Galerie Marianne Heller
„The Mystery of Beauty“

Pippin Drysdale, Porcelain, Australia
Helen Britton, Art Jewelry, Australia

February 22 – March 29, 2015

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COVER: “Innocent and pure” by Harm van der Zeeuw cf.p.20
Dear Readers of **NEW CERAMICS**, 

It was a few years ago now, but as it disconcerted me, I well remember that when we regularly attended SOFA in Chicago, a well-known collector of international ceramics asked me about the title **NEW CERAMICS** – Why did we not publish only the latest ceramics from the international scene? Which is why she would now probably say that in view of the article on Lothar Scholz on p. 8-13 (perhaps she is now a regular subscriber to **NEW CERAMICS**), to her this was truly work from yesteryear. Of course this is one way of looking at the name of the magazine **NEW CERAMICS**. But it is not essential to see it like this. I for one do not see it in these terms. The idea behind this magazine does not mean that we chase exclusively after the latest trends in the international ceramics world, going in search of some fanciful novelty. And if you are confronted with something like that, it often turns out to be so much hot air.

Of course we are interested in new developments, new ways of representation, new uses for the material and of course new protagonists in the field of ceramics. It is certainly also the primary goal of **NEW CERAMICS**, which has set itself the task of presenting contemporary ceramics, to provide plenty of space for these tendencies.

However, new ceramics also mean for **NEW CERAMICS** placing ceramic work in the focus of attention that has not yet received due consideration. We thus show work that has not been published for the readership of NK/NC, or in fact in the case of Lothar Scholz, was unknown to me and I would guess to the majority of ceramists who grew up in West Germany. To this extent at least, this is truly "new ceramics" for many members of the European ceramics world.

For some then, this article may be a retrospective, for others a new experience. And that it is all the more important to accord due appreciation to the work of Lothar Scholz is also dependent on the fact that a not insignificant number of his works fell victim to ignorance towards the artistic achievements of the GDR after the reunification of the two German states.

We should not draw parallels with the burning of books or with blowing up the Buddha statues in Bamiyan, Afghanistan – but whatever else it was, it was the intentional destruction of cultural assets, even if it did not happen from clearly stated ideological or religious reasons, and perhaps only happened for reasons of rationalisation, rooted in the times. Or was there a fairly large proportion of premeditation involved after all?

According to the Berliner Zeitung of 29 September 1997, the painter Gerd Neuhaus, commissioned by the Berlin local transport authority (BVG) to paint over one of Lothar Scholz’s large murals (cf. the BVB image on the contents page), stated in the article that his design was far below the quality of the mural he had painted over. In this article, he went on to say that the mural by Lothar Scholz that he had painted over had been the best mural in Berlin!

At least among artists there seems to be an awareness of distinctions in terms of quality. As the catalogue **Lothar Scholz- Fliesenkunst, Malerei, Baugestaltung** states, at least thirty ceramic or painted large-scale murals by Lothar Scholz have been irretrievably destroyed since 1990.

Lothar Scholz is certainly not the only artist in the GDR whose works were destroyed or damaged through disregard. However, at least in Berlin at that time, there seems to have been a re-evaluation of the situation so that the authorities had a register of architecturally-bound art works from 1949 – 1990 compiled and placed them under supervision.

Besides what we can now only hope is the exclusively historical subject of the disrespect for art, you will also find in this issue the usual selection of the latest events on the international ceramics scene.

I hope you enjoy reading it and look forward to meeting again in May.

Yours,

Bernd Pfannkuche

Last year in Diessen
Celadon Project

In 2015, a new exchange and exhibition project is to be initiated. Since 2005, through China at Work intensive contacts with craftspeople and artists have been established in ceramics centres such as Jingdezhen, Yixing, Fuping/Chenlu and Longquan. Now Chinese specialists are seeking contact with Germany and the rest of Europe and many are interested in travel and exhibitions, workstays and encounters. The exhibition Der Jade-Schatz (“Jade Treasure: Chinese Celadon from Longquan”), from 6 – 16 June in central Berlin can be seen as the starting point. Master craftsmen and their pupils will be showing traditional and contemporary world class celadon. Venue: Forum Factory, Besselstraße 13–14, 10969 Berlin, Germany. Opening: 6 June from 4 p.m. Artists Mao Weijie and many others will be present. An illustrated lecture by Anette Mertens gives an insight into celadon production in Longquan.

Museum in the Castle at Fürstenberg

has once again been honoured. Along with fourteen other museums in Lower Saxony, the Museum in the Castle at the Porzellanmanufaktur FÜRSTENBERG has successfully provided evidence of the quality of its work and its display of the collection. The Lower Saxony minister of Science and Culture, Gabriele Heinen-Kljajic, head of the bank foundation, the Niedersächsische Sparkassensstiftung, Dr. Sabine Schormann, the chair of the Lower Saxony and Bremen Museum Association, Dr. Friedrich Scheele, have awarded the museum the Lower Saxony hallmark of excellence for museums. The independent judges singled out the staff’s professionalism and designated it an “active museum in a remote location”. The well-conceived and recently begun modernisation of the museum was singled out for special praise. Museum im Schloss. Porzellanmanufaktur FÜRSTENBERG GmbH, Meinbresener Straße 2, 37699 Fürstenberg/Weser, Germany. Tel. +49 5271 401-153, fax +49 5271 401-4153 - www.fuerstenberg-porzellan.com

“Theburg” turns 100 - In 2015, Burg Giebichenstein University of Art and Design in Halle is 100 years old. Besides a number of smaller events in the BURG and its wider surroundings, from 26 – 29 May 2015 there will be a Festival Week at the BURG focussing on student projects and international guests. In July, the customary Annual BURG exhibition takes place on 18 and 19 July 2015. Since January 2015, the detailed programme has been available on the anniversary website. www.100.burg-halle.de.

Aptitude test at Burg Giebichenstein University of Art in Halle

Up until 15 March 2015, prospective students can register for the 2015 aptitude tests. Online registration is available at www.burg-halle.de or direct on azul.burg-halle.de. The entrance examination to find out the artistic suitability of applicants is from 23 – 28 March 2015 at Burg Giebichenstein University of Art and Design in Halle.

Höhr-Grenzhausen brennt Keramik - on Easter Monday, 6 April 2015 from 11 a.m. - 6 p.m. - A ceramics festival of a very special kind with the theme of Trinkkultur – “The Art of Drinking – the right receptacle for every drink.” For the opening of the tourist season on Easter Monday, 6 April 2015, the motto is once again “Höhr-Grenzhausen fires ceramics”. How well the ceramists have mastered their art or craft so that sparks fly and flames leave gorgeous marks on the pots can be judged at first hand on this day in around 20 studios and workshops. The ceramists will be allowing visitors to watch them at work, and they will be delighted if their handmade treasures find a buyer. Conveniently situated between the economic centres of the Rhine-Ruhr and Rhine-Main regions, Höhr-Grenzhausen lies right by the motorway in the Kannenbäckerland (“Pot-bakers’ country”) in the lovely Westerwald region. Ask for a flyer on the event from: Kannenbäckerland-Touristik-Service, Rathausstraße 10, 56203 Höhr-Grenzhausen, Germany. Tel.: +49 (0) 26 24/19433, Fax: +49 (0) 26 24/952356, hg@kennenbaeckerland.de | www.kennenbaeckerland.de

Of Talents and Masters - the Handwerk & Design fair

As a part of the international crafts fair, Handwerk and Design was created in 2008. The idea behind it is to bring together outstanding achievements in craft, applied art and design under one roof at the international crafts fair. During the international crafts fair in Hall B1 at the Munich Exhibition Centre, it is all about the fusion of craftsmanship and good design. Handwerk und Design is characterised by a number of special exhibitions such as EXEMPLA, SCHMUCK, TALENTE and MEISTER DER MODERNE. That way the Bavarian capital becomes the meeting place for artists and craftsmen, designers and creative folks, curators and collectors from all over the world each spring. Further details on www.ihm-handwerk-design.com.
The 71st Scripps College Ceramic Annual
CLAREMONT, California. The Scripps College Ceramic Annual, the longest continuous exhibition of contemporary ceramics in the United States, opens for its 71st year on Jan. 24, 2015 and will continue through April 5. This exhibition, which will include a selection of hybrid works, represents both emerging and well-established artists and will feature an illustrated catalogue with an essay by art writer Leah Ollman. The Jan. 24 opening began with a special lecture from 4 to 5 p.m. at the Scripps College Humanities Auditorium, followed by an opening reception at the Ruth Chandler Williamson Gallery from 7 to 9 p.m., which included live music and light refreshments. These events were free and open to the public. Traditionally at an “artist’s choice” exhibition, a leading ceramic artist is invited to choose the participating artists each year. This year’s guest curator is Julia Haft-Candell, a Lincoln visiting professor at Scripps College and Claremont Graduate University. Haft-Candell has consistently shown her work across Southern California as well as New York and Houston. Her own work melds ceramics with a wide array of other materials and her selection of artists for the Ceramic Annual reflects her free and eclectic approach. The exhibition features Nicole Cherubini, Jessica Hans, Jun Kaneko, Linda Lopez, Anton Reijnders, Brie Ruais, Kathleen Ryan, and Betty Woodman – artists whose individual works first appear dissonant, yet resonate in an underlying harmony when shown together. Haft-Candell says the pieces in the show “hint at the familiar and steer towards the indefinable.”

INTERNATIONAL CERAMICS FESTIVAL 2015 ABERYSTWYTH - FRI 3 – SUN 5 JULY 2015
Aberystwyth Arts Centre, Mid Wales, UK - The 2015 International Ceramics Festival, the UK’s leading festival of ceramics, will take place at the Aberystwyth Arts Centre on the mid-Wales coast over the weekend of Friday 3 – Sunday 5 July 2015. The well-established festival has become a highlight on the crafts calendar since its launch in 1987 and offers hobbyists, leading potters and ceramic artists the opportunity to meet distinguished international practitioners. The line-up for the 15th International Ceramics Festival, one of the world’s greatest ceramic events, has been secured by organisers North and South Wales Potters and Aberystwyth Arts Centre and features guest artists from Thailand, India, Spain, France, Philippines, Serbia, Canada and the USA – it is truly an international event! The event features live demonstrations of techniques, outdoor kiln building talks and talks from distinguished international practitioners from a variety of ceramic practices. It offers working potters, artists, teachers, students, collectors and lovers of ceramics and craft the chance to see ceramicists demonstrate their technique and discuss their ideas and processes. www.internationalceramicsfestival.org

CERAMIC ART LONDON - Returning to the prestigious Royal College of Art from 17 - 19 April 2015, Ceramic Art London will act as a platform for 80 of the most exciting and innovative ceramists from across the world to present and sell their latest work. Major internationally recognised names of the ceramics scene including Peter Beard, Thomas Bode, Eddie Curtis, Akiko Hirai, Gabriele Koch and Annie Turner will feature alongside new emerging talent, selected by a rigorous independent committee, with work from current students at the RCA also presented in a special selling exhibition. With prices ranging from £30 – £10,000, and a spread of exhibits spanning everything from functional home ware to figurative sculpture, the fair really does offer something for all budgets and collecting interests. A hub for the ceramics community to share ideas and discover new work, the fair will also stage a dynamic series of events throughout the run, including panel discussions, debates and interactive workshops.

The Miracle of Beautiful Things - Porcelain by Pippin Drysdale and Art Jewellery by von Helen Britton. Although the work of the two Australians may be from different genres, the vessel art of Pippin Drysdale (photo left) and the jewellery of Helen Britton do have a shared theme: the memory of the beauty of things large and small. The latest exhibition at the Marianne Heller Gallery presents the two artists together for the first time, from 22 February to 29 March. The severe, tall, flawlessly thrown porcelain forms by Pippin Drysdale (*1943) positively buzz with intense colour. Like all-round souvenir images, these floating vessels suggest warmth, deep colour, space of the bare, sun-scorched landscape of Australia with their multi-layered, sprayed-on individual glazes, in strong yellow, orange and red tones with closely drawn dark lines. In contrast, the winner of several prizes and someone considered to be in the avant-garde of art jewellery, Helen Britton (*1966) uses disparate materials in her unusual jewellery. She gives small found objects in precious or non-precious materials – diamonds or plastic objects – a new frame in silver, giving pieces that had fallen from their original context a surprising or even bizarre setting. In this way, she creates miniature sculptures, collages of the effervescent, colourful beauty of strangely humorous fictional flowers. Galerie Marianne Heller, Im Stadtgarten, D-69117 Heidelberg. Tel. +49 (0)6221-619090. info@galerie-heller.de www.galerie-heller.de

Rupert Spira: A Retrospective - Rupert Spira holds a unique place in the development of contemporary ceramics. This major retrospective brings together outstanding pieces from every stage of Spira’s career, largely drawn from his own collection. It is on show from 9 May to 6 June 2015 at Oxford Ceramics Gallery, 29 Walton Street, Oxford. Rupert Spira is among the finest ceramists of his generation, known for his elegant tableware, his undulating open bowls, his eloquent groupings of slender cylinder vessels and his unique poem bowls. His work is simple and strong in form, quiet and restrained in character. His glazes range from matt white to a vivid Chun blue and his selection of artists for the Ceramic Annual reflects her free and eclectic approach. The exhibition features Nicole Cherubini, Jessica Hans, Jun Kaneko, Linda Lopez, Anton Reijnders, Brie Ruais, Kathleen Ryan, and Betty Woodman – artists whose individual works first appear dissonant, yet resonate in an underlying harmony when shown together. Haft-Candell says the pieces in the show “hint at the familiar and steer towards the indefinable.”
Kiln Building & Woodfiring Techniques Workshop
with Robert Sanderson & Coll Minogue (Publishers of the wood firers magazine THE LOG BOOK and well known kiln constructors) - 30 May – 7 June 2015 • Barcelona, Spain
During the workshop “Easy Train Kiln” will be built, packed and fired, a kiln which is designed to be a highly efficient and easily manageable. An ideal learning tool as an introduction to woodfiring, this kiln is suitable for firing by one or two people and requires a relatively small amount of wood. It is possible to achieve heavy ash effects similar to those from anagama firings. At the end of the workshop, participants will have gained sufficient knowledge and practical kiln building skills to build a similar kiln themselves. The seminar will take place in an old mountain cottage, in a completely natural surroundings, 100 km from Barcelona city. For a complete information, please visit: https://woodfiringbarcelona.wordpress.com

Xth International Keramiksymposium in Römhild
The artists taking part in the anniversary symposium have been selected from 58 applications the judges have chosen Peter Christian Johnson (USA), Gudrun Sailer (Germany), Jean-Francois Bourlard (France), Rafa Perez (Spain), Tanya Preminger (Israel), Melinda Dempsey (Hungary), Kenichi Harayama (Japan) und Irina Razumovskaya (Russia). Next summer, they will spend four weeks together from 3 – 30 August, working together and swapping ideas. The criteria guiding the eight-member panel not only included the international reputation of the applicants. The focus also included experience with sculpture, large-scale vessel ceramics, innovative techniques, and also fostering emerging talents like Irina Razumovskaya. A particularly large number of applications came from Turkey, Russia and India. The motto of the Xth Keramiksymposium is GENIUS LOCI, the spirit of place. It makes reference to the long tradition that this world renowned workshop can look back on. The chair of the society of friends of the symposium, Reinhard Keitel, is convinced that through the diversity of artistic styles, Römhild itself will receive a great deal of impetus. “I think it will be an exciting symposium”.

System Design
Until 7 June 2015, the Museum für Angewandte Kunst in Cologne will be showing the exhibition, System Design – a hundred Years of Chaos in Everyday Life. The exhibition was developed in connection with interior design fair “imm” and interior design week “Passagen 2015”. It works on the assumption that systems dominate our lives. As stated in the press release, “the idea of the system is based on the desire to control chaos by linking a manageable number of individual elements, thus creating a context.” Over 150 designs by more than 80 leading designers are on show, including the works of Helmut & Christian Rath, Cees Braakman, Freytag & Behrens, Charlotte Perriand, Dieter Rams, Nathalie du Pasquier, Linus Design, and New York architect Peter Zumthor.

New Porcelain Painting Symposium in Latvia
The Latvian Academy of Art in Riga is inviting professional artists to take part in a porcelain painting symposium under the title of Together 2015. It is taking place from 26 June – 10 July 2015 at the art centre of the Latvian Union of Artists at Zvartave Castle, approx 150 km from Riga. The closing exhibition will then be at the porcelain museum in Riga. Artists of all kinds such as painters, sculptors, graphic artists and of course ceramists can take part. Ten artists from the Baltic states and 16 guests from other countries are expected. Closing date for entries is 15 March 2015. Further information and entry forms are available from Prof. Eugenia Loginova - loginova@inbox.lv
COMPETITIONS / EVENTS / PRIZES

Oldenburg Mug 2014-2015 -
Limited collectors’ edition by Nicole Thoss - as a première edition, the Oldenburg Tourismus und Marketing GmbH (OTM) is now offering the 20014-2015 Annual Oldenburg Mug, strictly limited to 100 pieces. Last year, for the International Oldenburg Ceramics Fair, a competition worth EUR 2,500 was organised among market participants by OTM under the title of “The City of the Day After Tomorrow”. Now the cups with the exclusive design are available at last! As long as the (small) stocks last… For OTM it was obvious that they should become involved with ceramics, with it marketing aesthetically pleasing, useful products that advertise the city of Oldenburg ecologically and socially correctly. And the Annual Mug series is to be continued in 2015: the competition for the most original cup is to take place at the Ceramics Fair this year again. A new challenge to the competitors’ skill and imagination – the only limitation being the usability of the cup…

INTONATION - Deidesheim Art Festival - is approaching as surely as the spring. - from 17 - 24 April 2015! With INTONATION – Deidesheimer Kunststage, this international symposium with its focus on clay is taking place for the eleventh time. 18 countries and 37 artists will have been in Deidesheim with this year’s festival. This year, the expected participants are Juan Orti, Spain, Joop Haring, Holland, Theodora Chorfas, Greece, Sunbin Lim, Korea, Christoph Möller, Germany, Svein Narum, Norway and Friederike Zeit, Germany. After the vaults of the Schloss Deidesheim Restaurant provided an outstanding setting for the exhibition Dialoge of the Generations last year, this almost cathedral-like space is to be integrated in the symposium. Christoph Möller will develop an installation for it. On 24 April 2015, the film documenta in ton action (“documenta in clay action”) will be shown. Four young people from the Sigmund Cramer School in Bad Dürkheim for students with special needs accompanied Intonation 10 from the first day and in their 20-minute film magically captured the spirit of the symposium. As usual, three colleagues will be enhancing the final exhibition with vessel ceramics on the final weekend. Once again, a fascinating group has come together, and their dialogue together and with visitors will be keenly anticipated! Final exhibition with three German vessel ceramists: 25 - 26 April 2015, daily from 11 a.m. – 6 p.m. Closing ceremony 26 April 2015 12 noon. Organiser: Friederike Zeit, Schloßstraße 6, D 67146 Deidesheim, Germany. Telephone 0049 (0)63265967 - www.friederikezeit.de

VANITAS, THE CONCEPT: “Real death”, funerals are more and more delegated to third parties: nurses, doctors, funeral undertakers… This process leads to a dispossession of a close friend’s death. However death – or more exactly its image – is more and more present in our daily life: news reports on TV or in newspapers, in stories, games, fashion, music, tattoos etc… VANITAS, invites you to translate your perception of death with your own means of expression: your own death, the loss of a loved or a unknown person. Peaceful or violent death, expected or unfair, hoping for desperation. If death is a highly serious matter, evoking it may be of a totally different note. In brief, humour, derision, irony are far from forbidden. Neither is discretion. All the files for application have to be sent to WCC-BF exclusively by using the site www.wetransfer. In the final exhibition, you will be able to see all the works coming from 25 artists: 19 March - 19 April 2015. Opening: Thursday 19 March, 7 p.m. Opening hours: Thursday 5-8 p.m., Sat/Sun 11 a.m. - 4 p.m. From 20 September, the exhibition will be on show at the Keramikmuseum Westerwald.

GRASSIMESSE LEIPZIG
This year’s GRASSIMESSE runs from 23 – 25 October 2015 at the GRASSI Museum of Applied Art in Leipzig statt. Participants can apply by 3 May 2015 for this international sales fair for applied art and design. Artists, designers, craftspeople and students from all fields of applied and fine art – from jewellery, fashion, furniture or toys to ceramics, stone and paper – are invited to apply. Application forms are available from the museum from mid-February on www.grassimesse.de. The decisive criterion for selection is artistic quality in idea and execution. An international panel of judges will select around 100 craftspeople, designers and colleges and will also award four prizes during the fair, each worth EUR 2,000 or 3,000. The Grassimesse is intended for the competitors’ skill and imagination – the only limitation being the usability of the cup…

The ceramic installation Das Dorf (The Village) by Thomas Weber is work in progress. Not only the individual works take centre stage; the formal and contentual development within its process of creation are also important. Das Dorf was started in 1992 at the European Ceramic Work Center (EKWC) in the Netherlands and over the past 22 years has been added to during various stages and in various locations. The individual pieces are formed by hand, the personal style is visible. The works have emerged from an experimental treatment of clay. The fascination of the installation comes from the concise formal language of the individual pieces and the inexhaustible wealth of shapes in the overall installation. "Das Dorf" - Installation with ceramic sculptures at the Kunstzentrum Karlskaserne, Hindenburgstraße 29, 71638 Ludwigsburg, Germany from 19 March - 19 April 2015. Opening: Thursday 19 March, 7 p.m. Opening hours: Thursday 5-8 p.m., Sat/Sun 11 a.m. - 4 p.m. From 20 September, the exhibition will be on show at the Keramikmuseum Westerwald.
In issue 5/2013 of New Ceramics, the first and only tile museum in Germany, the Erstes Deutsches Fliesenmuseum BOIZENBURG was introduced, one of whose founders is Lothar Scholz, who was also born in this town. The modest author of that article did not describe his career and his art there, which is why, on the occasion of his eightieth birthday on 27 June this year, I would like to raise awareness of his life’s work through this article.

Even as a child, Scholz wanted to become a painter. He achieved this goal, in various media and in widely differing dimensions, as I shall now describe:

– Since the 1970s, Scholz executed pictures in oils and oil pastels, with atmospheric landscapes mainly from his native region. Some examples are: Farmhouse on the Darss Peninsula, Born, (top left below) in oil from 1976; March Meadows in Teldow, oil pastels from 1994; Path at the Edge of the Woods (top right below), oil pastels, 1996; Pathway in Ahrenshoop (bottom left) in oil from 1997; and Baltic Beach near Ahrenshoop (bottom right) in oil from 1998.

– In the 80s and 90s, Lothar Scholz designed impressive house facades in Berlin and Boizenburg. For example, in 1984 he created the acrylic mural for the offices of the Berlin local transport organisation in the Lichtenberg district of Berlin and in 1997, The Launch for a facade in Boizenburg (photo opposite).

– He believed his principle mission in life was in the artistic use of ceramic colours, slips and glazes to design tiled surfaces,
both indoors and, architecturally, on buildings in an urban context. Some examples include the exterior murals for a kindergarten in Lichtenberg (photo p. 11 top), tiled tableaux for the Grusinischer Salon in the restaurant Moskau in Berlin, the mural at the Rudolf Tarnau School in Boizenburg, with a height of 13 mtr and a width of 8 mtr, and, painted in faience, Spanish Gal-leons (105 x 105 cm) from 1990. Further examples include Lilac and Hydrangea painted in engobe (75 x 75 cm) from 2000 and Moonlit Night in Arleschen, a glaze painting from 2002 (90 x 90 cm). In contrast, the mural in the Lichtenberg swimming baths at
Anton Saefkow Platz from 1981 (photo following page, bottom) is of far larger dimensions.

Many inhabitants of Berlin are probably familiar with the images of exotic birds in tropical landscapes made in 1985/6 for the patio café at the zoo in Berlin Friedrichsfelde. These consist of 34 tile images in underglaze painting on white earthenware tiles.

At the beginning of his career as an artist at the age of 15, Lothar Scholz began an apprenticeship as a mould maker at the
tile factory, the Boizenburg Wand- und Bodenplattenfabrik. Just one year later, he broke off this apprenticeship and was able to enrol at the newly founded technical college for applied art in Wismar. He enrolled to study ceramics and also sat in on painting classes. In 1958, he graduated as an architectural ceramist from the art school in Berlin Weissensee, where he studied under Prof. Wolfgang Henze and Prof. Rudolf Kaiser.

His enduring love of painting in combination with his skills in the field of ceramics were the best qualifications for his applied art in his extensive life’s work, which was virtually unique in the
Straight after graduation at the age of only 23, Lothar Scholz set up a department for mosaics and murals at VEB Fliesen- und Ofenbau, a tile and stove factory in Berlin. Just under a decade later, as a freelancer, he accepted a huge commission for painted tiles, consisting of four outdoor murals in Halle-Neustadt with a total area of 1,500 sq. mtr. These murals, “probably the four largest outdoor murals in Europe”, were made after designs by Rene Graetz and Prof. Jose Renau.

These and following projects in this field are all the more valuable because no tradition exists in Germany as there does in Portugal, Spain or Mexico, for example. During his period in Berlin, Lothar Scholz executed over 600 commissions for architectural ceramics and mosaics in public spaces, e.g. in hotels, restaurants, swimming baths, schools and nursery schools at various locations in the GDR. Regrettably, as a result of the events after the collapse of the Communist regime in 1989, in Berlin alone more than 30 site specific works by Lothar Scholz were irrevocably destroyed without consultation or consideration.

Since 1988, Lothar Scholz has lived in his native region, in a traditional thatched farmhouse near Boizenburg, with living quarters, studio and showroom. Whereas in the GDR, his large-scale ceramic pieces were almost exclusively public commissions, since 1990 he has worked mainly for private clients, some of whom are in the former West GDR, or indeed in the whole of Germany.
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Germany or Western Europe, as well as working on conservation projects.

Anyone who has worked with ceramics themselves will be aware of how much responsibility and experience are necessary to produce outdoor murals – weatherproof and frostproof – covering thousands of square metres, to fire them and affix them. But it must also be stated that the artistic designs stemmed for the most part from the same hand, covering styles ranging from realistic, atmospheric representations to abstract, geometric compositions.

During his working life, i.e. up to and including today, Lothar Scholz has made approx. 5,000 glaze tests and 1,000 slip tests to which he can have recourse both as recipes and as test tiles. I would estimate that for this task alone, a whole year experimenting in the lab would be necessary.

In 2013, the Trustees of the British Museum, London, published a 300-page book entitled 5,000 Years of Tiles by Hans von Lemmen2, in which Lothar Scholz appears as the only contemporary German tile artist. In this compendium, in particular the polychrome, underglaze-painted tiles with landscape motifs designated as Teldau Landscapes from 1991 are mentioned and the 1997 Landscapes on the River Elbe. The landscapes are presented with octagonal borders on tiles measuring 15 x 15 cm, painted in the traditional Delft style (see illustration opposite).

On the fascination and the never-ending challenge of ceramics, which for him only ever involved two dimensions, he has had this to say:

“Working as an artist, i.e. being creative, is an adventure and a pleasure, which since my childhood has made me long for the following day, scarcely had the previous one reached its end. A great deal of self discipline is necessary to resist the temptation of pursuing the ever-diversifying possibilities in art, all the more so since ceramic glazes and stains require the flames, only revealing what I was attempting after the firing. This is why the most interminable and tantalising aspect of my artistic genre is waiting for the kiln to cool, and the happiest – or sometimes the most devastating moment is opening its door. Tomorrow, thank heaven, is another day.”

Having some experience of ceramics myself, I would add that I have frequently noted, after opening the kiln following a glaze firing, that it is necessary to reaccustom oneself to one’s own work again.

A visit to the tile museum in the centre of Boizenburg can reveal a great deal about the industrial production of decorative tiles. In addition, there are two tiled tableaux measuring 2.5 x 2.5 mtr entitled Peacocks and Swans that can be admired and which Lothar Scholz made especially for the museum. The first edition of these murals was made in 2003 for a Jugendstil mansion in Wiebaden.

If you take a walk around this small town, you will find a number of thematically designed tiled murals on walls and gables which are typical of the town’s hundred-year history of tile production.

Literature:
1 “Hans im Glück aus Mecklenburg”, Fliesenkünstler Lothar Scholz: Bilderstürmer sterben nicht - a biographically interesting article in the weekend supplement of ND of 26/27 May 2012 by Astrid Kloock
2 5,000 Years of Tiles by Hans van Lemmen, The Trustees of the British Museum, 2013

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You could say that Skeff Thomas has been on a decades long quest to find the perfect combination of form and surface. His pursuit is more about itself than any foreseeable outcome. It is what drives him, motivates his artistic endeavours and keeps him constantly seeking new challenges.

Akin to the ancient warrior/mariner Odysseus, he has explored numerous terrains and experienced quite a few adventures during this journey. He fires alternately with wood, gas and electric; either to cone 6 oxidation or cone 10 reduction, he works both in stoneware and porcelain. He welcomes the happenstance of wood or gas firing but also the comparative precision of electric, saying: “When working with wood firing and gas firing, I consciously give up some control of the outcome to the vagaries of the firing. Conversely, when I choose to fire in the electric kiln, it is to retain full control of the outcome.”

Similar to the Italian painter Morandi, who painted still-lifes of the same objects in multiple styles throughout his lifetime, Skeff has drawn on several primal forms throughout his career that he has executed in myriad variations of materials and firing techniques.

His preparation was painstaking and thorough. Ken Shores one of his professors at Lewis and Clark College studied under Marguerite Wildenhain, a Bauhaus ceramic artist who relocated to the US prior to WWII to escape the fascist regime. She became a pivotal figure in American ceramics both as an artist and teacher. She transferred a strong work ethic and respect for classical form to Shores, who in turn instilled these qualities in Skeff.

A simple exercise that he still practices to this day demonstrates this training. The potter creates five cups, chooses the one form that they find most successful and then makes five cups based on that form, again a favourite is selected and the exercise is repeated, extending sometimes, as in the case of Thomas, for a lifetime.

Lewis & Clark did not offer a BFA degree in ceramics, so Thomas took studio courses in ceramics as electives all four years of his undergraduate studies. He obtained a work study position as a studio technician, which enabled him unlimited studio access. It also positioned him to assist nationally regarded artist, Toshiko Takeaku during her annual guest residencies at the school.

Over the years, Toshiko came to appreciate Skeff’s dedication so much that she offered him one of the most unique opportunities in Ameri-
can ceramics, to become her apprentice for one year upon his graduation. Toshiko gave this apprenticeship each year to a different young artist and many, including Skeff have used it as a springboard to a successful career.

But it wasn’t easy!
The Hawaiian born Takeazu was steeped in Japanese culture and philosophy. An apprenticeship with her had its similarities with those under a Zen master. For weeks Skeff was not even allowed on the wheel, instead he was assigned to mix clay and glazes, wedge clay, load kilns and work in the garden. When finally allowed on the wheel he was assigned to make 100 cylinders for glaze tests.

Despite the fact that Toshiko was expert in glaze composition and had hundreds of glazes at her disposal, Thomas was encouraged to develop his own. This remains an ability and passion in his work today. He is expert in glaze formulation and continues to develop glazes that best compliment his evolving explorations in form.

Toshiko also taught by example. She lived a life dedicated to her art, with few competing diversions. There was gardening, and cooking, weekly visits to Manhattan to a Japanese tea house but otherwise her life was almost monastically devoted to her art. Mornings began with yoga, followed by tea, working in the garden and then the studio for hours of concentrated work.

In addition to everything else he learned from Toshiko, Skeff also benefited from her numerous friends and contacts in the art world. He warmly recalls spending an afternoon at the Island City studio of sculptor Isamu Noguchi. Here he was introduced to the Japanese aesthetic of wabi-sabi, which embraces the imperfect, spontaneous and serendipitous. Skeff began to incorporate this approach with his more formalistic training.

Through Toshiko, Skeff was also introduced to Dan Anderson, professor of ceramics at the University of Southern Illinois Edwardsville. Both Toshiko and Anderson studied under Maija Grotell, a Finnish artist who migrated to the US in 1927. Grotell went on to become a seminal figure in modern American ceramics, described by some as “the mother of American ceramics”.

Skeff became a MFA graduate student under Anderson and fellow Professor, Paul Dresang. Dresang was a student of Warren McKenzie, a former apprentice of Bernard Leach, who was responsible for spreading the Leach aesthetic throughout the US. Thomas’s sterling pedigree was now complete.

Both Anderson and Dresang were classically trained potters, whose interests turned to sculpture. They each created sculptural vessels of unique character. Anderson’s influenced by Midwest agricultural architecture and Dresang’s trompe l’oeil interpretations of everyday objects. Under their tutorage Thomas’s work also became more sculptural.

Initially, Thomas’s explorations were more scale oriented, his forms remained easily recognizable as pitchers, jars or teapots but they were executed in a scale that precluded usage. More recent investigations have led him further into the world of pure form, and function has receded as a result. Although still easily recognizable as vessels, Thomas’s current works concentrate on solving artistic challenges of his own creation. He
poses questions such as, "bottles open from the top, what if they also opened from the side"? He then goes about solving this formal equation.

To best accentuate his explorations in form, Skeffington has developed a broad palette of glazes and other surface treatments. He is particularly regarded for his crawling glazes that were inspired by the late Robert Sperry in Seattle. While Perry’s had a rough feel similar to kiln wash and were mostly applied to kiln shelves used as architectural tiles, Thomas found a way to soften the glaze and make it more palatable to the touch and appropriate to vessels. He is currently exploring highly metallic glazes that emphasize the sculptural elements of his works, giving them a bronze-like appearance.

At the moment, his focus is on his more sculptural forms but he concurrently continues to produce fully functional ware for the table. Furthermore it would appear that the distinction between the two has merged, at least in his eyes:

"I want my ceramic art to be seen and appreciated within the contemporary context of the vessel as sculptural form. Each morning as my fingers play across the body of my coffee cup, and my lips are welcomed by the roundness of a rim, I am reminded about the subtle quality of form and surface that the ceramic arts provide. This sensibility can be maintained when we create objects for daily use as well as forms of a monumental scale. With these forms, covered by a luscious glaze, not only are your fingers massaged by the surface, but also your hand and eye. The distinction between functional craft and sculptural art is blurred, and the viewer/user is granted an experience of a visceral nature."

Skeff Thomas is the consummate potter/ceramic artist. He retains a joy and sense of exploration in working with the ma-
Skeffington Thomas is a potter and ceramic artist, and Professor of Art on the faculty of Rowan University in Glassboro, NJ. After receiving the Bachelor of Arts degree from Lewis and Clark College, he worked as the apprentice for the renowned ceramic artist, Toshiko Takaezu. Upon earning the Master of Fine Arts degree from Southern Illinois University-Edwardsville, Skeff worked as the artist-in-residence at the Arvada Center for the Arts in Arvada Colorado. In 1997, he accepted the appointment to the faculty at Rowan University and has served as chair of the Department of Art and Associate Dean for the College of Fine and Performing Arts.

A member of The National Council on Education of the Ceramic Arts (NCECA) since 1991, Skeff served the council as Director-at-large from 2002-2004 and as President from 2008-2010. NCECA awarded the honour of Emerging Artist to him in 1996. Skeff Thomas has received the New Jersey State Council on the Arts Individual Artist Fellowships in 1999 and 2005 and First Prize in the Grand Prix de Céramique, Casino Faienceries, Sarreguemines, France in 1999. Along with numerous national and international group exhibitions, Skeff has presented his work in 11 solo exhibitions with porcelain and stoneware artwork fired in his wood kiln on his property or in the kilns at the university.

**PS. Skeff’s favorite quote**

“For me, making any shape whatever is a continual and progressive revelation of a form which is taking shape through my own hands. The more you enter into a long campaign of exploring the inner character of even a simple form, the more completely and excitingly it reveals itself with each new realization on the wheel. This is what my life is: for me this is what it means to be a potter.”

Michael Cardew.

Jimmy Clark is adjunct instructor of ceramics at Rowan University in Glassboro New Jersey. He is Director Emeritus of The Clay Studio and is represented by the Rosenfeld Gallery in Philadelphia.

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When looking at something, we make various observations: surface, structure, coherence or texture. These qualities catch my eye whether I am looking at a collection of ethnographica or visiting a new location.

I live in an old town house in ancient Ribe, Brorson’s town. He lived just round the corner, and his poetry is often on my mind. To me history and stories in tune with layers behind what we see are important. I have travelled the world and studied these layers and integrated them in my ceramics. I have observed how nature, time, and daily wear influence and change objects and leaves them with a unique beauty: an Egyptian door, a Japanese wooden column or a mossy stone. All these experiences and impressions inspire me and are reflected and recreated in my work and my choice of firing, as it is important for me to find ways of integrating the physical expression and wear into the final product.

When walking along the coast and dikes, I am inspired by a piece of wood marked by the tide, worn tools, rusty metal, and plants, or I dig glacial clay for a homemade wadden sea slip. Fire, ashes, and soda too, may integrate my vision into my art.

THE TOWERS

From the sea and dikes I can see Ribe’s skyline behind the vast flat landscape. The small houses and the towers reaching towards the sky have always fascinated me. They have been there for a thousand years and are still here – threatening and protective at the same time. To me they are familiar and one of the reasons why I make towers from near and far.

For further inspiration, I have visited other cultures that build towers in their own manner, and I have worked as artist in residence at the world famous ceramic development centre in Hungary and exhibited at the local Danish cultural institute – 35 towers all together.

In my opinion, man needs to seek the sublime to connect with a higher purpose or in order to create beauty. Nearly all my towers, houses or temples have closed doors or gates, thus creating a meeting place for the spiritual and the material world. A feature known from ancient Egyptian religious thought.

The same idea is known from the towers built when electricity was introduced in Denmark – towers of transformation, where physical and spiritual energy meet and transform. To me towers are meditative works of art.
FIRING

I fire some of my ceramics in an electric kiln, where I am solely in charge, but that is not always sufficient, so raku firing adds an extra dimension as the ashes and melted soda of the wood-fired soda firing affect the final result. I gain something, and I risk something. Four persons may fire for 24 hours with a dull result, and sometimes reach the sublime.

As I live and work in the centre of Ribe, I have to find alternative places for woodfiring. One place is a beautiful old apple orchard, where the smoke does not bother anybody, and another is The International Ceramic Research Centre, Guldagergaard in Skælskør, where I can work with a woodburning glost kiln as artist in residence, and with this method the ashes give both colour and glazing. Subsequently soda is added to optimise the glazing.

I shall continue experimenting with my kilns and firing as long as I am able to, and I have chosen direction and tasks important to me.

TINOS

I travel the world and see how people watch and learn from the diverse challenges and possibilities they meet in a mixture of dreams and needs, both intellectually and in a concrete sense, and this has inspired my own life and art.

Years ago I met Finn Severin Bolther, a graphic artist, whose work was inspired by pigeon-houses from Tinos, an island in the Greek Archipelago, and they fascinated me immediately. He travelled, observed, became inspired, and stayed there every winter.

Sailors from Tinos have been exposed to a strange and diverse world with temples, churches, pagodas, palaces, and other impressive buildings that left marks on their minds. They travelled, observed, and became inspired. And so did I. We observe and use it, when the need arises.

Tinos used to be under the jurisdiction of the city-state of Venice and was ordered to breed pigeons, which were considered a delicacy, and supplied the island with additional income.

They design their pigeon-houses the way they remember the exotic buildings they met abroad – functional and inspired. The pigeon hole may be circular, triangular or perhaps several holes in patterns that please the eye.

Likewise I have travelled and observed various designs and used them in my work. I see their pigeon-houses reflected in my towers as a result of my trip to Tinos, and they have become a model for my ceramic manifestation.
W
herever they appear, Harm van der Zeeuw’s work spontaneously attract attention. They are not normal everyday objects – usually items resembling vehicles in which certain parts appear familiar to us. But it is hard to explain what these works stand for, what they mean, where they come from.

Imaginative concepts like humour, life and movement are obviously present and marked with emphasis. Every piece looks as if it was made by a mysterious civilisation in a rudimentary workshop centuries ago, for the purpose of ... well, what exactly?

For transportation, making war, showing oneself. An indestructible force emanates from them. They are unknown, enigmatic, tough and robust-looking, but they are at the same time intimate and appealing.

The works usually have wheels. Superficially, one might assume that they are made of iron, steel or other materials. They are based on industrial components, engine parts (motors, spark plugs, cog wheels, exhaust systems, airscrews, winches, brake linings) and domestic appliances (vacuum cleaners, bottles). It is not so far fetched to think of metal.

But a closer look reveals that all of the components are made of ceramic material and have the external features of metal (colour, surface). Even the screws, nuts and rivets are made of clay.

All of these works express what they have gone through. Technique and creativity joined in monumental objects. This deceptive sense of authenticity is nothing new to ceramists.

Pablo Rueda Lara (1945–1993), who was born in Spain and worked for many years in Rotterdam, was a master in produc-
ing objects you had to touch to realise that they had been made of fired clay. They seemed to be made of cardboard, bronze, leather, textile or marble.

Mary Kershaw (1949) from England is a friend of van der Zeeuw and has worked form many years in her fantasy world inhabited by humans, animals, machines and industrial scrap.

Her sculptures reference the apocalyptic world of Hieronymus Bosch, and Celtic and mediaeval myths. In a mixture of clay and porcelain, but represented in great detail and realism. Harm van der Zeeuw goes one step further. In his studio, there are many old objects, engine parts and other useful components. Sometimes they are there for a long time, sometimes only briefly.

When a new idea offers itself, the object is completely dismantled and the individual parts are made into moulds. New and/or different elements are added and the finished elements

opposite “Time Traveler” - 2014, 75 x 40 x 28 cm
above “You Got To Move” - 2010, 41 x 54 x 39 cm
photos – Hans van der Beele
above  “Picking Up The Pieces” - 2014, 37 x 38 x 24 cm  
photo – Hans van der Beele

below  “Who Let The Dog Out” - 2013, 64 x 38 x 32 cm  
photo – Hans van der Beele
Harm van der Zeeuw (born in 1964) grew up in the Maas region. He started as a baker, qualified with the guild and at an early stage became a faithful visitor to Keramisto in Milsbeek and the open days at ceramics studios in the vicinity. He was attracted to the cheery individualists who worked there. After a number of detours, he arrived at the Nuance ceramics factory, part of the Weinerberger group, where he discovered his interest in heavy clay ceramics. This gave him the opportunity to ease himself into his current position of part-time quality manager. He trained as a skilled ceramist and as a ceramics trainer. At the age of 37, he took the first steps in his new career as a ceramic artist. A new world opened up to him. For over a year, he studied under Toon Thijs (1948) in Nijmegen, then with firing expert Ed Knoops (1953), who convinced him that he should take part in pottery markets. On his debut in Dwingeloo (2008), he received the prize for emerging artists. The judges praised his originality, his rigorous pictorial language, his humour and his professionalism. When he first exhibited at Keramisto, a dream was fulfilled. He later won the judges' prize at the pottery market in Raeren and received nominations in Gouda and Swalmen. Last year he took part in the Westerwald Prize Competition for European Ceramics, and in the accompanying exhibition at the Keramikmuseum in Höhr-Grenzhausen, his piece Time Traveller is on display. Harm van der Zeeuw is involved heart and soul with his work in the ceramics industry, but he also experiments with clay to his heart's content, trying to give shape to his ideas. He is unbeatable at it. His sculptures are surprising and are highly esteemed; they find widespread interest. They cannot be explained and seem to come from a different world. They command attention and have a definite presence, they are earthy, heavy and impressive.

Built in 1964 (the year of his birth): objects that are recognisable as “van der Zeeuws” because of their aura and their technical perfection. A new theme is introduced: the linkage between humans and technology, or rather, humans in the stranglehold of technology.


“I find inventing, developing and making the objects very important. Sometimes I already have the title in mind and I start working, but usually the title comes afterwards. Sometimes I ask for suggestions for titles on Facebook, because people often have the best ideas on the work they see.

“Travelling, time, other cultures, old machines and music (lyrics) are important parts of my work. I try to introduce a theme into my development work, but I do not want to cling to it rigidly. Going out, to see a themed exhibition for instance, has to remain possible.

“Apart from the devices and machines I have already mentioned, I draw inspiration from everywhere: films, books, paintings (Jeroen Bosch is a welcome source), travel and other cultures.”

Piet Augustijn is editor-in-chief of Keramiek, the magazine of the Dutch ceramists organisation, NVK

“Black Birds” - 2014, 13 x 10 x 10 cm photo – Hans van der Beele
Visiting Kaja Witt and Thomas Hirschler not only regularly provides unexpected ceramic revelations, but it also makes the day less hectic and calms your mental processes. The premises with the artist-in-residency studios in the Pankow district of Berlin is like a little shady green island in the midst of new and historic buildings. Beside the living quarters, which includes the rooms for the guest artists, there is also a large studio in which Witt and Hirschler produce their vessel series and ceramic sculptures and a third building housing two studios for guest artists, mainly from the USA and Canada but also Japan or Sweden.

Even if the guest artists who apply for a residency with Witt and Hirschler, usually lasting several months, come from all over the world, the ceramics scene in the USA and Canada, which is heavily involved in fine art, is very much in evidence. When I paid a visit to the residency in early summer 2014, two artists who lecture in the USA were working there: Zimra Beiner (Canada) and Gerit Grimm (Germany). Although the Zentrum für Keramik is not able to support the guest artists with a grant, there is a great deal of interest from artists who wish to work on their own projects in seclusion for a number of weeks or months. The list of names attracted by this location in recent years is long.

Zimra Beiner, born in 1985, studied at Sheridan College, Nova Scotia College of Art and Design and Alfred University in the USA. He currently works at Bowling Green State University in Ohio. He was designated Emerging Artist of

above “Grey Alphabet”, 2013, 30 x 120 x 600 cm glazed earthenware photo - The Burlington Arts Center

links “Bookend”, 2013, 90 x 150 x 60 cm glazed stoneware photo Zimra Beiner
the Year by the NCECA in 2013. In the same year, he won the Toronto Outdoor Art Competition, and is thus no longer an unknown quantity in North America.

During my visit to Berlin, in his temporary studio there were numerous precarious experimental set-ups, dainty structures and fragile constructions often made of unfired clay, found objects like plastic bottles and pencils, tablets of clay—round, thin and as small as a communion wafer—then a small sphere, another wafer, and so on, wreathing a spray bottle for water, which thereby becomes a thing as if cut out of everyday life, having lost its function and purpose. An oversized mortar has violently been rammed through the now-tattered seat of a chair. A clay pipe thrusts upwards towards the ceiling in the corner of the room. A pencil provides the connection between two threads of clay, which look totally un-claylike, more like a rope.

The first of these apparently outrageous setups, dried and unfired, have already crumbled. Beside one object, there is a pencil and a small noodle. Hirschler reports that a few hours previously, these pieces had seemed to be growing towards the window as if reaching for the light. Now, what linked them is no longer replicable.

Beiner’s sculptures and ceramic objects radiate a great sense of self-evidence. They therefore soon seem inviolably integrated in their own reality. In his sculptural world, the question as to why such different objects are linked and juxtaposed simply does not pose itself. They have to be understood from how they look.

Over recent years, Beiner has assembled a diverse range of forms—made of wood and clay, or found objects such as books—a store on which he repeatedly draws. Sometimes his stacks, his arrangements resembling cobbled-together pieces of furniture, seem unfinished and about to topple or collapse.

However, precisely this character of work in progress is intentional. Thus it becomes evident how Beiner treats his individual forms and objects, how he accords each individual piece the status of a starting point for a new combination. A strangely moving sense of equal status emanates from his objects. One thing leads to another, like arranging a row of dominoes. But more than in a linked-up series, his initial forms are tied into a network of roots that permits many associations.

In order to do justice to this claim to mutability, Beiner degrades his individual elements, leaving them unfired in an exhibition context, working with separate components or additively, and using objects that can decay or rot.
New theories normally arise in discussion or from criticism of existing theories. Ideas which from their approach seem to function, a question, the results of an experiment are adopted as proof of the conviction that is to be reformulated, they are reexamined, analysed and combined with additional elements. Zimra Beiner, whose parents are academics, as he himself emphasises, working with word and text, have influenced his method of invention and discovery from existing objects and forms.

At the heart of his work, according to Beiner, is the question of collecting findings and thence of how knowledge develops from there.

To this end, he seeks out and selects everyday objects that seem naturally to have inherent meaning and function. He either integrates them directly in his apparently daring and unstable sculptures, or he comments on them and repeats them in larger cycles reminiscent of series of experiments.

He conscientiously toils away in his cyclical working processes – produces, repeats, finds and decides. It is not merely a loop in which he simply moves from one object to the next, particularly in assemblages of up to a hundred individual items (Grey Alphabet), but in a spiral movement that is always striving forwards.

If he describes his objects himself as autobiographical narratives, he is obviously discussing his own origins on the one hand, but also in his own way he is tracking down everyday things and seeing what is obvious. Many of his objects are thus reminiscent of furniture, kitchen appliances, tools – auxiliary equipment. The sculpturally mature outer appearance is always accompanied by content-related commentary.

If an uncanny, massive great cloud pours forth from a coffee cup that is only just keeping its balance on a stool, we are keen to find out in which form this swirling shape will next appear. Other usable items become more con-

“Cup Stool Still”, 2014, 60 x 90 x 150 cm, glazed earthenware  
photo – Zimra Beiner
Anja Sommer studied ceramics in Germany, the USA and Finland. She lives and works in Berlin as a museum guide and runs a gallery for contemporary art.

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Further reading:
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crete and strangely of equal value with the cubes or amorphous forms in non-ceramic material that Beiner combines with them. It is only through a phase of decontextualisation of functionality that permits this regrouping of things. In Beiner’s work, stools, lamps and chests of drawers become display objects.

Since 1970 the Werkbund Archive – The Museum of Things in Berlin has been collecting mass produced items of all kinds and from all eras. Objects by leading designers are combined with anonymous ones, with industrial kitsch or with handcrafted unique pieces. These items from the culture of things are exhibited in unorthodox fashion, according to colour, materials or form. New contexts are thereby created for individual pieces – in the same way as Beiner does when he arranges clay communion wafers and little balls around a plastic bottle like fashion jewellery.

Beiner allows the individual objects to choose their significance as things and integrate this in his subjective narrative. However, he leaves them with the new arrangement of these objects and their alienation from their functional context. His sculptures of objects place the items, their origins and their inspiration in a museum role.

Just as Beiner spontaneously and impulsively arranges his flexible combinations, he makes collages of delicately coloured line drawings on tracing paper with adhesive tape. They are a kind of diagram for the sculptures, mobile, flexible and vulnerable, like a bold scientific theory that can be dismantled at any time.

When Beiner returns to the USA after the university vacation, the studio will be empty. He will be taking photographic documentation of his experiments with him.

Anja Sommer studied ceramics in Germany, the USA and Finland. She lives and works in Berlin as a museum guide and runs a gallery for contemporary art.

Further reading:
www.ceramics-berlin.de  www.zimrabeiner.com
An abandoned shop in the historic district of Mulhouse, southern Alsace, a large shop window with unconventional ceramic boxes on display, swathes of bubble wrap to stop passers-by peering into the interior of the shop; this is where Karima Duchamp has recently set up her studio. Inside it looks like a normal ceramics studio where work has been going on. In the middle there is a large table with countless brushes and pots of paints, wrapped pieces of work, pages of sketches and other working materials that a creative ceramic artist needs. More tables and shelves stand along the walls, displaying further pieces that are waiting for their buyers, or books waiting to be read again, but the tables may also serve as desks or at a pinch as bistro tables. The walls are covered with sketches, drawings and cuttings from newspapers and magazines, which one day may be a source of inspiration. In the windowless back room, there stand the kilns and a stockpile of clay.

Karima Duchamp is happy to have found these affordable premises in a central location, especially since until quite recently she had had to work in a much smaller room in rural Eschenzwiller, where there was not enough space for larger mural pieces. She was only able to make these during residencies – if the opportunity arose – such as in November 2013 in Shigaraki, Japan. Now, as the winner of the NEW CERAMICS Prize at the Oldenburg International Ceramics Fair, she has received a scholarship that will again allow her to see what is going on elsewhere, in Philadelphia, PA/USA. Previously, her journey had taken her to Shanghai, where she took part in a group exhibition. These encounters and the experience gathered from these trips abroad have made their mark on Karima Duchamp’s work, and will continue to do so; they mean a lot to her, she says.

Antje Soléau

left
“baigneurs écarlates” - 2012

opposite page
“in blue they dream”
Karima Duchamp was born in 1971 in the Franche-Comté region of the French Jura. At the Institut Supérieur des Beaux Arts in Besançon, she was awarded the Diplôme National Supérieur d'Expression Plastique option art with distinction after previously having acquired the basics at the Maison de la Céramique in Mulhouse, where she got the Diplôme de créateur en métier d’art céramique. In 2004, she opened her first studio. Since then she has participated at markets and in competitions, not only in France, including the 2013 Naspa Prize on The Figure in Höhr-Grenzhausen, Germany. She is also represented through the Frederik Bollhorst Gallery in Freiburg. In 2014, she participated for the first time in the Oldenburg International Ceramics Fair with resounding success.

Karima Duchamp paints her partly figurative and partly abstract images direct on bisqued stoneware slabs from which she makes her boxes, but uses engraving techniques for the porcelain slabs that she then assembles to form murals. For these paintings, she uses slips and engobes that she has developed herself, like a painter applying paint to a canvas or pencil and ink to paper. She does use pencil and ink on paper and tries to imitate the effect when she works on ceramic surfaces. She works very slowly and reflectively. She corrects her work repeatedly, applying several layers of colour, changing the positions of the motifs. She loves working with brushes as much as with drawing tools. She is absolutely fascinated by drawing and painting. She frequently makes her pieces in groups; these may be defined by forms or by themes – "come j’ai envie" ("whatever I fancy"). And when she is preparing for an exhibition, she attunes her exhibits to the location, as she has done now for the internationally renowned Galérie du Don in le Fel (Aveyron/F) run by Nigel and Sue Atkins (exhibition runs until 16 April 2015). Here, she drew inspiration from the landscape and the loneliness of the location.

On Karima Dzuchamp’s jars and boxes, insect-like figures with women’s heads swarm, flying or soaring heavenwards, humanoid figures being harassed or even threatened by demons; alongside them are cheerful, dancing or dreaming figures. They are complemented or overlapped by abstract elements, even by complete abstract forms. She has recently made tower-like, cylindrical
Karima Duchamp was born in the département of Doubs in 1971. She trained at the Maison de la Céramique in Mulhouse and the Institut Supérieur des Beaux Arts in Besançon. In 2004, she opened her studio. In 2009, she won the 3rd Prize at the Festival Européen des Arts Céramiques in St. Quentin de Poterie, France; in 2010, she won the 1st Prize at the Andenne Pottery Market in Belgium; in 2013, she participated in the Naspa Prize on The Figure in Höhr-Grenzhausen and in 2014, she won the NEW CERAMICS Prize at the Oldenburg Ceramics Fair.

**EXHIBITION DIARY FOR 2015:**
- 27 – 29 March 2015: Salon Contrastes, Roubaix, France
- bis 16. April 2015: solo exhibition at Galerie du Don in Le Fel, France
- May 2015: artist in residence - NEW CERAMICS scholarship at the Clay Studio in Philadelphia, USA
- 31 Juli – 13 September 2015: solo exhibition at the Landesmuseum für Kunst und Kulturgeschichte in Oldenburg as a part of the NEW CERAMICS Prize
- 10 – September 2015: Salon Révélations, Grand Palais, Paris

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shapes that stand on plates. They are feather-light and seem extremely fragile, for they are made from a material that is new to Karima Duchamp: paperclay. On her website, she wrote: “I examine material and colour in total freedom and create my own universe, where I fathom complex spaces, mixing them with architecture and sensitive narratives until I have found my own very personal universe.”

Antje Soléau lives in Cologne. She writes for German and international magazines on art and craft.
That would look good in my aquarium", said a visitor at the opening of the exhibition “Ohne Ankunft” (“Without Arrival”, Galerie Artlantis, Bad Homburg), after he had taken a look at the first installation, which was standing on a glass table next to the entrance. The work of Laura Sebestyén is not immediately accessible to the casual observer, and that is intentional.

Besides ceramics, Sebestyén also regularly makes other artwork, especially installations for exhibition.

Her work includes found objects, oddments left over from the work process that have no function or purpose. These “leftovers”, which may have started over as waste from the production of functional pottery, become the focal point of new artwork. But they do not then have a purpose in the classical sense; instead they serve as fragile material in the skilful manipulation of porcelain. The installations are consciously planned through a process in which the artists enters into a dialogue with space and – if the viewer is prepared to become involved – develop their own language.

The installation Tsingy in soft paste porcelain, made with the fingers over a brush handle to create miniature tubular forms (7-12 cm), only becomes accessible if the viewer takes a seat on the chair provided and immerses themselves in the mood of more than one thousand tiny sculptures.

“Aren’t Tsingy those craggy rock formations in Madagascar, that karst landscape with limestone peaks, the stone forest where, as the Madagascans say, you cannot walk barefoot?” This is certainly one interpretation but not the only one. The shapes have been twisted, squeezed, stretched, the rim is intentionally frayed and left fractured. There is no regularity in the way they are made, every object is individual. But the forms have in common that they are all organic shapes. Additions have not been made in a technically system but the forms seem to have grown naturally. Some of the shapes seem dumpy, others elegantly fragile, and they take up almost the entire floor space of the exhibition room so that the viewer is forced to take a seat at the edge to let the objects sink in. The various angles and distances between the objects mean that the field becomes a stage. For author Franz Hodjak, for instance, with their fragility and individuality, they are like a silent scream from open mouths, “a Holocaust memorial”. Other visitors see “rain from below” or “stalagmites”.

On the work of LAURA SEBESTYÉN

Gaby Lauterberg

Pushing the boundaries…

above thrown porcelain cups, wax decor, fired in an electric kiln h approx. 12 cm photo – Robert Hill

left „Without Arrival II“, installation, porcelain objects on porcelain dust, approx. 50 x 60 cm photo – Laura Sebestyén
central areas can be made out, bark-like relief structures in the surface, flute-like mouthpieces, collars like ruffs. These tubular forms have a poetic air and allow the viewer endless space for associations. Some pieces resemble craters so that a volcanic landscape emerges where only hollowed tree trunks remain, in a tension to the brilliant white of the porcelain. An enigmatic, melancholy sense of calm emanates from this installation.

The objects in another installation, Without Arrival II come from a different procedure. They have been created from playing with the characteristics of the fragile, deformative, translucent nature of the material porcelain. The basic ingredient is porcelain dust, mixed with water to make slip.

Crumpled greaseproof paper, which like porcelain is milky and translucent, inspired the forms; it received several brushed-on coats of porcelain slip, it was raw-glazed and fired once. A whole range of forms was created, spread out on a bed of porcelain dust pouring through the space like a river, uncovering the “finds”. Forms reminiscent of flower calixes, shell-shaped, fractured rims or tattered objects with sharp, pointed edges, which besides showing the beauty and fragility of the material point to injury.

“These works have no beginning and no end, they are simply statements in the process of the transformation of a medium (in this case, figuratively through porcelain), from one state to another. They are series full of small individuals that can be complemented in various directions and arranged in endless new forms,” says Laura Sebestyén.

By pushing the boundaries of the material, innovative and sensitive work is continually being created, which with provocative openness leave space for the viewer to immerse themselves in contemplation or to go on a journey without arrival.

Gaby Lauterberg teaches art and lives in Frankfurt am Main.
Ceramist Annette Wandrer has always worked on surfaces. In the years after studying under Gertraut Möhwald at Burg Giebichenstein University of Art and Design in Halle, she was mainly involved with inlay or very graphic black-and-white decor, with which she deconstructed the surface of her sculptures, which usually derived from vessel forms. Today, however, she is interested in transfer printing techniques from all kinds of structures. These may be freely invented ornaments such as cut outs, metal plates or wooden stamps as well as textile patterns. She also loves using the printing blocks that her husband Gerd Wandrer had made for his coloured woodcuts. The interplay of these painterly aspects with the structure transfer prints gives the surfaces great visual presence. What has always distinguished Annette Wandrer’s work, apart from this special surface treatment, is the brilliant, highly individual colour of the engobes she uses.

Annette Wandrer (born in Jena in 1960) completed a classic potter’s apprenticeship in Jena under her mother, Ulli Wittich-Großkurth. Nevertheless, the functional value of her vessel sculptures has always been secondary. It was completely obvious, she says, and there is no need for much to be said about it. The only thing that is really important to her is the formal configuration of every piece that leaves her studio, but creating something that is merely beautiful, that has a superficially harmonious surface design, has never been of any importance to her. She simply experiments with everything that clay offers her. Her bowls, plates, vases, jars and teapots, as well as her most recent animal sculptures – bulls, horses with riders, elephants and cats – always have an architectural feel to them. They are all handbuilt, or in the case of some plates, thrown, cut up and reassembled – i.e. constructed like an architectural object.

Before the individual components are assembled, the various patterns are printed on the slabs. It is not unusual for her to use multiple prints, depending on the number of colours. Multiple firings are also part of the process. Wandrer finds playing with elements from the field of fine art very attractive. She gets some...
Annette Wandrer was born in Jena in 1960. From 1977 – 1979, she trained as a potter under Ulli Wittich-Großkurth in Jena. She then studied at the Burg Giebichenstein University of Art and Design in Halle under Gertraut Möhwald until 1985. She had her first studio in Jena from 1984 – 1987 and since 1987 in Berlin. In 1991, she was awarded the Frechen Ceramics Prize and in 2014 the second prize at the Schwerin Töpfermarkt. She has exhibited successfully in Germany and abroad since 1984. Annette Wandrer lives and works in Berlin and Tuscany.

Annette Wandrer writes on her website: “As I enjoyed a sound training in craft techniques, it is important to me to experiment freely on this basis. Clay is a material that permits infinite creative possibilities. I have always endeavoured to cross the border to fine art by working sculpturally and in three dimensions, and I have always sought my own unmistakable language.” In Annette Wandrer’s œuvre, thinking ceramically and thinking like a painter are congenially united to form an unmistakable whole. This was most recently in evidence with the award of the Prize for Innovation at the Schwerin Töpfermarkt in 2014.

Antje Soléau lives in Cologne. She writes as a freelance journalist for German and international publications on the arts and crafts.

right  **Sculptural vase** printed with coloured engobe, 2014  
 h 61 cm, w 35 cm, d 9 cm

above  **“Bull”**, 2014, printed with coloured engobe, h 56 cm

All work fired in an electric kiln to 1250°C.

of her ideas from her husband, who in turn does not hesitate to interpret what has happened at pottery markets for his artistic goals – a further example of the symbiosis that has developed from a shared long life as artists.

Despite the diversity of the juxtaposed patterns and images on the individual pieces, they never seem confused. The viewer must allow them to exert their influence on him, without haste and from all possible angles in order to grasp their subtlety and to truly comprehend them as a whole. But is the everyday not multifaceted too and yet it still forms a unified whole? In Annette Wandrer’s objects, the diversity makes them exciting, they never become boring. A vibrant whole emerges that retains an intrinsic sense of harmony. The individual components meet, enter into a relationship, change and complement each other.
Since 12 years I’m a gallerist. I run galleries in Düsseldorf and Bayreuth and have presented artists at ART Karlsruhe for ten years. Since 2014, Jutta Winkler’s work has also been exhibited there. My first meeting with Jutta Winkler was in Ennepetal in 2000, in rural Northrhine-Westphalia.

At the time, I was curator of an exhibition project that was planned to take place in the Kluterthöhle, one of the largest caves open to the public in Germany. Around 150 artists from all over Northrhine-Westphalia had applied to take part in the project EN-Kunst. Even when sorting through the entries, long before the official judging began, the quality and individuality of Jutta Winkler’s work caught my eye. I immediately had a vision of what her objects would look like in the ambience of the interior of the caves. Smooth round forms and soft lines, objects of wonderfully natural, vibrant colour, made of clay, contrasting with the rugged, bizarre rock formations in the caves...

Jutta Winkler had submitted a group of large cocoons. Four pieces, up to 70 cm in length, were exhibited there. It seemed as if they had always lain there, as if they were just waiting to struggle their way out as giant primeval lepidoptera.

The exhibition was a great success, and Jutta Winkler’s work since then has had something special and fascinating to me, something still unique. The work in my gallery was mainly focused on painting so that for a considerable time I had no opportunity to show her work in my own gallery. Nevertheless we remained in contact, until in the summer of 2013, I finally visited her on her island. Her latest work had such presence that I was completely captivated by their power and began to think of very concrete possibilities to exhibit her work.

For twelve years, my gallery has been represented at Art Karlsruhe, one of the most important art fairs in the German-speaking world, and it was there that I saw the opportunity to present this new work. In the following winter, Winkler produced exclusively for this fair, making voluminous pieces that in the way they had been made and their virtuoso surface treatment reflected her development since we had first met.

The pieces are carefully planned, entrusted to the fire and thus to its random effects. The interplay of the flames, the repetitive fire has led today to an expressive force of which I can say without hesitation that the surface markings come very close to an Informel painting.

“Shells”, bonfire firing, partly glazed, 65 cm, 2014
Over all these years, Jutta Winkler has experimented a great deal, a very great deal, although this is not immediately apparent in her work. However, it has still been of use for her overall focussed, systematic development. Now though, her work is infused with clarity and calm, maturity, composure and concentration on essentials.

There is nothing pretentious here, and everything plays with the senses; words to describe it are hard to find. Her work seems light and uncomplicated. Perhaps I should add the most significant feature here: Jutta Winker's work radiates perceptible warmth; the viewer can scarcely escape from it.

Her latest work plays with the apparent paradox of the lightness of ceramic objects. The pieces Balance and series of Cushion objects seem to float, only balancing on one point, apparently weightless.

During the fair in Karlsruhe, for the first time with the participation of Jutta Winkler in 2014, I was delighted to observe this phenomenon. Everyone felt magnetically attracted to her works, wanted to touch them or walk around them. A little magic show, but without an imposing magician demonstratively presenting his art.

All calm and strong.

Martina Janzen is a gallerist and had been presenting her artists at ART Karlsruhe for 12 years. Jutta Winkler's work has been shown there since 2014.

www.janzen-galerie.de
The ability to make something new and imaginative is being creative. The question is, how does one develop the ability to be creative or original. Creativity might be compared with the concept of play. How we play is very similar to how we create. We use our imagination in both. We use the intuitive in both. Both include physical as well as mental involvement. There is usually an end objective sometimes connected with problem solving. Play and creativity are generally exciting and are thought to be apart from work although we can try to enjoy work by making it creative and playful. People often select the arts because of its playful nature. There is an association with childhood. As children, we play for childish objectives, as adults our objectives are adjusted for other reasons but the process of being creative is quite similar to that of child’s play. Play involves fooling around, testing ideas, inventing, risk, and change. Basic play has no rules; the intuitive is the primary directive. There is often a stigma attached to play for adults. We often feel that play is only for children or the very rich. We then find reasons to play that are acceptable in our adult society such as play for health, therapy, and release of stress or even for business contacts. This may be one reason why many people feel that those in a creative field are not really productive, that artists and their art are not essential to life. We have to retrain most adults how to play for the right and most important reasons – to involve intuitive thinking, to be creative, original and self-expres-

sive. Along with these reasons for playing, we must happily accept without any sense of guilt the fact that play is fun and an important element for making art.

David Pye, in his book, The Nature and Art of Workmanship, describes craftsmanship as workmanship. In addition, he makes two definitions of workmanship. One is workmanship of risk and the other is workmanship of certainty. Workmanship of risk is akin to art where the creative process is involved. Workmanship of risk includes the intuitive, without a specific image of the final product. Workmanship of certainty is associated with mass production where the object is planned and the outcome is measured before a single saleable thing is made. Workmanship in its purest form is when an object is produced by full automation. It is important to recognize these two approaches to making something. Following that, we can then make the decision to either be a workman of certainty or of risk.

The idea is the germ of creation. The idea is an important part in making a work of art. There are thousands of ideas. The real problem is how to translate those ideas into an aesthetic image. In the world of art we have to consider our personal abilities and knowledge of material, technique and tools. Based on the limitations presented to us, we endeavour to create.

Before creativity can take place there has to be some experience or information that initiates some fundamental idea. It is often the case that we devalue the moment and only realize how wonderful it was later. What dulls our appreciation of the moment are such things as being tired, too hot, too cold, feeling unwell, thinking about other things, the future, the past, all those distractions that we must try to put aside so we can fully enjoy what is happening at the moment.

When we recall the past, all the distractions that caused us less appreciation of the moment are gone. We might be sitting comfortably at home, relaxed and without distractions giving full focus on that certain moment in time.

What can we do to enjoy the moment to the fullest and allow it to become a part of some unique concept that we eventually turn into an art form? Remember that the moment is just that, only a fleeting glance in time while memories can be relived over and over again. The moment comes just once. Try to use all your senses to take in each second of life. The moment is very personal and preserving it through photos, notes, and recordings is never totally accurate. How ever we view our memories, we must report on them with as much accuracy as possible and as honestly as possible. What we eventually do with any memory in a work of art is our personal choice. Our life experiences are most valuable when taken with the fullest capacity of our senses. They make our lives ever richer. Recalling our experiences as a historical entry or to impress, educate or instruct others will be most accurate if the moment was witnessed to the fullest.

Direct personal experience is usually better than simple information or knowledge. One can relate more directly and accurately from an actual experience than from reading about it. Some people are very good at understanding the emotions of a situation with just reading or hearing about it. They have the ability to associate what they have read with something similar that they have personally experienced. The experience of information which an artist receives is normally stored, becoming a part of an assortment of gathered experience/information that can be drawn upon at an appropriate moment, that moment when the artist gets an idea or wishes to convey a message.

The idea is enveloped in the purpose. Either can come first, but there should be a basic understanding of their difference and their function in making art. The idea is the subject. The purpose is what the subject does.

Often, the idea is based on a relatively simple premise such as a still life, or a model posing. From that fundamental concept there can be an infinity of answers. Matisse, in his painting, Pink Nude, has chosen a purpose that ignores likenesses and realism. He is more interested in the special relations that the model has suggested as well as pattern and colour.

In order to create, the artist must have learned adequate skills in relation to the media chosen of which the work of art is to be made. The level of these skills is not directly related to the level of the creative act. Skill alone is not art, but without some level of skill art cannot exist.

The artist needs an environment that is conducive to creating, usually a place where there are no distractions. The necessary material, tools and equipment should be available.

Tom Supensky is Professor Emeritus at Towson University in Towson, Maryland, where he taught for over thirty-five years. During his tenure, he taught on Fulbright exchanges in Bristol, England, and Oldenburg, Germany. He also taught in Florence, Italy, and Tasmania, Australia. He is presently living in Aiken, South Carolina, where he continues to make his clay sculpture. www.tomsupensky.com

This text is one chapter of his book Looking At Art - Aesthetic Concepts Fundamental To Being An Artist”, Tate Publishing and Enterprises, LLC

Creativity can lead us to negative results. photos - Tom Supensky
A very special “adventure park” is what the outdoor area of the Karl Jaspers Psychiatrische KliniK just outside Oldenburg was turned into by an art project – Plant Planets – organised by the Werk- schule – Werkstatt für Kunst und Kultur-arbeit e.V. (“Workshop for Art and Cultural Work”).

The fruitful cooperation between the KliniK and the Werkschule has been going on for around 25 years now. Art projects have regularly been organised with the participation of the patients, and themed sculptures are built – ensembles that in the park-like, unfenced grounds of the Karl Jaspers Klinik have found a permanent home and have become landmarks in an idyllic art landscape.

A newly laid-out garden in the generous grounds was the occasion for participants to devote themselves to the theme of landscaped nature, especially since contemporary art increasingly studies subjects like ecological responsibility, sustainability, protection of natural resources and providing for future generations and has initiated creative processes accordingly.

A garden is always a piece of planned culture and living nature at the same time. A world of its own. How would it be, wondered the initiators, to introduce further worlds into a nature / culture landscape and then to leave these micro-worlds to evolve?

This was the aim of the ten-day, public join-in art project, Plant Planets, accompanied by sculptor and provider-of-ideas Gunther Gerlach and ceramist Wolfgang Jacob. They provided the impetus, guided the development of artistic ideas and cautiously steered the evolving making process.

Patients and their families, visitors and staff members were invited to participate in the artistic interpretation of the Plant Planets; all kinds of participation were welcome. Anyone who lent a sporadic hand or who chanced by and rolled up their sleeves as well as the regular team members was welcome.

Broken bricks and unfired still malleable
ones were the raw material; the work process was inspired and structured by the rectangular forms, the rough surfaces and the preformed holes. Despite the forbidding nature of the material, the process of planning and building in a group opened up space for the participants to allow their imagination free rein and to sharpen their aesthetic sensibilities. Observers also joined in. They dropped in from time to time, commented on changes, assessed progress, made suggestions and thus shaped the social interaction of conversation through joint culture-shaping action.

Over the ten days, three Plant Planets emerged, sculptural objects that seemed to be fragments of a world populated with plants: artefacts, planet-like chunks of rock made of cemented fragments of clay, full of fissures, scars, craters, channels, niches, openings and indentations, in which herbs, mosses, grasses could gain a foothold. Water and earth collected in the irregularities and crevices of the sculptural mini-planets, creating a small cosmos of life, which can be observed as it develops and changes. As they do not rotate like real planets, the side facing the sun will ultimately have different vegetation from the weather side. They are thus living sculptures that change a little every day, made for a place of contemplation and recuperation.

As sculptures made through social interaction, these poetic small-world objects symbolise the seemingly natural growth process of social/artistic action. What the participants can retain is the experience of having created something exemplary, as meaningful as it is cooperative.

Beate Anneken is the artistic director of the Werkschule – Werkstatt für Kunst und Kulturarbeit.

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Die Werkschule e.V. is an arts workshop that has been working in the fields of fine art and ceramics since 1983. Its activities include a wide-ranging programme of art courses for adults, art projects and activities, and exhibitions and events such as the Oldenburg International Ceramics Fair. Approximately 30 freelance artists trained in their respective disciplines either at art schools and academies or in ceramics studios authentically impart their various artistic concepts and methods, their experience and concept of art acquired in their own artistic practice.
If you want to know the value of a bowl ask a Korean monk. He will explain to you how the energy of a bowl can be fathomed. Three hands are needed for this and fear of touching must be overcome. It is certain that the European market value is of no relevance in this context.

In Mungyeong Saejae Provincial Park, an area of approx. 70,000 m² and the backdrop for various eras in Korean history, set between two magnificent palaces, the Hyeguska Temple and the three gates from the Chosu Period (16th century), is where the annual ten-day festival in honour of the teabowl takes place. Mungyeong is three hours away from Seoul, a journey that used to take as much as ten days. In the autumn of 2014, the hilly setting received the guests with decidedly fine weather. The streams of visitors (more than 1 million) were able to enjoy the 1 km walk up to the potters’ village, with all its nooks and niches.

The potteries that have been established in Mungyeong put their faith in authentic naturalness and simplicity. And there is no lack of emerging young, rooted talent in Korean ceramics, perhaps due to the high regard that ceramics is held in and the defining role of the Korean tea ceremony. A female master of the tea ceremony said that only if you were able to make teabowls would you be fully versed in the preparation and enjoyment of tea. The preparation of tea is thus in the hands of tea masters, and in the south, in the Chollanam Mountains, there is a region where quality tea is grown. The country shows its gratitude for its tea culture to the Buddhist monks, who preserved it in times of poverty and war with a joyful renaissance of tea drinking.

For years, an exchange with leading ceramists from all over the world has been on the agenda. As a tireless organiser and mediator, Charlie Youn looks after foreign guests, trying to make their stay as interesting as possible. In 2014, these included Douglas Black, Lee Love, Michael Martino, Julie Harbers, Jeff Brown and Robert Lawarre from the USA, Andrew Walford from South Africa, Andrzej Bero from Poland; from Italy: Rolando Giovannini, from Japan: Katsutaro Kikuchi, Kim Kyeong Duck, Nakazato Tarouemon, Kawakami Kiyo- mi, Murayama Kentaro and Mitoh Rul. Julia Winter, Berthold-J. Zavaczki, Karoline Wachter, Jutta Winkler and Monika Gass, director of the Keramikmuseum Westerwald, were there from Germany.

A special highlight of the festival was the study of typical Korean firing methods. The oldest mang-daeng-yi kiln in Korea, a five-chambered kiln built in 1843 and last fired in 1999, can be admired in Mungyeong, lying on a hillside like a huge silkworm. A slightly smaller model of the kiln was built for festival visitors and was fired over a period of several days under the motto of “Firing for everyone”. The kickwheel competition for students, local Korean potters and international ceramists made even experienced throwers sweat. The tea ceremonies taking place in every corner provide time and space for contemplation and moments of intense perception.

An exchange on a theoretical level was also a major topic at the meeting with Cheon Han-Bong (an intangible cultural asset in South Korea) with a whole range of ceramic topics under discussion. For example, Monika Gass informed listeners of the Museum and the Ceramics Training and Research Centre (BFZK) in Höhr-Grenzhausen.
In geographical terms, Korea is a transit country between China and Japan, and as such it has always sought an identity of its own; there is no doubt that in its rich and unique ceramic tradition (Koryon Period and Punch’ong ware from the Choson Period), it has found one. In contrast, there is the modern era, a high-speed digital world that already shaped Korea yesterday, so that today, one can hope that the country succeeds in caring for its organically evolved tradition. Currently everyone is talking about reunification with North Korea – in the same way as the two parts of Germany merged again, many Koreans yearn for a world in which North and South Korea can live together in peace and unity.

Thus the countless sources of inspiration and impressions of the thrilling authenticity of the Korean ceramists led to planning more lasting relations in cooperation with Korea: Korean ceramics are to be featured at the Keramikmuseum Westerwald in Höhr-Grenzhausen in June 2015 in cooperation with the organisers of the Mungyeong Festival. Ceramics Professor Yoo Tae-Keun, who in 2014 conducted a raku firing in his studio with ceramics guests and students, has accepted an invitation to attend.

Traditional Chasabal Festival 2015:
Friday, 1 May – Sunday, 10 May 2015

above
- international group of guests
middle row l. to r.
- Monika Gass, Keramikmuseum Westerwald
- the Ceramics Museum in Mungyeong
- throwing competition
right
- tea-making utensils
More images see page 2
The forms are clearly defined, functional and characteristic: vases with an elongated body, bowls with an arcing curve, full-bellied tobacco jars with lids. The stoneware has been thinly thrown, the throwing rings are visible and in places the dark red clay body shows through the intensely coloured glazes.

These pots were made in the first half of the twentieth century in the hands of potter Auguste Papendieck, born in Bremen (1873-1950), a forerunner of modern ceramics. Dr. Uta Bernsmeier, curator at the Focke Museum in Bremen, emphasises that “her work is of great significance for this craft genre, which redefined itself in the 1920s with ambitious new concepts.”

Daughter of a merchant, she began to paint in 1900 at a private art school in Munich. It was the case that in the early 20th century, women were not permitted to enrol at art academies. But during this time, the young woman became acquainted with the local pottery tradition on an excursion to Diessen on the nearby Ammersee, and she became permanently entranced by it. From 1905, Papendieck turned her attention entirely to this craft from 1905 and enrolled as a guest at technical college in Charlottenburg, Berlin. This was where she acquired the basics of chemistry for glaze composition. She subsequently received a thorough grounding in the craft of pottery at the ceramics technical school in Bunzlau and went on to work for three years in several potteries in north Germany from 1908. In 1912, by which time she had moved back to Bremen, she qualified as a master potter.

As early as 1911, “Fräulein Papendieck” as she was known to her contemporaries, set up her own pottery in Achterdiek/Bremen. In time, she concentrated increasingly on wheel thrown one-off pieces. Firings took place in a coal fired kiln. Her coloured glazes covered a broad palette and a wide range of textures. Papendieck developed these glazes herself. During her own lifetime, her work was in demand. Ernst Grolhe too, former director of the Focke Museum, bought a first ten pieces in 1949. Since then, the Landesmuseum has increased its collection of her work to around 150 items, making it the largest collection of her work.

Now, the Museum has dedicated a comprehensive exhibition to the potter, Auguste Papendieck. In this major exhibition, her journey from traditional peasant pottery to her own individual designs and glazes is traced and her work is juxtaposed with work by leading ceramists of her generation and exhibits by factories in the 1920s and 1930s. These include work from the Bauhaus and by renowned Bremen craft potter Otto Meyer. Papendieck’s bowls are also displayed with ancient Chinese pieces, an exciting comparison that reveals the heavy influence of oriental pottery on her work.

A comprehensive publication accompanies the exhibition, which runs until 22 March at the Focke Museum. In addition, six contemporary women potters from Bremen have made a small edition of ceramic objects as a “homage à Guste”, which is also part of the show.

Dr. Meike Rotermund has a PhD in art history. She is a freelance writer and lives in Bremen.
Peter Callas
Taming the fire

Catherine Roma

It was the 40th anniversary of his first trip to the Land of the Rising Sun, four decades of an artistic pathway that started right there. And Peter Callas decided to celebrate it with a new exhibition at the Syoh Gallery, Osaka, on November 2014. It was in this celebrated very first journey to Japan when he was entranced by the anagama, a kiln still unknown in the West, with which Callas fell instantly in love. Once back home, he built the very first one in USA in 1976, and has been experimenting in style since then.

The works exhibited at Syoh were mainly of his genuine Japanese style: tea ware for refined spirits, vases for ikebana devotees and all kinds of tableware and utensils that only the initiates know what they are for. Callas’s work is deeply connected to Japanese aesthetics in a very natural way; it is something he intuitively has a feeling for. On top, some of the pieces shown were actually made with clay brought to the USA from Japan – the strong Shigaraki clay that resists the buffeting fire – while others were made using local clay from the USA, with its little white stones and impurities that gave them a rough but delicate finish.

This tight connection with Japan comes, above all, due to the use of the anagama as a main tool. Callas works with this traditional Japanese kiln to glaze almost all his pieces, thanks to the volatile ashes he skilfully builds up and directs during the firing. At the exhibition a wide range of ash glaze effects could be admired and an amazing colour palette coming just from melted ash, created during the average 8-day firing. As the Japanese put it, the anagama creates many different “landscapes” in the ceramic pieces, and one could admire in Peter Callas’s artworks quite a complete scenery, enhanced with his very personal passionate touch.

Since passion may be the main trait, it distinguishes his work from the traditional Japanese style, which is usually more of an ethereal aesthetic. Using the same techniques, the pieces exhibited in Osaka were full of life and force, coming from a strong spirit only formally concealed. That powerful feeling is especially conveyed through the dramatic effects created by the extreme thermal tension the clay goes through: cracks and glaze trickles that flow just to the bottom in a not-so-obvious controlled chaos. Peter Callas succeeds in taming the fire, accepting at the same time its natural ferocity. The resultant pieces are quite a play between them.

Catherine Roma is a ceramist. She lives in Barcelona, Spain.
As a German ceramist, Jan Kollwitz (b. 1960) is exceptional. It just turned out that way. When he was 23, the great grandson of painter and sculptor Käthe Kollwitz was seeking to give his life a new direction. A coincidence showed the way. His mother was friends with Rahel Bontjes van Beek, the widow of ceramist Jan Bontjes van Beek. And some of the great potter’s vessels in the Kollwitz household awakened the fateful desire to become a potter. Jan Kollwitz trained at the pottery of Horst Kerstan in Kandern, who was already Japanophile before Japan became the rage in Germany. Kerstan, a pioneering ceramic artist, travelled there several times, and at the end of the 1970s he built the very first anagama, a Japanese-type woodfired kiln. And it was this kiln that fired Jan Kollwitz’s imagination for Japan. After finishing his apprenticeship in 1986, he decided to travel to Japan – not seeking to become acquainted with techniques but with a culture.

In the lovely catalogue book, Japan beginnt an der Ostsee (“Japan starts by the Baltic Sea”), Jan Kollwitz describes his desperate search for a traineeship in Japan. And he describes...
the communicative hardships he experienced with master Yutaka Nakamura in Echizen, whom he eventually found after the most absurdly circuitous route – hardships that were not merely linguistic translation problems but much more the difficulties of indirect communication, in the interpretation of the inexplicitness in the strictly hierarchical relationship between teacher and pupil in Japan, a relationship intolerable to Europeans. It took a while until the apprentice discovered what makes something as simple as a good cup. He had to learn that this was not a question of craftsmanship. As a trained potter from Germany, he was able to throw cups, but in the opinion of the Japanese master, he couldn’t throw a good one. Thousands of cups found their way back into the clay bin.

But Jan Kollwitz was at the centre of anagama kilns – Echizen, one of the venerable Six Old Kilns, places or regions where traditional ceramics had been made for nearly a thousand years, fired in climbing tunnel kilns in which during firings lasting several days unglazed ware acquires an uneven colour simply from the flames, ash deposits and vitrifying ash. The unpredictable encrustations and dramatic transformations that the stoneware pots go through in the firing hardly corresponds to the concept of beauty in the West, where crafted regularity is a source of delight, but it corresponds all the more to the beauty of irregularity subsumed in the rhyming expression “wabi sabi”, the beauty of organic growth or of wear through long use. Whatever it is that happens on Jan Kollwitz's vessels has not been made by him but it has occurred. The working cycle lasting many months does not permit more than two firings a year. However it takes great experience to fire an anagama. The inexperienced are faced with major disasters, as indeed are the experienced too at times. But it is not only the firing technique that is unfamiliar, it is also the repertoire of these thrown or handbuilt vessels, often made of heavily grogged clay, traditionally prepared by the potters themselves. Bowls, cups, bottles, vases, large and small lidded jars: they belong to the ritual of the tea ceremony, a part of Japanese culture since the 16th century and closely linked with Zen.

In 1987 Jan Kollwitz returned to Germany, and in the Pastoratshaus (“vicarage”) in Cismar on the Baltic coast, he found a location for his own pottery, where the aged Japanese master kiln builder Tatsuo Watanabe built an anagama for him in 1988. For over twenty-five years now, Jan Kollwitz has been making “Japanese ceramics” in Cismar. If one considers the group of no more than a dozen ceramists who in Germany pursue anagama firing, it would be impossible to name one who so faithfully, even humbly works in the Japanese spirit. The gallery terra rossa in Leipzig is showing Kollwitz’s vessels from 13 March 2015. At the opening, Christoph Peters, author of the book Japan beginnt an der Ostsee, will read from his Japan-inspired novel, Herr Yamashiro bevorzugt Kartoffeln (“Mr Yamashiro Prefers Potatoes”).

Dr. Walter H. Lokau has a PhD in art history. He is a freelance writer and lives in Bremen. dr.walter.lokau@swbmail.de

0-haguro-tsubo jars, h 11-12 cm
Iris Stoff, Manfred Scholl

250 plates lined up to form an installation at the Kunstraum Klosterkirche in Traunstein, an outstanding exhibition venue in the region in an abbey. This work was a focal point of the exhibition, “Über den Tellerrand hinaus” (literally: “Beyond the edge of the plate”, i.e. “Widening one’s horizons” or “thinking outside the box”). The plates formed a row running diagonally through the nave of the abbey and was an attraction for the visitors as well as being a communal work by all of the ceramists participating in the exhibition. To the left and right, the individual potteries presented their own specialist work.

The group Keramik im Chiemgau (a region in Upper Bavaria) was formed four years ago and consists of professional ceramists. They came together because they wanted to publish a joint flyer to raise public awareness of their position in the ceramics world. The flyer is now distributed to all tourist information offices and the latest information can be ac-
cessed at www.keramik-im-chiemgau.de, where exhibition dates and appearances at ceramics markets of the members are listed. The restriction to include only the Chiemgau was an obvious decision.

There are leading ceramics and crafts markets in the region that are organised jointly, there is a large number of studios and there are interesting opportunities to exhibit, either in galleries, museums or other suitable venues.

We currently have twenty members: Dorothe Hahn, Elisabeth and Thomas Heimbucher, Mela Ilse, Wolfgang Irmer, Irmgard Kurz-Minisini, Barbara Lammers, Simone Loy, Karin Rauchalles, Waltraud Schillmeier, Manfred Scholl, Iris Stoff, Christl Neulinger and Manuela Zückert.

It was only possible to apply to stage our first joint exhibition after founding the group, for instance at the Kunstraum Klosterkirche. This autumn exhibition was very well received by the visitors.

In addition, the nationwide open day, Tag der offenen Töpferei, which is organised every spring, is relatively little-known here. A number of studios now participate.

There is a lively exchange of ideas and experience at the regular group meetings. Individual members also belong to arts associations, the BKV (Bavarian Crafts Association) and the ceramists' guild.

In addition, an interchange with other artists is also planned. At the exhibition "Über den Tellerand hinaus", for instance, two concerts with sound artist Limpe Fuchs were staged, integrating the exhibits in her sound installation.

Bringing the ceramics exhibition together with contemporary music was a challenge, the listeners were confronted with unfamiliar sounds. The concerts were a real experience.

The contact with other artists remains an objective of the group. It is open to new things and joint projects are a source of inspiration for our own work.

A lot of new ideas are waiting to become reality.

Iris Stoff and Manfred Scholl are ceramists. They are members of Keramikgruppe Chiemgau. www.keramik-im-chiemgau.de
The Rhineland in the widest sense is an ancient pottery region. Even in Roman times, pottery from Cologne was a popular export item that was sold to all parts of the far-flung empire. These exports reached their zenith at the end of the Middle Ages and the Renaissance, when stoneware revolutionised production with a firing technology that was hitherto unknown in the Old World. The products were traded all over the then-known world. This was also the time when the first potters' guilds were founded, the precursors of today's professional organisations. If they had not already been dissolved, they disappeared from economic life with the liberalising Prussian Reforms in the early 19th century. It was not until the 20th century as 1957. Today, the Ceramists' Guild North-Rhine has 42 members, of whom 22 are taking part in the exhibition at the Töpfereimuseum Langerwehe. Before the latest version of its code was published in 2000, only master craftsmen were eligible for membership, but today any freelance ceramicist who pursues aims in line with those of the guild can join. Many value the contacts and the exchange of views with colleagues, especially since they work alone in small, remote communities. Further attractive arguments for belonging to the guild include numerous special events such as markets and exhibitions. The new regulations have contributed significantly to art ceramics being made by members and not only craft pottery.

This also applies to the potters’ and ceramicists’ guilds in the Rhineland, including the pottery centres of Cologne, Frechen, Siegburg, Langerwehe, Adendorf and Raeren. The date when the guild for the Cologne/Bonn/Aachen was founded can unfortunately not be determined today. The first minutes on record date from 12 September 1946 and they clearly proceed from an existing guild. However, its activities shrank over time until they came to a complete standstill. On 2 December 1960, the date of the next surviving minutes, a relaunch of sorts occurred. The jurisdiction of the guild covered the regions of the Chamber of Skilled Trades for Cologne and Aachen with its offices at the premises of the district trades and crafts association for Bonn/Rhein-Sieg – where they still are today.

It was a different story for the potters' guild in Düsseldorf, which merged with the North Rhine ceramicists' guild in the summer of 1990. This Düsseldorf guild had proceeded from the stove fitters guild, which no longer exists, and was founded as early

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**NEU GEMACHT – NEU GEDACHT**

*An Exhibition of the North Rhine Ceramists’ Guild*

Antje Soléau

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Top L. to R.: work by
- Uta K. Becker
- Ruth Stark
- Peter Taubert
- Stephanie Ahn
- Claudia Holzapfel
And to demonstrate this is the aim of this exhibition too. The first exhibition was in 1987, when the then Cologne/Aachen guild organised one for its members in the Chambers of Skilled Trades in these two cities. This was repeated on a triennial basis until 1996. The last guild exhibition to date was in 2007 at the Chamber of Skilled Trades in Düsseldorf. But now the guild is museum-worthy: in 2015, it is showing the broad range of its members’ skills at the Töpfereimuseum Langerwehe.

Over the years, the guild has changed, many members have left, others have joined and have introduced new ideas. The title of the exhibition, “neu gemacht – neu gedacht” (literally “newly made – newly thought”, i.e. “new products – new ideas”) wishes to express this idea. Of the current exhibitors, Heinz-Theo Dietz, Brigitte Köppel and Kuckertz & Rennertz participated in the 1987 exhibition, and Christel Humpert from Bochum, previously a guild member in Düsseldorf, showed her work at the anniversary exhibition of this guild at the Hetjens Museum in Düsseldorf in 1982. And like 1987, there are once again works by two holders of the North Rhine-Westphalian State Prize for Crafts in the category of ceramics: Heinz-Theo Dietz (1985) and Uta K. Becker (2011).

The diversity of the exhibits matches the diversity of their backgrounds: there are vessels and figures, sculptures for indoors and out, abstract and figurative pieces, they display vibrant colour or express a sense of calm, they are wheel thrown or handbuilt, partly combined with other materials, they are severe or ornate, children’s tableware stands beside jewellery. The exhibits are made of porcelain, paperclay or stoneware, they have been fired with gas or electricity, reduced post-firing in a raku kiln or safely packed in saggars, exposed to the naked flames. The classic Northrhine-Westphalian woodfired kilns are regrettably no longer permitted under local environmental regulations.

The exhibition of the ceramists’ guild at the Töpfereimuseum Langerwehe is an absolute must for anyone who wants to get an overview of the contemporary diversity of ceramics in the Rhineland.

Antje Soléau lives in Cologne. She is a freelance journalist who writes for arts and crafts magazines in Germany and abroad.

The exhibition
neu gemacht – neu gedacht
runs until 23 August 2015.
www.toepfereimuseum.de
First held in 2001, the Gyeonggi International Ceramic Biennale (GICB) is the world’s largest international ceramics exhibition. Ceramic artists from more than sixty-five countries have been participated in each biennale. Taking the lead in world ceramics for the past 15 years, GICB has garnered the attention of artists both locally and overseas, and has helped popularize ceramics among the public. Furthermore, GICB2015 will use three exhibition spaces located in Icheon, Yeoju and Gwangju in Gyeonggi-do.

The theme of GICB2015 is “Color: Ceramic Spectrum,” which started with looking at the environment surrounding contemporary ceramics. The environment of modern ceramics is in great change characterized by the introduction of new technology, multimedia, public art and expansion of genres of contemporary art, which we could not even have imagined a few decades ago. Indeed, now is time for us to ask what ceramics really is and what its characteristics are.

“Color” refers to characteristic of visual perception. In countries where Chinese characters are used, color also means individuality, distinctive nature, or physical being. Based on these meanings of colors, Ceramic Spectrum is subtitled to express the diversity and implications of contemporary ceramics.

The exhibition Color: Ceramic Spectrum will be held at three venues, in Icheon, Yeoju, and Gwangju. The secondary theme of each respective venue can be explained by “Distinctive Color”, “Variegated Color” and “Traditional Color”. Distinctive Color will be shown in Icheon and features ceramics seeking unique expression and expansion of its realm, which symbolizes the future of ceramics. Variegated Color, to be shown in Yeoju, features ceramics that will enrich our everyday living with tints of art, which symbolizes the present of ceramics. Traditional Color, to be shown in Gwangju (located in Gyeonggi-do), features the ceramics tradition in four countries in East Asia, which symbolizes the history or the past of ceramics. This is how GICB aspires to connect the future, present and past, and moreover, the world, East Asia and Korea.

The exhibition Convergence and Transcendence to be held in Icheon intends to seek and suggest the future of ceramics in a rapidly changing environment. This exhibition will suggest the future of ceramics through methodology which started from the inside of ceramics and moved from the
outside of the ceramics world towards the inside of ceramics. Each aspect is denoted by Convergence and Transcendence.

Gathering and Convergence implies the unique and characteristic means of expression in ceramics including technique, color and material, while Diffusion and Transcendence means that ceramics is reinterpreted in the social, historical, and political context. Diffusion – contemporary art made primarily of ceramics – is included in Transcendence.

Convergence and Transcendence facilitates both extension of the realm of ceramics and its substance and the laying of a foundation for the future through experimentation and challenges by artists who are working without limits on contents, forms and genres.

The special exhibition in Icheon will discover artists who will lead the future of ceramics. At the International Competition, adventurous artists will present their visions themselves. In order to support, Convergence and Transcendence, the International Ceramics Symposium will discuss new and diverse ways to reproduce contemporary ceramics. The International Ceramics Forum will listen to voices from the scene of ceramic artists, curators, and educators. This way, the art scene and theories are gathered together to offer a new direction for future of ceramics. And this is the goal of GICB2015.

Inyoung Lim is responsible for Public Relations & Networking at the Biennale.

- Min Kyung-ik, who will participate in GICB2015; his previous work
The Dutch Federation of Ceramics (NVK) organizes a large ceramics festival for the third time, in April 2015.

Participating artists are from the Netherlands, Belgium, France and Germany. There is no theme to this ceramics award, but work submitted has to be recently produced (from 2013).

Apart from an exhibition of the selected art in April/May 2015 in the Coda Museum in Apeldoorn, different activities will take place in Apeldoorn. The ceramics award will be awarded at the opening ceremony, and take the shape of three separate scholarships.

An independent jury of experts in ceramics and art selected 50 artists, from over 200 applications, who will show a high quality of ceramics and provide an insight into the diverse possibilities of ceramics. With this International Exhibition, both the NVK and the Coda Museum present as contemporary a view of modern ceramics as one can find in the participating countries.

Parallel to the exhibition, which opens on 29 March 2015 and runs till 25 May, there is a programme of lectures and workshops surrounding the exhibition. On Saturday 18 April, Henk Wolvers gives a workshop, on Sunday 19 April, there will be lectures and workshops given by Ann van Hoey and Mariëtte van der Ven, on Saturday 16 May, Martin McWilliam will show how he makes his art, and on Sunday 17 May, Reinhilde van Grieken and Marja Kennis will hold lectures and workshops.

Apart from this programme, four short documentaries will be shown about four of the participating artist.

With the aim to promote ceramics and show the many possibilities the material clay offers, and also to offer the artist/ceramist a platform to introduce up to date developments in the field, the NVK decided in 2010 on creating a ceramics biennial award.

Starting point was a biennial ceramics festival around a theme, culminating in an exhibition for the public and an educational programme for schools. The first exhibition was presented with the theme Reflection, selected from NVK members by an independent jury.

The place selected for the exhibition was on newly made earth, without any historical connection to ceramics, in the Province Flevoland, in the Pavilion De Verbeelding (Imagination) in Zeewolde.

After this successful first edition in 2010, the NVK in 2012 organized the second ceramics biennial award, again in Zeewolde. The theme was Topsy-turvy. Where in 2010 only NVK members could apply, this second time all artists/ceramists from the Netherlands and Belgium could apply.

Apart from the exhibition in De verbeelding in Zeewolde, there were also related exhibitions taking place in the House of the Province of Flevoland and the New Land and Heritage Museum in Lelystad.

Because Zeewolde is hard to reach by public transport, the NVK Ceramics award committee has decided on a more central location and transformed the biennial into a triennial award,
which will take place in 2015, at the Coda Museum in Apeldoorn.

Some of the participating artists are: Ana Maria Asan (BE), Paula Bastiaansen (NL), Olga Simonova (D), Usula Comman- deur (D), Nathalie Domingo (FR), Martin McWilliam (D), Marika Vansant (BE), Marja Kennis (NL), Reinhilde van Grieken (BE), Anita Manshanden (NL), Azeline Tolmbaye (FR), Yuk Kan Yeung (NL), Tommy Vissenberg (FR), Therese Lebrun (BE), Henk Wolvers (NL), Anne Busch (D), Helmie Brugman (NL), Daniela Polz (D), Eduardo Constantino (FR), Frank Louis (D), Ann van Hoey (BE), Gisella Codara (D), Gertjan van der Stelt (NL), Birgit Sauge (D), Aleksandra Zielinska (NL), Tineke van Gils (NL), Stephanie Roos (D) and Kyra Spiker (D).

The CODA Museum provides a venue for varied exhibitions of modern art and is a place to be inspired, stimulated and seduced.

Be welcome at the CODA Museum and see for yourself. The programme for 2015:  
- CODA Paper Art – Art of and on paper / 7 June – 25 May  
- The Weather Diaries – Art, photography and installations / 1 November – 18 January 2016  
- Into the Zoo – Jewellery by Felieke van der Leest / 1 February – 25 May  
- Photography by Teun Hocks / 1 November – 17 January 2016  
- Sophie Hanagarth – Jewellery / 1 November – 17 January 2016

Piet Augustijn is a writer in the area of modern art. He is editor of the Dutch magazine BEELDEN, editor-in-chief of the Dutch glass magazine FIOEZZZ as well as editor-in-chief of the Dutch ceramic arts magazine KLEI keramiek magazine.
Creative Cooperation - Finland’s trademark

Arabia, Fiskars, Iittala
Famous names, mental images, clean Nordic design…

Monika Gass

CERAMICS and SPACE, the exhibition at the Design Museum in Helsinki, meant that I received an introduction to clear Finnish thinking and the alert, friendly, open-minded, creative world of these northerners, as a part of a series of accompanying talks. Even if I believed that I had learned something of Finland and its ceramics in the exhibition of the Helsinki Group at the Keramikmuseum Westerwald in 2010, it is completely different when an expert guide rooted in the local ceramics scene (many thanks to Katarina Siltavuori, Ornamo) guides you through this diversity of works, techniques and locales. The workshops at Arabia for instance are impressive industrial memorials – a feast for the eyes of anyone who appreciates the beauty of an industrial complex. The Arabia Factory has integrated studios for Finnish artists, ceramists of renown: Pekka Peikkari, who has just completed a 10 mtr. tall architectural installation, Kim Simonsson, who sets up quality solo exhibitions all over the world, or Kristina Riska, who explained her special technique for working in series … Young rebels are also there, gaining experience for a time in a creative environment. Direct contact to the industry enables them to think in a different way, enticing them to initiate large-scale projects. Assistance through industry and technology on the one hand, and art returns the favour with creative input.

Arabia, Fiskars und Iittala exhibit jointly “under glass”, products for a cultivated, contemporary home ambiance in “converted architecture” that has absorbed the old parts of the building and enclosed them. Not everything in these sales halls is expensive, although it is all of finest quality! Visitors can feel the aesthetic education in the abundance of tasteful products, from glass, ceramics, porcelain, cutlery and textiles to modular furniture and tools – it is truly impressive. It is inviting! Right next door: a restaurant where first class cuisine is served at a bargain price.

In the neighbourhood are the studios and exhibition galleries of the Helsinki Academy of Art: ceramics, porcelain, some mixed media in an exuberant atmosphere, which finds support for its creative potential right there on site. And then there is FISKARS! It was founded in 1649 and the history of this exemplary steel maker is fascinating: from a smithy in a village to a worldwide company; it has ARABIA, Royal Copenhagen, Roerstrand, Gerber and others in its portfolio. Fiskars Village is the company’s home, and its cultural heritage is carefully maintained. The grounds include a modern congress centre, a hotel, a gourmet restaurant and countless studio buildings of various
sizes, galleries and blocks of workshops. It is a unique accumulation of art and artists. Around 15,000 visitors take advantage of this opportunity every year. I was only expecting ceramics studios, but I was fascinated by the guided tour of the site that lasted a whole day. Wooden Finnish furniture, handmade by young people, exclusive textile creations for anything from theatre to weddings. Galleries with unique pieces side by side with colourful industrially made glasses from Iittala. Jewellery created in 3D after designing and costing – fascinating insights into modern times.

Around 100 artists currently live and work in the studios at Fiskars. The ceramics studios of Riitta Talonpoika, or of Erna Aaltonen and her husband, who combine African elements with a cool Nordic visual vocabulary, or the house itself as a synthesis of the arts – stylish architecture at the studio of Karin Winäs, set at the edge of town: a wooden construction, glass, a sense of merging with trees and sky, floors, walls, kitchen, designed by the artist herself in ceramic and porcelain, minimalist and cool, contemporary and balm to the senses – the cupboards filled with asymmetric, sophisticated designer tableware ...

With our heads full of images, we returned to town, but this did not feel like a rupture: – town and country in Finland seem somehow more of a unit and closer together. Life goes on with artistic individuality.

Besides the countless galleries that invite visitors to browse, or the Design Museum itself, it was fascinating for me to observe how a major gallery functioned: – more than fifteen large-scale glass sculptures were sold on the evening of the opening at FORSBLOM; they had been made by the grand seigneur of glass art in Finland, Oiva Toikka, born in 1922. None of them cost less than EUR 22,000!

Outside the capital lies another treasure: Porvoo, half an hour from Helsinki, set by the Gulf of Finland. It boasts the typical painted wooden architecture and is a bishop’s see with around 50,000 inhabitants; it was founded in the 13th century and in the field of art and craft, Porvoo has a lot to offer. Johanna Rytkölä, Kirsi Kivivirta and Åsa Hellman showed me Porvoo Museum, which houses work by Alfred William Finch: – gems in green and aubergine, simple but skilfully refined pottery in a very individual style. Åsa Hellman’s studio is also in Porvoo, a dream landscape for anyone who wishes to discover ceramics: there is something special in ceramic or porcelain standing everywhere. A few metres further on is a wonderful studio: one-off pieces with rich decor, large formats, functional items for tea, wine, coffee and half-finished works as elaborate individual pieces – a life with and for ceramics!

Helsinki is absolutely worth the trip – museums, galleries and that typically Finnish sense of calm are definitely out of the ordinary. But Fiskars village offers wonderful peace and quiet for a longer stay, with art and craft or special exhibitions. Either as a private visitor, a day tripper or as an artist in residence – this well-organised opportunity is available for ceramics makers or for people who want to write or do research in peace. Inspiration and creativity are simply part of this lifestyle: – it’s what people mean by typically Finnish.

Katarina Siltavuori
The Finnish Association of Designers Ornamo
www.ornamo.fi
www.finnishdesigners.fi
www.facebook.com/ORNAMOfi
www.ornamo.fi/keramiikkatilassa

FISKAR – http://www.fiskars.group.com
Fiskars Village – www.fiskars.fi

Monika Gass is a ceramist and art historian and is the director of the Keramikmuseums Westerwald.
I have always had the feeling that museums all over the world are my homes, when I step through their doors: I am at home. I had especially strong memory flashes when I arrived in Taipei earlier this year as a resident ceramic artist, and moved up the stairways of the Ceramic Museum Yingge, still tired from the long road: the smells, sounds, images, lights and people, all familiar. I was here 14 years ago at the FIRST TAIWAN CERAMICS BIENNALE opening, and the feeling that we may lose the Director of the Institute – whose state of health was not in a good condition – depressed me.

Now behind this known building, a brand new sight opened in front of me, the Ceramic Park surrounded by hazy mountains, sculptures, trees, flowered walkways, resting areas, workshops and playgrounds. The Museum and the Park were full of people, families reading, having a picnic or visiting the Masters who were working in their workshops. Young and old folk attended, (only a few tourists in this season) the Yingge Museum seemed like an all-day home for Chinese families, a living space for well-educated people. From morning till night, all these men streamed into this territory, children from the Kindergarten sometimes moved into the Museum for the whole day, they also slept in there: activity rooms for young people, pottery, painting, all-day courses of creation, art courses for adults, lectures and demonstrations by foreign artists attracted hundreds of peo-
ple all the time. The resident artists' studio was a new, beautiful brick building with nice-looking cambering at the end of the Ceramic Park: in front of it, a playground full of children – creation and education, art and science, recreation and learning together in one place: for me, this was the real museum pedagogy.

If we wish to enrich our adult life with tradition, contemporary art, immersion and professional knowledge (besides the technical challenges) we should start the (art) education of children this way.

The Institute is now directed by a young and beautiful lady, Chen Chun Lan, and I was very pleased as I noticed that lots of famous museums all around the world have female Directors: for example Monika Gass at the Keramikmuseum Westerwald, Claudia Casalli, Faenza, or Júlia Fabényi who is the head of Ludwig Museum in Budapest, Dr. Eva Maria Hoyer, director of the Grassi Museum, Leipzig.

I spent the first days of my stay visiting ceramic artist colleagues. Mei Hua Cheng, artist at the Botanical Gardens, who had such admirable and precious objects fired in an anagama kiln: no unnecessary ornamentation or decoration, but distant and monumental forms.

Master Hsu Yunghsu's art pieces have captivated me with their enormous dimensions, a porcelain sculpture with such beautifully undulating pierced curves (designed for public space) is a technical miracle in my opinion.

But most of all, I was impressed by Ah Leon's school desks series: this hyper-realistic clay composition recalled a lot of my childhood memories, like all the anxiety, the progress of time. The sheets of these broken benches, as a tragedy line-up – a great artwork.

I lived with two colleagues at the residency workshop for a short time: my partner Susanne Wolfe from Hawaii, who produced endlessly refined, often burnt and drawn screen-printed items with stickers, and witnessed my other contemporary colleague, young Annalisa Guerri from Italy, who was experimenting, searching her own way of creation.

above l.
- The experiments of Annalisa Guerri Falling, 50 x 20 x 20 cm, paperclay porcelain-oxidation 1260°C above r.
- The sensitive objects of Susanne Wolfe, stoneware with slip and glazes, 1230°C, overglaze decals and metallic lustres, 720°C, h 17 x w 17 x d 11 cm
drawn screen-printed items with stickers, and witnessed my other contemporary colleague, young Annalisa Guerri from Italy, who was experimenting, searching her own way of creation.

above r.
- The monumental public art porcelain sculptures of Hsu Youngshu
- "Dangerous Birds", Maria Geszler-Garzuly, porcelain, decorated with screen and hand painting, burned at 1260 C in an electric furnace, and in home burned, gas reduction, 1350°C
- "Architecture of silence", Maria Geszler-Garzuly
Maria Geszler-Garzuly trained at the Academy of Art and Craft in Budapest, Hungary. Inspired by the machinery and the factory environment she began to use photographs in her work and then to develop her interest in print on clay. The industrial landscape and portrait images both photographic and drawn are transferred on to thin slabs of porcelain using a silk screen technique.

My affection for eastern cultures evolved very early, I have read the road trip experiences of explorers, novels by writers and art-history studies since my student years. It’s like somebody is searching for the key of their life, trying to decipher the mystery of fate – in the oriental arts I have discovered the tradition, winds of Centuries, Millenia, together with the wild, turbulent, colourful scenery of today’s life...

I was pleased when preparing for my stay in Taiwan, to be a resident of New Taipei at the Yingge Museum, passing through the Ceramic Park daily, which is surrounded by wavering and hazy mountains. Unknown smells, noises, indecipherable and exciting language, very nice people, beautiful characters, calligraphy, colourful shrines, temples and tea, the Art of Tea!

I had a very short time for creation, unfortunately just three weeks, I had prepared and planned everything mentally: I wanted to continue the Architecture of Silence series: building constructions, but the location, the ceramics studio’s capabilities and the shortness of time were not on my side, so I tried to express my inner loneliness with a porcelain sculpture: a female torso. I was looking for a very closed shape, maybe only a signpost made of stone, or an uncompleted figure, perhaps carved by the forces of nature, time and wind. This simple design is filled with meaningful content by the emotional treatment of the surface – I would like to display the quick passing of time in this piece. Between the folds of the surface in this torso I placed messages and pictures, so the ‘Inside Voice’ figure almost becomes a musical instrument: the sound of a cello solo sonata is heard, in The Leafs art piece, the leaves of the Ginkgo biloba tree are falling, I’m fighting the mystery of departure and the passing of time: this torso is the most human of the artworks with its green colours.

I was looking forward to creating the Dangerous Bird object: I struggled for months with pictures of missiles, flying birds and their meaning, the fears of these times we are living in. I think after my first clay draft I only focused on this internal vision: how should this object become Me, a feminine piece of artwork, how should my fears and admiration flow through me to the skies by seeing these achievements of mankind. While ‘Inside Voice’ is a planned poetical work, this torso would like to take away someone’s breath, to shock people.

To hit me in the heart, you shall fear.

Thank you for the opportunity and happy days at the Yingge Museum, the director and staff of the institution, my friends, and a lot of unfamiliar people in the Taiwanese streets, shops, rice fields, botanical gardens, visitors at the lantern festivals, and others.
In Studio with Steven Branfman

Evelyne Schoenmann

Steven is known to almost every raku interested person through his books “Mastering Raku” and “Raku: a practical approach”. We all learned a lot reading those books backward and forward. In this interview we have the opportunity to get to know the man behind the words.

Steven, you are a well known Raku specialist on each side of the Atlantic. What does that mean to you?

You flatter me! I was a graduate student at Rhode Island School of Design. Rudy Autio was doing a demonstration and we were all totally captivated by his expertise, fluidity, ability to communicate, and by the sheer presence of this well-known ceramic artist. I remember thinking to myself “I wonder if I could ever do workshops and if people would ever come to watch me do one.” Be careful what you wish for! Being recognized as an expert and being a popular workshop presenter is, in some ways, a validation of my life’s work as an artist and teacher.

In workshops as well as in your books you don’t hold back your knowledge. On the contrary: you generously tell people everything you yourself know. Do you like being a teacher?

From my days as a teen-age camp counselor, I always enjoyed teaching. I went to college to study physical education with my goal to be a teacher, coach, or athletic director. Circumstances leading up to arriving at college and my first encounters with faculty there, caused me to refocus my developing interests in art, craft, and design. Teaching always remained part of the plan. I love teaching.

You are also very much involved with the American Ceramic Society, NCECA, and other ceramic organizations and foundations. Do you have a sense of mission regarding ceramics?

This is such an interesting and provocative question. You can’t make art in isolation. Art is created through a process of observation, ingestion, digestion, interpretation, formulation, and regurgitation. Contact and interaction with people is a key ingredient. Being involved, not only in ceramic related organizations, but also with groups that are theme and mission oriented is very important to me. It helps identify and reinforces my purpose and personal motivations. I am a strong proponent of “community” and community building. The clay world is about community and the sharing between members of that community.

You make, among other shapes, also Chawan, the Japanese ceremonial tea bowls. Did I ever tell you that I started to make them myself after having seen in your slide show the most beautiful one of...
your late son Jared?

You honor my son and you honor me as his father and teacher. Jared was an extraordinary young man. Clay was in his bloodstream from the time he was a child. As a high school student of mine at Thayer Academy, his ease of learning and ability with clay amazed me daily. But it was his interest in, and understanding of the academic, intellectual, and cultural aspects of the craft that set him apart. As a student at the New York State College of Ceramics at Alfred University, he was drawn to the bowl and cup. These forms and objects became his alphabet and language. The chawan was becoming his signature. It was here that our relationship as teacher-student began to dissolve and reshape. It was here that I began to learn from my son.

Incorporating glass into my work began over 35 years ago with a variety of experiments. I abandoned the effort for a long time before I returned to it inspired by the way glass artists lay colors into the surface of their forms while blowing. There are four main steps to the technique:

1-Forming the cylinder
2-Inlaying the glass
3-Forming the shape by expanding from the inside out
4-Finishing and trimming

The sequence of pictures is as follows: I throw on a bat. After using liberal amounts of water for centering and the first few pulls, my hands are dried and the rest of the raising of the clay is done completely dry. Dry throwing leaves the cylinder strong and able to withstand the stresses that the clay will have to be able to withstand later on in the process. The cylinder must also be formed with very even walls that are left thick enough for the glass to be embedded and subsequently expanded. I use random varieties of flat colored glass that I have crushed into various size pieces from dust to as large as a half centimeter. The glass is laid out carefully choosing colors, sizes, and the arrangement in patterns, visualizing how these patterns will transfer to the surface of the vessel. I hold the bat and support the cylinder from the inside as I roll the cylinder in the glass. With the cylinder upright, I paddle the glass into the clay still supporting the clay from the inside to maintain the integrity of the cylinder. Each time I roll the clay onto the glass I do so to enhance the pattern and the coverage on the vessel’s surface. To combat the cylinder becoming stretched and distorted, I grasp it around the neck and pull it up. After I’m satisfied with the glass application I return the cylinder to the wheel and complete the form throwing with one hand from the inside out. Finally the piece is trimmed in a chuck. Before raku firing it, I cast either an opaque white or transparent glaze over the piece in a spontaneous fashion. In the post firing phase I create a reduction atmosphere by means of coarse sawdust.

Imagine a person, after reading this interview, saying: “Wow, I want to try Raku”. What would be your advice?

Raku is a technique that requires rudimentary firing facilities and is relatively easy to learn how to do. It is fast and satisfies the need that many people have for immediate results. In fact, it has become one of the most popular and practiced firing methods the world over. Because of this initial simplicity, many potters doing Raku do not understand the depth of complexity and sophistication that Raku can exhibit. Nor do they understand the history and culture behind the practice.
Their wares display superficial aesthetics and lack individuality and power. My advice is to approach the technique with respect and curiosity. To seek experienced teachers who can encourage you to go beyond the common effects of bright luster’s and crackle glazes. And to embrace the wide range of creative possibilities and personal expression that Raku can offer.

At NCECA 2015 in Providence you are, once again, presenter. What other projects have you planned for the future?

When I find myself in a social situation and someone asks, "what do you do?" my answer depends on how interested I think the person really is and what I think that they will understand. The simple reply is I’m a teacher. It gets more complicated when I say I’m an artist or a potter. My work with the Potters Council of the American Ceramic Society has been rewarding and I plan to continue my association with that. I’m a founding board member of the National K12 Ceramic Exhibition Foundation and I’m committed to remain active in that work. I might have another book idea up my sleeve. My workshop presentations will continue and of course there are many more pots to make and exhibitions to have.

Steven presents workshops all over the USA as well as Canada, Mexico, and the Virgin Islands. He has been to Europe on six workshop visits and has done workshops on multiple occasions and in multiple venues in the Netherlands, Belgium, Switzerland, Germany, Austria, and Denmark. If you are interested in hosting Steven for a workshop or attending one of his workshops you can reach him at

STEVEN BRANFMAN
Sbranfpots@aol.com
www.ThePottersShop.com/steven-branfman
Tel. +1(0) 781 449-7687

Evelyne Schoenmann’s next interview is with Pálma Babos, Hungary.

Evelyne Schoenmann is a ceramist. She lives and works in Basel, Switzerland and Liguria, Italy.
www.schoenmann-ceramics.ch
Amsterdam NL-1017 KH Gallery Carla Koch
Veenkade 500. Detroit Building, 6th floor T: +31-20-67 37 310 www.carlakoch.nl
choc@cs4all.nl O: Tue - Sat 12-18h, 1 Sun in the month 14-18h by appointment *A

Berlin D-10585 Keramik-Museum Berlin
Schulteinstrasse 13, O: Fri - Mon 13 - 17h www.keramik-museum-berlin.de
±: Zeitgenössische Keramik aus Slowenien - > 01.06.
±: Ausgewählte Werke. Objekte der Internationalen Keramik-Symposien in
Voglige/Slovenien - > 10.08..

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Scherschnittobjekte, Objekte - 21.03. - 19.04
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Malerei - 02.05. - 07.06.

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25.03. - 20.06.

D-28213 Focke-Museum
Schwachhauser Heerstraße 240 T: +49 (0)421-699 600 0 www.jogross.de
±: "Auguste Pavendiek - Töpferin" - > 22.03.

Brüssel B-1050 Puls Contemporary Ceramics
Edelknaapstraat 19 rue du Page (Chatelain)
T: +32-26 40 26 55 www.pulsceramics.com mail@pulsceramics.com O: Wed - Sat 13 - 18h
±: Sara Flynn and Matthew Chambers - 25.04. - 30.05.
±: Turf Helseberg Pedersen and Skov Madsen - 06.06. - 11.07.

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±: Karl Jüttner - Gefäß und Skulptur - > 15. März

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Calea Victoriei 132 T: +40 (0)21 - 317 38 14, galeriagalateea@yahoo.com
http://galeriagalateea.blogspot.com/ O: Tue - Fri 12 - 20h, Sat 11 - 19h Permanent Exhibition
±: Hyper - connectivity Facets - > 06.03.
±: Maria Cloata - Soaring to Ascension - 11.03. - 08.04.
±: Nicolea Moldovan - Form - 15.04. - 12.05.

Dachau D-85521 Dachauer Wasserturm Hofgartenweg
info@keramik-claudiaflach.de O: Sat/Sun/Holidays 14 - 19h

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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)211-8894210 O: Tue-Sun 11-17, Wed 11-21h
www.duesseldorf.de/hetjens
±: PINK PORCELAIN - Porzellanmalerie von Rosa bis Purpur - 19.03. - 14.06.
±: CHINA CONTEMPORARY - 19.07. - 08.11.

Düningen D-71099 Töpfermuseum Düningen Töpferstraße 8
T: +49-(0)7071-7069219 O: Wed 15-17h, Sun 14-18h www.toepfermuseum-dueningen.de

Eckernförde D-24340 Museum Eckernförde
Rathausmarkt 8 T: +49-(0)4351-712547 O: Tue - Sat 14-17, Sun 11 - 17h
On holidays 14.30 - 17h www.eckernfoerde.net museum-eckernfoerde@gmx.de

Frankfurt/Main D-60594 Museum für Angewandte Kunst
Schulmännikirche T: +49-(0)69-21234037 O: Tue + Thu to Sun 10 - 18h, Wed 10 - 20h
www.museumangewandtekunst.de
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galerie-faita-f@-online.de
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ϕ: "Kristalllographie" - Werner Kneigel + Jörg Baumüller
→ 21.03.

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F: -88
www.hwk-hannover.de
O: Tue - Fri 11 - 18, Sat 11 - 14 h
ϕ: "Tervetuloa" - Angewandte Kunst aus Finnland
28.03. - 25.04., V: 27.03.

Heidelberg D-69117
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galerie-heller.de
O: Tue - Fri 11 - 13 a. 14 - 18h, Sat 11 - 18 h
ϕ: "Das Wunder der schönen Dinge" - Pipkin Drysdale (Porzellan) und Helen Brittin (Schmuckkunst) → 29.03.
ϕ: Claude Chappy - Frankreich → 19.04. - 16.06.

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O: Tue - Fri 10 - 19, Sat 10 - 16 h
ϕ: "Keramiker - VARIANTE" gestalten
ϕ: "Das Haus der Keramik" - Terslev (Finnland)
ϕ: "AKTUELL" - Die Ausstellung zeigt 114 Kannen von 85 Keramikern.
ϕ: "Keramische Positionen" - "Vessel, perhaps", Johannes Nagel
ϕ: "Vessel, perhaps", Johannes Nagel → 7.6.2015
ϕ: "Harmony in Glass" - Anna Dickinson
ϕ: "Wald, Elke Sada, Lion + Lion, Cornelius Reer, Susanne Petzold, Andreas Hinder, Fritz Rossmann, Niek Hoogland - die Ausstellung zeigt 114 Kannen von 85 Keramikern.
ϕ: "Die Drachenkultur" - Eberhard Haase (Finnland)
ϕ: "Keramikmarkt Hohenberg" → 29.03.
ϕ: "Europäische Keramik gestalten die Rheinsberger Teekanne" → 29.03.
ϕ: "Stille Gefäß" der Porzellan
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_GALERIE DU DON_ - 12140 Le Fel

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_Www._ledondufel.com

**Leipzig**

_D-04103_ Grassimuseum Museum für Angewandte Kunst

Johanniskirche 5-11

_T:_ +49-(0)341-22 29 100

_Www._grassimuseum.de

**Köln**

_Töpfereimuseum_ Langerwehe

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**Köln**

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_Www._toepfereimuseum.de

**Paris**

_F-75005_ Centre Culturel Irlandais

_5, Rue du Irlandais_ T:_+33-1-58 52 10 30

_Www._kunsthaus-kennen.de

**Rheinsberg**

_D-16831_ KERAMIK HAUS RHEINSBERG

_Rhinestrasse 1_ T:_+49 (0)33931-34156_

_Www._keramik-haus-rheinsberg.de

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A-9500  Galerie Unart – Peter Resch  www.galerie-unart.at
Weiden/Oberpf. D-92377  Internationales Keramik-Museum
Zweitmuseum der Neuen Sammlung München, Luitpoldstraße 25  T: +49 (0)961-32020
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Wrocław PL-50-028  Glass and Ceramics Gallery BWA  a.kurgan@bwa.wroc.pl
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1. **CAROLYN GENDERS** set up her studio in Danehill, UK, in 1980 after being awarded her B.A. in ceramics at Brighton Polytechnic in Sussex. After a number of years as a freelance ceramist, she took a postgraduate diploma in ceramics at Goldsmiths College, London. She is well known in the UK and internationally for her colourful handbuilt vessels, which can be found in many museums and private collections. Carolyn gives us an insight into her ideas and her working methods.

2. “Several years ago, when I first saw **ROSWITHA GEYER** working in Kapfenstein, I realised that I had found a ‘dormant natural talent’. Among all the many participants, she was the only one who really wanted to learn. Roswitha Geyer had already had a highly successful exhibition in Hungary at the Kápolna Gallery in Kecskemét. Now in 2014, she also had her first solo exhibition in Austria, at the Generali Open Art Gallery in Linz, under the title, The Beginning of Culture…” With these words, Prof. Imre Schrammel begins his article on Roswitha Geyer. You can read further comments in our next issue.

3. **YOKO MIKI** was born in Hyogo, Japan in 1963. In 1988, she graduated from the ceramics department of the Osaka Art Academy. Over the past twenty years, the themes of her work have centred on polarities such as Conscious – Subconcious, Light – Dark, Life – Death. She has taught in the ceramics department of Osaka Art Academy since 2001. Ting-Ju Shao gives us an insight into her work and her imaginative world.

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