeared back in the 5/2014 issue. Unfortunately, there was not enough space for any more pictures. But as this exhibition is worthy of note, there are some more images from there on the opposite page. The exhibition in Helsinki runs until 11 January 2015.

I wish you a good start to the New Year and look forward to seeing you again in March.

Yours,

Bernd Pfannkuche

With Maria Geszler-Garzuly outside Dublin Castle in Ireland during the IAC / AIC General Assembly
Habitat Centre: 

**International Ceramics Exhibition in New Delhi**

An international ceramics exhibition organised by Delhi Blue Pottery Trust took place in New Delhi. Delhi Blue Pottery Trust is the oldest pottery-related institution in India. It started out as Delhi Blue Art Pottery in 1952 on the outskirts of Delhi. With a history of almost 60 years, Delhi Blue has constantly striven to promote pottery through its multifarious activities, branching out to touch various aspects of the field. The trustees of DBPT share a wealth of expertise and include avid collectors of international ceramics and acclaimed practitioners. 

Exhibitors were: ALBERTO BUSTOS, ANN VAN HOEY, EDDIE CURTIS, IGOR CHERNYAEV, JANE JERMYN, JUDITH DUFF, MARTIN MCMILLAN, MELANIE FERGUSON, OLGA RAVINSKAYA, PATSY WOUTERS, POLLY AND GARRY UPTLEY, RAFAEL PEREZ, REGINA HEINZ, SASHA WARDELL, SEUNGHO YANG, SHOZO MIKIKAWA, STEVEN LOW, THS KWANG, SVETLANA PASECHNAYA, TANIA PUNANST, TETSUYA TANAKA, YASUYO NISHIDA and VLADIMIR GROH, WILLY VAN BUSEL. Habitat Centre, Lodhi Road, New Delhi, India, 110 003. Telephone: +91 11 26190223 - infodbpt@yahoo.co.in

**ORNAMENTAL PLAY 2 – GRAPHICS – PORCELAIN AND CERAMIC CONCRETE**

– Ane-Katrine von Bülow and Anja Margrethe Bache presented in October and November 2014 at Officinet in Copenhagen, Denmark an intelligent examination of ornament in relation to crafts and architectural space. The two artists examine ornamentation as play, revolving around repetition, scale, and combinatory principles of order as well as ornament as recognizable figuration and abstract geometric patterns. They let the ceramic process and their various approaches to detail and coarseness participate as a symbol of the final result. At the exhibition Ornamental Play 2, the two exhibitors examine what we should do with our freedom in terms of the location and concept of ornament in public and private space. Ane-Katrine von Bülow creates porcelain pots and these jars are placed in Anja Margrethe Bache’s floor installation that in the manner of a grid interacts with the level and elevated planes, the façade as design bearers, or in the shape of patterns. Anja Margrethe Bache’s ceramic works are coarsely cast concrete, a specific ceramic concrete that she has developed and stoneware fired.

Silent strength and a power drink. **CERAMICS AND TEA** - The classic teabowl and creative variations – this is the theme in 2015 at the Keramikmuseum Westerwald for the competition at the Museumsfest and the Keramikmarkt on the first weekend in June 2015. Guests from Korea have been invited to take part, who in a special presentation will be presenting the location of the teabowl festival in Mungyeong. Download of further details at: www.keramikmuseum.de. As usual there will be 5 prizes for particularly interesting exhibits. A special programme is being planned.

And on the first Sunday in April for Höhr-Grenzhausen brennt – Keramik, there will be an exhibition entitled DAS BEMBEL-PROJEKT! – At this exhibition, new and innovative forms of the traditional apple wine “bembel” will be on display. Apple juice and apple wine (cider), the classic beverages of the Westerwald region, have required bembel of various shapes and sizes, saltglazed and delivered en masse e.g. to the Frankfurt region. In cooperation with the Höhr-Grenzhausen municipal authorities, the Friends of the Apfelweinmuseum in Frankfurt and the companies Rastal, Sibelco Deutschland and Keramik-Girmscheid, invited guests will be exhibiting – anyone with good ideas and well made pots can take part! KERAMIKMUSEUM WESTERWALD, Lindenstrasse 13, 56203 Höhr-Grenzhausen, Germany / kontakt@keramikmuseum.de

**Evelyne Schoenmann**

from Switzerland wins renowned U.S. competition for the second time: the latest edition of Ceramic Arts Daily Potters Council Juried Show had no specific theme. Evelyne Schoenmann’s pitfired piece, Portal, is reminiscent of an Asian gateway in an enchanting garden. The iron bars of the gate are only hinted at by means of fired horsehairs. The patterns flow over the shoulders of the object, and in the roughened exterior areas, there are clear echoes of stone surrounds. As a prizewinning entry, it will be on display from 25-28 March 2015 at the NCECA (The National Council on Education for the Ceramic Arts) conference in Providence (RI), USA. www.nceca.net www.schoenmann-ceramics.ch

**PERSONAL JOURNALS**

**ANGELA BURKHAUSD- GUALLINI**

www.burkhardt-guallini.ch has been selected for the fourth time to take part in the International Ceramics Competition Mino, Japan with her series “Rhythms and Colours” and “East and West” (cf. NC 6/12). This artist’s work is also on show at Galerie Claudia Geiser in Zürich to mark the 150th anniversary of diplomatic relations between Switzerland and Japan. The exhibition lasts until 10 Jan, 2015."
Figure & Abstraction - Sculptural pieces by Silvia Siemes and Michael Cleff. With its latest double exhibition running until 11 Jan. 2015, Galerie Marianne Heller in Heidelberg presents an exhibition of contrasts, with positions in ceramic sculpture that could not be further apart. On the one hand, there are figures by Silvia Siemes (*1960), graduate of Bremen University of the Arts. Her terracotta figures with their pale, faded-looking colour, lost in thought, seated, standing, reflective, their gaze directed towards a distance only visible to them. On the other hand, there are the entirely abstract stoneware sculptures by Michael Cleff (1961*), who studied at Düsseldorf Academy of Art: mural pieces like floor-plan relics or sharp-angled stepped enclosed, compact forms, like roughly shaped, floating miniature engine blocks revealing on closer inspection, in spite of their apparent origins in precise planning and straightforward design, that they are profoundly disconcerting, even in their enigmatic construction and material – paradoxical structures. Galerie Marianne Heller, Friedrich-Ebert-Anlage 2, Im Stadtgarten, D-69117 Heidelberg, Germany. Tel. +49 (0)6221-619090. info@galerie-heller.de I www.galerie-heller.de

Grassimesse 2014

After a thorough examination of the entries of all 110 artists, designers and colleges, a panel of expert judges selected the following prizewinners: the EUR 3,000 Grassi Prize of the Carl and Anneliese Goerdeler Foundation went to Kristina Rothe. The paper artist, who works in Leipzig, received the prize for her white urns in handmade paper. The EUR 2,000 Grassi Prize for the Sparkasse Leipzig (bank) went to ceramist Judith Runge from Halle an der Saale. Her sculptural ceramic “Toys” impressed the judges. The EUR 2,000 Apolline Prize went to JulicaDesign (Julia Kaupitwa and Carolin Malur) from Halle for their innovative and colourful furniture, toys and living accessories for children. The EUR 2,000 Grassi Prize of Galerie Slavik, Vienna, went to jewellery designer Gabi Veit from Bolzano, Italy. The Grassi Emerging Artists Award went to Malte Westphalen for his project, The Table. He is a graduate of Burg Giebichenstein University of the Arts in Halle. Approx. 110 exhibitors from Europe and South Korea offered their wares for sale at 70 sales booths.

EXHIBITIONS / EVENTS / PRIZES

New Gallery in the Saarland

Under the name of Atelier Nr. 4 paint-er Barbara Lütjens has opened a gallery for painting and ceramics, glass, wood, etc. in St. Wendel, Saarland. Barbara Lütjens, who had already run a gallery before a period of extended parental leave, plans to put on four exhibitions a year in the four beautiful, well-lit rooms of her Jugendstil mansion. Her first guests, Petra Bittl and Hannelore Seiffert, exhibit their ceramics and porcelain from 7 November – 22 December 2014. Atelier Nr. 4 - Nikolaus-Obertreis-Straße 4 66606 St. Wendel, Germany - Tel.: 06851-84142 barbaraluetsjens@t-online.de I www.barbaraluetsjens.de

1st and 2nd Prizes!

The school of ceramics in Bechyne, Czech Republic, (Stredni umelcospromyslova skola, SUPS) organises an annual international competition in throwing at the wheel. Apprentices and students from European schools and training institutions were invited to compete against each other in the contest. This year it was the 18th international competition. The challenge was to throw a large amphora and a giant sphere, as well as bowls and bottles. Participating students came from the Czech Republic, Austria, Slovakian schools of ceramics and the Keramikschule Landshut in Germany. Each school was invited to send two students to compete. Two students in their third year of training at the Keramikschule Landshut took first and second prizes respectively: Astrid Rudmann Zielke and Paul Wien.

Craft skills generate £3.4 billion for UK economy

New Crafts Council research – Measuring the Craft Economy - reveals that craft skills contribute £3.4 billion to the UK economy. www.craftscouncil.org.uk/downloads/measuring-craft Measuring the Craft Economy looked at all occupations and industries in which craft skills are deployed to provide a full set of economic estimates for craft. This is the first time this has been possible following a review in 2013 of how the DCMS measures and classifies craft occupations, on which the Crafts Council advised. The contribution craft makes to the economy is much bigger than previously thought with the research showing that craft skills are contributing £745 million to the economy through the craft sector, £243 million to the economy through creative industries such as fashion, film and architecture, £2.4 billion to the wider economy in industries such as bio-medicine, science and engineering. Rosy Greenlees, Executive Director, Crafts Council said: “This research gives us, for the first time, evidence of how vital craft skills are to the UK’s economy. They contribute to a wide range of industries – many of which the UK leads the world in. We look forward to continuing our work with the government to ensure that craft’s value is reflected in official economic statistics.” For more information on the Crafts Council please contact the press office on media@craftscouncil.org.uk or +44 (0)207 806 2500. www.craftscouncil.org.uk / @CraftsCouncilUK
An exhibition of work by Johannes Nagel - Artist Johannes Nagel (*1979) from Halle has devoted himself to the theme of the vessel with boundless creativity, testing the potential and the limitations of what is technically possible and artistically individual. He circles around the idea of the vessel, repeatedly encapsulating it in new readings. In his own words, he says it is not the perfection of the ultimate formulation that is his goal but the formulated idea of the development of things. In the exhibition at the Keramion in Frechen, the young artist, who has already received frequent awards, provides unexpected results of a very high standard. The exhibition opens on 6 February 2015 at 7 p.m. at the Keramion. The artist will be present. Keramion, Bonnstrasse 12, 50226 Frechen, Germany. www.keramion.de | info@keramion.de

PERRON Art Prize 2014
at the Porzellanikon in Selb
Under the title of the PERRON ART PRIZE in Porcelain, the Porzellanikon in Selb presents an exhibition with more than 50 pieces from 21 artists. These porcelain works show how different artists approach porcelain as a medium and how they work. Every two to three years, this art prize, named after the artist family Perron from Frankenthal, is awarded for porcelain, now for the fifth time. This prize worth EUR 7,500 is the only porcelain prize in Germany. 51 artists from Germany, Belgium, the Czech Republic and Korea are participating in this year’s competition with a total of 132 pieces. The judges selected 57 pieces from 21 artists. The first prize worth EUR 4,500 was presented by the judge to Martina Sigmund-Servetti from Heilbronn (photo left). The two emerging artist awards worth EUR 1,500 each went to Linda Prüfer from Halle an der Saale and Nela Trésková from the Czech Republic.

TO nale at the Töpfereimuseum Langerwehe
In its permanent exhibition on pottery in Langerwehe and the changing exhibitions on the far-reaching topic of ceramics, the Töpfereimuseum Langerwehe provides the ideal starting point for working creatively with clay. Day care centres, school groups, hobby and project groups of all ages are captivated by the Museum’s programme. They discover the potential within themselves by working with clay. Under the title of “TONale”, the Töpfereimuseum Langerwehe is showing the wide-ranging and fascinating results of the work in its educational programme in 2013 and 2014 from 11 January – 19 February 2015.

Karen Müller – Retrospective
Looking forward and looking back. For almost 40 years, artist Karen Müller has mainly worked in porcelain, mastering the material and its inherent quirks in a virtually unique manner to the highest technical standard. Her creative urge has made her one of the best-known German ceramic artists. From 24 January – 28 June 2015, the Porzellanikon in Hohenberg is showing a retrospective of her work with approx. 100 exhibits. The show illustrates her fascination with archaic and timeless forms that break with general aesthetic expectations of delicate pure white porcelain objects. With their unusual dimensions – many of her bowls have a diameter of between 50 and 70 cm, the figural sculptures are often life-size – her sculptures seem to reproduce the strength and colour of prehistoric rock. Digital media provide further insight into the work and the studio of Karen Müller. A catalogue of the exhibition is to be published that takes up the organisation of the exhibition in thematic areas, providing in-depth insights into her work and the sources of her inspiration. www.porzellanikon.org | info@porzellanikon.org
**CERAMICS AND SPACE // Designmuseum Helsinki** - open until 11 January 2015

The Design Museum in Helsinki is a specialist museum in Finland that selects and maintains a design collection and is responsible for research and documentation in this field, for holding exhibitions on design history and contemporary products as well. It is now presenting an overview of contemporary Finnish ceramics. The Finnish Association of Designers Ornamo is staging Ceramics & Space, the first exhibition of contemporary Finnish ceramics in association with Design Museum and the Association of Finnish Sculptors.

This high-standard exhibition selected by a jury of experts has inspired professionals in the field to offer their best work. The theme of Ceramics & Space includes poetic works as art, sculpture, installations and studies of form and material. Many of the works aim at the history of ceramics, its forms of representation at the present time or subjects of a socio-political nature, with the material serving as a mirror on society and an ironic statement on the setting in which we live or what motifs are eventually valuable enough for decorating plates or pots... (images see page 2).

Jukka Savolainen, the museum's director, invited several professionals for lectures and discussions: Jill Singer, a freelance writer living in New York City and co-founder of Sight Unseen, an online magazine that takes readers inside the worlds of design, art, fashion and photography, and Davira S. Taragin, - a writer, curator, lecturer and consultant, experienced in the field of twentieth and twenty-first century decorative arts and design, interested in placing works of craft media within the general context of modern and contemporary art, and Monika Gass, director of the Keramikmuseum Westerwald and member of the jury for CERAMICS AND SPACE. More info about Finland, studios and FISKARS following soon. The Museum was founded in 1873 as a study collection for the arts and crafts school, designed in 1894 by architect Gustaf Nyström, and has operated in its current premises since 1978 and organizes international exhibitions on Finnish art and design. www.designmuseum.fi/en

**C.R.E.T.A.** - Artist Residency Program at c.r.e.t.a. rome, an international centre for ceramics and the visual arts that promotes cultural exchange amongst artists from all over the world. "Creta", the Italian word for clay, also serves as an acronym: ceramics, residencies, exhibitions, teaching & the arts. The studio's position in the historical centre of Rome favours full immersion in the artistic heritage of the eternal city. 4-6 week residencies are available in our studio in the heart of Rome or in the countryside by Lake Bracciano. Shorter Artists-invite-artist sessions are also offered. See our website for residency periods, application deadlines, etc.: www.cretarome.com. c.r.e.t.a. rome is pleased to have been chosen for the 2015 NCECA International Residency Partner Program. NCECA has budgeted $3750.00 and c.r.e.t.a. rome will provide up to $1500 in-kind support to the selected artist. A 6-week residency is available (April 2015 – March 2016). Please see http://nceca.net/nceca-calls-and-exhibitions/international-residency-partner-programs/. Deadline: 3 February 2015

The exhibition “Porzellan für die Welt” (Porcelain for the World) has been extended. At the Porzellanikon in Hohenberg a. d. Eger / Selb until 22 February 2015. www.porzellanikon.org I www.facebook.com/porzellanikon

**International Ceramics Competition Carouge 2015 - The Ceramic Lamp**

The Carouge International Ceramics Competition (Geneva, Switzerland) takes place every two years. In 2015, a ceramic lamp will receive a reward of 10,000 Swiss francs (approx. EUR 7,000). A prize of CHF 2,000 (approx. EUR 1,400) from the Bruckner Foundation for the promotion of ceramic art will also be awarded as well as a prize from Swissceramics (the Swiss Ceramics Association) of 1000 Francs (approx. EUR 700). The regulations for this competition and (in four languages) and the application form can be downloaded from the website, or please send an application direct to the Museum of Carouge. Closing date for entries: 20 April 2015. The selected works will be exhibited in the Museum of Carouge from 19 September – 29 November 2015, and illustrated in a colour catalogue. Musée de Carouge, Case postale 1576, CH - 1227 Carouge, Switzerland. Tel. + 41 22 342 33 83 - Fax +41 22 342 33 81 - www.carouge.ch

**Art and Design Prize, “Im Namen der Lippischen Rose” - Theme 2015: Lippe Box: Experiment Rose**

The art and design prize, “Im Namen der Lippischen Rose” (In the name of the Rose of Lippe) is to raise awareness of Lippe as a region with quality products and an individual regional identity. It is organised by Kunstwerk Lippe e.V. in cooperation with the local arts agency, Landesverband Lippe. Prize money totalling EUR 3,000 will be shared among three prizewinners; a panel of judges is to select the winners. Work will be selected on the basis of photos sent in by the participants and then presented to the public from 7 July – 21 August 2015. The exhibition will be at the Rathaus am Markt, Marktplatz 5, 32758 Detmold. Further details are available from Kunstwerk Lippe e.v.; tel. 05232-697 333, c/o Petra Niederdorf • Am Sternberg 21 • 32791 Lage, Germany. KUNSTWERK LIPPE e. V. www.kunstwerk-lippe.de I info@kunstwerk-lippe.de

**VALLAURIS INSTITUTE OF ARTS PRESENTS AN INTERNATIONAL CERAMICS COMPETITION “URN”**

A contest for artists from all the world is open for entries. The deadline is February 28th 2015. The registration fee is 30 Euro. The subject is really open to interpretations and can include urns that are not “funerary”. The purpose is to realise an original and unique piece, but with the usual characteristics of an urn. VALLAURIS INSTITUTE OF ARTS - Galerie C k’OMSA, 69 bis avenue Georges Clemenceau - 06220 VALLAURIS - FRANCE, +33 (0)4 93 74 69 13 +33 (0)4 93 74 69 13 / +33 (0)6 60 91 66 20 +33 (0)6 60 91 66 20, vallauris-iao@live.fr – Details: www.vallauris-iao.com


**33rd Oldenburg International Ceramics Fair** - 1—2 August 2015

Info & applications: Werkschule e. V., Hochheider Weg 169, 26125 Oldenburg, Germany; tel.: +49 (0) 441 382930, fax +49 (0)441 382742 info@werkschule.de I www.werkschule.de I www.keramiktage.com Closing date: 10 January 2015

**Salzburg Keramikpreis** - Further details: Galerie im Traklhaus, tel.: 8042-2149, traklhaus@salzburg.gv.at I www.traklhaus.at Closing date: 12 January 2015 (postmark).
Judy Fox is an American sculptor known for her realistic figurative sculptures of fired and painted clay. She recently completed a new body of work which applies her extensive knowledge of the human anatomy, its subtleties of gestures and skin textures to a wholly invented menagerie of intriguing, sexually charged, worm-like creatures. These beings are totally alien yet have an inner logic that makes perfect sense. They are very believable, it is easy to imagine how they would move and interact, how they would feel to the touch and against the skin. Their squishy, moist bodies exude raw sexuality and seem to exist mainly for just one purpose: to reproduce. Her sculptures of octopuses and other ocean dwelling invertebrates bridge the gap between her hyper-realistic sculptures of humans and her alien inventions most perfectly - both are alien and yet familiar. Like all her work they have strong personalities and seem very human, despite their outward appearance. Everything Judy Fox does is sculpted and painted to perfection. Her technique of layering transparent colours imbues the classical forms with sensuality. To really appreciate her work, it should be seen in the flesh and in the round, no photograph will ever do it justice.

Wolfram Ladda
Please tell us about your background.

I grew up in suburban New Jersey in a wholesome Jewish family, went to public school. I thought I’d be a doctor, like my father. I first sculpted at 15, at an arty summer camp. When I first carved into a block of plaster I felt my neurons line up and vibrate. I majored in sculpture as undergraduate at Yale, then went to grad school in History of Art, and Conservation, at New York University. The historical study helped me to envision figurative sculpture as contemporary art. For example, learning how sculpture has been painted throughout the past led me toward painting my own work.

So your first sculpting experience was carving plaster. Can you talk about how you went from plaster to clay in your modelling and how you developed the methods that allow you to create your works.

Well that was the last time I carved plaster. I did continue to make things as a teenager, relying on a sense of volume that was based on the experience of touching and holding things, along with how something looks from the front, and from the side. When I got to college I took classes in figure modelling. We used soft clay on an armature. To make a piece permanent you had to make a mould, and a cast from it. I was delighted to find out, later on, that I didn’t have to make a cast, that I could just build a clay piece and pop it into the kiln.

After school I worked as an art conservator and made sculpture on the side, thinking over what I could do that would make a meaningful series. To poke fun at traditional masculine homage to sexiness and monumentality, I decided to start small and intimate, with babies. As my friends’ kids grew
up, and as my subject matter evolved, my models got older. I've done several full grown adults by now, but I still try to render in a way that is subtle and intimate rather than big and blunt. My method is indebted to training in figure modelling. It taught me the basics of coherent form: to control an outline in space, subdivide volumes and make them interact, observe detail as 3-dimensional shape rather than line. Once I have fully envisioned a piece, I work from photographs to make a full body portrait. I build the body up like a pinch pot, letting the clay harden as I progressed so it won’t sag. I use modelling tools for general shaping when the clay is flexible, and refine the surface with fine rasps at leather hard. Larger pieces are built on an armature that is removed before firing. I finish and fire from the bottom up, eventually gluing the sections together. Copious time is spent carving the surface, into a rhythm of undulations that feels like cause and effect. When the curves flow and work with the anatomy, I finish and fire. I paint the bisque with casein, using many translucent layers.

All that said, though, my fundamental craft is the understanding of form – it would be very difficult to hollow build the shapes upon which I carve without that understanding. My technique is tied to an underlying emotional stance and philosophical point of view. Curve rhythms carry emotion in form, similarly to phrasing in musical composition: they can be placid or agitated or loose or sharp. I believe that neurologically, patterns and curves, i.e. graphs of reality, are the way the brain grasps reality, and that the loving gaze travels over the body and face along harmonious curves. When I impose a curve structure upon ruthless observation, I feel I am evoking a tension between ideal and real. I use beautiful rhythm to get people involved with my work, so I can seduce them into seeing truth.

The truth is that mortal bodies are flawed and idiosyncratic. When you observe proportions accurately you see how idealized the bodies we are accustomed to in art are. My creatures are of the flesh, imperfect. But their geometry longs for beauty, purpose, and transcendence. I think there is a pervasive feeling of inadequacy in our culture, reflected in the prevalence of plastic surgery. I reiterate this human drama metaphorically by forcing real looking, complicated people to pose as heroes.

Where does the imagery in your new body of work come from, what does it signify to you and how (if at all) does it fit in with earlier work?

In the early 1990s I had experimented with little surrealist objects, maybe 3-7” tall. At the time, I was especially interested in shapes that provoke emotional reaction, and particularly in creating conflicted reactions. I felt I could make even the most awkward of physical proportions look attractive by resolving curves. But I was also interested in the opposite, in making form repulsive. As a child I had been fascinated with icky things: worms, insects, spiders, and especially grossed out by leaches. My family had had a pet praying mantis that would perch on my forearm as its big abdomen would pulse and almost touch – icky and exciting. I saved earthworms from puddles, and particularly loved spiders. Anyway, I freely experimented with lots of little animated forms (I had a no face rule) that would be both attractive and repulsive at once. For inspiration I looked at salamanders,
Lampeys, parasites, caterpillars, slugs – by necessity very sensual animals, since they don’t think much. I’d combine familiar gestures with alien shapes, and came up with quite a menagerie.

The fear and disgust we feel for very primitive life forms has strange implications for human sexuality, since soft flesh is reminiscent of human genitalia. Weirdly, the pursuit of beauty and romance secretly aims for a reward that is wormy, gnarled and gooey. Has the mutual attraction between mating snails been preserved through evolution all the way up to humanity? I think the underlying biology of life has been cleansed or censored from traditional nude figures, to shield us from our participation in the primitive.

The big worms embody that participation. They are like “intelligent design”, where the creator directs evolution with the final masterpiece in mind – human gesture is prefigured in their crawl. The cephalopods add presence of mind to that mix. Plus, with their mutable shapes – bulges, cleavages, and wrinkles – can look like other things. Those double entendres you might not see on the first look. I had fun.

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Wolfram Ladda studied fine art in Kassel and New York. He has lived in New York since 1978 and writes occasionally for NEW CERAMICS.
Judy Fox was born in New York City in 1957 and today lives in Elizabeth, New Jersey. In 1974, she studied at Rhode Island School of Design, Providence, RI, and at Yale University, graduating with a B.A. 1976 Skowhegan School of Painting and Sculpture, Skowhegan, ME. 1978 Yale University, New Haven, CT. She spent 1979 at the Ecole Supérieur des Beaux Arts in Paris, 1983 at the Institute of Fine Arts, New York University, New York, NY; M.A. in art history (1983) and restoration (1985). She has received honours from the American Academy of Arts and Letters and the National Academy of Design. In 2006 she received a scholarship from the John Simon Guggenheim Foundation and the New York Foundation for the Arts. The prices of her work are between $10,000 and $100,000, depending on size. Medium-sized children cost $50,000.
The Hegau region is in the extreme south of Germany, bordered to the north by the Danube, to the south by the Rhine and to the east by Lake Constance. Its fertile soil and lush meadows are characteristic, interrupted by some massive and some heavily eroded volcanic cones and chimneys. It has been inhabited since ancient times, with settlements that can be traced back to the Palaeolithic age. This is where ceramist Uwe Löllmann has lived and worked for thirty years, when he and his wife were able to purchase an old farmhouse near Hilzingen. Löllmann was born only a few miles away in Tuttlingen. He is a down-to-earth sort of person who has remained faithful to himself and his roots. Or as he puts it himself, he needs the peace and remoteness of his home in order to work.

After graduating from school, Uwe Löllmann was sure that he wanted to become a potter. First, he tried to teach himself but soon discovered that thorough training would get him to his goal faster. So he applied to train with Horst Kerstan from Kandern, southern Baden. Kerstan promised him the next place as an apprentice to become free. In the meantime, Löllman did his compulsory community service (in lieu military service) and work experience in Vallauris. Ultimately, Löllmann was to remain in Kandern for five years filled with experience, three as an apprentice and two as a qualified potter. His desire to travel to Japan himself grew stronger and stronger, to experience the world of ceramics there as his mentor Horst Kerstan had done. The time was ripe in 1984, when he received a scholarship to travel to Japan for several years together with his wife and two children. But then everything changed suddenly: he was offered the chance to purchase a farmhouse, the Kappellenhof near Hilzingen. It was the chance of a lifetime. Japan would have to wait.

At the Kappellenhof, he set up the first studio of his own and built a large anagama type kiln. This kiln became the focal point of his studio and also of his family life. It was altered several times in order to satisfy Löllman’s growing demands – in 1994, 2002 and 2004. At first this kiln was fired twice a year, but now it has become customary to fire it only once, usually at the end of August. All year long, work is produced for this firing, currently large dishes with a diameter of 110 cm. With the help of his wife – his best and only assistant, as he says himself - the kiln is stacked, taking into account the varying atmospheres in the kiln that will affect the pieces in there. Finally the kiln, with its volume of around seven cubic metres, is bricked up and fired over seven days and nights without pause to reach the final temperature of 1,300°C. This is the time of year when family life revolves exclusively around the kiln. As the kiln needs stoking with wood every five minutes, friends come to stay at the Kappellenhof for a week to lend a hand. After the seven-day firing comes a ten-day cooling-off period, and then the bricked-up door is broken open and the moment of truth has arrived when vases, bowls and pots see the light of day.

What Uwe Löllmann now takes from the kiln with his wife Cordula is no longer what he put in. The flames have totally transformed his work, and he first has to get reacquainted with it.

When the kiln was closed up, the pots were placed unconditioned firing the anagama at around 1250°C

left

large fruit form - h 66 cm
stamped decor, layers of natural ash glaze, light blue glaze rivulets

right
nally at the mercy of the flames. For him, it is a moment of letting go, comparable to the moment when the children leave their parental home. Besides the consistency of the clay, the position the pots are placed in the kiln, the choice of wood and of course the uncontrollable external influence of the weather, the focussed cooperation of the team of stokers is of vital importance. During the firing, the rhythm of stoking and allowing the wood to burn down has a crucial effect on how the colours from the uninterrupted flow of ash develop on the individual pieces.

Löllmann works with grey-firing stoneware bodies from La Borne in central France, which he mixes with locally dug sand. These grains of sand may melt to form specks on the surface of the pots, a reaction that cannot be planned in advance. Löllmann is a self-confessed vessel ceramist by conviction. He throws a lot. To him, throwing is like musical improvisation.

A selection has to be made from the large number of forms he has created. Once he threw over 1,000 teabowls (Japanese chawans), from which only about 100 made their way into the kiln. From these, only 15 were put on sale. The remainder were either recycled or thrown away.

His pots are all thrown, without exception. This is equally true for the nearly six-foot tall vases and the monumental bowls. They too originate on the wheel. The base is thrown. Only from a certain height does he add coils layer by layer, a technique he learned in Japan. It is an almost meditative activity for him that allows him plenty of time to consider what the finished pot should look like. He never works according to a plan but always allows the piece to grow in his hands. The only problem he has is to find the right moment to decide when the vessel is finished.

Uwe Löllman’s work is never glazed, even if he did learn from his mentor, Horst Kerstan, how to develop a glaze formula. He only ever decorates them with stamps, e.g. from Korea, or with a traditional wooden modelling tool from the Westerwald. This creates attractive compositions in harmony with the range of colours from the ash in the firing. The palette goes from ash grey to bright orange, a delicate blue to emerald green. The colours coat each other, run into each other and drip. To make these droplets develop requires years of experience. One of Löllmann’s specialities is “charcoal firing”, where the pots near the fire mouth are gradually buried by the accumulation of glowing
Uwe Löllmann was born in Tuttlingen in 1955. He trained under Horst Kerstan in Kandern between 1979 and 1984. In 1985, he built his first large wood-fired kiln, which he rebuilt in 1992 and adapted in 2004. He has participated in several working trips and study trips to Japan, Korea and the USA since 1987. Besides numerous other prizes, Löllmann has received the State Prizes of Baden-Württemberg, Hesse and Bavaria. His work is in museums in Germany and abroad, as well as in public and private collections. Uwe Löllmann has received public recognition for his work. In 1990 he received an appreciation award from the state of Baden-Württemberg and the City Ring Talent Award from the town of Singen. In 1991, he won the principle prize in the Contemporary Ceramics competition in Offenburg, and in 1992, he won the Baden-Württemberg State Prize and the Karlsruhe Municipal Prize. In 2002, the Hesse State Prize followed, and then in 2003 came the Diessen Ceramics Prize and in 2004 the Bavarian State Prize. His work is represented in numerous museums in Germany and abroad, as well as in public and private collections.

Uwe Löllmann is rooted in his home, the Hegau region. The unity of living and working, home, studio and kiln give him the necessary structure to create his work, which is unparalleled in this form. It is only to be expected that a large circle of collectors has accumulated around him, keenly anticipating the opening of the new kiln and the subsequent exhibition. Uwe Löllmann only rarely leaves his home in Hegau for professional reasons. He regularly participates in the Diessen ceramics market and Ceramic Art in London. There are occasional exhibitions at select international galleries. The volcanic, castle-dotted landscape of Hegau, an almost mystical border country with a Tuscan feel as the Hegau website says, is and remains his home.

Antje Soléau lives in Cologne. She writes freelance for arts and crafts magazines in Germany and other countries.
It must be twenty years perhaps since I first came across the work of Charles Bound. A large plate of his hung on a gallery wall uncomfortably surrounded, maybe confronted, by highly crafted objects whose merits were manifest by a set of procedures quite unrelated to Bound’s. Bound’s dish shocked me; I talk with the advantage of hindsight and I have to confess that at the time I had no understanding, no acquired empathy for such vigorous, bold assertive works. It appeared to have been given life on the potter’s wheel, but with no predisposition to being particularly perfect in roundness. A spontaneous mark, a rudimentary cross was gouged into the clay body before it was committed to the wood firing. It had a rough, gnarled and wrinkled surface, and a bright orange resin oozed from kiln-rent cracks. There were no apologetic trimmings, no smoothing, no disguising of what evinced a repair. At that time it was outside of my routine understanding and experience.

Though I was uncomfortable with this new discovery it has stayed with me all these years. Yes, the absolute detail of the piece has of course faded somewhat with the passage of time but it is the essence that has lingered on.

Since that time, I have come across the work of Charles Bound on several occasions, mainly at Ceramic Fairs and festivals. His work gradually became an enigma to me. Initially I found it difficult to engage with him and found myself stealing furtive glances at the work he displayed. Bound is no self-publicist; he avoids the usual required niceties necessary to market the product of his labours, relying to some extent on his partner Joy,
who is committed to his purpose. More recently I had the chance to examine some of his work in a gallery in London. My wife Margaret, a long term but equally distant fan of Bound’s, discovered some of his pieces on display in a vitrine. We shared the experience and encouraged each other to pursue it further and subsequently looked to his website to find a complete revelation of works that had previously evaded us. We undertook to drive from our home in Northern England to Wales, where Bound has his studio, a journey of around three and a half hours.

Street Farm is a collection of buildings that have had a long history of connection with agriculture. An ancient, perhaps medieval timber framed cottage sits cheek by jowl with a disparate collection of outbuildings of various sizes. Charles appears from the doorway of the cottage and we take coffee. The three of us sit at a table in a grassed area to the rear of the house and there is an understandable but undeniable tension. Maybe 10 metres to the other side of the grassed area is a recently built house made from brick, its door standing invitingly open. A neighbour’s house perhaps? It’s difficult to understand why such a house should be so close when space is so generously available but it’s only a minor distraction.

I look to Margaret and I already know that she thinks the same as me; we are in a very special place, and we already have a good impression of what we have seen. We need to proceed slowly, set out the parameters to see what is possible. I had previously written to Charles with the idea that I wanted to pursue the possibility of writing an article about his work for New Ceramics. “What do you need from me to make this article?” Charles asks. The question is of course necessary but too direct for me to make a reply, I don’t profess to be a qualified interviewer and anyway I want this to progress naturally. I want to enter into discussion, to share thoughts, to look and observe. I was lucky to have my camera with me and we decided maybe we could start by looking around and exploring what was here. The camera became a diversion, a welcome excuse for Bound to proffer his works for examination.

Bound’s workshop is a large, almost hanger-like steel framed building. It’s the antithesis to the oft held notion that potter’s work in a cosy idealistic environment. It’s cold, draughty and provides no excuse for inhabitation other than the essential role of space for the artist to work. Bound is that artist. Conviction and dedication place him here regardless; he will always require to be productive.

The doors of the various outbuildings are opened for our perusal, and sunlight cascades into the darkened sheds where countless works are stacked onto rudimentary shelves and upturned boxes. We climb stairs to upper floors and more works vie for our attentions. The light has given them life again and we stand quite literally in awe. Where do we start? Well, almost anywhere; whatever we bring to the light holds our interest. We have to brush off the incidental accretions of time; dust and the occasional cobweb have descended and settled into nooks and crannies. Not a forgotten or neglected hoard, but patiently these works wait for an encounter, like a cellar of laid down wine.
I remove some to the courtyard where I begin to make records. In all this time of exploration Margaret and me have said little. Bound has said less but he has been observing. We take coffee again whilst we carry on the process, this time in handsome teabowls quite obviously made by Bound. The tension now gone we can perhaps discuss his work.

It would be tempting to try to categorise the different elements of Charles Bound’s work but it’s sufficient to say that all his work is approached with the same vigour and spontaneity. His work emanates a raw undistilled essence that is difficult to define. It is the work of an artist working with a medium that he is more than plausibly comfortable with and yet still finds a daily challenge, a reason to push his boundaries beyond the previously encountered. He employs procedures that involve simple but acute observations of what he sees, sometimes for instance he quite simply rotates or turns a piece of work upside down for a new or preferred perspective.

There are so many approaches and techniques employed by practitioners working with anagama, and the results are varied. Bound’s work does not sit at the cosy end of the spectrum that is comfortably speckled, beautifully formed and delightfully toasted. Nor is it awash with over-exuberant deposits of glaze runs and flashes. It’s burnt, blistered, scorched, slow cooked? Yes that’s a reasonable description; it’s “baked” all the way through, and consequently surface and core have become inseparable and yet he is not afraid of the judicious use of oxide washes to emphasise his intentions.

In Bound’s ancient house, selected works reside happily. Three plates rest against an ancient wooden wall; riven from oak and age darkened it provides a perfect backdrop to these apparently timeless creations. They are primitive and direct, sharing a connection with the earth as cogent as the oak partition. They recall memories of that first plate I saw so many years ago, but this time I’m ready for them.

In the extended garden, pots and sculptures occupy, intermingle and interact with the landscape. Reminders of his times in Africa abound, on both pot and sculpture. Bulging jars punctuated and sensualised with blister-like scars nestle in the hedge. Two huge conical “bison” forms slumber on the grass, reminding us of Bound’s time in Africa, but brought back to Bound’s consciousness by the “herds” of large black shiny silage bales so typical now of the farmland around him.

The brick built “neighbours’ house” transpires to be the guest annexe, commissioned by Bound. Its interior is home to two black-brown sculptures stood side by side. Built with stacked elements of clay they are some two metres high and stand like warrior guards over what appears to be the cultural, ordered centre of this place, resplendent with grand piano and a relatively formal display of artworks. It has a tangible pseudo-colonial feel. Bound’s works sit happily in all of their settings. They exude a multitude of cross-cultural influences, an aggregation of what Bound has found, discovered and seen, an unlikely coalescence of spent and rusted farm machinery, body forms and body scarification, heads and helmets brought together and offered up to the vagaries of a Japanese style anagama for a protracted wood firing. Largely self taught and without the baggage of an art school training, Bound is an artist of tangibly unique stature. He readily admits to avoiding debate and justifying what he does and how he works. To those that can understand the language of his work it’s not such an important requirement; so much can be gleaned from his engagement with his chosen medium.

Eddie Curtis is a well known ceramic artist living in Bishop Auckland, Co. Durham, GB. eddie@eddiecurtis.com www.eddiecurtis.com

Charles Bound was born in New York City, 1939. He has been wood-firing in a tunnel kiln for the last 20 years. His work has been exhibited in Europe (U.K., Netherlands, France, Germany), Hong Kong, and the United States. More information: www.charlesbound.com for readers to find out more.

Statement: Keep trucking and you always arrive somewhere.

CHARLES BOUND
Street Farm
Geuffordd
Nr. Welshpool
Powys, SY21 9DR / UK
Tel. 01938 590 230
www.charlesbound.com
Delicate, irresistibly beautiful, and yet somewhat enigmatic – this is the work of ceramic artist Heide Nonnenmacher. The air of mystery is wholly intentional, for even if the artist seems to entice us to enter an alien world, her forms do not stem purely from her imagination, but from the flora and fauna.

“The idea of making a wasp’s or hornet’s nest in porcelain, with all its details and its geometric structure was the starting point for my new work in porcelain. The aim was to reproduce the interior of these vessel-shaped objects so finely that the viewer is almost victim of an optical illusion. Is it paper, cloth or some other material? Very soon, I made the calyces of flowers, and other elements from flowers in the botanical garden. Then came objects from the under water world, like coral or radiolaria. The delicate structures of these protozoa, which are only a few millimetres in size, have fascinated me for a long time. In this micro-macrocosm, they are constructed down to the tiniest details in worked porcelain. The outer shell is cast in porcelain or modelled wafer thin in organic forms. Then, in thin paper with long fibres as a support, the delicate interior structures are made.”

In pieces such as these, the craftsmanship and the years of experience in working with porcelain are evident. The enclosing outer shells are often decorated with a textured finish or with delicate ornaments. The gauzy, fragile interior nestles against the hard shell. These pieces are also a fascinating challenge for the viewer. The interplay of proximity and distance, of comprehension at first sight and intentional immersion in the delicate structures of the worlds
within opens up new perspectives. But with her work, Heide Nonnenmacher not only demonstrates the beauty and abundance of forms in nature to us, she also presents a great diversity of creative possibilities with a wide range of variations and dimensions.

The artist, who has frequently been awarded prizes since she set up her studio in 1982, likes to go down new pathways. However, fragility and translucency have been dominant themes right from the beginning. Between the idea for the new series and the successful design lay a long period of countless experiments and new beginnings. But she finally achieved a satisfactory, lasting result that in turn will lead to new developments. “This is an important part of me: when I have an idea, I work on the project enthusiastically until I have reached a satisfactory solution. At the same time, I also continue looking for new challenges that fascinate me.” A positive sense of restlessness and curiosity, being open to everything that occurs naturally, spontaneity and the enjoyment of experimentation provide her, she says, with the motivation which in part has transformed her from a ceramist into a creative ceramic artist. It has been a long journey: after studying art at teacher training college in Stuttgart, Heide Nonnenmacher worked for several years as a teacher. Working with clay soon became her focus. She steadily learned more and more, either through her own experiments or by attending courses, acquiring new techniques and ways of working with her materials.

She has also gained important but varied impetus from meeting other creative individuals, and frequently deep friendships have developed from working relationships. International symposia and exhibitions have taken her to Japan, Russia, Austria, Hungary, France, China and elsewhere. Seeing her own work through the mirror of other cultures both motivates and challenges her. This year she can draw inspiration from the culture and traditions of
Heide Nonnenmacher was born in Stuttgart in 1951. After studying art at the teacher training college, she worked as a teacher for several years. In 1982, she set up her studio and has been working as a freelance ceramist ever since. Her work has often won prizes and has been exhibited internationally, e.g. at the Keramikmuseum Westerwald in Höhr-Grenzhausen; the Badisches Landesmuseum in Karlsruhe; the Keramikmuseum Ludwigsburg; in Piran, Slovenia; Varazdin, Croatia; Riga, Latvia; Bucharest, Romania; Faenza, Italy; Cheongju, Korea. In 2006, she was awarded the Baden-Württemberg Arts Prize for a land art project; in 2014, she received the State Prize for the series Orto Botanico. Heide Nonnenmacher is chair of the Baden-Württemberg Crafts Association.
Those of us who have had the good luck of escaping civilization for a while, far away from electricity, sleeping under a starry sky with its overwhelming tranquil beauty would remember the euphoria of it for ever. The work of French artist Nadia Pasquer evoked in me a memory of those nights.

Nadia Pasquer makes handbuilt, burnished and often smoke-fired work. Her shapes are minimalistic and dignified, with sober aesthetics, on which are fine drawn lines that join small perforations. The shapes are rounded and angular, geometric, and the lines on them refer to heavenly constellations; perhaps the Milky Way, Leo, Orion or one of the other 88 constellations. Since the beginning of history of mankind, stars have always affected humans, played an important part in their religious beliefs and rituals, not to forget the importance of the constellations in the world of navigation.

Nadia’s work is quiet and harmonious, her pieces have a feeling of sacredness to them, they are almost ritual objects. Nadia had once come upon a “lingam”, an oval, burnished, sacred Indian river stone, that moved her deeply. She also has a fascination for astrology, the spatial universe, cosmic constellations and also for mineral crystals and their shapes. She blends her interest in celestial geometry, crystalline...
structures, the mysteries of the world and its sacred rituals harmoniously into her work, creating contemporary art that becomes an expression of design.

Nadia is not a ceramist by training, though she has had art education and has worked as a drawing teacher for years. She came into contact with clay much later in life.

In 1974 she and her husband, who is also an artist, discovered La Borne, the pottery village in Berry, near Bourges, two hours south of Paris.

After her move to the La Borne area, she adapted the pottery tradition of La Borne, throwing on the wheel, making functional ware and firing in a high temperature wood kiln. This was her introduction to clay, but not her vocation. In the 1980s, she has started on a new path and began handbuilding her work, and firing at low temperature.

She fires a simple stacked brick-constructed kiln, there is no computer technology involved, not even a pyrometer, she has mastered the technique of sawdust firing by trial and error and has modified it to suit her means.

Her work starts from a lump of clay, which is not necessarily a base, that grows by adding bits of clay to it; the forms are made in two or more parts and joined. She doesn’t build with coils or slabs. She models with her finger tips and then smooths it out with simple wooden tools. While working she turns the pieces around, setting them down at other angles, creating different facets, and different points of balance. She wants to transform a form, change a form into another. Being a perfectionist, she works on her shapes till she is satisfied intuitively and intellectually.

She wants her work to be made in a minimalistic fashion. She uses one clay. It is a white stoneware with fine grog (Praf E gres blanc cham. 0.05 from Sio-2). Some of her pieces are covered with a slip. But not all, and some of the pieces are covered partially. She uses 3 different coloured slips. These slips she buys as coloured clays: blue, ochre and white porcelain clay.

When a form is finished, she burnishes it with her hands, then with wooden tools. After this, she applies slip to them with brushes, thinly, several times. Then they are polished with a rounded broken piece of glazed porcelain shard or with metal kidneys. When they are dry, she burnishes once again with an agate stone. When too dry, she uses some oil for burnishing. However her polished and burnished ware does not show any sign of burnishing or any tool marks. This probably is why they look like mythical, mysterious objects. Something out of the skies? They are brilliant black, or satin white. (Some of her recent work is not smoke fired.)

After careful burnishing and drying, Nadia bisque fires in an electric kiln, to different temperatures for different colour results. If she wants very dark black, the pieces are fired to lower temperature. For smoke firing she has built a very simple square kiln of stacked bricks, like a box without a lid that’s later closed off with a metal sheet. In this square box, a metal bin is placed that will house the piece or pieces of work to be smoke fired. In the bottom of this bin, she puts in a small amount of fine sawdust, then ceramic triangles on which the work stands. (The works do not touch the saw dust, not to be marked in any way.)

Outside the bin, in the brick kiln, she puts wood shavings. This is lit, and when burning the lid is closed, and the kiln is left to smoke for some hours. It is not important that the temperature rises much; what’s important is that the pieces are hot enough to take in the carbon that’s produced by the smoke. After the firing, the sawdust in the bottom of the bin is a black mass.

These black, smoke-fired pieces have a very deep perfect shine,
they both absorb and reflect light. They are tactile, enigmatic and contemplative pieces.

A short while ago, Nadia decided not to smoke fire some of her work, but to leave it burnished white. These pieces are fired in an electric kiln to 1000°C. They have a different presence to the black pieces. They play with light and shadow. They are more cool, more distant and haughty; but more assertive and autonomous in a way. Nadia’s work, though made of clay, and though made as a pinch pot, the oldest and most traditional manner of working clay, and fired with an old, primitive technique, is very modern and has been shown in galleries of contemporary art and design. Nadia still draws and also enjoys working with other artists. An installation together with her husband, then later with the paper artist Francois Righi have opened new horizons.

When I visited her, she was busy installing an exhibition in Chateau d’Eau in Bourges, where she had placed 12 hemispheres on the ground, each with a constellation on them, together with their counterparts in glass.

The slow, repetitive pinching of clay, the unhurried process of burnishing, polishing, the intellectual search for new geometric forms, fits the contemplative way of life in the sleepy French village of Morogues near La Borne, in the Berry.

Here Nadia Pasquer has found her niche and harmony.

**Nesrin During** is a ceramist, and beside her practical and educational work, she writes for KLEI (NL), Ceramic Review (GB) and NEW CERAMICS (D).
She is an academic at Anadolu University, Faculty of Fine Arts, and Department of Ceramics. She is both an academic and an artist.

Throughout her 31 year artistic life, she has had numerous publications, seminars, exhibitions, awards, certificates and a book, which she called a heritage for the new generation ceramicists; she is still a modest educator, though.

She is a person who is sometimes like a compassionate mother, an intimate friend, who thinks of her students more than herself, who always has projects in mind and is an extraordinary person. She is a ceramic artist who lives ceramics, made ceramics her playmate and cannot live without ceramics ...

She is one of the people who teaches much more important things than ceramics, from whom I learned much more important things in my life. As a person who learnt a lot from her, I want to share a pleasant conversation about art and life.

Maybe it is a classic question, but who is S. Sibel Sevim? What is ceramics’ place in S. Sibel Sevim’s life and why ceramics?

- Who am I? Everybody asks himself/herself this question. I can say that as a ceramic artist, 31 years of art life means a lot to a person. It is a serious phase in a person’s life, in fact. I have been with ceramics for 31 years. When one loves one’s job, the time is not enough, one wants to produce as one always has done. Art is such a thing. You produce as you always have, you go beyond yourself in what you produce and you go higher as you go beyond your own limitations, and you have existed in a lot of activities during this production process. The experienced you have had, the environment, the surrounding area, your social status are quite effective elements.

How did you start producing ceramics and why did you choose ceramics?

- It is a good question. In fact, I have had ceramics in my life for as long as I can remember. When you ask this question to our generation of ceramists, you get the same answer. They all say that they met ceramics when they started to play with mud on the street. So did I. We made ovens, we called them “kum baba”, we made little loaves, meat balls and we tried to bake them with brushwood. Of course, almost all of them cracked since they were not dried and we got upset in our childish world. Now I think how lucky we were. Now, far from playing with mud, children are not even able to touch the sand, they are contented with playing with artificial play dough. New technologies and computers are so much in the centre of their lives that they live with computers. They all have mobiles in their hands and they live the world in these. Therefore, far from playing on the street, they don’t even talk to each other and they cannot communicate.

Then we realize that a troubled generation has grown. I am very sorry about this situation.

When I answer about when ceramics became a part of my life, ceramics has been included into my life with my “cicik”. I was born in Trilye, Bursa. Trilye is a place where there are a lot of olive trees. Under these trees, I found pieces of ceramics...
whose ornaments were gone and color was faded while collecting olives when I was a kid. While everybody was collecting olives, I was collecting these pieces and I called them “cicik”. Of course, at these times toys were limited, you, as a kid, create your own toys and alternatives so your creative ability improves. I always reflected my dreams and emotions by forming these ciciks in this world I created myself. They always had the first place among my toys. After years, I realized that I produced my ciciks when I had started to deal with ceramics. They were so important to me and made such important marks in my mind that I have just been able to understand now. These memories that carry me back to past have always been inspiration for me.

What do you think about the relationship between art and technology?

- When we analyze the history of humanity, art has always been a way of expression since humans have existed. Humans probably used art as a means of communication in the ancient times. They reflected their emotions, thoughts or wishes by drawing simplified figures. For example: to express the types or existence of the animals in the surrounding environment, they drew animal figures or hunting scenes on the walls of caves. Did they have technology back then? Of course not, but human beings have always told their lives through drawings and pictures. Technology been developed as time passes and we have taken the advantage of it as it has become a part of our lives. However, it is necessary to set the limits carefully.

In this context, what is technology’s role while producing your works? Do you think the art of ceramics changed its course through technological developments?

- I can say, not just technology but the age itself has a role in changing course of the art of ceramics. Technological developments are used in the art of ceramics as it is used in all the other branches of art. This process occurs under my domination without being a captive of technology. Otherwise, I can design the patterns on the computer, print them and produce them, very smooth and shapely products can be produced. If you pay careful attention to what I am saying, I am saying “products”. I cannot call them works, since they are produced on the computers in an emotionless way. This is not to say we produce with our hands, and by using simple tools like primitive people. Of course we use technology that the age requires; however, we should know where to stop by balancing it. Is not life a balance, like nature, where there is a hidden balance?

Speaking of your works, you have a book called Ceramics Decorations and Application Techniques which is published in Turkey. What is decoration in the field of ceramics for you?

- To publish a book about my discipline made me...
so happy. Every academic, especially artist academics like me, should leave written works behind because there are not many works about the field of art. You live this process, it passes, but you should hand it down to the next generations through essays or scientific books. Decoration have a big place in the art of ceramics for me. I even say in my lectures that decoration has the final word in ceramics. That means, either in the ceramics industry or in the art of ceramics, there are a lot of applications performed by technological methods or hand made decorations for works or products. Some times, even if the texture or glaze of the product is perfect, you cannot conclude the decoration as you like or it is liked, that means it does not matter whether the glaze or texture is of good quality. It may have the reverse situation, you can correct the defects of the glaze or the texture by decorating with ornaments, which means the ornament has the final word.

Eskisehir Contemporary Ceramics Open Air Museum – this is your new project. Could you please tell us about this project?
- This project makes me both happy and proud. We have been carrying an important project with a huge team that consists of very young people with big hearts. Elif Agatekin and Duygu Kahraman are the two pioneer members of this team. I should express clearly that Eskisehir Contemporary Ceramics Open Air Museum project has the characteristic of a cultural inheritance. Eskisehir as a region has an important place in terms of the art of ceramics from past to present. Under these circumstances, all the waste of the ceramics factories and china workshops in the region is collected; applications were carried out on an 18,000 m² field. Contemporary interpretations of traditional patterns inspired by cultures that lived in Anatolia were used in the construction of a 1,500 seat amphitheatre, which is the focus of the project. Additionally, there is a contemporary museum of art, whose design is again constructed by waste in the project and it includes a gallery-museum, a ceramics workshop and a cafeteria. This contemporary museum is the first in our country. Souvenirs are going to be produced in the ceramics workshop and the souvenir problem of the city is going to be solved. Also, there are park roads, statues, seating areas, lighting equipment, etc., which were done...
by waste ceramics in this place. One of the most important features of the park is that all the applications and works are done by using waste ceramics. In short, I am trying to describe that Eskisehir Contemporary Ceramics Open Air Museum is unique in our country; there are a few similar examples in the world, just in terms of the technique used. This project is a cultural heritage which is transmitted to the rising generations. We produce this Ceramics Park by thinking of it as a big painting. All the details of inner and outer places are thought and designed carefully as they are the parts of this painting. The project has a big tourist potential. To present such an original cultural work peculiar to the city to foreign and domestic tourists is going to revive the region. When I sometimes travel abroad, when I see the important works of art, I cannot help asking how they were able to produce these works with the technology of that period. For example, how were the pyramids in Egypt, the big Buddha in China, Gaudi’s Park Güell, Sagrada Familia produced? I try to understand how the artists built these works by trying to empathize with their souls, and I am impressed very much. We do not need to go so far, let’s take a look at Mimar Sinan’s works in our country. Was the technology developed back then that they produced such excellent works? By the way, there is an important and unmissable detail. They internalized what they were doing and reflected their spirits so that they produced such masterpieces. Why can’t we achieve such a thing with all these technological developments? I and my teammates achieve a very important assignment with this project. At this point, the belief and support of Odunpazarı Municipality should be mentioned. Although you produce very creative projects, if you do not get the necessary support, you lose motivation and cannot display the necessary performance. In addition, the sustainability of the project is very important, and I think this project is going to be a lively ceramics park. My friends in our country and in the world are going to come here and produce sculptures, teach courses, interview about art, there are going to be concerts, theatrical performances and various shows in the amphitheatre and most importantly we are going to have the chance to produce here. Consequently, it is going to be a lively park.

What are your inspirations while doing these?

- Ancient cultures have a big impact on me. I use ancient cultures as my theme. As our country, the land that we live on hosted cultures such as Hittite, Phrygian, Lydian, Urartian, Byzantine and Ottoman throughout history. When I analyse these civilizations, they all contain wealth within themselves, and ancient life experiences have always aroused curiosity in me. I think that I lived in that time by losing myself in the unknown. All these life experiences are existing realities and compose our culture as a nation. I think we need to protect this culture and these realities as artists. Throughout my 31 years of art life, I have used different techniques for the works I produced. However, I always have references to the past and “cicikler” in this context.

Sibel Sevim was born in 1964. She received her Bachelor’s degree in Ceramics from Anadolu University, Fine Arts Faculty in 1989, MA degree in Ceramics from Anadolu University Social Sciences Institute in 1991, Doctorate degree in Ceramics from same Institute in 1994. She became Professor in 2005. She has participated in many ceramic organizations nationally and internationally, e.g. in Holland, England, Lithuania, Tunisia, Germany, Italy, Cuba, Latvia, Austria, Korea, Spain, Moldova, Estonia, Japan, Mexico, Brazil and USA. She has presented many lectures and presented national and international articles about ceramics. She has had 13 solo exhibitions and 110 group exhibition, and many interviews are about her. Sibel Sevim has published two books about ceramic decoration techniques. Her articles and papers have been published in national and international magazines and books. She has received awards in five ceramics competitions and also her works are in various public and private collections. Recently, she has worked as Director of the Graduate School of Fine Arts at Anadolu University, Fine Arts Faculty Eskisehir-Turkey.
El Raval de l’Art

Teresa-Marta Batalla Vidal
Potter

Rainer G. Schumacher

My object of study is the vessel.” This statement was true for Teresa-Marta Batalla Vidal before she became aware that in the vessel a symbol for the emergence of life can be seen, of its creation and its passing away. At an early age, her fascination with the art of pottery became apparent, and on closer examination, so did the law of the conformity of form and function within her, which ultimately made her become a ceramist. It is almost as if it occurred of necessity that she decided upon pottery shortly after she began to study graphic art and design: wherever she travelled, she felt drawn to the potters’ premises as if they had invited her. She found it fascinating to see how in the hands of the master craftsmen, well-formed vessels rose up seemingly effortlessly. She was interested in the artefacts of this ancient craft, she immersed herself in the relevant literature and became increasingly confident and happier with her decision to take up the profession of the potter. In the potter, she saw a magician who in the play with the primal elements of earth, water and fire created forms of beauty and inherent functionality.

She undertook the first steps on the pathway to such expertise at the RAKU school of ceramic artist Conxita Serra Pubill. From her, she learned all the necessary techniques, participated in various courses, workshops and exhibitions and finally became a teacher at the school too, at the side of her mentor,
concluding that she was now ready to become freelance. Life seemed to have acquired a sense of order, the fickle restlessness of the search for her personal style was behind her, and yet there was still something missing.

In this state of stalemate in her life, an unexpected opportunity presented itself for a welcome interlude in an art project of the ECC (European Culture Club) in Jena, eastern Germany, where she became involved in the club’s work until it was disbanded. It was there that she experienced what she had hitherto lacked: the good fortune to find a partner for whom she was the focal point, whom she could inspire and who inspired her in their mutual artistic endeavours, so that a joint departure into a new way of life became possible.

At this time, she began to immerse herself in the mythology and history of the art of pottery; she marvelled at the cultural treasury that was preserved in the ancient archaeological findings on the Iberian peninsula and in the cultures of the Mediterranean Basin. This ancient cultural treasure house was an inexhaustible source of inspiration that opened up a new
potential for ceramic expression. Right from the start, her first series of vessels were influenced by these newly perceived connections. What seemed to have been unconsciously prepared in her now became the obvious motivation to return things to the light of day that had been buried through the centuries.

Initially she continued to use the wheel. But she added hand-built end pieces to these vessels, complementing them homogeneously, even in the balance of their proportions. Over time, she thus developed a confident sense of style that permitted her to create one series of vessels after another, and yet to play with new ideas with a continually self-renewing sense of joy and ease. She experimented with a range of ceramic bodies, from red mixtures with coarse grog to the finest, light-coloured earthenware bodies.

Her working methods changed with the materials. Thus the series of “Iberian” and “Greek” vessels, for example, were created with pre-prepared moulds. Teresa-Marta shaped rolled slabs of clay over them, either in one piece or she cut out individual pieces and assembled them over the mould to form a vessel, creating the impression of a reconstruction from ancient remains with their contemporary complements. The imagery on the vessels – freely drawn carved marks with ancient motifs or old written characters – were transformed from prepared stencils onto the ancient forms of her artefacts. She continued to develop these techniques – and to draw new inspiration; she assembled her vessels freely, from rolled slabs to cylinders added to a base, with decoration added while the clay was still soft, creating a large number of original and impressive forms. And yet, in spite of all these variations and stylistic transformations, her pots and jugs, bowls and vases are still pottery in the sense of the classic unity of form and function. Additionally, they are always decorative, ornamental objects that flatter the eye and satisfy the need for beautiful forms.

Teresa-Marta always works with high-firing ceramic bodies that she once-fires to 1260°C in a kiln that enables her to control the reduction process with which she lends an individual style to the clay, the decorations with oxides and slips and her
satin-finish ash glazes. This sometimes produces completely unexpected further effects. Thus the finish of her vessels always remains open-ended, right down to the subtleties that the flames permit themselves as the final artist at work.

With her increasing attention to the value of the decorative aspects of her work, Teresa-Marta’s critical eye became sharper, with complicated designs soon joining the simple patterns, ornaments and floral motifs in her more moderate surface treatments. With the individual nature of her working methods, integrating the ornamentation in the body of the pot in such a way that it is subjected in the same way to all phases of the creative process, an unknown aspect was latently soon added, enhanced by the addition of figurative motifs in the still-unformed material: by starting out from vessel forms that have not yet been finally decided upon but which develop freely in the course of the work process, the decorative elements evolve in their own way, which can hardly be influenced. As the forming hand develops the vessel to its exterior completion from the inside out, the imagery follows but in accordance with its own laws.

This intense interaction between creation and resistance resembles the dialogue between the creator and the created, which seems to demand its own rights, for line and plane, curve and volume develop in such a way as to correspond to the aesthetic sense of the observer, but without being prepared to bend to the efforts of the creator in accordance with her will. It is on this aesthetic tension between mind and matter—experienced again and again—that the fascination and joy are founded which Teresa-Marta continually feels afresh in her work as a potter and which allows her to comprehend why the “vessel is her object of study”.

Rainer G. Schumacher studied painting and print making, and in 1990 he founded the ECC (European Culture Club) in Jena. Together with Teresa-Marta Batalla, he founded El Raval de l’Art in Roquetes, Tarragona in 2006. From 1996, clay has almost exclusively been his artistic medium of choice.

**Teresa-Marta Batalla Vidal**


**Teresa-Marta Batalla Vidal**

El Raval de l’Art
Cami de l’anglès, 1 43529-Roquetes
Tarragona - Spain
Tel. +34 (0) 977581249-616622744
tm@batalla.org | www.ravaldelart.com
I CAN DO BETTER
Creative Dissatisfaction
Gustav Weiβ

In no other field of the arts is there a greater sense of togetherness than in ceramics. It is like a family business, a company in which people not only just do their job but is also concerned that the whole enterprise is sound and it will continue to be so in future.

The world of art and craft ceramics has two faces. One is shaped by the principle of life succeeding. This principle is represented by creative individuals who are concerned to delight society with beautiful things. It advocates peace of mind as a pleasing feeling and continual accompaniment, which corresponds to a natural human desire. No impetus for change in the future can be expected from this principle.

The other side is represented by the principle of progress. Thinking progressively has been typical of the West since the Enlightenment. After the events of the last century, in ceramics it is based upon the conviction that ceramics is able to achieve more than people think it can. A conservative view of ceramics led to it being scrapped from the curriculum of most art schools.

This stimulated people’s ambition to prove that this was not a fair assessment. The decision stemmed from the backward-looking views of the decision-makers, but what remained unrecognised and unspoken out of ignorance was the fact that art academies were out of their depth with ceramics if they wanted to exhaust all the possibilities inherent in it: at first sight, ceramics may be a way of producing art with many variations that is limited by the material, but beyond that, like no other field of art, it leads one to challenging thoughts about the whole and the general.

This is why in this context progressive thinking has as its basis the motivation to prove that intellect and imagination can fulfil the culture of things with new ideas and new life. Intellect and imagination come from the mind. The intellect enriches, the imagination fulfils with joy. Intellect and imagination are concerned with what happens and exists around us. Which means some people say, “I can do better”. This not only means better than others, of course or better than what already exists, but better than what I have managed before in giving form to an idea.

What of tomorrow?

The principle mentioned first, of life succeeding, finds success in a sense of satisfaction. This is the sign of a fulfilled period of time. In old age, a person justifies their existence with contentment. Without it, they would be unhappy. They no longer compare what they have done with others’ works, to be spurred on, nor with images from their imagination that are waiting for fulfilment. They leave it to the younger ones, who are inspired by the conflict of generations. They are dissatisfied with the status quo. And it is dissatisfaction of this kind that I believe belongs to art. Creative dissatisfaction.

It was not always like this, but it started elsewhere, a hundred years ago when to achieve innovation Joseph Schumpeter called for the creative destruction of the “restraint of sacred or semi-sacred tradition”. This idea has become a general principle of historical development in disciplines going far beyond the social sciences, including in art.

Ai Weiwei took this idea up and drastically presented his critique of society with his art performance, when he demonstratively dropped and smashed a two thousand year-old vase from the Han dynasty. Drawing a line under the past changed into a protest against what it has become.

Then came Pussy Riot with their “punk prayer” in the Christ the Saviour Cathedral in Moscow, for which they went to prison. And in St Petersburg, Petr Pavlensky insisted that it was art when he wrapped himself naked in barbed wire outside parliament, sewed up his mouth and nailed his scrotum to the cobbles in Red Square to express his dissatisfaction with the status quo. But creative destruction lacks a positive incentive. It is only a negative definition.

Creative dissatisfaction is different. It demands and inspires. It liberates to achieve a more productive state of self-awareness. It is a preliminary stage of satisfaction.

Satisfaction in the world of art and craft is based on recognition and complacency. But this occurred through historical and political narrow thinking – even an exhibition of German ceramists in London in 1968 was a sensation that people spoke about for years.

A sense of satisfaction also came about because self-fulfilment was considered to represent a high quality of life because it is an independent creative activity with its flexibility, autonomy of action, and freedom to organize one’s time. But this kind of small-scale satisfaction implies complacency.

Anyone who says of themselves, “I can do better” may mean with this that they can go to the limits, and thinks about how they can be overcome within the compass of their own abilities. Thinking creatively enhances experiential value.

We find haute couture dresses – or elaborate imaginative teapots made by ceramists – are meaningless, valueless artworks, elevated beyond any appre-
ciation of art. Similarly, we accept it as an expression of the will to create art when an artist’s statement says that the dialogue with clay leads the artist to a balance between expansion and contraction. This is like humus in the soil. In itself indelible, it brings forth the loveliest fruit, rich in vitamins, nourishing, with healing properties.

Neither in craft nor art is it enough to achieve a private, subjective sense of satisfaction through making something. It is also about a contribution to society. With the Bauhaus, Walter Gropius wanted aesthetic industrial production to educate people to have a better understanding of art. As a result, industrial design developed as an alternative to handicrafts.

Potters felt called upon to add quality to industrial products, but they refused to give up their tradition. They felt far more that they were the polar opposite of the destruction power of the industrial system. This still frequently claimed. But the fact that the private sphere cannot be socially as relevant in the complex terms of social problems is often overlooked. This led to the emergence of workshops with team work. There is a division of labour in industrial design anyway. Team work and the division of labour lead to a larger store of knowledge.

What distinguishes craft, art and industrial design from one another? For all of them, what Oscar Wilde said about being dissatisfied is true: “Discontent is the first step in the progress of a man or a nation”. It is often claimed that art differs from craft in that the latter only aims to achieve skillfulness. But a level of skill is also a prerequisite of art, and it is requires everywhere, in politics or in business. Craft also does not differ so much from art through its bond with tradition as through its relationship to society, with which it lives in harmony, whereas the attitude of avant-garde artists constantly brings them into conflict with society, as the art performances in China and Russia prove.

In addition, the public shows little inclination to learn the language of the contemporary artist in order to understand them, while at the same time elevating them to the status of heroes. None of this is true of craft, which is comprehensible to the public, nor for design. Craft differs from design in that it is autonomous, whereas design in the sense of industrial design as it is understood in our part of the world is governed by economics and market research.

And now from craft to art

We remember this historical process during the Renaissance, when painters and sculptors were still considered artisans, but today, craft becomes art in a different way than it used to be because the work becomes art through quality. Artisans who see their craft intellectually will become dissatisfied with the monotony of repetition.

They become artists without making themselves dependent on the art business as soon as their work is perceived emotionally and intellectually by others. It is subjective experience in the perception of the recipient that lends the work a special aesthetic value, and wherein its value as art lies against other, less accomplished pieces.

And philosophy also credits itself with participation in the process of creation. It is immaterial if the piece has been traditionally made or whether it is a figuration that is free of it. But it is not a question of what the artist says in their statement but it is about the information contained in the work. But because objectifications form the everyday world, in which countless individuals pour out meaning into the world, it is not enough to demand meaning to distinguish between art and not-art. Or beauty, because as with people, you can be moved, entranced by beauty without knowing what it looks like behind the facade.

The consequences of dissatisfaction in art are simple and subjective for the individual as long as they are based on insight. In contrast, the movements in art in the 19th century that led to Modernism are complex – because dissatisfaction in society as a whole made people want to tear down the bridges to all tradition.


The artist strives to achieve a renewal of art analogous to industrial production. A radical, revolutionary transformation in the creative process as well as in the goals of art came about. This was “Modernism”.

And today, there is now a second Modernism, which is no longer satisfied with the first. In is an uninterrupted state of becoming driven by creative dissatisfaction.

www.gustav-weiss.de
Ten years ago, it was a closed ring of ceramic slabs that symbolised the closeness of the ties between friends. Now it is a chain, which is growing and growing, and is intended to do so. Ceramic artist Heidi Degenhardt has once again found an image to represent the ever-deepening ten year-old partnership between her home in Wannweiler and the French town of Mably. This time, she has chosen small faces, some resembling gnomes, others that look like elves. Blackened with smoke or with glossy glazes and delicately stained with blue ink. They were joined together with ring screws to make a never-ending chain. They look like archaeological finds from another age.

And in a way, they are “finds”, but with a difference. It is not the ceramic heads that had to be find but the people who were prepared to make them. This time, it wasn’t just kids Heidi wanted to appeal to as it had been with her project ten years ago, but everyone, young and old, a cross-section of society.

But if you go looking for people, you have to be mobile. And this is what led to Heidi coming up with the idea of a travelling pottery. She fixed a broad strap to a wooden box so that she could hang it comfortably around her neck. A mobile pottery was born, which was perfect to go out and mix with people.

During a twinning meeting in Mably in September last year, the travelling pottery had its first outing. Heidi hung it around...
her neck and went out to mix with hosts and guests alike in order to find people who wanted to join in on the project. Being sociable by nature, she soon found what she was looking for: around fifty French people and Germans, young and old, men and women, joined her to make faces in the mobile pottery.

She had made it as easy as possible for people to overcome their inhibitions: nobody had to model faces freely in clay, but the volunteers could choose between six different models that she had made previously. Together with her husband Manfred Degenhardt, she had made the heads and taken silicone casts of them, making moulds into which visitors to her "pottery" could press a ball of clay. She used talcum as a release agent so that it was easy to remove the clay from the mould. This process guaranteed that a well-made head would come out every time. But everyone taking part could provide their own creative input, and the backs of the heads were decorated in a variety of styles.

Heidi then inserted the ring screws into the finished heads and fired everything. This concluded the first stage of production. The faces then got a patina in a fire bowl. Heidi got a large number of people involved in this as well.

After the smoke firing in the bowl, the pieces were waxed and then linked together, making up a chain with links that differ as much as the people in a partnership like this one, but who all harmonise wonderfully with each other. Among the black, smoked heads, glossy glazed ones gleam with a blueish sheen. The artist has immortalised herself in the chain too, so that overall it bears the mark of the many people who contributed but it remains a work from the Degenhardt pottery.

Two chains are to be made, one for each of the twinned towns. First up are heads symbolising the mayors of both, Annette Rösch (Wannweil) and Jean-Jacques Ladet (Mably). After all, both of them have made major contributions to the twinning arrangement. The first part has now been finished, the second will follow shortly. For the twinning festival outside the town hall in Wannweiller, Heidi Degenhardt will once again be moving through the Franco-German crowds. With her mobile pottery of course.

Irmgard Walderich is an editor at Reutlinger General-Anzeiger.
Even in its most mundane usage, such as for the making of bricks, clay assumes an identity and attributes far beyond its mere materiality and functionality. It becomes layered with social, cultural, religious, economic, political and environmental meanings and in turn those meanings help shape our making and understanding of histories.

A common thread of clay as the building material of the house [Haus], the various forms and guises with which it makes it homely [heimlich], and its encrypted and accumulated meanings within cultures, was incidentally featured at the 2014 Taiwan Ceramics Biennale curated by Wendy Gers of France, and hosted by the New Taipei City Yingge Ceramics Museum. Within the Biennale themes of Glocal Identities, Shattered & Upcycled & Recycled Ceramics, and 3D Printed & CNC Ceramics, participating ceramists raised awareness of vanishing and altered built landscapes and how those translate as universal losses and gains.

Red brick has been the building material of choice in Taiwan, and red brick houses and buildings permeate the Taiwanese landscape. In recent years, concrete and other building materials which allow for faster, cheaper and more innovative building, have come to replace the red brick. While historical red brick buildings are being preserved, red brick structures which served the Taiwanese people as houses and public facilities are eroding away and a way of life – a “red brick culture” – in which the masses shared, is progressively being erased. There’s no stopping the tide of progress and the Taiwan designers Rock Wang and Tong Ho of Studio Qiao know that full well... but believe that “the end of one thing could be the beginning of another”.1 From cubes of assembled and cemented red bricks, functional and decorative objects are carved and polished using stone carving skills and technology. These bricks are newly moulded and fired rather than recovered from older, abandoned red brick structures which to some degree diminish their value as reference in their transformation into, as Wang describes them, “modernistic and abstract totems”.

Red brick was introduced in Taiwan during the era of Dutch colonisation of the island and Dutch colonists also stamped their architectural style on occupied Indonesia. The Indonesian city of Bandung east of Jakarta, in particular became a melting pot of Dutch and traditional building styles. The Dutch progressively moved from building in a European style to adopting the more sensible local structural layout, which was embellished with Dutch trimmings, to a harmonious blending of European and traditional building styles.2 As in Taiwan, Bandung’s older everyday structures are making way for new construction development and in the process the cityscape is being wiped clean of its distinctive architectural heritage and some of its sociocultural features. The loss is lamented in “Ons aller belang” (translated as “Our most important”), a montage of decal-print porcelain plates with video projection by the collective Studio Tromarama (Febie Babyrose, Ruddy Hatunena, and Herbert Hans Marulia). A series of images derived from a locked camera view, positions the “Ons aller belang building”, which was originally a community centre and then converted with a totally new look to a bank, in a landscape undergoing industrial transformation. The stop motion image of the building and the flow of activity past it, is trapped within a floral border design that refers to Bandung’s epithet of “City of Flowers”, which is progressively being nullified because of commercial and industrial development. The visual elements and the means of the imaging are incongruous but become reconciled within

The DOMUS: Constructing Histories and Identities in Clay

Ronnie Watt

Studio Qiao (Rock Wang & Tong Ho)

Bricks, cut, polished, burnished
Ø 15 x 45 cm, Ø 20 x 35 cm
Photo by courtesy of Rock Wang
Kim Ju-ree of South Korea’s Hwigyeong is a visually dramatic statement about how ephemeral our world has become. The ceramist constructs in reduced scale the domestic buildings in an old residential district in her country. The district is representative of urban South Korean architecture dating to the 1970s and 1980s which now has to make way for modern urban development. Ju-ree’s clay structures are not fired but are exposed to contact with water, which results in a slow decay and collapse of the material: the artwork destructs into non-art, the process of destruction becomes the process of constructing memory. From Ju-ree’s structures we can extract analogies of loss of history, culture, tradition, individuality, communality, survival, and more.

The Chilean ceramist Ximena Ducci Budge did not exhibit her works of house structures at the Biennale but in her conference presentation added to the theme of the house as symbol and container of universal values and needs: shelter, protection, privacy, rest, consolation and where our biological and spiritual lives unfold. The house is the place in which we can isolate ourselves from the world, but it can not escape being part of the world. It is a sanctuary and a place of celebration. It can also be a place of secrets of abuse. She presents her houses as simplified structures but through their structural elements (or absence thereof) as analogies of living private lives, all is revealed in what they conceal.

Alongside the works at the Biennale that address the house as symbol of cultural and social structure are the installations by Francesco Ardini of Italy in which he explores and exposes the functional and decorative ceramics within the house as markers of negative culture via excessive consumption. Ardini’s studio is in Nove in the province of Vicenza.
ceramic workshops and factories of Nove have traditionally produced decorative ceramic and table pottery, such as the familiar pyramid-stacked ceramic fruits as a symbol of wealth and prosperity. In Circe: Convivio (Banquet), an assemblage of ceramic plates and items of food, Ardini delivers commentary on "common [consumer] items consumed with bulimic obsession" in which "bulimic" equates with a "pathologically insatiable hunger." It is the relic of a banquet of surpluses and excesses from which organic and inorganic decay ooze.

In contrast to Ardini’s theme of overindulgence and waste stands the Bien- nale installation by Malin Lundmark of Sweden in which she appropriates and recycles functional objects within the home. Using uninhibited play, she alters and morphs objects and they gain new aesthetics of form and thought. Through playing behaviour, Lundmark subconsciously designs outcomes which break all rules of how things should look and what their functions should be. In the next step, Lundmark takes control of the new objects and arranges them in a stylized room where they coalesce in a new world midway between fantasy and reality.

Translating into form the concepts of “house” and “home” via the very materials that constitute the house and home, could easily lapse into “domesticated” thinking about the domus. The challenge for the ceramic artist is to excite those materials via new and revisited forms, and how to incite critical thinking about the materials through which histories and identities are formed and in which they can flourish or decay or become erased.

Ronnie Watt is an art critic, researcher and writer. He lives in South Africa.
In May 2014, I was invited to attend the 11th International Ceramics Symposium in Buenos Aires. Ceramic artists from Argentina, Venezuela, the UK, Spain, Uruguay, Mexico, Switzerland, Germany and Austria came together there.

Besides all the practical work and demonstrations, there were also top-drawer talks and films. The documentary about Barro Calchaqui – this is the name given to a meet of widely differing ceramic artists and object artists in the provincial town of Salto, northern Argentina, was the starting point and the first step of the symposium.

The internationally acclaimed artist Vilma Villaverde spoke about becoming an artist. She also insisted on being present throughout the symposium – and made a deep impression with her superb talk on her life's work.

Similarly, Luis Pardini and Javier Alonso Verdejo set a high standard in their talks and their works for all the ceramic artists. Gustavo Perez from Mexico, who himself was participating in the symposium, not only demonstrated his own working methods in his talk, but also gave fascinating practical tips about all the things that can be made in clay in combination with a wheel.

The works of the various participants were as widely different as the participants from the various countries were themselves. Alongside burnished, handbuilt sculptures by Nancy Alvarado and Gabriel Cepeda Oliveretti, there were reliefs by Myrtha Moro, Javier Alonso Verdejo and M. Ema Ivanishevich.

There were handbuilt figurative ceramics and sculpture in the round by Leandro Niro and Marta Midaglia from Buenos Aires, Marilú Urdaneta Dorante from Venezuela and Myriam Urtz from Austria.

In addition, there was pottery with various surface treatments from Marina Sicouly, Argentina, and Richard Baxter, UK, along side delicate porcelain jewellery from Pilar Cotter Nunez from Spain, plaster forms with a difference by François Ruegg, Switzerland, ceramic rods joined with cable ties from Danijela Pivasevic-Tenner, Germany, engobe decorations from Dana Lopez, Venezuela, archaic brushwork on large plates from Gaston Contreras, Salta, Argentina, and bizarre ceramic inner worlds from Santiago Lena, Cordoba, Argentina.

This multifaceted symposium was rounded off with glasswork by Ruben Fasani and enamel by Beatriz Cabrera.

The special thing about this symposium can be summed up in four words: crowds of interesting people.

As many as 250 visitors daily wended their way through the studios, asked the artists questions about their work and were generally interested observers. Some visitors came to the symposium every day so as not to miss any progress or individual phases of the work. I have rarely been kissed or patted on the back so often in my whole life as in these few days. The visitors were keen to express their enthusiasm for a piece they liked and were delighted by pieces that turned out well. Leading the way were the organisers Rektor Emilio Villafane and Julio C. Cando.

All of the work is to remain at the school and will become part of it. This does not mean it will gather dust in the attic but it will literally become part of the architecture. In the corridors and lecture rooms, the walls have been designed to include illuminated niches of various sizes in which the finished works are to be placed (photo right). In this way, the students are confronted on a daily basis with masterly work by international artists and can draw inspiration and stimulus from them.

Myriam Urtz has an M.A. in ceramics and lives in Hormanns, Lower Austria.

www.myriam-urtz.jindo.com
In their refurbished premises in Munich, Galerie Handwerk in the Chamber of Skilled Trades is showing an exhibition of contemporary ceramics from 16 January until 22 February 2015: Geformt und gebaut – Keramik aktuell (“Formed and built – contemporary ceramics”). For over 25 years, the Gallery has opened its exhibition season with contemporary ceramics, often in an international comparison. Alongside national exhibitions offering insights into specific ceramics centres, there have mainly been themed exhibitions such as Painting on Ceramics, Prints and Transfers and In Form Gegossen (“Cast in Shape”).

The current exhibition at Galerie Handwerk is devoted to handbuilt ceramics as a means of artistic expression. It studies not only handbuilt vessels but also ceramic sculpture in all its variations through the generations. Bringing these widely differing positions together is the declared aim of Galerie Handwerk. Handbuilt ceramics enjoy great topicality at the moment. Perhaps it is the strong link to the artist’s individual personality, their personal “handwriting” and expressive power that make this kind of ceramics so fascinating. Pure, creative, artistic work done by hand is being rediscovered. It is an adventure.

The following ceramic artists were invited to participate in the exhibition at Galerie Handwerk in Munich:

Susanne Altzweig, Jutta Becker, Petra Bittl, Ekaterina Bjerrum, Michael Cleff, Sara Dario, Monika Debus, Karima Duchamp, Ken Eastman, Hans Fischer, Yoshimi Futamura, Juliane Herden, Ann van Hoey, Simon Horn, Kiho Kang, Klaus Lehmann, Danielle Lescot, Morten Løbner Espersen, Christoph Möller, Jo-
hannes Nagel, Martin Neubert, Maria Oriza Perez, Johannes Peters, Susanne Petzold, Dorothee Pfeifer, Renée Reichenbach, Billa Reitzner, Elke Sada, Camille Schpilberg, Idun Sira, Christine Wagner and Friederike Zeit.

The 32 exhibitors are from Germany, Norway, France, Denmark, the UK, Italy and Spain. They wrote accompanying texts about their work, which are closely related to the exhibitors and make reference to the maker's thoughts and approach during the making process. For example, Friederike Zeit wrote about Klaus Lehmann in his catalogue, Serendipity, Klaus Lehmann, Arbeiten 1976-2014:

“You can’t trust Klaus! Whenever you think you are safe, that you have understood, he sidesteps! He makes me feel as if every sculpture is a new beginning, but in a good way. That asks a lot of us, those of us who follow his journey. But do we want anything less?”

This current exhibition at Galerie Handwerk shows 32 very different approaches, as wide-ranging and varied as ceramics can be. But they have one thing in common: the search for subtle simplicity that produces a sense of calm and contemplation.

Wolfgang Lösche is responsible for skilled trades and crafts in Bavaria, for trade fairs and exhibitions at the Chamber of Skilled Trades in Munich and is the director of Galerie Handwerk.

left top to bottom
- Idun Sira, Ripples, 2014, porcelain h 50 cm
- Friederike Zeit, untitled, 2014 30 x 28 x 23 cm
- Juliane Herden, porcelain vases 2014, h approx. 24 cm

right top to bottom
- Ken Eastman, Body and Soul 2012, 31 x 36 x 60 cm
- Monika Debus, Water, 2014 44 x 38 x 13 cm

bottom
- Hans Fischer, annakapelle, 2012
For 27 years, the Institute of Ceramic and Glass Arts (IKKG) in Höhr-Grenzhausen, a part of the University of Applied Sciences in Koblenz, has taught that ceramics and glass are artistic media on an equal footing with stone, wood and metal. Until the 22 February 2015, the Hetjens Museum in Düsseldorf is showing recent work from 16 students and two lecturers, which provide impressive proof of this proposition. In context with the collection of the museum, historical exhibits are reexamined and thus appear in a new light.

The students come from ten different countries: Germany (4), South Korea (3), USA (2) and one each from Greece, Mexico, Austria, the UK, Russia, the Netherlands and Syria. They introduce their own cultures into the discourse. For example, the young Syrian Alaa Aldin Nabhan showed a performance at the opening that can now be relived in the exhibition as a video. In this performance, his carefully thrown and fired vessel sculptures break. The sound of the shattering ceramics is reminiscent of the sound of an exploding bomb. Nabhan wants to draw attention to the dramatic situation in his war-torn homeland. The performance took place in the exhibition space on the stairs; the bang was amplified by the echo in the stairwell. The work of Nele van Wieringen, a young Dutch artist, is a complete contrast. In the tradition of the Dutch maritime painters, she exhibits a seascape that retraces the changing interplay of colours in the ebb and flow of the tide on the beach. She says she uses clay as a “three-dimensional brush stroke”, i.e. she does not paint on ceramic but with it. This piece can be viewed in context with Far Eastern celadons.

Claudia Thumm’s female nude is concerned with the inner centre. This realistic figure concentrates on its own inner centre and radiates a sense of calm and balance, but also references the vulnerability of women. Potters have to concentrate on the centre too when they are centring a lump of clay on the wheel. This is why the figure is surrounded by countless small discs with an indentation in them – in a way like a symbol of the inner centre. This nude corresponds to an almost life-size Rococo Amor figure. Behind it on a heavy wooden Renaissance chest is a beautifully thrown off-white dish, complemented by two simple slender vases presented by Arthur Mueller, workshop manager at the IKKG. Für Mueller, the axial symmetry of the wheel increasingly produces a sense of composure, calm, silence and distance.

The work of Randolph Capelle from the UK is far more dramatic, with two cubes fitted together before firing, one made in pale clay, the other in dark clay-slate, both materials found in the Westerwald region. The dark-coloured cube bulges from the other one, extending beyond it, in spite of having the same origin. On the diagonal axis of the room, this dramatic piece stands opposite the white porcelain group by Yunmi Byun from Korea, a piece that radiates a sense of absolute calm. It is the only group of works
in the exhibition that visitors are expressly allowed to touch because this is the only way that the thoughts and feelings of the young artist, who studies the human body, can be sensed.

In addition to this, the exhibition shows pieces of a greater degree of abstraction, some with special tactile qualities and others with a great sense of ambiguity, as the museum’s press release informs us. These pieces too enter into an animated dialogue with the historical collection. They are all interventions that pose the question of where art comes from and what it refers to. At the same time, the initiators of this exhibition see it as a definition of the Institute’s position and what it teaches. The focus is still on ceramics as a medium whose limitations are being tested and at times transcended.

_Antje Sölée_ lives in Cologne. She writes freelance for German and international arts and crafts magazines.

right - Thomas Holton - _Flat Irons_ - thread background:
relief of the Madonna

below
l. to r. - Alaa Aldin Nabhan - _Destruction Echo_
Randolph Capelle - _The phases of accuracy_
Anne Wenzel - from the series _Bright Solitude_ (trophy)

photos - Hetjens-Museum and Nele van Wieringen
Moving Objects – From Geographic Pasts to Virtual Presence

46th General Assembly of the International Academy of Ceramics Geneva in Dublin, Ireland 8 – 12 September 2014

Hannelore Seiffert

Jacques Kaufmann invited the members not only to come together to meet and enjoy the wonderful exhibitions but also to talk and think together.

First of all, the organisational agenda had to be dealt with though, with various elections and a discussion of financial matters. With a large majority, almost 170 members elected Prof. Judith Schwartz PhD from the USA to the position of Vice President and Torbjorn Kvasbo as second Vice President. Prof. Guangzhen Po Zhou was elected to the council as the representative for China.

After this, the new members of the AIC were introduced, including Nikolaus Stendlmüller from Germany.

Finally, the official opening ceremony of the exhibition took place with approx. 150 pieces from members of the AIC. Unfortunately, they were presented somewhat artlessly, not to say carelessly, on a simple row of wooden tables in the long, narrow foyer. A somewhat more varied presentation with a number of plinths raising the works to eye level would have been beneficial here, reflecting the quality of the work and the standing of the event.

The talks on the second day came un-
under the heading "Past". Historical collections from museums were presented and their impact up to the present was analysed. Claire Curneen, for instance, was able to demonstrate impressively how her work has repeatedly been influenced by images of St Sebastian.

Michael Moore, the organiser of this Irish General Assembly and member of the council, examined the cooperation between ceramic artists and the industry. He paid visits to Rosenthal in Germany, Limoges and Sèvres in France, Kecskemét in Hungary and finally to Zagreb in Croatia to study the possibilities for the use of industrial techniques for ceramists and to highlight the influence by artists like Lucio Fontana, Henry Moore, Ernst Fuchs and many others have had on form and design of functional and one-of-a-kind pieces.

On the third day, as mentioned above, hybrid work, mixtures of ceramics with other materials and other niche subjects were presented.

Paul Scott, for instance, well known for printing on porcelain with classic landscapes and scenes for which he uses print templates from the old factories, gives his artwork a new and subtle meaning through small interventions such as the inclusion in his images of cooling towers or cars. In Hanoi, he designed the wall bounding a major road, the Hanoi Mosaic Mural, with his large blue-and-white porcelain segments.

Or Jessica Hemmings, professor at the National College of Art & Design in Dublin, with the "Tales Materials Tell". She went into the many questions thrown up by Ai Wei Wei’s Sunflower Seeds at the Tate Gallery. Not just whether it was possible to represent the identity of a whole people with thousands of simple, identical forms. It was also about the health and safety aspects for the hundreds of workers who made the huge numbers of tiny elements for the installation and painted them all by hand. Was it here the case, or in other factories, that enough had been done or the health and safety of the workers? "Fair Clay" is certainly a subject that the AIC will have to turn its attention to.

In contrast, the work of Korean artist Meekyoung Shin has its fair share of humour. His medium is soap! And from it he created a faithful copy of the equestrian statue of the Duke of Cumberland in Cavendish Square, London, whose original figure had been removed from its pedestal – in soap! After a few weeks in the English rain, you could see in a time-lapse film how quickly a hero’s glory can literally melt away. Finally, I would briefly like to mention the Irish ceramic artist Ingrid Murphy and the creative potential of 3-D printers in conjunction with historic...
ceramics and sculptural artwork. Speaking at what seemed to be twice the speed of anyone else, she explained her work, repeatedly provoking gales of laughter. For instance, she had scanned her own face and that of her husband in to make up part of various classic artworks like the Venus de Milo, Mona Lisa or the Laocoön group, and then reproduced it as a porcelain sculpture with the 3-D printer. Astounding and often very funny.

Besides these incredibly interesting talks with 17 internationally renowned speakers, of which I can only briefly touch upon the subject matter, of course there was an extensive programme of exhibitions. In the grounds of Dublin Castle alone, there were four national exhibitions besides the members’ exhibition:

Contemporary Korean ceramics with greatly differing, highly aesthetic artworks, was opened in the presence of the Korean ambassador.

Under the title of Through Space and Time in the Chester Beatty Library, a selection of contemporary Chinese ceramists presented a wide range of works, from realistic figures to abstract pieces.

Croatia also put on an exhibition of its own with work by 15 ceramic artists, and Norway showed site-specific installations at various locations in the castle.

The wonderful exhibition Europe & Beyond – 12 Artists in Clay presented absolute masters of ceramics from Ireland, the UK, Europe and Japan. It was exquisite.

Another definite highlight was the exhibition Centred in the loveliest of Dublin’s parks, Phoenix Park. Thirty-five Irish ceramists, or ceramists linked in some way to Ireland showed a quality selection from their work, with international stars like Jack Doherty, Michael Flynn, Christy Keeney, Francis Lambe, Deirdre McLoughlin, Ingrid Murphy, Neil Read, Grainne Watts ... the list could go on and on.

On top of that, the Design & Arts Council of Ireland had organised twelve further exhibitions in galleries and museums in Dublin. With this wealth of attractions, there was hardly any time left to discover the charming historic city centre of Dublin. But what we all noticed in spite of the brevity of our stay was the warmth and friendliness with which the people treated us, whether it was in the street, in pubs or restaurants, on the bus, there was always someone offering help or assistance, perhaps a little curious about why we were there and how long we would be staying. The General Assembly finished with an Irish farewell dinner in the extensive crypt of Christchurch Cathedral, the oldest church in Dublin. And even the sight of two mummified animals in a glass showcase, a cat that had chased a rat into an organ pipe, could not spoil the good humour or the appetite of the guests.

The three-day Pre-Conference-Tour provided plenty of fascinating things to see: the first day took us from Dublin to Kilkenny, and enchanted mediaeval town with majestic churches and the imposing and romantic Kilkenny Castle. After
a guided tour of the castle, there was a surprise in store: the former royal stables arranged in a wide arc have been restored and now house the Design & Crafts Council of Ireland with studios for working in glass, silver and gold, textiles, wooden artwork and of course ceramics studios, all set in a spacious, park-like landscape.

The following day produced an absolute highlight: a drive to the idyllically situated Grennan Mills, to the Ceramics Ireland International Festival. In the huge building with numerous studios and working places, ceramists from all over the world meet annually for a three-day festival with talks, workshops, various firings and a small, high-quality exhibition with work by the international speakers. It was possible to watch demonstrations by Sergei Osupov and Elaine O. Henry, Sho zo Michikawa from Japan and Ray Chen from Taiwan, as well as Grainne Watts, Neil Read and Lisa Hammond. With the atmosphere of a garden party, it was possible to eat and drink, meet old friends or make new ones, talk shop or simply relax. The heart and soul of the event was Tina Byrne, who kept the reins firmly in her hand with unshakeable friendliness, but was willing to answer any and every question and radiated an infectious sense of enthusiasm. After a conclusion of Irish music and dancing, we returned to Kilkenny tired but full of unforgettable memories. From there we returned to Dublin, taking in more sightseeing on the way.

For me, the General Assembly left three quite different marks: first, the utterly idyllic green Irish landscape, with its animals, hedgerows and rivers, then the top-drawer ceramics on show in many locations, and above all the very forward-looking, focused and stimulating talks and discussions. The title Moving Objects took on for me the double meaning of targets that don’t stand still and objects that move one emotionally. What more can a congress achieve?

The International Academy of Ceramics AIC / IAC is the most important organisation for ceramists in the world. Its aim is to raise awareness of contemporary ceramics on the highest level, to support networking between ceramic artists, to facilitate major exhibitions in cooperation with leading cultural institutions and to initiate and support other events. It aims to foster close cooperation and personal encounters between ceramic artists from various countries and cultures as well as meetings with leading curators, gallerists, art critics and ceramics journalists as well as enthusiastic collectors. The AIC / IAC is associated with UNESCO and currently 542 ceramic artists and 49 institutions from 53 countries belong to it.

A global organisation of this kind, only defined and held together by clay as a working medium is absolutely unique and is unknown in any other artistic genre. Belonging to the AIC/IAC is a distinction, a responsibility and an honour.

Hannelore Seiffert, ceramist and ceramics collector, is a member of the AIC/IAC, Geneva. She lives in Schiffweiler, Saarland, Germany.
The remarkable surfaces of the Alberto Hernández’ work make it unique because they contradict the conventional language of ceramics. For more than thirty years, the artist has devoted himself to a study of ceramic processes in the process of creating his images. It was often necessary to invent new techniques to achieve results he was satisfied with so that they were in accordance with his character and his understanding of ceramic materials.

The images contain many of the artist’s personal traits as well as the pressure the artist must feel to produce: on the one hand the very limited time frame for working on a piece that inhibits reflection on it and which favours a spontaneity of line. On the other hand the direct contact with fire and the power of the open flame mixed with the fierce temperature shock through cooling the clay body in ice cold water from 1,000° to nearly 0°C.

This whole process was captured in the documentary film Malen mit Feuer ("Painting with Fire") and shows an adaptation of the raku technique through the introduction of an intermediate stage: direct contact with the flame for a painterly result. This approach made it possible for Hernández to make large-scale work in one piece. Like the well-known series Bettroste ("Bed Scorching"), images starting out from metal bed frames with clay in the gaps forming a surface he could paint on, to then heat it to the desired temperature. Through the liberation of the format, which had previously been dependent on the size of the kiln or on fragmentation, Hernandez revolutionised ceramics. With
his technique, Hernández adapted the kiln to the size of his pictures, not vice versa. He lowered the painted surface into a platform in the ground, which he then closed with a fireproof fibre lid. This construction enabled him to heat the picture to the desired temperature with the aid of various gas burners. He then raised this “kiln” with a pulley, and could begin to work in painterly fashion with the open flame. By enlarging the size of the surface he was working on, the fire was also enlarged of course, making the process physically highly strenuous.

Alberto Hernández’ latest work is more expressive and more technically innovative. For the first time, three-dimensionality and movement of the forms are presented in painting in this way. However, he does not achieve three dimensions by modelling the clay but through the invention of a glaze that he applies with a brush and that expands on heating. This expansion technique was already on show in his work from the year 2000 but it achieves a new appearance in his latest work. In the first phase, he applies a glossy glaze over the other expansion glaze.

This permits the top glaze to move and run when it is heated, leading to a spectacular shift in the forms on the surface of the picture. “This is a new path for me that I have only just started out on, but which I will have to follow for the next few years,” the artist explains.

His earlier work made with fire is accompanied by his latest work that is made by multiple firings and repeated shifts in the forms on the surface until the structures correspond to the artists’ wishes. A further technique invented by Hernández permits him to create fascinating hitherto unknown surfaces that other painterly techniques cannot achieve. For Alberto Hernández, ceramics is a field of infinite artistic possibilities, which permit the artist to express his personal world in a unique material but it can also make new pathways possible in art, as his work shows.

Alberto Hernández (Salamanca *1959) lives and works in Spain. He has been a member of the IAC (International Academy of Ceramics) since 2007. In 2008 he stayed in China for several months, where he created several large-scale images for the FuLe International Ceramic Art Museums. He has given a number of seminars in Spain explaining his ceramic technique, and the Museo Nacional de Cerámica has a permanent exhibition of his work.

Dr. Carmen González-Borrás is a member of the international Association of Art Critics (AICA) in Germany and Spain and has run Galerie 100 kubik in Cologne since 2007.
OBVARA in TUSCANY

In 2014, a 30-member group consisting of members of the Potters Council, USA (a subsidiary of the American Ceramic Society), made its annual trip to Europe as they have done for many years. Tuscany was the starting and finishing point, and their programme included visits to the studios of artist friends and trips to museums – I would especially like to mention the MIC ceramics museum in Faenza, where well-known ceramist Antonella Cimatti took the Potters Council group on a guided tour. It also included a stay lasting several days at the well-known school of ceramics, La Meridiana in Certaldo. This visit was used to observe the clay preparation and throwing technique of ceramist and founder of La Meridiana, Pietro Maddalena. The participants then produced work of their own which was to be fired on the specially reserved obvara day.

Obvara? Many of the participants had never heard of this method of treating the pots after firing before. Group leader Prof. em. Marcia Selsor gave a brief introduction to the topic.

What we know about obvara today is regrettably very little, since this knowledge has either been lost or disappeared for a long time behind the Iron Curtain. It is a technique that comes from Belarus region and has been used since the 12th century. People used this technique as a kind of glaze to make their pots impermeable, so that they could be used for eating and drinking. The pots were frequently heated before use, possibly to kill bacteria. The general belief was that using these pots would guarantee health and longevity. It is not known what kinds of clay were used back then. We recommend today using fireproof clays, raku bodies and even certain porcelain bodies.

Textured surfaces produce varied pattern in white, brown and black. On burnished surfaces the results are very varied. The patterns are reminiscent of lichen, fern leaves, clouds or “ghost patterns”. It is interesting that the “glaze” is not applied before the second firing but only afterwards. This makes the technique similar to raku, but the actual reduction only takes place after the pots has been withdrawn from the obvara liquid. In the air, the organic material soon burns into the clay, which is still hot. If the result is not pleasing, the pot can simply be re-fired, the organic material burns out and you can try again. In Turkey, for example, milk is used instead of water. Obvara is

Evelyne Schoenmann
exciting and it’s fun. And because there is no smoke involved, it is suitable for an urban environment.

Mix the ingredients, breaking up any lumps of flour by hand. Leave this liquid to ferment for three days in a covered vessel in a warm place.

Stir 3-4 times a day. The container with this mixture should be large enough to move the pots around in.

Like in raku, everything must be prepared in advance before starting to unload the kiln. The container with the liquid is next to the kiln. A second large container with cold clear water is also needed along side it. Tongs are also necessary to draw the pots from the kiln as well as a smooth, non-flammable surface on which to place the pots to cool. Any helpers need to know exactly what to do. Further recommendations include flame resistant clothing, no bare skin, sturdy shoes. Clear the area of any tripping hazards.

The bisque objects are fired in a raku kiln to at least 980°C. They are then removed from the kiln one at a time and immersed in the obvara liquid for a few seconds. At this point it is possible to influence the way the liquid burns into the body slightly, thus altering colour. Then the object is immediately plunged into cold water to shock-cool it. It is possible to leave the pots in the water or to take them out after approximately 30 seconds and leave them to cool on a level surface.

Nowadays, pots made like this are no longer used for practical purposes but as decorative or artistic items. Colleagues like Marcia Selsor, Jane Jermy, Janice Chassier, Chad Dykstra and José Ramos will certainly help to keep this ancient technique alive.

Evelyne Schoenmann is a ceramist. She lives and works in Basel, Switzerland and Liguria, Italy.  www.schoenmann-ceramics.ch
Generally, there seems to be a resurgent interest in tableware. People have simplified their lives and are eschewing clutter and collections. One no longer needs books, bookshelves, filing cabinets, televisions, stereos, landlines, calendars, address books, CDs, records and record players. All of these space invaders now fit in a small hand-held rectangular prism manufactured in the Far East and sold to consumers by Samsung or Apple (Full disclosure: confirmed Luddite that I am, I do not have a cell phone). When visiting people, I often see clear clean rooms with modern furniture. There also tend to be few objects/sculptures. However, these pristine environments cry out for handmade objects to soften and humanize. Many people recognize this and turn to handmade tableware to fill this void. And after all, cell phones are not yet shaped like bowls and spoons.

I’ve also heard people say, “The best pots are made....” in whatever country that person happens to live in. And I usually find myself disagreeing – unless they happen to live in Japan. And since hubris is not part of the Japanese character, you would be unlikely to hear such a comment.

There has been a great deal of interest in China’s re-
vival and in the use of technology in art and cer-
amics. With the restoration of China to its posi-
tion of dominance (dating back to Ming, Song and
Tang dynasties and earlier), what happens to Ja-
pang? With all the excitement about the revival of
China, Japan sometimes appears almost forgotten.
Having recovered from its WW2 follies and having
never endured a “Cultural Revolution”, Japanese
culture and its literati remain intact and continue
to evolve. These great achievements have created a
fertile environment for the field of ceramics.

There are at least two strains of ceramic ex-
pression in Japan. One is rooted in traditional folk
pottery – often generations of family members
producing beautiful wares with artists recognized
as National Living Treasures. The Raku and Ken-
zan families are particularly famous examples.
Mitsuro Tsukamoto and his deceased father, Kajii
Tsukamoto, a National Living Treasure fall into this
category. Their works consist of carved, translucent
Ding-ware-influenced porcelains of refinement and
delicacy. They create their work from the ground
up. For example, Mitsuro acquires feldspathic stone
and grinds and refines it by hand for his work. In
their studio, they make production wares and also
one-of-a-kind pieces. Kaiji even created his own
equipment including an amazing circular rotating
machine with a large arm that wedges clay.

Another manifestation of Japanese ceramic ex-
pression is centred on innovation and invention.
These artists are not from potter families – except
for one: third generation Tomonari Kato – who is a
sculptor more than a potter. Many of these less tra-
dition-bound artists were trained at Ishoken in Ta-
jimi City, an extraordinary ceramic academy. One
of the masters who helped shape this generation
of young innovators is Harumi Nakashima. Along
with his wife, Katuko Nakashima (an equally talented ceramist) he taught at Ishoken for years. Many of Nakashima’s students have set up successful studios in a very challenging economic climate. Several of them have hybrid electric/gas kilns that allow them to create high-fire reduction wares more easily and with less local pollution. These former students include Kenjiro Kawabata – perhaps the most imaginative, Akio Niisato, Hattori Tatsuya, Takura Kuwata, Kenji Gomi, Chie Masamori, Oe Norikazu, and Tsabusa Kato. Kenichi Harayama – who creates magnificent huge coiled sculptures - and Masato Komai, both teach at Ishoken today. While all of these artists are extraordinary, Komai is one of the best with his refined and austere unglazed black and white tableware. Komai – deservedly – won the grand prize of the IX Mino competition.

Perhaps serving as role models to all of the younger artists are Koije Koie and Nagae Shigekazu. Koije is quite aged. Presiding in his studio with a beer continuously in hand while stoking his wood stove during my visit, Japan’s number one “bad boy” has a large studio complex deep in the countryside. The studio contained hundreds of rough and gestural vessels. These were perhaps Momoyama inspired, and beautiful to the touch as well. Koije’s work sometimes seems related to that of Peter Voulkos of USA.

Nagae Shigekazu, still in his prime, seems gentle, generous, poetic yet pragmatic. He is a great example for any ceramist who hopes to combine the most sensitive and inventive use of clay with economic success. All of his tableware is very ingenious and elegant but useful. And he has created a series of slumped geometric porcelain sculptures that are graceful and exciting. He is well known for vessels and forms created from trailed slip. Those forms resemble painter Jackson Pollock’s surfaces.

Images of these artists and their work can give an understanding of the refinement to be found in even the rough and gestural forms, but it is to touch and live with the work that offers true pleasure.

Marc Leuthold is an Associate Professor at the State University of New York and has taught at Princeton University and Parsons School of Design.
Immerse yourself in the fascinating world of Persian tiles from the 18th and 19th centuries from Shiraz. The wide range of works by the tile makers and their colourful history are presented impressively in numerous full-page illustrations.

The manufacture of colourfully painted tiles has a long tradition in Persia, modern-day Iran. This publication focuses on so-called 'haft rang' (seven colours) tiles from the 18th and 19th centuries. During this time, the art of making tiles experienced a revival, starting in the city of Shiraz and initiated primarily by unknown artists who wanted to preserve and carry on their country's traditions. Their vibrantly coloured tiles, with underglaze, decorated private homes, as well as public and religious buildings. The tiles are characterised by a wealth of pictorial elements, with motifs from traditional Persian folktales.

Social change and a hostile attitude towards Iranian architecture and traditions at the beginning of the 20th century led to the destruction of many old town quarters and to the disappearance of this impressive art. Hadi Seif visited the direct descendants of the tile makers and presents his findings in this book.

ARNOLDSCHE art publishers
112 pages, 22 x 28 cm, 94 colour illustrations.
Hardback. English.
ISBN: 978-3-97990-403-3
Euro 39.80

Art is taking moving in to new spaces. More and more artists are discovering unconventional venues to present their art, known as off-spaces or sites. Bunkers or bars, former prisons or converted customs checkpoints, disused supermarkets or churches, eye-catching locations like these attract more attention, often for a smaller outlay. It is the genius locii that fascinates the artists, attracts the public, generates interest and draws purchasing power. This richly illustrated volume with forty examples – many well-kept secrets – animates readers to discover and take over innovative spaces in a vibrant and youthful art scene. The off-spaces and sites presented here, in Germany and selected neighbouring countries, have been tested in practice. They are all inspirational and encourage readers to experiment and to follow up these ideas. This book has been written for all artists, art lovers, gallerists and curators who are curious to find places where art can really be experienced to the full.

GKS - Fachverlag für den Kunstmarkt
Softbound, 21 x 27 cm, 133 pages with numerous colour illustrations. German and English.
ISBN 978-3980829809
Euro 29.80
In Studio with Patrick Van Craenenbroeck

Evelyne Schoenmann

Patrick’s sculptures polarize: either one is immediately enthusiastic about the expression, the gestures of the figures, or one feels uncomfortable and rather looks at the imposing figures from a distance. In this conversation we try to find out how the artist experiences his own sculptures.

Patrick, at the Biennale in Haacht, Belgium, I had the impression that the observers approached your life-size figures rather timidly. Have you also had this experience?

Yes, it’s my experience that coming into contact with my sculptures leaves few untouched. Why? Is it because of the dynamic, the movement, the subdued power and the pent-up energy? Or is it because of their penetrating look? Everyone feels it within their own context of the world, I think.

Visitors used descriptions like warriors, invaders, giants, or they talked about protectors, sentinels, companions. What do you consider your creatures?

They provoke questions and compel dialogue of course.

Who are they? Where do they come from? Where are they going? What do they want to tell us? Why that penetrating look?

They are a bizarre new race. It is a mysterious race in a mystical world, inspired by old and diverse cultures. They are “TIME TRAVELLERS” who bring the links between the past, the present and the future to life, amalgamating them into one whole.

Your Time Travellers have a similar face profile with, as you say, a penetrating, rather exigent look. The fascinating expressive power of the figures is obvious. Would you like to communicate something through these strong expressions?

The figures have a strong, expressive appearance, not angry or evil, but determined. Their dignity gives them an aura of power. They are, as it were, descendants of the same primordial father. Are they warriors? Merciless prophets? Or scouts? Scouts who have come into our world to defend certain values? I prefer to leave these questions unanswered as far as possible, so that the mystique remains gravity, the grand scale of the figures?

A figure always starts out as pencil sketches. Sometimes it is just a few rudimentary lines, but that’s enough for me to get a sense of a spatial dynamic and powerful expression, and then I continue my quest with the clay. My emotions and ideas continually push me towards a dynamic, spatial form. I work with chamotte clay. The general, spatial form must be created fairly quickly. Details, expression, textures and finishing flow together harmoniously later on.

It is a fight with gravity every single time. Even with the small sculptures. Certain parts of the sculpture have to be supported. My solution is not an academic approach. It is solved in a primitive way, using sticks and twigs for support, which I continually have to shuffle around or shorten during the drying and the shrinking process.

The life-size sculptures of course require a much more carefully thought out construction, which occurs in various phases. The clay needs time to harden, because here it is certainly an ultimate struggle with gravity. The sculpture under construction is left to “rest” a number of times for a couple of days under plas-
tic. How long those phases last, I cannot determine scientifically. It depends on so many aspects, such as temperature and humidity in the studio, thickness of the clay surface, the (complicated) design, etc. Feeling and experience is the key here: touching the clay, stroking it and looking at the changing colour tint.

Inside the hollow form of the life-size sculptures, I place carefully considered supports using perpendicular clay plates, comparable to the ribs in the hull of a ship. And then comes one of the most delicate moments: transporting the sculpture from the studio to the kiln in the garden. This happens when the clay is leather-hard. The life-size sculptures sometimes have to be left to dry after the last firing, the various parts are reassembled, glued and finished. The sculpture will harden further in the kiln and some of the sticks will be replaced with fireproof material, others will remain in place and be burned.

**And how do you fire the different sized figures?**

In the early 1980s I started building my own gas kilns. The interior of my current kiln is 150x150x160 cm. I chose the returning flame system as it gives the most even temperature distribution in the kiln, and above all it gives the best reduction results.

I have consciously stepped away from electric kilns and glazing. I wanted to go back to the beginnings of ceramics: nothing but different types of clay, fire and smoke. The firing process must be in complete harmony with the expression of the figures and must emphasize the primal strength of the sculptures. I want you to see that they battled against the fire and came out victorious.

The sculptures are first fired at 950°. Then I colour the sculptures with various types of clay using paintbrushes, my fingers, water, sponges, etc. This is followed by a second firing process. They are oxidized fired up to 800°, and then the reduction begins up to 1200° for several hours. This reduction atmosphere gives beautiful patinas. The colour firing lasts about 20 hours.

A strong dialogue starts with the sculpture in the kiln during the firing process. This is a fascinating and magical moment, especially at night. It is often a struggle against natural elements, such as rain and wind. But that makes it so exciting, time and time again.

And then, after two days, when the kiln door can finally be opened, just a crack, and you can see what a wonder of colour was created by the fire and the smoke, then comes... the silence, minutes full of silent wonder... satisfaction.

I can imagine that very well. – Can you estimate the time it takes to produce a life-size figure?

Putting an accurate time span on the creation of a life-size sculpture is almost impossible. As I said, construction and finishing occur in several different phases of activity and rest. Sometimes the large sculptures stand covered in plastic for days waiting to harden. And the drying process is slow. And then come the various firing processes. In total it probably takes three to four months each time.

**Frans Boenders compares you with Prometheus: “Here I sit, forming humans in my image”. What do you think?**

There are indeed several art critics who have compared me and my work with Prometheus, the titan who steals the fire from the gods and gives it to the people so they can develop knowledge, science and creative art.

Fire is also a very important element for me in the process of creating the expressive power of the sculptures.

Or as in Goethe’s poem:

Hier sitz’ ich, forme Menschen
Nach meinem Bilde

**And what are your plans for the near future?**

I’m currently creating new sculptures for a big solo exhibition on a historical site. Meanwhile, a number of large projects are still ripening, on themes such as “Genetic Manipulation”, “The Eighth Deadly Sin” and a series of sculptures inspired by the “Songs of Leonard Cohen”. So there’s certainly no lack of inspiration.
Iron Oxide Glazes – II  

In the last issue, Peter Wollwage described his tests for examining the colouring effect of iron oxide in stoneware glazes. In this second part, he presents further glaze recipes. For further details of his methods and the firing process, please refer to issue 6/2014.

Percentages by weight of iron oxide.

A few examples:

A red glaze (F36/6) (Plate 39 cm diameter.)
Parts by weight
Frit 1233 20
Frit 9015B 8
CaHPO₄ 2
Wollastonite 28
Kaolin 5
Quartz 20
Fe₂O₃ (130M) 17
Total: 100

Glaze F32/4 with copper-coloured crystallisation  
(Plate 38 cm diameter.)
Parts by weight
Frit 2050 43
Potash feldspar 30
Kaolin 10
Fe₂O₃ (130M) 14
CaHPO₄ 3
Total: 100
Further examples glaze tests with the desired result

Test G2/11  
Frit 2015 51  
Nepheline 32  
CaHPO₄ 3  
Fe₂O₃ Type 130M 14

Test G4/2  
Frit 2050 53  
Nepheline 30  
CaHPO₄ 3  
Fe₂O₃ Type 130M 14

Test G4/3  
Frit 2050 63  
Nepheline 15  
Clay Al₂O₃ · H₂O 5  
CaHPO₄ 3  
Fe₂O₃ Type 130M 14

Test G4/4  
Frit 2050 63  
Nepheline 13  
Clay Al₂O₃ · H₂O 6  
CaHPO₄ 3  
Fe₂O₃ Typ 130M 15

Test G4/11  
Frit 2050 65  
Clay Al₂O₃ · H₂O 8  
Quartz 9  
CaHPO₄ 3  
Fe₂O₃ Type 130M 15

Test G4/12  
Frit 2050 74  
Clay Al₂O₃ · H₂O 8  
CaHPO₄ 3  
Fe₂O₃ Type 130M 15

Test F66/1  
Frit 2050 4  
Potash feldspar 13  
Quartz 41  
Wollastonite 24  
CaHPO₄ 3  
Fe₂O₃ Type 130M 15

Test F37/1  
Frit M1233 17  
Frit 3158 RfS 10  
Wollastonite 28  
Kaolin 3  
Quartz 23  
CaHPO₄ 2  
Fe₂O₃ Typ 130M 17

Peter Wollwage was a chemical engineer working in various areas including the development of dental ceramics. Since his youth, he has been interested in pottery and developing glazes. He is retired and would look forward to an exchange of ideas on this subject. peter.wollwage@adon.li
Amsterdam NL-1017 KH Gallery Carla Koch
Veemkade 500, Detroit Building, 6th floor T: +31-20-67 37 310 www.carlakoch.nl
O: Tue - Sat 12-18h, 1 Sun in the month 14-18h by appointment *A

Berlin D-10585 Keramik-Museum Berlin
Schusterrusstrasse 13, O: Mon - Mon 13 - 17h www.keramik-museum-berlin.de
 abducted: Mesoskos Keramik und Ikebana - 26.01.2015

D-10623 Galerie Workshop
Fasanenstrasse 11 T: +49-(0)30-3122567
O: Mo - Fr 10 - 19h, Sa 10 - 16h
info@wohnen-und-kunst.de www.wohnen-und-kunst.de
Permanent exhibition of glass and ceramics, textile and jewelry

D-13187 Zentrum für Keramik - Berlin Pestalozzistraße 18
T: +49-(0)30-499 02 591 O: Tue - Fri 14 - 17h *A www.ceramics-berlin.de

D-10117 Galerie Arcanum Charlottenstraße 34
T: +49-(0)30-33 02 80 95 galeriearcanum@aol.com

D-13187 Galerie Forum Amalienpark - Berlin-Pankow Breite Straße 2a
T: +49-(0)30-20 65 81 66 O: Tue - Fri 14 - 17h amalienpark.de info@mkeramik.de

Bonstetten CH-8006 GG - GALERIE FÜR GEGENWARTSKUNST
Elfi Bohrer. Im Dorfzentrum Burgwies 2 T: +41-(0)-7003210, F: -7011027
galerie@ggbohner.ch www.ggbohner.ch O: Tue - Fri 14 - 18, Sat + Sun 13 - 17h *A

Bozen 39100 TonHaus Rauschertorgasse 28 T+F: +39-(0)471-976681
O: Mon - Fri 9 - 12.30, 15 - 18, Sat 9 - 12.30 info@tonhaus.it www.tonhaus.it
Permanent presentation of different studio works

Bremen D-28213 Focke-Museum
Schwachhauser Heerstraße 240 T: +49-(0)-421-699 600 0 www.focke-museum.de
 exhibited: "Auguste Papendiek - Töpferin" - 22.03.

Brüssel B-1050 Puls Contemporary Ceramics
Edelknaapstraat 19 rue du Page (Châtelain) T: +32-26 40 26 55 www.pulsceramics.com mail@pulsceramics.com O: Wed - Sat 13 - 18h
A: Ashraf Hanna & Nicholas Lees - 10.01. - 21.02.

Budapest H-1091 " Museion No.1" Zsolt Simon T: +36-1-216 4784
museion@t-online.hu icshu@t-online.hu www.icshu.org/mUSEionbudapest.html

Bürgel D-7654 Keramik-Museum Bürgel Am Kirchplatz 2 T: +49-(0)36629-37333.
F: -37334 post@keramik-museum-buergel.de www.keramik-museum-buergel.de
A: Karl Jüttner. Gefäß und Skulptur - 15.03.

Bukarest RO 010094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 317 38 14. galeria@galateea@yahoo.com
http://galeriegalateea.blogspot.com/ O: Tue - Fri 12 - 20h, Sat 11 - 19h Permanent Exhibition

Dachau D-81321 Dachauer Wasserturm Hofgartenweg info@keramik-claudiaflach.de O: Sat/Sun/Holidays 14 - 19h

Deggendorf D-94469 Handwerksmuseum Deggendorf Maria-Ward-Platz 1
T: +49-(0)991-2960-555 museen@deggendorf.de O: Thu - Sat 10 - 16h, Sun 10 - 17h

Deidesheim 67144 Archiv-Atelier-Ausstellung Stadtmagerrasche 17
T: +49-(0)6326-1222 www.lottereimers.de O: daily 14 - 18h

Delft NL-2519 HK Galerie Terra Delft. Nieuwstraat 7
T: +31-(0)-15-2147072 www.terra-delft.nl O: Tue - Fri 11-18, Sat 11-17h

Düsseldorf D-40213 Hetjens-Museum
Schulstrasse 4 T:+49-(0)211-8994210 O: Tue-Sun 11-17, Wed 11-21h
www.duesseldorf.de/hetjens

Düningen D-71898 Töpfermuseum Düningen Töpferstraße 8
T: +49-(0)707-7069219 O: Wed 15 17h, Sun 14-18h www.töpfermuseum-dueningen.de
A: Neue Arbeiten von André von Martens - 25.01.

Eckernförde D-24304 Museum Eckernförde
Rathausmarkt 8 T: +49-(0)4351-712547 O: Tue - Sat 14.30 - 17h, Sun 11 - 17h
An Feiertagen 14.30-17h www.eckernfoerde.net museum-eckernfoerde@gmx.de

Frankfurt/Main D-60598 Museum für Angewandte Kunst
Schaumainkai T: +49-(0)69-21234037 O: Tue + Thu to Sun 10 - 18h, Wed 10 - 20h
www.museumangewandtekunst.de

Auguste Papendiek Töpferin 16.11.14 22.3.15
HETJENS-MUSEUM
Deutsches Keramikmuseum

RESONANZ

Eine Ausstellung des Institutes für Künstlerische Keramik und Glas der Hochschule Koblenz

DATESEXHIBITIONS / GALLERIES / MUSEUMS

Hannover D-30175
Handwerksform Hannover
Berlin Allee 17
T: +49-(0)511-34859 F: -88
Www.hwk-hannover.de O: Tue - Fri 11 - 14, Sat 11 - 14h
D-30159
Museum August Kestner – Trammplatz 3 – 30159 Hannover
T: +49-(0)511-168-4120

Heidelberg D-69117
Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
T: +49-(0)6221-619090
info@galerie-heller.de www.galerie-heller.de O: Tue - Fri 11 - 14 a. 14,15 - 17h
O: Sat 11 - 14h
F: 31 - 41
*F: Flyer - Figur & Abstraktion - Silvia Siemes - Michael Cleff – 11.01
*P: Das Wunder der schönen Dinge - Pippin Drysdale (Porzellan) und Helen Britton (Schmuckkunst) – 22.02 - 29.03.

Herbertingen-Marbach D-88518
moosgrün - raum für zeitgenössische Keramik – Moosheimerstraße 11/1
T: +49-(0)7586-6378 moosgruen.marbach@gmx.de O: Tue - Fri 16 - 19h, Sat 10 - 16h

Hohenberg a.d.Eger D-95691
Schindlinger Straße 48.
T: +49-(0)9233 772211. O: Tue - Sun 10-17h
+49 (0)9233 772218. www.porzellanikon.org info@porzellanikon.org
*P: Porzellan für die Welt-200 Jahre Porzellan der bayerischen Fabriken" – 22.02.
*P: "Europas Kulturerbe Herend" – + 11.01.

Höhr-Grenzhausen D-56203
Keramikmuseum Westerwald
Lindenstraße 13
T: +49-(0)2624-9460-10 F: -120 O: Tue - Sun 10 - 17h *A
Www.keramikmuseum.de kontakt@keramikmuseum.de
Finnissage: 01.03.

Fremen D-50226
Stiftung Keramik - Zentrum für moderne + historische Keramik
Bonstraße 12. T: +49 (0)2234-6976-90 F: -920. O: Tue - Fr 10 - 17h
*P: Guido Sengel – 11.01.
*P: Keramik, was sonst! über die Vielfalt ihrer künstlerischen Anwendungsmöglichkeiten – 11.01.
*P: Johannes Nagel - 06.02. - 07.06., V: 06.02., 19h
*P: Ist Porzellan auch Keramik? 06.02. - 10.01.2016, V: 06.02., 19h
*P: Führungen: KurzknappKeramik - 26.02., 18h

Freiburg D-79098
GALERIE FREDERIK BOLLHORST
Obenlinden 25 T: +49-(0)151-15776033 O: Mon - Fr 10.30 - 13h, 14.30 - 18.30h
Sa 10.30 - 16h www.galerie-bollhorst.de info@galerie-bollhorst.de

Gelsenkirchen D-44894
Galerie Jutta Idelmann - Cranger Straße 36
T: +49-(0)209-595905 www.idelmann.eu
info@idelmann.eu O: Thu + Fri 16 - 19 u. Sat 14 - 16h *A

Genf CH-1202
Musée Ariana - Musée suisse de la céramique et du verre
Avenue de la Paix 10
T: +41-(0)2241856-55 F: - 51 O: Di - So 10 - 18h www.ville-ge.ch/ariana; ariana@ville-ge.ch

Gmunden A-4610
Galerie im K.-Hof, Kammerhof Museum Gmunden
O: Wet - Sun 10 - 17h - 1st Wednesday in the month 10 - 21h

Göttingen D-37075
Galerie Rosenhauer
Konrad-Adenauer-Straße 34
www.galerie-rosenhauer.de
T: +49-(0)551-2052100 F: 0551-25421
O: (Für die Dauer der Ausstellung) Mi, Fr, Sa 15.30 - 18.30, So 11.30 - 13 + 15 - 18h

Hameln D-32785
Keramikgalerie Faita
Alte Marktstraße 45 T: +49-(0)5151-959133 F: -821294
www.keramik-galerie-faita.de galerie-faita@t-online.de
O: Mon - Fr 10 - 13 u. 15 - 18, Sa 10 - 16h *A

Keramikmuseum Westerwald
| Lindenstraße 13
56203 Höhr-Grenzhausen
Www.keramikmuseum.de kontakt@keramikmuseum.de

JANUARY / FEBRUARY 2015
NEW CERAMICS

0: opening time | T: Telephone | F: Fax | *A and by appointment

EXHIBITIONS / GALLERIES / MUSEUMS | DATES

KERAMIK EUROPAS
13. Westerwaldpreis 2014
Ausstellung bis Sonntag 1. März 2015
Höhr-Grenzhausen D-56203
KASINO – KERAMIKKULTUR
Galerie – Laden – Werkstatt – Café
Werkstatt/Ausstellung
Sandra Nitz – Nicole Thoss – Kasinostrasse 7  T: +49 2624 94 16 99 0
O: Tue - Fri 14 - 18h, Sat 10 - 18h, Sun 11 - 18h www.kultur-kasino.de

Gäste-Galerie u.a.:
Ingeborg und Bruno Asshoff, Heiner Balzar, Görge Holht, Gerald Welgel, 
Hildegard Storr-Britz, Beate Kuhn, Ursula+Karl Scheid, Wendelin Stahl, Else Harney, 
Elfriede Balzar-Kopp, Horst Kerstan, Dieter Crumbiegel

Gäste-Laden:
Juliane Herden, Judith Radd, Kordula Kuppe, Nika Stupicha, Holger Klassen, 
Martin Mihowald, Elke Sada, Lion + Lion, Britta Mikasch, Cornelius Reer

ဂ: "AKTUELL" – Keramische Positionen des 20. Jahrhunderts aus der Sammlung 
Hinder/Gladenbach –  15.03.2015

Johannesberg D-63867
Galerie Metzger
Hauptstraße 18  T: +49-(0)6021-660224
O: Wed 15 - 19, Sat 15 - 17 So 11 - 17h
offen nur zu den Ausstellungen *A galerie-metzger@gmx.de  www.galerie-metzger.de

ဂ: Hans Fischer, Johannes Nagel, Wang Qi - 19.04. - 10.05.
ဂ: Karlsruhe D-70131
Staatliche Majolika Manufaktur Karlsruhe GmbH - 
Ahawe 6-8  T: +49-(0)721-91 237 70  O: Mon - Fri 8 - 16h

Kellinghusen D-25448
Museum Kellinghusen - Hauptstraße 18
T: +49-(0)4822-3762-10  F1 - 15  O: Thu - Sun 14 - 17h *A museum@burgerhaus-kellinghusen.de

Kön D-50667
Museum für Angewandte Kunst Köln
An der Rechtschule  T: +49-(0)221-221 23860
O: Tue - Sat 11 - 17h, 1. Thu in der month 11 - 22h
makk@stadt-koeln.de  www.makk.de

Kopenhagen DK-2000 Frederiksberg COPENHAGEN CERAMICS - Smallegade 48
Langerwehe D-52379
Töpfereimuseum Langerwehe 
Pastoratsweg 1  T: +49-(0)4243-44 46  F1 - 59 90  O: Tue - Fri 10 - 13 u. 14 - 18h, Sat 12 - 17h, 
Sun + holidays 11 - 18h www.toeptereimuseum.de  info@toeptereimuseum.de
ဂ: neu gemacht – neu gedacht, keramikerinnung nordrhein - 08.03. - 23.08.

Le Don du Fel F-12140 GALERIE DU DON - 12140 Le Fel
T. +33 05 65 54 15 15  www.ledondufel.com
ဂ: "JEURELQUER" – Januar 2015

Leipzig D-04423 Grassimeum Museum für Angewandte Kunst 
Johannisthal 5-11  T: +49-(0)341-22 29 100  www.grassimeum.de
O: Tue - Sun 10 - 18, Wed + Thu 10 - 20h

München D-80333 Galerie für Angewandte Kunst
Pascalstraße 5-8  T: +49-(0)89-290147-0  www.kunsthandwerk-blv.de  O: Mon - Sat 10 - 18h
ဂ: Glass Bowls –  10.01.

Münster D-48163 Kunsthaus Kannen
Alexanerweg 9  T: +49-(0)251-962 20 560  www.kunsthaus-kannen.de
O: Tue - Sun 13 - 17h

Paris F-75005 Centre Culturel Irlandais
5, Rue du Irlandais T: +33-1-58 52 10 30  O: Mon - Sat 14 - 18h

Raeren B-4730 Töpfermuseum Raeren
Bergstraße 103  T: +32-(0)87-850 903  O: Tue - Sun 17 - 30h
www.töpfermuseum-raeren.org – Ausstellung im Haus Zahlepohl gegenüber der Burg

Rheinsberg D-16831 KERAMIK HAUS RHEINSBERG
Rhinstraße 1  T: +49 (0)33931-34156, 07.06.
O: daily 10 - 18 h, also Sundays and Holiday
ဂ: VERKAUFSAUSSTELLUNG: "100 schönste Tassen" – Unikate von Ursula Zänker, Karwe, ab 1. Januar

Römheld D-98637 Schloss Güsteburg
Griebelstraße 28  T: +49-(0)36948-80140  F: -88122  O: Tue - Fri 10 - 12 + 13 - 16h, 
Sat + Sun 13 - 17h  museum.schlossgusseburg@t-online.de

Rostock D-18053 Galerie Klosterformat
Klosterhof 5  T: +49-(0)381-510857  F: -510 85 90  O: Tue - Sat 11 - 18h
info@klosterformat.de  www.klosterformat.de
ဂ: "schmuck-gäste XII" – Gast: Manfred Kronenberg, Januar 2015

Rödental D-18055 Europäisches Museum für Modernes Glas
im Park von Schloss Roseau  O: until 27.03.2015: Tue - Sun 13-16h.
From 28.03.2015 daily 9:30 - 13 h and 13:30 - 17h
ဂ: "100 Jahre Keramik. Lehrer-Schüler-Beziehungen über vier Generationen: 
Otto Lindig, Walpurga Kühl, Lee Babel und Heiner Bauer" – 07.06.

Weißwasser **D-28294** Glas-Museum Weißwasser Forster Straße 12 info@glasmuseum-weisswasser.de

Westerdete **D-26655**
Galerie Belinda Berger Mühlenbrink 17 T: +49-(0)4488-525391 F: 525392 www.belindaberger.de O: Sat + Sun 16 - 18h *A Permanent exhibition of gallery artists

Zwiefaltendorf **D-21589** Atelier-Galerie raku-art Evi Kienast Tößtalstraße 14 O: Thu - Fri 14 - 18h, Sat 11 - 15h Kontakt und Infos: www.raku-art.ch

Zwiefaltendorf **D-85499** maquette-KeramikAtelier Sägemühlstraße 14 O: Mon - Fri 7.30 - 12h, Mon - Wed 13.30 - 17h, Thu 7.30 - 18h

For advertisement please contact anzeigen@neue-keramik.de
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Keramik- und TöpferSchule
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Kursprogramm 2014 / 2015

16.02. - 21.02.  Alles ist möglich  Francesca Conserva
23.02. - 28.02. Drehen an der Töpferscheibe  Oswald Platten
09.03. - 14.03. Dynamik der Figur  Thomas Welti
16.03. - 21.03. Freies Gestalten mit Ton  Robert Wenk
23.03. - 28.03. Freies Gestalten - Objekte/Figuren  Beat Staehli
30.03. - 04.04. weitere info: www.toepferschule.ch  ??
06.04. - 11.04. Drehen an der Töpferscheibe  Oswald Platten
13.04. - 18.04. Freies Gestalten mit Ton  Robert Wenk
20.04. - 25.04. Oberflächen-Strukturen im Raku  Stefan Jakob
27.04. - 02.05. Menschliche Skulpturen  N.Mandrici+F.Mallia
04.05. - 09.05. Faszination Mensch und Tier  Michael Flynn
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by Keramikstudio[annette]
Glazes and Colors for Artists
1 SKEFFINGTON THOMAS is a potter, an artist and a professor in the department of fine arts at Rowan University, Glassboro, New Jersey, USA. Jimmy Clark, who has known him for many years, gives us an insight into how Skeff works.

2 LOTHAR SCHOLZ is a German ceramist who in the GDR created what are probably the largest tiled murals in Europe. His work is of a remarkable craftsmanship and artistic quality. Klaus Dittrich, himself a painter and ceramist, goes into Lothar Scholz’ life’s work, giving an illuminating view of the artist. Scholz turns eighty in 2015.

3 Ceramists’ careers are frequently unconventional. HARM VAN DER ZEEUW trained as a baker, took an early interest in ceramics and today is one of the Netherlands’ best-known ceramists. He can be seen at markets and in galleries all over Europe with his quirky ceramics. Piet Augustin, editor in chief of Keramiek, the Dutch specialist magazine, traces Harm van Zeeuw’s career and gives an insight into his work.
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