

NEW CERAMICS

The International Ceramics Magazine



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EKWC in JINGDEZHEN

(page 44ff.)



Photos - Lena Kaapke



Dear Readers of NEW CERAMICS

A new year begins, and the entire staff of NEUE KERAMIK and NEW CERAMICS wish you a happy, healthy and successful 2020. Let us hope that this year once again an interesting exchange between ceramists of all countries, cultures and continents will be possible and that we will be able to live in peace.

We at NK and NC will again endeavour this coming year to present you with interesting articles from the European and international ceramics world and to introduce to you the protagonists from this art and craft environment in comprehensive profiles or with brief details of their person and their work.

As we have placed great emphasis on international contributions for decades, we have now changed the subtitle in the heading of the magazine from European to International Ceramics Magazine. But this does not mean that our feet will not still be firmly on the ground of Europe. As you can see from the contents, most articles in this issue are from European countries. It is the mission of NEUE KERAMIK to make the achievements of European ceramics known in the world and at the same time to publicise international ceramic artists and events for European countries. In achieving this, the English language and thus our English edition NEW CERAMICS is helpful, not only in finding international attention but also because it is read in Europe and in all countries of the EU. English is currently link language.

The only thing in life that is constant is change, and accordingly the character of our coverage and the structure of the content of the magazine have changed over the years. Whereas there used to be a clear demarcation between profiles and coverage of exhibitions, for instance, we now see in two articles in this issue that the borders have become fluid and that profiles have been prepared on the basis of exhibition reports.

In addition, there is the emerging tendency towards the interview. In the past it occasionally appeared as an article but now it occurs increasingly. Through the interview, the author and the artist enter into interaction, which tends not to reproduce the impression of what the author has experienced or seen, misunderstandings cannot arise and the article is livelier. On the other hand, this does not mean that an analytically and contemplatively written article from an author loses the right to appear. I trust that in future we will provide a healthy and interesting balance.

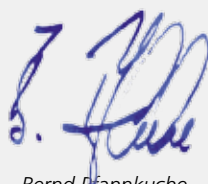
In our series In Studio by Evelyne Schoenmann, also written in the form of an interview, we take up the frequently expressed wish of our readers to find out more about the techniques and working methods of various artists. In addition, experiential technical articles reach us from ceramists who have worked on a certain problem or a certain technique. In the next issue, this will be an article on crystal glazes. We frequently receive information on this subject and I have a feeling that a renaissance of crystal glazes is in the offing.

For our readers in the German speaking countries as well as in Europe, you can find the enclosed registration form for the KERAMIKFÜHRER ("Ceramics Guidebook"), published every three years. We are now beginning the preparations for the revised edition of this reference work. We have kept prices for entries consistently low for many years so that there should be no financial hurdles to ceramists participating with an entry that is valid over three years. Beside the printed book, the KERAMIKFÜHRER will be accessible on the internet via our website, where in the successive years 2021 to 2023 changes can be made. Please remember that you make our work easier if you send us the registration form as soon as possible. Subscribers to NEUE KERAMIK will once again receive a free copy with the issue 1/2021. You can find the registration form on our website, too.

In conclusion, I would like to mention the upcoming international competitions in Mino, Japan, as well as Argilla 2020 in Faenza, Italy, and further calls for entry that you can find on page 7.

I wish you a good start to the New Year
and send you my best wishes.
Until March,

Yours,



Bernd Pannkuche

*With Job Heykamp at the
opening of an exhibition at
Galerie Loes&Reinier in
Deventer, the Netherlands*





CERAMICS BIENNIAL - STOKE-ON-TRENT

A collection of pots inspired by the story of a missing father who came to Britain as part of the Windrush generation has been awarded a £10,000 prize as part of the British Ceramics Biennial. Vicky Lindo and William Brookes were in October 2019 announced as the winners of AWARD, the leading showcase for contemporary ceramic art practice in the UK and one of the flagship exhibitions in the British Ceramics Biennial festival, which takes place in Stoke-on-Trent until 13 October 2019. AWARD, sponsored by Stoke-on-Trent City Council, is the leading showcase for contemporary ceramic art practice in the UK. It recognises and rewards artistic achievement and creative ambition, and provides a snapshot and celebration of current activity in ceramic art. AWARD provides opportunities for artists to present new and recent projects that extend the scope of their practice and which break new ground, reflecting excellence and innovation. www.britishceramicsbiennial.com

CELADON IN FOCUS – Jade-like porcelains and their masters in Longquan, PR of China

Anette Mertens, in cooperation with Mareile Flitsch. Ever since at least the ninth century, the Chinese province of Zhejiang has been known for its fine celadon porcelain with its wonderful shimmering surfaces in magnificent shades of Qing green. The golden age of Chinese celadon lasted from the eleventh to the fourteenth centuries, when it found its way into the imperial collections and was exported worldwide. This craftsmanship then declined, almost completely died out by the end of the nineteenth century, and was not successfully revived until the 1950s. Thanks to changes to the market economy in the 1990s, porcelain masters had to realign themselves, and now under the seal of UNESCO World Cultural Heritage, are acknowledged living national treasures and masters due to their unparalleled celadon glazes. The exhibition provides social anthropological insights into cultural history, technology and knowledge in the celadon metropolis of Longquan, PR China. Seladon im Focus. Jade-geleiche Porzellane und ihre Meister in Longquan. Ethnographic Museum of the University of Zürich, **until 22 November 2020**. Pelikanstrasse 40, CH-8001 Zürich, Switzerland. Tel +41(0)44 634 90 24. musethno@vmz.uzh.ch. I www.musethno.uzh.ch.



Collectors' Fair – From Asshoff to Zenker at the KERAMION

Visitors to the Collectors' Fair are invited to attend from 22 March – 26 April 2020 to purchase classic pieces from private collections which they can take away on the spot. On Sunday 22 March, the Fair begins with the opening ceremony. Anyone wishing to offer ceramics for sale should contact the Museum by 31 January 2020 on 0049 (0)2234 - 69 76 90, info@keramion.de. Pieces can be delivered by arrangement in March 2020. From 22 March 2020 – 26 April 2020. Opening 2 March 2020, 11.30 a.m. **Closing date for registration: 31 January 2020**. KERAMION, Bonnstraße 12, 50226 Frechen, Germany. info@keramion.de I www.keramion.de

Picasso. The challenge of ceramics

50 unique pieces from the collections of the Musée National Picasso-Paris will be on display at the MIC in Faenza **until 13 April 2020**, in the great exhibition, Picasso. The challenge of ceramics, curated by Harald Theil and Salvador Haro with the collaboration of Claudia Casali. A nucleus of inestimable value and an exceptional loan that shows the whole creative path of the Spanish artist towards clay. Museo Internazionale delle Ceramiche in Faenza, viale Baccarini 19, 48018 Faenza (RA) www.micfaenza.org

CLAY TODAY

In a powerful exhibition CLAY – Museum of Ceramic Art Denmark celebrates its 25th anniversary by reuniting Clay Today, the group of visionary ceramicists who are the founding mothers and fathers of the museum. In addition the exhibition includes a number of works by international ceramicists, among them Frank Boyden, Bob Shay, Marylyn Dentenfass and Jim Leedy. The group of ceramicists called Clay Today consists of the five Danish artists: Betty Engholm, Nina Hole, Niels Huang, Birgit Krogh and Peter Tybjerg. Clay Today is also the title of the current exhibition that reunites the group for the first time since the opening of the museum of ceramics 25 years ago. Exhibition **until 3 May 2020**. CLAY-Museum of Ceramic Art Denmark, Kongebrovej 42, DK-Middelfart, Denmark <https://claymuseum.dk>



Young Masters Art Prize

Winners announced for 10th anniversary of the Young Masters Art Prize. Turkish artist Yusa Yalçintas has been named as the winner of the Young Masters Art Prize 2019, an international, not-for-profit initiative founded by gallerist Cynthia Corbett to celebrate contemporary artists who embrace the art of the past. Yalçintas was awarded £1,500 at a prize ceremony held last night, Tuesday 1 October, at La Galleria Pall Mall, London, for his collection of mystical theatre-box drawings of children created in the style of old Ottoman miniatures. Young Masters tours internationally throughout the year, offering a wider audience the opportunity to engage with the debates between contemporary art and art of the past. Further information www.young-masters.co.uk

FUTURE LIGHTS IN CERAMICS 2016 bis 2019

17 international participants will be presenting their innovative works and latest trends on the ceramics scene. Contemporary work from young, creative and innovative ceramists will be shown. The works, selected by an international panel of judges consisting of artists, designers, art historians, historians and scientists, are informed by a contemporary approach and show future trends in ceramics. In early 2019, for the Bauhaus Year, the Porzellanikon invited Future Lights in Ceramics to submit work in the spirit of the Bauhaus. 17 participants, from Ireland, Italy, Germany, UK, England, Japan, Finland, Poland, Slovenia, Lithuania and Thailand followed the invitation.

Porzellanikon – Staatliches Museum für Porzellan in Selb **until 1 March 2020** Exhibits from the winners of the international competition. www.porzellanikon.org

Grassmesse 2019: the prizewinners

In October 2019, the panel of expert judges selected the following prizewinners after viewing the work of all 120 exhibiting artists, designers, craftspeople and colleagues: the First Prize, the EUR 3,000 Grassi Prize of the Carl and Anneliese Goerdeler Foundation goes to jewellery artists Rainer Milewski. The EUR 2,000 Second Prize, the Grassi Prize of the Sparkasse Leipzig bank goes to woodworker Christoph Leuner. The EUR 1,000 Grassi Prize of Galerie Slavik, Vienna, goes to jewellery artist Kirsten Jäschke. The EUR 1,000 Apolline Prize was awarded to the young BÜRO FAMOS of Romin Heide. The EUR 1,000 Grassi Friends' Prize went to Korean ceramist Chanyeon Cho (*1979) for her outstandingly crafted tableware. In addition, the Grassi Emerging Talent Award sponsored by the company culturtraeger will be awarded at the Burg Giebichenstein University of Art and Design in Halle. It goes to the young fashion designer Lea Schweinfurth. GRASSI Museum für Angewandte Kunst, Johannisplatz 5-11, 04103 Leipzig, Germany www.grassmesse.de



L. to r.: Büro Famos with Romin Heide and Hana Litwin, Lea Schweinfurth, Rainer Milewski, Chanyeon Cho, Christoph Leuner, Kirsten Jaeschke photo Karola Bauer



ALICE LOTHON - Prix Keramis

C14 - Salon de la Céramique in Paris

has announced the winners of its latest edition. The judges (Laurence Crespín, Frédéric Bodet, Patrick Loughran, Stéphanie Le Follic-Hadida, Annette Sloth and Ludovic Recchia) unanimously chose for the Residency Prize: **Alice Lothon**. She will receive a 50-day residency at the Kéramis - Centre de la Céramique, including workplace, materials and lodging. Alice Lothon lives and works in Paris. She teaches ceramics in her studio in the 9th arrondissement.

www.keramis.be

The Judges' Prize went to **Marina Le Gall** and **Cyril Chartier-Poyet**. They win a three-week solo exhibition at PULS Gallery. PULS was founded by Annette Sloth, a ceramist who graduated from the Danish School of Design, and presents only the very best work in international contemporary ceramics. Marina Le Gall lives and works in Cachan, Cyril Chartier-Poyet lives and works in Roanne.

www.pulsceramics.com | www.marinalegall.fr | www.c14-paris.com

End of an Era. After 35 years, **Wilhelm Siemen**, founding director of the Porzellanikon – Staatliches Museum für Porzellan, is retiring. At a send-off ceremony on 9 October 2019 representatives of politics and society including Bernd Sibler, Bavarian Minister of State for Art and Science, Heidrun Piwernetz, District President of Upper Franconia, Dr. Karl Döhler, Chief Administrative Officer of Wunsiedel i. Fichtelgebirge district, gave



L. to r.): Jürgen Hoffmann, Mayor of Hohenberg; Heidrun Piwernetz, District President of Upper Franconia; Bernd Sibler, member of State Parliament, Bavarian Minister of State for Science and Art, Wilhelm Siemen, Director of the Porzellanikon with Christiane Siemen; Dr. Christoph Schmälzle, art historian and journalist; Dr. Peter Seiber, Former chief Administrative Officer; Dr. Karl Döhler, Chief Administrative Officer of Wunsiedel at Fichtelgebirge district; Ulrich Pötzsch, Mayor of Selb. photo: Timo Nachbar, ©Porzellanikon

an appreciation of his life's work. Siemen leaves no less than Europe's largest museum dedicated to Porcelain, which in 2014 was declared a State Museum by the Free State of Bavaria. His achievement is all the more remarkable as he established one of the leading museums of its kind in Germany's still-leading porcelain region, working with nothing but creativity, a visionary spirit and persistence: the Porzellanikon with its two locations in Hohenberg an der Eger and Selb.

Ceramics auction

In November, the Maak Modern + Contemporary closed with record prices fetched and new collectors turning to the online platform from over 70 territories. A star sale of the auction was the highest price fetched for a Hans Coper this year as his Large Gobular Pot, 1969 (Lot 107, pictured) fetched £76,800, far exceeding the estimate of £15,000 - £20,000. A second Coper piece, Squeezed Vessel, 1960, (Lot 110) sold for £45,600 and was the star performing lot from the important Miami Collection that formed the cornerstone of the Living Collection title for the sale.

www.maaklondon.com



Daphne Corregan at Kunstforum Solothurn

Méandres: If a river, stream or road meanders, it follows a route that is not straight or direct. This exhibition is a reflection of recent meanderings from studio to China to Finland, with their contradictions and sensuality, wanderings from ideas to form, to imposed demands and new challenges, speculating emotions to their final materialization into clay.

The awareness of a complex and changing world affects Daphne Corregan's approach in different ways, with more or less boldness, translated into a multitude of possible interpretations, tending towards something gentler and somewhat eclectic. A walk through and around her recent work and concerns: architecture, the body and the vessel, relevant representations of the spaces we move in. **Until 1 February 2020.** Kunstforum Solothurn, Hanspeter Dähler, Schaalgasse 9, CH-4500 Solothurn, Switzerland. www.kunstforum.cc





Olga Simonova's
A Man's Bloodstream

X Ceramics Biennial El Vendrell

In October 2019, in Sala Portal del Pardo (El Vendrell), the exhibition inauguration of the 19 chosen ceramists of the X Ceramics International Biennial took place, and the jury made known the following prizes: 1st prize, to Olga Simonova's work A Man's Bloodstream (Germany); 2nd prize, to Simcha Even-Chen's work Folding in Motion (Israel); 3rd prize, to Mingshu Li's work Black Form (China). The jury members of this contest underlined the technique complexity and the originality in the chosen pieces. As for the three award-up pieces, they highlighted the message and the aesthetic strength. They also appreciated very positively the important international projection that the Ceramics Biennial of El Vendrell is taking. The three prizewinning artists at this Biennial received the following prizes: the first prize, 4,000 EUR; the second prize, 2,500 EUR, and the third prize, 1,000 EUR. Also, the three winners will share a joint exhibition (September 2020), with an edition of a catalogue which will include the pictures of the exhibited works and a text about each artist. The X Ceramics International Biennial exhibition has been open until 3rd November of 2019.

More information: www.elvendrell.net/art/ceramica/biennial-de-ceramica

14th Westerwald Prize - Keramikmuseum Westerwald

The award ceremony for the 14th Westerwald Prize took place on 29 September 2019 at the Keramikmuseum Westerwald. Patron Minister Prof. Dr Konrad Wolf opened the exhibition and over 250 international guests were in attendance for the prize giving. The First Prize in the category of Free Ceramics went to artist Johannes Nagel from Halle. Besides the EUR 10,000 prize money, he will also exhibit his work in a solo exhibition at the Keramikmuseum in summer 2020. Jesse Magee won the Second Prize, worth EUR 6,000. A Talent Award to the value of EUR 3,000 went to a student from Muthesius Kunsthochschule in Kiel, Hyunjin Kim. The Höhr-Grenzhausen Prize for Saltglazed Ceramics has been part of the Westerwald Prize since 1992. The municipality this year raised the prize money to EUR 10,000, underlining its great interest in a further, contemporary artistic development of the only glaze technique invented in Europe. Monika Debus and Franz Julien shared the prize. The exhibition runs until 15 March 2020. A catalogue has been published by Arnoldsche Art Publishers and is available there or from the Keramikmuseum for EUR 34. Keramikmuseum Westerwald, Lindenstraße 13, 56203 Höhr-Grenzhausen, Germany. www.keramikmuseum.de www.keramikmuseum.de Press release Keramikmuseum



Prizewinners and official representatives of the Westerwald district

Sammelsurium VII - From Asshoff to Zander, 60 years of studio ceramics. In the exhibition Sammelsurium VII ("Mixed Bag" or "Hotchpotch"), there are once again works by Kerstan from various collectors on show (bowls and sculptural pieces as well as two ink sketches). Alongside the works of numerous German studio ceramists, the gallery is also showing work by contemporary international artists in the exhibition. Pit Nicolas from Luxembourg,

Maud Friedland from Israel, Colin Pearson and Robin Welsh from the UK and Tjok Dessauvage from Belgium. Work by Robert Sturm is also well known. Sammelsurium is the title of a series of exhibitions that the gallery has had in its programme since 2013. The exhibition shows works that collectors have accumulated with a great passion, often over decades. With advancing age, these pieces then become available on the art



market again. In this way, works of art are preserved over time even without museums. Exhibition opens on 22 February 2020 at 5 p.m. and runs until 7 March 2020. Galerie Faita, Alte Marktstraße 45, 31785 Hameln, Germany. www.keramik-galerie-faita.de

The Princessehof presents a solo exhibition by Jennifer Tee

From 23 November 2019 until 25 October 2020, the Princessehof National Museum of Ceramics will present work by Jennifer Tee (Arnhem, 1973). The exhibition Jennifer Tee: Falling Feathers includes various sculptural works, imaginative collages and two installations made from black and white porcelain feathers. Tee's work is characterised by a combination of power and modesty, with which she invites the viewer to enter a new world. Princessehof National Museum of Ceramics www.princessehof.nl/en



Breaking the Ceiling: Japanese Women in Clay

Lacoste/Keane Gallery closes its 2019 season with an all-female exhibition. Exhibiting artists include Ikuko Ando, Eri Dewa, Kiyoko Morioka, Aya Murata and Hiroko Nakazato, who are all exhibiting in the USA for the first time. This exhibition explores the exciting careers of Japanese women in the field of ceramics, inspired by two important past exhibitions: Soaring Voices (2009 – 2012), which travelled to 10 locations in the USA, and Touch Fire (2009) at Smith College, Northampton MA. The artists in this exhibition showcase the best of the next generation. As guest curator Maya Nishi points out in her essay, "the women artists of the present generation proceed steadily with a greater flexibility, lack of tension, and relaxed manner". Their works break away from ceramic tradition, making a strong point for future waves of women to express themselves freely in their chosen field. Lacoste/Keane Gallery, 25 Main Street, Concord, MA 01742, USA

Aya Murata, In Bloom #1



Major Award for Denise Stangier

Düsseldorf master ceramist Denise Stangier-Remmert (right) has received the 2019 prize of the city of Carouge (CH), worth 10,000 CHF, together with the Paris ceramics studio Baptiste & Jaina for her group *Botanten II*. The prize, awarded biennially, was entitled in 2019 *Hortus – le jardin envahit la table* (“Hortus – the garden invades the table”). With the elements of this group, Denise Stangier created a new species between fruit and vegetables, between functional and non-functional object. 359 ceramists from 36 countries took part in the competition in Carouge. For the exhibition in the Carouge municipal museum, the judges selected 44 pieces. A small catalogue has been published for the exhibition, which is available for 10 CHF on <https://box.siacq.ch/index.php/s/od4Z52WP2k6LwGA>, password: Hortus_2019

-SO



The **SASAMA International Ceramic Art Festival** took place in Japan in November 2019 under Art Director Shozo Michikawa. More than 70 artists from 23 countries took part in the Festival. Every two years, ceramists and artists from Japan and the rest of the world have the opportunity to exchange views in the idyllically situated pottery village.

This year, Angela Burkhardt-Guallini from Switzerland received the Shimada City Prize for a teabowl in Seto porcelain (photo left). The artist works in *neriage* technique, and art form that is especially appreciated in Asia. Various



coloured porcelain bodies are joined together, rolled out and formed to make a bowl. Angela Burkhardt-Guallini's prizewinning *yunomi* is characterised by bands of various shades of red that run through the white of the porcelain. *Christina Soltani*

Exhibition at the Mark Rothko Art Centre

Daugavpils (Latvia) - until 19 January 2020

The exhibition project has brought together generations of artists who express themselves in various media, with 34 artists developing further a basic cup form (1993) and a porcelain block (2019) designed by Valda Podkalne. Podkalne's "social project" unites artists in this exhibition who play major roles in the Latvian art and culture scene or on the world art stage. For the cups, the artists allowed themselves to be guided by the ceramic requirements in order to retain its functionality. With the porcelain blocks, there were no such prerequisites. "The artists' freedom seemed to be unlimited in this case," writes Helmut Caune in the introduction to the catalogue, *BLOG.KS*, which was published for this exhibition.

www.rothkocenter.com/en



Argilla 2020 - APPLICATIONS OPEN - 4, 5, 6 SEPTEMBER 2020 - 7th edition

Applications for the next Argilla Italia 2020 are now open! Ireland will be the Guest Country at this edition. All the relevant information and the guidelines to submit your application are available on the official website of the event, at this link: <https://www.argilla-italia.it/en/argilla-italia-2020/application-for-exhibitors/> - Please fill out your Online Application Form on the official website, at the following link: <https://www.argilla-italia.it/en/application-form-exhibitors-2020/> - Alternatively, you may download all the forms and guidelines from the official website. **Deadline to submit applications is 10 January, 2020.**

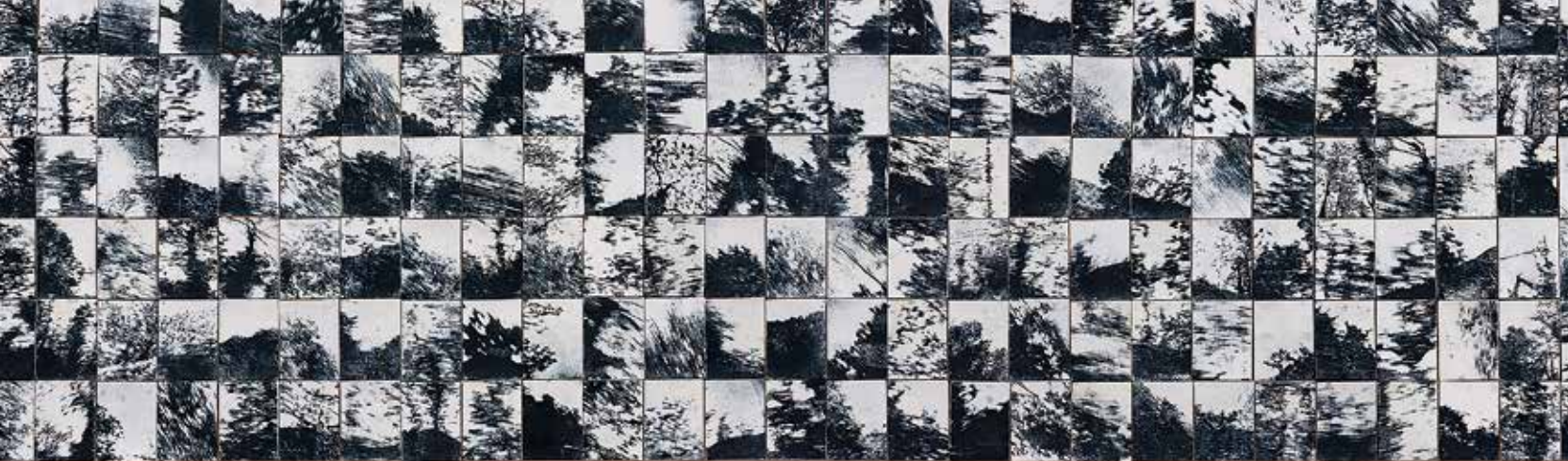
The 36th edition of TERRALHA - The European Ceramic Festival is organised by the Cultural Office of Saint-Quentin-la-Poterie. Nowadays, Terralha has emerged as a key ceramic event in France and abroad. Around twenty ceramicists are invited to show their work in the heart of the village, in private sites converted for the occasion into temporary exhibition spaces. The originality of the trail is based on the match between the selected European artists and the spaces offered. Guest artists will be selected by a professional committee. The application (in French or in English) must be sent to the organizer **before January 15th 2020**. The conditions for participation can be downloaded at www.capitale-ceramique.com

PERRON Art Prize for Porcelain - As a sign of active patronage for artists and with the intention to give an impetus for their lives, the town of Frankenthal (Rhineland Palatinate, Germany) has awarded the Perron Art Prize in the categories Graphic Art, Painting, Sculpture and Porcelain since 1981. In 2020, the theme for the porcelain category is "The Small in the Large". Closing date for entries: **20 March 2020**. Further details and application forms: www.perron-kunstpreis.de

MINO 2020 - The International Ceramics Competition Mino, Japan, is the main event of the International Ceramics Festival Mino, Japan, which is held with the aim of supporting the growth of the ceramics industry and the enhancement of culture through the global exchange of ceramics design and culture. The first Festival was held in 1986. Internationally renowned people judge our competition every time. In the last competition we had amazing 2,466 entries from 1,337 applicants coming from 60 countries and areas around the world, and the high level of scope and quality made our ceramics competition truly the representative of the world today. About 180 excellent works selected from the competition will be exhibited at Ceramics Park MINO of Tajimi City, Gifu Prefecture from September to October 2020. We hope to welcome as many international guests. Recently, we have seen new developments in the ceramics industry like the introduction of new materials, technologies, and moves towards more borderless fields. We look for entries that suggest more unconventional ideas and explore the future generation of the ceramic arts. Prizes worth more than 13 million yen (approx. 120,000 USD) will be presented!

closing date for applications: 10 January 2020. Further details on: <https://www.icfmino.com/english/news/detail.php?id=11>

38th Oldenburg International Ceramic Fair - On 1-2 August 2020, the 38th Oldenburg International Keramiktage takes place. Market participants can join a "best of" exhibition in Oldenburg Schloss, (4 cash prizes will be awarded), and the NEW CERAMICS Prize will be presented for the 12th time. Closing date: **10 January 2020** www.keramiktage.com



SILVIA CELESTE CALCAGNO

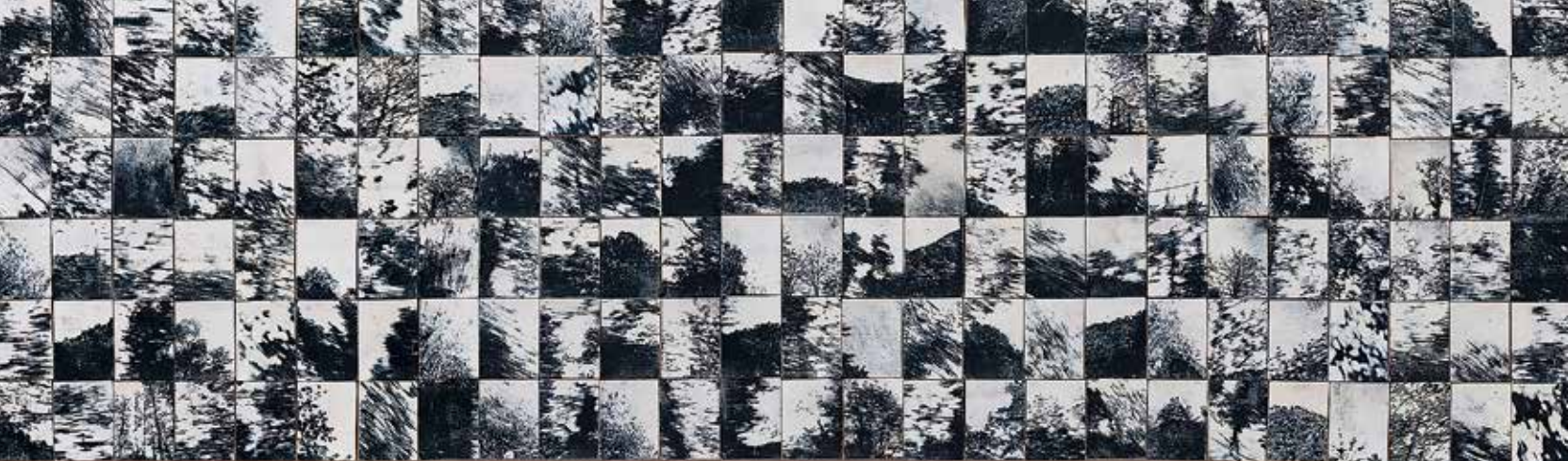
FLAMINIO GUALDONI

Silvia Celeste Calcagno's new three-dimensional works titled *Dirt*, which accompany her large panel *Zero* installed in the church of San Pancrazio (the church is dedicated to the martyr Saint Pancras, one of the "ice saints" linked to a few days in mid-May, traditionally the last cold period of the year) in Tarquinia, represent an important landmark in her oeuvre.

Calcagno made her debut in 2012 at the Studio Lucio Fontana in Albissola, exhibiting *Nerosensibile*: on that occasion, the *Hilaria* series presented some of the powerful themes that would hallmark all her works. These include obsessive repetition, the mortal permanence of the photographic image and its intrinsic temporal precision, its limitations in depicting bodily nature, and, in addition, the use of sequential works to suggest a different, internal but perfectly cadenced dimension of time, a sort of hypothetical narrative, elliptical and interrogative, in which an important role is played by the time required for its viewing, a factor that is taken to its extremes in her installations. The precedents studied by the artist at the start of her career naturally comprised the extensive areas of body art and performance, but even more important were the experiences documented in a legendary edition of *Kunstforum International* (33, 3/1979) titled *Text-Foto-Geschichten*, featuring artists including Michael Snow, Duane Michals, Michael Badura, Urs Lüthi, Eleanor Antin and Gina Pane, in which sequential photographs amplified and modified the event's meaning as well as playing a fundamental role in depiction and narrative.

ZERO, 2019, monochromatic printing on stoneware, 400 x 240 x 0.9 cm (detail) photo by Luigi Cerati





Una storia privata, 2017, monochromatic printing on stoneware, 435 x 42 cm photo by Fabio Liverani

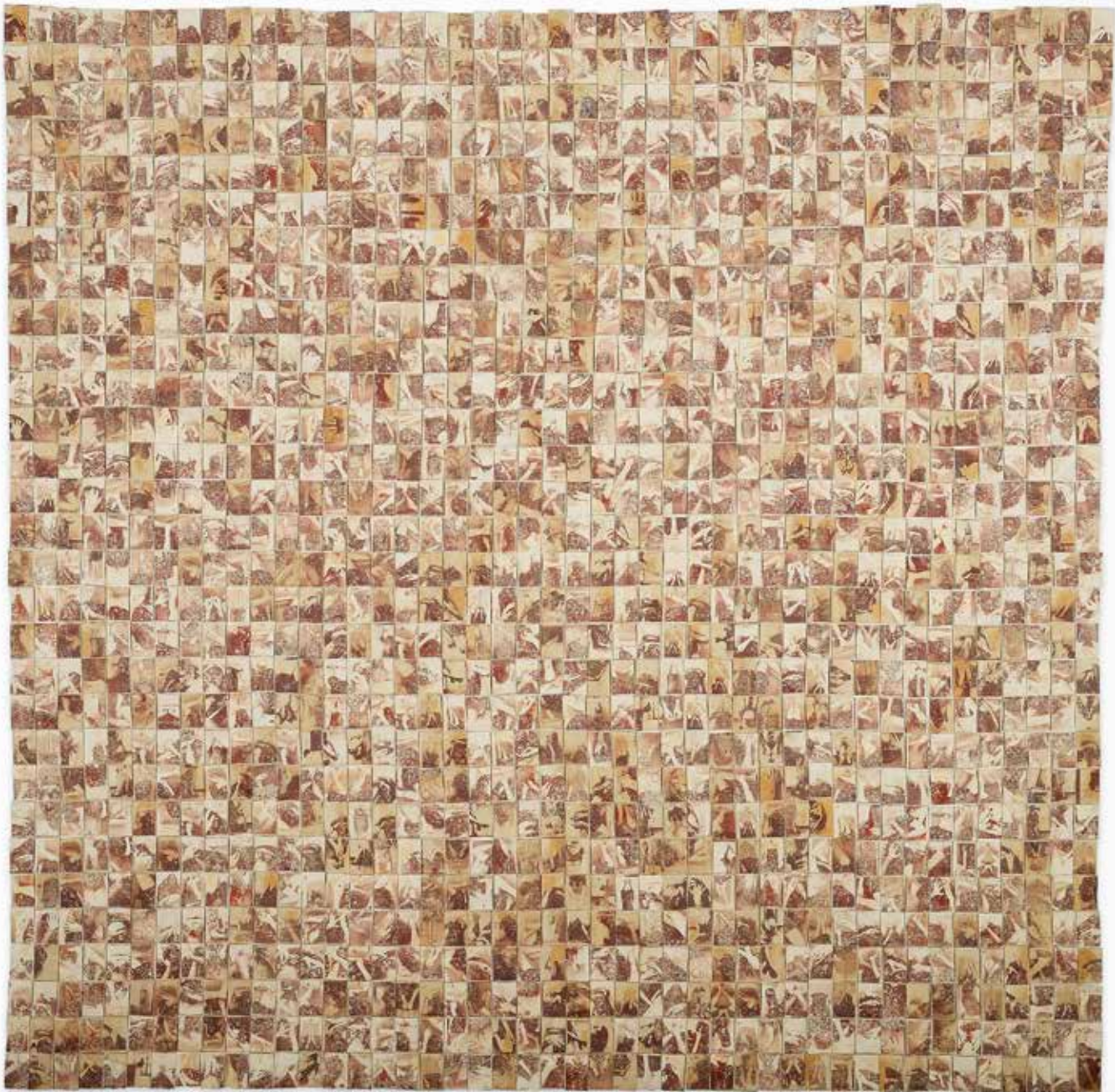
DIRT, 2019, stoneware, 60 x 36 x 10 cm photo by Luigi Cerati

From then on, Calcagno's examination of the objecthood of the photographic image – with its presumed dematerialization that was given new significance by the advent of the digital age – and its character of eidolon, have been pivotal: in *Hilaria*, a gisant image brimming in references, from Jacopo della Quercia to Ophelia by Millais, the element of dualism (in the sense formulated by Jean-Pierre Vernant and Suzanne Saïd) is multiplied, triggered by the ambiguity between referential inference and representation – which is, as Quatremère de Quincy wrote almost two centuries ago, "apparent resemblance" – and the physical identity of what is depicted.

From then on, Calcagno began working with increasingly complex multimedia, often using sequences of video and sound, and above all by creating a different physical dimension of her images by means of fireprinting, a process that she implemented on slabs of stoneware. As the artist said, "I transfer myself (in a physical and material sense) initially using photography, and then with clay, and finally by firing at such high temperatures as to prevent any possibility and temptation of deleting myself".

In contemporary sculpture, stoneware can be considered as the quintessence of pure, stabilized materiality, a dark, intimate physicality, inexorable and to a degree unfathomable. It is a substance that has two





Interno 8 La Fleur Coupée, 2015 - fireprinting® 200 x 200 cm - 1° Premio 59° Concorso Internazionale Premio Faenza photo by Luigi Cerati

effects: it negates the artist's possibility of total control over the work's development, and at the same time it determines a condition of permanence that contradicts any supposed spontaneity while offering the possibility of contamination by light and colour through printing, opening the path towards a pictorial patina and the possibility of abstraction.

Every slab in Calcagno's works – there are over 700 in *Giovedì*, 2012, 1,296 in *Still-life*, 2014, and 1,350 in *Interno 8 – La fleur coupée*, 2015, with which she won the 59th Faenza Prize – is not just a component, an element in a visual mosaic, but also a fragment of an introverted narrative or discourse, a visual moneme in a theoretically limitless proliferation in which every image is individual, while the whole is a sort of ekpyrosis, the total conflagration of meaning.

In these operations, Calcagno brings her own physicality into play, the sensation of being alive, and the awareness of her femininity (which is inevitable, but without it becoming a

declared value or principle), though remaining in a position of subtle entrapment. Her own mask (which is always implicitly a Totenmaske), her ego proposed as an example, never takes a central position on the stage. It is not her identity in the spotlight, but her physical entity, with her awareness and knowledge of this dimension in everyday biographical situations, treated with acute but gentle ferocity. Neither is it important whether the portraits that initiate the process are of her or not: any portrait, as Jean-Marie Pontévia says, "ressemble à la ressemblance" and the only important thing, just as for Jean-Luc Nancy, is "l'état figural", namely the fact that every physical detail expresses the idea of the female body, and does not refer to any particular body.

In *Still-life*, and also in *Rose*, 2015, the onus is on the face, in a rhetorically identifying issue, a convention taken to the point at which it becomes "so glamorous as to become obscene" (as Michele Mari writes), in a state of excess that

makes it an unstable, nonchalant mask. In other works, Calcagno establishes narrative situations in which the subjective element, at first sight narcissistic, becomes a stream of consciousness of an acute existential sensitivity that takes on the dimension of a detached diary. Davide Caroli has suggested a link to Burroughs' *Cut-Ups* (recalled in the title of *Il pasto bianco*, 2017), which constructs a sort of unsustainable heat that burns references and space-time. These are details of interiors, shards that, like the anatomical cataloguing and exploration of the body and its details, are focused but not emotively alienating, an approach that began with *Le cérémonie* and *Interno 8*, 2015, and continued with *Il pasto bianco*. They are part of the artist's equally intimate and elemental relationship with a location, as illustrated by the interior of *Maihome*, 2016, and of *If* (but I can explain) – *Just lily*, 2017, or the natural dimension of *Una storia privata*, 2017. In the latter case, one notices the vicinity of physical and emotive aspects, so that, as Calcagno says, both objects and situations are "different stories, based on the constant creation of alphabets of living, bound to an analytical survey of modes of existence, filtered by a magnifying glass, and then analysed, metabolized and sublimed according to my language. This exacting method of work is an essential factor for me, a sort of transfer of the weight of existence to the realm of action, bearing witness to the essence of being alive".

The procedure is a detailed, once again obsessive examination, conducted with absolute analytical clarity, but focusing on the artist's concentration on her feelings towards herself, so clearly defined as to become a portrait of a shared, widely-accepted condition humaine. This mode of expression owes a lot to the realm of cinema, more than to the photographic arts.

In fact, Calcagno's fiercely solitary gaze distances her from the question of "apparent resemblance" and confronts a more subtle theme. To a degree, imprinting an image onto ceramic materials leads to aspects concerning fixedness, permanence and possible timelessness, with a whole range of issues related to symbolism. Later, intellectual and expressive considerations had the effect of a sedimentation of memory, the disidentification of the image that does not lead to its loss but on the contrary amplifies it and gives the medium used a different significance. Bernard Bosanquet coined the term embodiment: the work depicts not through description, but as a result of a unitarian "body-and-mind" process in which the artist works with the material and brings forth its elemental forces and formative vocation, in the struggle that leads to the creation of a work.

In fact Calcagno has understood that an image cannot be just a veneer on a material with a different vocation of form. She works in the awareness that the physical and physiological dimensions of the work unleash its qualitative and intellectual potential, as part of the uniqueness of the aesthetic act of creation that comprises the entire process of concept and imagination.

In *Dirt*, the dualism inherent in the material substance and the apparent existence of the image becomes the crux of the problem examined by the work, whose identity is closely linked to the quest for a possible reconciliation between these two factors, making the faces comparable to tortured Veils of Veronica within the writhing skeins of clay. I think that this marks the start of another meaningful season within Calcagno's career.

Flaminio Gualdoni

was the director of the magazines "FMR" and
"La Ceramica in Italia e nel Mondo".

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photo by Paolo Pastorino

Silvia Celeste Calcagno was born in Genoa in 1974, studied painting at the Genoa Fine Arts Academy, and also qualified as a stoneware ceramics designer.

In 2015 she filed a national patent for the fireprinting® technique.

In 2010 she won first prize at the International Majolica Festival, with a piece that became a public work at MuDA Museo Diffuso Albissola Marina. In 2013 she received the Special Sculpture Prize at the Laguna Art Prize Venice, and the President's Plaque at the 57th Faenza Prize International Art Ceramics Competition. In 2015 she was the first Italian woman to win the 59th Faenza Prize. At the Fifth Ravenna Mosaics Biennale, in cooperation with MIC Faenza, she inaugurated her solo show *Il Pasto bianco* curated by Davide Caroli, which became a permanent exhibit at Biblioteca Classense. In 2019 she won the third edition of the L'Arte che Accadrà prize curated by Valentina Ciarallo, with *Just lily*, now a permanent exhibit at the HDRA Group headquarters at Palazzo Fiano, Rome.

Critics who have written about her include Luca Beatrice, Francesca Bogliolo, Ilaria Bonacossa, Alessandra Gagliano Candela, Silvia Campese, Davide Caroli, Claudia Casali, Valentina Ciarallo, Flaminio Gualdoni, Daniela Lotta, Angela Made-sani, Michele Mari, Maurizio Tarantino and Matteo Zauli.

Giovedì, 2012, experimental photoceramics on fireclay, 740 x 100 cm
photo by Luigi Cerati





View of the exhibition

Andrea Müller and Helmut Massenkeil

In Search of the Authentic

ANTJE SOLÉAU

Last summer, with their exhibition in Marktheidenfeld, near Frankfurt in Germany entitled *Paarbeziehung* ("[Partner] Relationship"), Andrea Müller and Helmut Massenkeil were also celebrating their own personal relationship of forty years' standing. They met on the sculpture course at the University of Applied Sciences in Wiesbaden. They graduated in 1977. While Helmut subsequently concentrated on fine art, Andrea mainly worked in the applied art field. Both work in clay, Helmut on the figure, often anthropomorphic pieces, and Andrea makes vessel ceramics. If we understand human beings as a vessel of god, then both make vessels, in the concrete and the figurative sense.

They first had a studio in Frankfurt am Main, but they have jointly run the artists' house, *Künstlerhaus am Stiftsberg*, in Aschaffenburg since 1985. Their two studios and workshops are located there, linked by a sculpture garden. In their gallery spaces, they exhibit mainly their own work, complemented and accentuated by a small number of out-of-the-ordinary creations by the respective partner. Due to their frequent exhibitions, they repeatedly explore the question of equality in value of applied and fine



Andrea Müller - vase objekt, raku, h 90 cm

Helmut Massenkeil - stoneware object "Polarity", w 48cm, h 27cm





Helmut Massenkeil - "Bust femal", bronze

art, but for them quality is the sole criterion.

For more than forty years now, on the classic potter's wheel, Andrea has been handcrafting thrown spheres and oval forms, double-walled vessels and "bottles". They are made of stoneware and porcelain and fired in the ancient techniques of raku and smoke firing. Through the uncontrollable open flame, an "intentional" randomness is achieved, but this is an integral part of the process from the outset. Which is why Florian Hufnagl, former director of the Neue Sammlung in Munich wrote, "She combines contradictory characteristics to create mutually defining polar opposites, in whose force field the work evolves."

The choice of material is crucial to the expressive power of Andrea's vessels: heavily grogged clay or porcelain. Although the pieces are generally only partly, and very thickly glazed, achieving their full effect in raku firings, the porcelain is burnished when it is leather hard and then smoked in a saggar, creating an almost metallic sheen. However, the material they are made of is always allowed to remain visible and tangible. Surface feel is an inseparable part of Andrea's vessels. Scored lines and brushwork, vaguely reminiscent of calligraphy, enhance the form and the material (and in the past few years, she has produced calligraphic sketches on the theme of the teabowl on handmade paper, which she exhibits and sells). As a matter of principle, Andrea claims the round form as her own. She

Andrea Müller - Calligraphic drawing "Teabowl", Chinese ink



feels the cylinder is rational, a form that is created in the mind. To her, the cylinder thus embodies the male element, in contrast to the sphere and the oval as female. Her Bottles and Figure Vases attempt a synthesis, walking the narrow pathway between the vase on the one hand and the figure and sculpture on the other. Her solid-looking, almost Baroque vessels seem even when they are small to have a certain monumentality and it is possible to see and enjoy the play of proportions. The powerful forms all seem centred, each of them forming an individual universe, they have a soul.

In contrast, Helmut Massenkeil seeks tension in polarity. Androgynous busts and gender groups have long been the subject of groups of his works. Helmut often works in clay. Complex casting techniques mean that the wax model can be preserved, which is then cast in iron or bronze in the lost wax technique. Where the pieces in metal obviously lose their ceramic aesthetic, there are also works which, in contrast, are cast in silicate, preserving both a ceramic and metallic appearance. In contrast to Andrea's partly glazed vessel sculptures, Helmut's clay works commit wholly to their earthy appearance, retaining as such their incomparable aura.

Helmut describes the theme of his art as the dualism of yesterday and today in the context of societal development. This is equally true both of the Janus head that he frequently returns to as a theme, and for instance the Wellenreiter ("Wave Riders"). Parallel to this, Helmut's œuvre includes recurring motifs,

as a ritardando as it were, his gateways, boats and seesaws. They all reference in front and behind, yesterday and today, the visible and the invisible, man and woman, life and death. Contradictions and supplementary elements run through the whole of Helmut Massenkeil's work – or as Volker Schwab put it in his speech for the award of the Aschaffenburg municipal art prize, "... in the dualism between the visible and the invisible, materiality and structure, stability and dynamism, and thus motion and repose, as well as in internal balance and external distraction." What is fundamentally characteristic of Helmut's work is the unity of sculptural and painterly/draughtsmanly seeing. This creates a correspondence between individual groups of works, which so fascinate the viewer, i.e. between the architectural and figural sculptures. Massenkeil believes sculpture is always an event that appeals to the senses, coupled necessarily with critical awareness. What the works of Andrea Müller and Helmut Massenkeil share is the search for the authentic.

The artists' house that Andrea and Helmut have run together for forty years in the old heart of Aschaffenburg has become a cultural focus of the town situated on the river Main. Both have repeatedly, jointly or individually, contributed to the cultural life of Aschaffenburg – be it with various exhibitions, concerts or readings on their premises, or with the craft market located in the courtyard of Schloss Johannisburg, which for thirty-three years they have organised with great commitment and the support of the municipal office of culture. The municipality of Aschaffenburg expressed its appreciation in 2006 when it awarded them the renowned Grand Culture Prize.

ANTJE SOLÉAU

lives in Cologne. She is a freelance journalist and writes for German and international arts and crafts magazines.

Helmut Massenkeil was born in Oberlahnstein in 1949. From 1971 – 1976, he studied sculpture under Prof. Schutzbach at the Fachhochschule für Gestaltung in Wiesbaden, graduating in 1977. From 1977 – 1980, he had a studio in Frankfurt am Main, since 1980 in Aschaffenburg. He has worked as a freelance sculptor since 1978. In 1995 and 1996, he was the artistic director of a Swiss sculpture and ceramics symposium in Colle de Casole, Tuscany. He has exhibited countless times in Germany and abroad, he has won numerous prizes in a wide range of competitions, and there are many publications about him. Most recently, he received the Grand Culture Prize of Aschaffenburg jointly with his wife Andrea Müller in 2006. His works can be found in public spaces as well as in public and private collections

Andrea Müller was born in Heidelberg in 1955. From 1971 – 1976 she studied ceramics and sculpture at the Fachhochschule für Gestaltung in Wiesbaden, graduating in 1977. She had her own studio in Frankfurt am Main from 1978 – 1980 and has lived in Aschaffenburg as a freelance artist since 1980, where from 1985, she has run the Künstlerhaus am Stiftsberg together with Helmut Massenkeil. In 1993, she received the Prize of Honour of the Danner Foundation, in 2001 the First Prize in the Creussen Ceramics Competition, and in 2006 the Swabian Ceramics Prize, the Bavarian State Prize and, jointly with her husband Helmut Massenkeil, the Grand Culture Prize of Aschaffenburg. She has presented her works in numerous exhibitions in Germany and abroad. Andrea Müller's work is held in public and private collections.

photo - Helmut Massenkeil



www.massenkeil-bildhauer.de
www.keramik-andrea-mueller.de

e.g. Valda Podkalne and Harald Jegodzienski



What are the two of them up to now? Weren't they the only couple to have won the Westerwald Prize individually? And even in the same category?

Harald and Valda often hear questions like this. Still. Yes, they are still expressing their ideas. She has done so consistently, he has returned to ceramics only recently. "The two of them" are present in galleries and museums and have been living in Latvia for twelve years now, in a former country school house, now a three-generation-house, in the middle of an expansive natural setting.

They present their sculptures, installations and pictures in solo and double exhibitions, and they represent "their" Latvia, usually as the only couple.

Valda Podkalne - Labornotizen, ("Lab Notes") 2016 photo - Valts Kleins





Valda Podkalne - **Reflexionen**, ("Reflections") 2017 photo - Valts Kleins

PHILOSOPHICAL EXPRESSION IN THE WORK OF VALDA PODKALNE

In what way does an artwork complement the presentation of concepts that actually only exist in our imagination, yet which to a considerable degree characterise our search for the meaning of life? There are eternal themes, fundamentally important, but there are unanswered questions: What are dreams, memories, the universe, space, time, stars, thoughts, love? The greatest challenge for every artist is at the very least to complement or to recreate familiar interpretations. To achieve the best result, the artist often has to take brave decisions, for instance to learn to comprehend breaks in the established continuity of their creative process as a motor of a new understanding. The artist Valda Podkalne, one of the best-known personalities in contemporary Latvian ceramics, has done this. (Irena Bužinska, art historian)

The field of her expression was once design, with minimal forms her trademark. "The time of beautiful vases", as the artist herself calls it, was over. In the 1990s, she turned from design functionalism to the true challenge: she began to translate the invisible inner "content" of porcelain and her thought processes into sculptural forms. (Daiga Rudzate, art manager)

PARTICIPATION In one of her realisations (ill. right), she asked many of her artist colleagues to put the dreams and visions of their own personal concerns regarding art and society, of whatever political colour, into the form of a statement, and integrated them in her piece *Metamorphose* ("Metamorphosis") as leaflets. This initiative was interpreted as an invitation to a dialogue with personal contemporary matters of principle, not only for the author of this work but it also documented diversity of opinion that included an appeal to discussion to the viewer too.

Valda Podkalne makes use of a "process" that signals playing rules and is also accepted in this way. In her ceramic art work, she curates questions, contemporary ideas and gives them a forms in an act of productive ceramic reception.

In 1993, she gave porcelain cups she had designed to Latvian artists who meant a lot to her for them to work on further. The results were then presented in a solo exhibition as her "collection". Now in 2019, Valda Podkalne has presented it again – forming a dialogue with her

porcelain blocks that were exhibited in the Porcelain Museum in Riga, further developed as a "collection of ideas" by young artists from the contemporary Latvian "scene". (Harald Jegodzienski)

GRENZENLOS – EINGEBRANNT ("Limitless – Burned In") Valda Podkalne's artistic practice has developed in various directions. She continues to work in porcelain, making anthropomorphic, sculptural forms, through which the artist attempts to complement our

Valda Podkalne - **Metamorphose**, 2011



notions of what is generally known, which is why she ascribes a crucial role to the material and the many ways in which it is worked. Parallel to this, she works with photography and makes installations with real functional objects, thereby developing her understanding of existential questions of the human condition. (Irena Bužinska)

We have thus discovered an artist of a considerable intellectual calibre, who has succeeded in overcoming the weight of carefully honed skills and a refined aesthetic and to ascend to an orbit of philosophical heights. We meet a conceptually thinking, multimedia artist. This language is charged with poetic emotionality and tensed with drama. Beyond the "fodder" of the exhibitions that Valda Podkalne prepares for us, one senses a great accumulation of experience of life. One feels the weight of experience and sedimentary rock of thoughts under whose weight diamonds are born. The artist polishes them and continues to prepare with them new feasts of intellectual enjoyment. (Janis Borgs, art historian)

VALUING IDEAS

PATHWAY One feature is particularly surprising in Harald Jegodzienski – having left aside the pleasures of the ceramic/sculptural studio for thirty years in favour of painting. A sense of lightness was to enter his life, and this meant a farewell to weighty earthiness, with all its consequences. He now transferred the deeply-felt creative experience with clay,

Harald Jegodzienski - **Feuerstein** ("Flint") #1

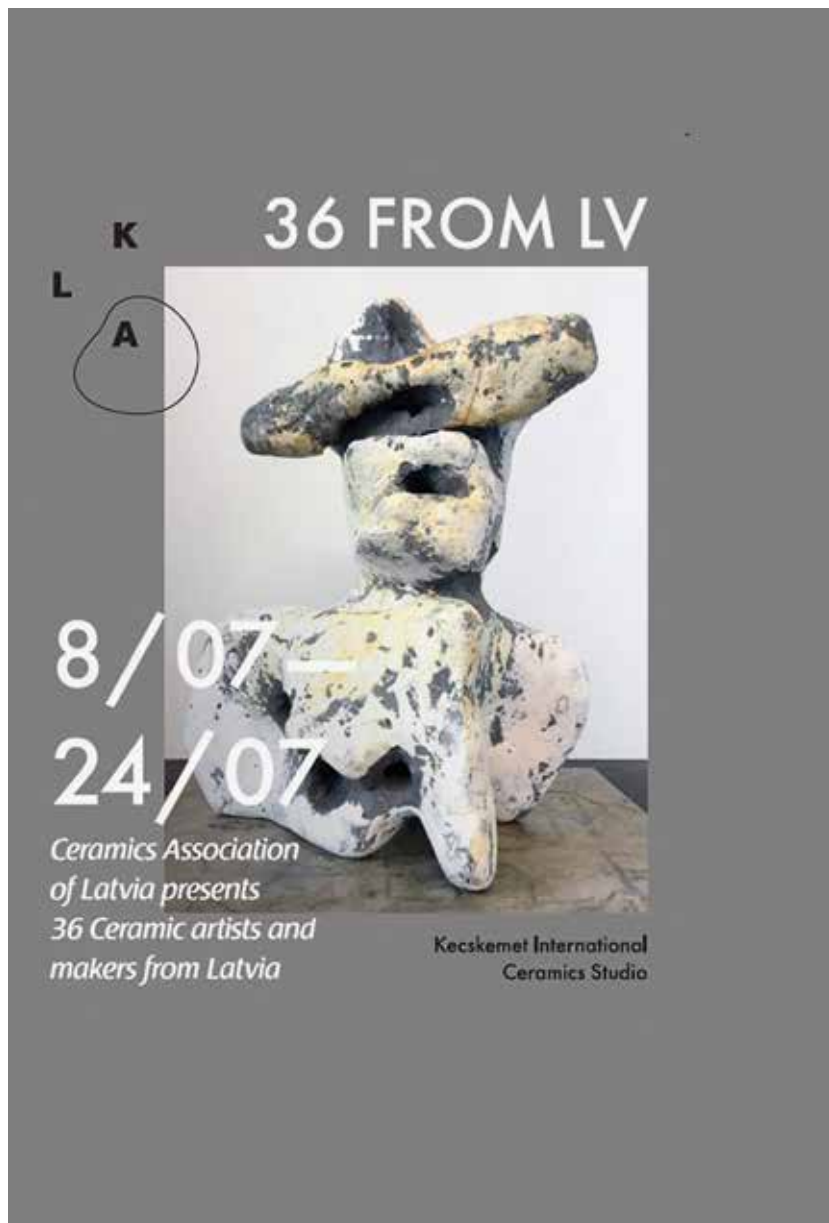


Harald Jegodzienski - **Lichtbild, JOH 8 >12** ("Light Image")

involving scraping, scoring and gouging into the material to paper. Signs evolved that were translated into the physically lightest medium: abstract images of musical notations as ideas for composers. Colour tones thus became tone colours, essences of experience became musical postcards.

With the search for an appropriate painterly vocabulary, his "radical introspection" began. As clearly as inner impulses

Poster with "Flint" #8



and memories are awakened on viewing his pictures (and later his sculptures too), their creative impetus derives from abstract gestalt processes. An example of his approach: The painting pictured here is actually “an image of calligraphy”, but also permits the impression that it is a landscape. What has been written and painted on the paper support is “filtered” through the paper layer and what has been initiated on the reverse finally reveals its effects on the visible surface. It happens and the pictures occur. In similar fashion, in the following years images have been created that have been initiated with gunpowder or pendulums.

In spite of all this busy painterly activity, he has occasionally caught himself asking which of his ceramic techniques, developed over years of giving seminars, would he employ to express his ideas spatially? The genes responsible for spatial creation have been pulsating in him for a year now, in what (we hope) are “extra-ordinary” ways.

IMPULSE A decision forms the basis of his creative process: to listen to himself when implementing the key elements in the articulation of intuitions and to consider the heckling of the desire to achieve exists, yet from the point of view of the essence of creativity, to see it as passing comments along the wayside.

Mental images emerge through emotions, intuitions, ideas, inspiration, (day) dreams etc. Thus an idea is a cry from the depths of existence, of being here, and is thus the true creative element inasmuch as it is an imagined presentation of the emerging piece. The execution of the idea follows the sense of classification, which leads to conception and, ultimately, construction. If we may consciously/knowingly employ inspiration, for instance, what would be more appropriate than wanting to examine precisely these phenomena, which lead to the work, by means of gestalt creation?



Former boarding school and culture centre - home of V. Podkalne and H. Jegodziński

INSPIRATION (“spiration”, an obsolete expression for breath) means an uncoupling, as for instance when changing gear in a car, when moving through a neutral point to change to the next higher or lower gear. Inspiration corresponds to a temporary state of being detached, which must prefix the desire of not clinging to something. Although important decisions are pending with all their consequences, it means actively shaping one’s self-restraint and accompanying the gestalt scenery like an observer. No adhesion or “fan” ambition may be allowed to upset this “inspiration” - to then after this intuition reengage a gear in the creative every-day. This too must be active. It is the beginning of new activities, enriched with surprising answers ...

Harald Jegodziński places himself in this context with his *Laborarbeiten* (“Laboratory Work”): creating process conditions that without exception renounce an analytical steering mechanism. With this approach he sees himself not first and foremost as a ceramist or a painter who notes his intentions and experiences on paper or in malleable material but as a facilitator and initiator. In his recent apparently natural forms, the *Feuersteine* (“Flints”, literally “Fire Stones”) – created with the natural material of malleable earth – he distances himself as far as possible from a psychological interpretation of anthropomorphic impulses, yet a silent presence and diversity of the expression of human existence unfolds. (Harry von Beerwald, art critic)

Valda Podkalne

was born in Riga, Latvia. She graduated in industrial design from the Latvian Art Academy in 1979. She then lectured at the Art Academy for 27 years. She has participated in numerous solo and group exhibitions since 1979 and since 1992 in numerous international ceramics and sculpture symposia. She shared her life with her German husband Harald Jegodziński between Riga and Giessen for many years. However in 2007, the couple decided to live exclusively in one country, Latvia. In 1999, Valda Podkalne won the European Westerland Prize for Ceramic Sculpture with her *Gedankenhäuser* (“Thought Houses”), and in 2001 the 3rd prize for contemporary porcelain in Nyon, Switzerland. In the following years, she was a prizewinner at the 5th International Ceramic Sculpture Biennial in Mamer, Luxembourg, and in 2016, she received the Bronze Prize at the first International Ceramics Biennial in the Mark Rothko Centre in Daugavpils, Latvia. Her work is held in several museums in Europe and the USA as well as in many private collections. www.gallery.lv/podkalne

Harald Jegodziński

It gives me great pleasure – to have studied at a university and to have discovered there a medium, ceramic material, with which to express the images from my inner world, ... to be able to present my thoughts translated into forms in museums and galleries in solo and group exhibitions on every continent and in numerous countries, ... for instance in the same exhibition gallery at the Boymans van Beuningen Museum in Rotterdam (NL) where Pablo Picasso presented his first exhibition in the Netherlands ;) ... to have won the most valuable prize for ceramic sculpture in Germany, to have worked together with the most renowned colleagues from the ceramics world in numerous symposia, ... in the course of time to have the ability to express myself in a range of media and to be able to pass on these experiences in seminars and workshops, e.g. at the Bosener Mühle arts centre in the Saarland, Germany from 13 – 19 April 2020, ... to be able to consider Latvia my new home and to be married to a wonderful life companion. www.erdtoene.lv

ANGELA BURKHARDT-GUALLINI

CHRISTINA SOLTANI

Delicate and strong lines or broad, partly colourful strips in black, dark grey, red or spring green cover and slice through the white of the porcelain vessels of Angela Burkhardt-Guallini. The work of this Swiss artist develop a an almost pictorial effect and awaken in the viewer associations with grasses swaying in the wind, veined rocks or flowing water. These always unglazed pieces have a soft, silky feel. Some lines stand out and can thus be sensed with the fingers.

This visual and tactile experience was recently available to visitors to the Keramikmuseum Staufien for the showcase exhibition *Linie zu Linie* ("Line to Line"), organised by the Förderkreis (Friends) of the museum in its 25th anniversary year. With these showcase exhibitions consisting of approx. 40 pieces, the Friends provide contemporary ceramists with a platform six times a year. More than 150 exhibitors from all over Germany and the neighbouring countries of France and Switzerland have been guests here, creating a lively meeting place where visitors can meet ceramists like Angela Burkhardt-Guallini in person and be caught up in the enthusiasm for her creative work.

The delicate and time-consuming process behind the creation of Burkhardt-Guallini's porcelain concealed behind their lightness. She has appropriated an ancient technique, admired especially in Asia, termed "neriage" or "nerikomi". In Japanese, "neri" means to knead and "age" means to make or produce. In this technique, stains are kneaded into the porcelain body. Burkhardt-Guallini rolls out slabs of white or variously coloured bodies, cuts them apart and reassembles them to form patterns. The slabs she makes in this way are then laid in or draped over plaster moulds to shape bowls of various sizes. The special feature is the linear décor, which is identical inside and out. This technique demands working the porcelain swiftly; it must dry thoroughly afterwards. The different drying rates and firing behaviours of the variously coloured porcelain bodies are distinctly tricky

here as they can easily cause cracks and warping. Burkhardt-Guallini fires her works three times in an electric kiln, sanding them between each firing with increasingly fine abrasives to achieve a silky smooth surface.

Only very few ceramists worldwide have mastered this elaborate and complex creative technique, which has become rare even in Asia. Burkhardt-Guallini has developed her own style in this technique, which has repeatedly changed over the years. She has often been invited to take part in international exhibitions in Europe, but more especially in Japan, Taiwan and Korea and has won prizes there. In 2005, she received the Bronze Award in Mino, Japan. Also 2019 she was one of 70 exhibitors in the renowned Sasama International Ceramic Art Festival in Japan.

Invitations of this kind are still something spe-

Bowls, neriage porcelain, 27 x 27 x 10 cm each





Bowl, neriage porcelain, 38 x 38 x 8 cm

cial for Burkhardt-Guallini, whose enthusiasm when meeting face to face is infectious. She is Swiss with Italian roots, born near Lucerne in 1953, where she still lives and works today. Although she always wanted to be a ceramist, she first trained in a “proper” job in commerce, in accordance with her father’s wishes, which made it possible for her to set up her own studio at the age of 25. However, she received the decisive impetus to focus her career on ceramics in 1984 in a fleeting but fateful encounter in Basel with the Japanese calligrapher, author and ceramist, Mitsuya Niiyama, who showed her a small neriage-style porcelain slab, kindling her curiosity for this technique. Via research and experiment, she learned the technique and has been perfecting it for 35 years.

Initially, she made porcelain pieces with meticulously assembled geometric patterns in brilliant colours, for which she was soon to receive her first awards. At that time, she was under the influence of the concepts of Concrete Art, exemplified for instance by Swiss artists May Bill and Verena Loewensberg. Worlds lie between the severe compositions in strong colours from that time and the works with an organic linear décor from today. Indeed, a change of the material she was working with in 2005 enabled the artist to achieve a new freedom in creation. While participating in a competition in the Japanese ceramics centre of Seto, she discovered a porcelain with a whiteness that delighted her so much that she ordered a tonne of it, to be delivered to Switzerland, without speaking so much as a single word of Japanese. After the consignment had duly been delivered, it was like a new beginning for Burkhardt-Guallini because her technique up to that point had to be adapted to the new material. Today, all the effort and failures have proved to be worth it. Whereas once the brilliant colours covered the predominant cream colour of the Limoges body, the pieces in Seto porcelain were intended to reveal their pure, radiant whiteness. The angular décor made way for soft, arching lines with nature serving as a source of inspiration. In her striving for formal simplification and reduction, the lines in Burkhardt-Guallini’s work became ever more delicate, frequently dissolving into nothing.

DR. CHRISTINA SOLTANI

is an art historian and ceramist in Freiburg im Breisgau, Germany.

Angela Burkhardt-Guallini was born in Switzerland in 1953 of Italian descent. In 1978, I opened my own studio. Since 1984, after longer periods of residence in Asia, I work exclusively in the neriage technique. In 1992 and 1995, I received grants from the canton and the city of Lucerne for applied art. In the Ceramics Competitions in Mino, Japan, I received the Bronze Award in 2005 and Honourable Mentions in 2008, 2011 and 2014.

In 2007, I was honoured with the Diploma of Honour at the 4th World Ceramic Biennale in Korea, and in 2012, I received the Silver Award at Multiplex in Varazdin, Croatia. In 2011, I was invited to present a solo exhibition at the New Taipei City Yingge Ceramics Museum in Taiwan. In 2012 and 2016, I was selected to take part in the Ceramics Biennale at the same museum. In 2017, I took part in the Internationalen Fine Craft Biennale in the Grand Palais, Paris. In 2018, I took part in the 2nd Porcelain Biennial in Meissen (DE) and the European Ceramic Context in Bornholm (DK). My work has been exhibited in museums and galleries in Japan, Korea, Taiwan, Singapore, Egypt, Germany, Italy, France, Austria, Croatia, the Netherlands, Denmark and Switzerland.

ANGELA BURKHARDT-GUALLINI

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RICHARD SLEE'S

"Perfect Pie"

MARC LEUTHOLD

Richard Slee is one of the most important ceramists in the UK today. He has created work for several decades and also was a Professor in the now-closed, but excellent, Camberwell College ceramics programme. Before retiring from teaching, Slee was one of only three titled Professors in all of England. Slee has exhibited in New York previously. He has work in many collections and is rumoured to have 20 or so ceramic pieces in the Victoria and Albert Museum in London, England's most respected museum of applied arts. Some artists have admiringly teased him that the V & A's Contemporary Ceramics collection should be called the Slee Collection.

Hales Gallery is a ground floor gallery space, not a large one, but immaculately appointed. Slee presented about 8 sculptures and some of these were groupings of sculptures that amounted to mini-installations. Three of the sculptures were in this category. Three more of the sculptures were dyads - groups of two or three objects that create a dialogue with one another. And two sculptures were singular objects, mounted

Anvil (36 x 52 x 21 cm) and Three Hammers (life size)



The theme of labour is clear, but the bright ceramic glaze colours suggests a child-like innocence to the aggressively pointy and lethal shaped tools. Philosopher Martin Heidegger wrote about the notion of the tool as an extension of the body-self. Slee, in making useless tools, denies us the capacity to exceed ourselves to achieve an objective.

on the wall. In this sense none of the sculptures were conventional unitary objects on a pedestal. Slee is known for defying convention. Many of the sculptures are mixed media wood and ceramic, and the ceramics are flawless specimens of craftsmanship. That said, the glazes are flat, colourful, and without variation – not beautiful, and typical of Slee's work. The commercial and toy-like perfection of these glazes fits perfectly with the themes of this work.

Content is paramount in Slee's work, and the work-referenced themes that he has worked with before: labour and tools – with a heavy dose of irony. Slee created the exhibited works over a long period of time, 2003-17. So, depending on which works he chooses to exhibit, he can create new meanings using the objects symbolically. He has always been reluctant to spell out what he wants to say with his sculptures. And why should he explain everything? Isn't that the viewers' job? The largest of the three installation pieces consisted of a generous pile of hammer-like tools. But with Slee's work, nothing is ever as it seems. These hammers all had perfect wooden (ash) handles as is normal with such tools, but instead of the metal head and claw, Slee created many different brightly-coloured forms that are exaggeratedly similar to forging tools. These were presented on a low pedestal in a seemingly random way. Chance is invited into his decision-making process but in the end, everything is selected, arranged and edited with careful deliberation. Next to the hammer pile is a ceramic anvil-like form with three larger ceramic hammer-like forms nearby. The

Red Shovel, 2010, 108 x 26 cm



Raquet, 2010, 70 x 31 cm



theme of labour is clear, but the bright ceramic glaze colours suggests a child-like innocence to the aggressively pointy and lethal shaped tools. Philosopher Martin Heidegger wrote about the notion of the tool as an extension of the body-self. Slee, in making useless tools, denies us the capacity to exceed ourselves to achieve an objective. Slee denies us the opportunity to use his work to extend our unsustainable trajectories¹.

The third installation was a series of cascading cords of black ceramic beads hanging from the ceiling with small black ceramic discs sitting on a pedestal beneath the cords. Black rain (the actual title is Rope Rain). This work is strangely beautiful, colourless and abstract for Slee.

On the wall are more tools, a shovel with dangerous red pointy tines, but harmless and useless since it is ceramic, and a strange ceramic badminton-like racket, a tool for play and again not actually useful. Slee once said, "Make a tool precious by making it useless"². This seems to reflect philosopher Immanuel Kant's belief that as Roger Scruton summarized it in 2009, "We call something beautiful when we gain pleasure from contemplating it as an individual object, for its own sake, and in its presented form"³. Yet others such as Ananda Coomaraswamy plausibly push back against Kantian thinking

Rope Rain, 2010-2018



when she asserts, "Works of art are only good or bad, beautiful or ugly in themselves, to the extent that they are or are not well and truly made, that is, do or do not express, or do or do not serve their purpose"⁴. Using a medium so often associated with function and combining it with forms also associated with utility, Slee emphasizes yet also strips these objects of their functionality, leaving the viewer to contemplate a disquieting, precious beauty. This strategy clearly relates to the Art versus Craft debate, which may never be fully put to rest.

The other elements of the exhibit: on a pedestal a dyad of two ceramic lamps that can never illuminate anything. And on another pedestal, a tableau of Slee's perfect pie with two life-size mannequin white gloves – perhaps alluding to the labour of baking that beautiful inedible pie.

The most striking piece of the exhibition is the two toy figures connected with a long, wooden dowel that also serves as a nose. "Pinocchio" looking at his twin, like Narcissus gazing in the water at his reflection?

This exhibition, Perfect Pie, is a collection of mini installations and dyads and wall mounted sculptures. The glaze and the nature of the pieces connect all these works into one larger installation. What does it mean? Slee's work is playful, layered and subtle – usually with a dark side. It could mean many things. In the last sentence of the press release of the Hales exhibit, the author writes, "The drama of meaning in his work remains slyly contingent and fluid."⁵. This gives viewers a license to interpret the work as we wish:

Being in the United States, one cannot help but connect the dots (or the meaning of the collected sculptures) according to the drama that is unfolding in this country. Perhaps: A narcissistic artfully deceptive leader is playing games with deadly, but useless toys to create his own inedible but perfect pie. Truly a time of black rain. But perhaps this allegorical interpretation is too limiting. The connected Pinocchio figures (created after 2016!) sport dark hair under a red hat, not yellow hair. Slee is one of the most ironic and wry ceramists of recent memory - joining the ranks of Clayton Bailey and Robert Arneson

in his use of dry humour and satire. Therefore, it would not be surprising for him to be referencing leadership or perhaps the nature of our times. And after all, there are several intense political dramas taking place on his own continent and in his country. We live in an age of vanity and deception. Because of the financialization of many advanced economies and because of automation and outsourcing, labour, work and tools have slowly become more abstract, symbolic and metaphorical. Our cultural or societal "pie" has become more self-consciously slick, synthetic and perfect-looking – yet not more "nutritious". Slee's toy-like ceramics are the perfect vehicle for satire.

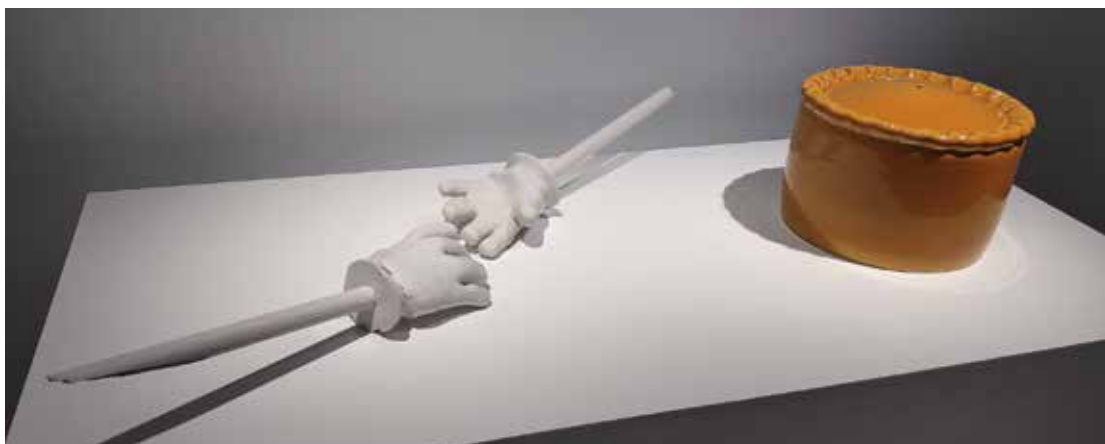
This is not the first time Slee has referenced darker themes in a playful way. Twenty years ago in Korea, Slee noticed cleaning women working hard, humbly and anonymously in a studio in which he and a dozen other artists were invited to work. Many English are acutely aware of class and caste and it was hard not to notice the disparity between the privileged artists freely creating while Korean women silently toiled keeping the spaces clean. In homage to these workers, Slee recreated their tools, mops, in earthenware. He also noticed another artist making a mess on the floor, and so he created a ceramic dust pan and broom and "cleaned up" the American's mess. Artists like Slee can call attention to the nature of our deeply flawed systems. At Hales Gallery, it is certain that Slee is artfully poking fun at our foibles once again.

MARC LEUTHOLD

is an artist who creates objects, videos, and mixed media installations that create a dialogue between cultures, history, social justice, and the senses. Leuthold has taught at Princeton University, Parsons School of Design and is currently Professor at the State University of New York and International Professor at the Shanghai Institute of Visual Arts (SIVA) in China.



Lamp, 2002, 44 x 23 cm



Perfect Pie, 2003, 21 x 30 cm with Arms, 2016, life size

Richard Slee - is a British ceramist born in Carlisle in 1946. From 1964-6, he studied at Carlisle College of Art and Design. From 1965-70 he studied at the Central School of Art and Design and graduated with a first-class honours degree in ceramics. In 1988 Slee finished his education after two years of study at the Royal College of Art. Slee served as Professor of Ceramics at London's Camberwell College of Art and was awarded the Jerwood Prize for Ceramics in 2002. He had a retrospective exhibition at the Crafts Council in 2004 and an exhibition at the Victoria and Albert Museum in 2010 - 2011. Slee is retired from teaching and continues to devote his energies to producing conceptual ceramics. [en.wikipedia.org/wiki/Richard_Slee_\(artist\)](https://en.wikipedia.org/wiki/Richard_Slee_(artist))

RICHARD SLEE sleerichardslee@gmail.com

Endnote 1: Hales Gallery Press Release for Perfect Pie Richard Slee exhibit. Unknown author. Hales Gallery, January 2019.

Endnote 2: Stanford Encyclopedia of Philosophy, "Beauty," first published Tue Sep 4, 2012; substantive revision Wed Oct 5, 2016. <https://plato.stanford.edu/entries/beauty/>

Endnote 3: Robert S. Grosse, Issues Impacting All of Us, 2011. <https://heiddeggerm1.blogspot.com/2011/>

Endnote 4: Robert S. Grosse, Issues Impacting All of Us, 2011. <https://heiddeggerm1.blogspot.com/2011/>

Endnote 5: Hales Gallery Press Release for Perfect Pie Richard Slee exhibit. Unknown author. Hales Gallery, January 2019.

photo by Christian Sardino Taylor



PLAYFUL VESSELS

Johan Van Loon and Gökhan Taskin

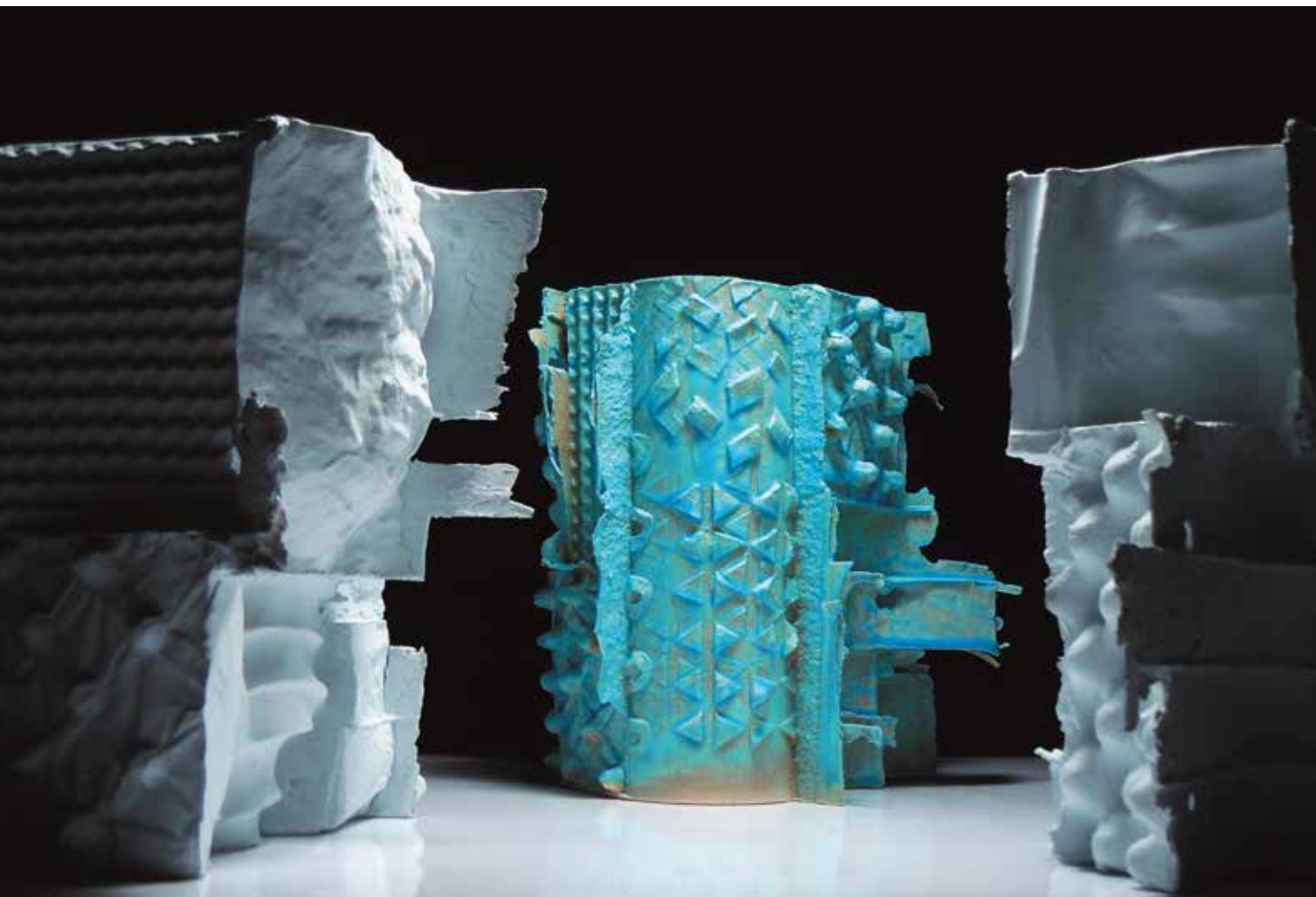
JOHAN VALCKE

Difficult to bring the work of Johan Van Loon (1934) under a common denominator, except for the fact that it is made in clay and porcelain and looks functional but is more related to sculpture. The artist, in 2016 called the “patriarch” of Dutch ceramics is constantly renewing his work. Johan got this very respectful epithet “patriarch” when he received the prestigious Van Achterberg-Domhof Award, given to a person or organization with a particular importance in the development of contemporary art in the Netherlands. Van Loon however remains cool: “There will be more ‘patriarchs’ after me, but it gives me a satisfactory feeling to find out my work is still up-to-date after all these years.” The artist lives by and for his art. Trained as a textile designer in his early days, he discovered ceramics in 1958 and has since then been one of the most influential artists in this scene. His vision, his techniques resulted in dramatic non-dogmatic vessels or sculptures, which liberated the traditional way of working with clay in the Netherlands. He inspired young masters and still does, because he always looked and is still looking for new ways of working with ceramics. Experiment, gathering knowledge, improving his techniques and controlling the material are his highest priorities.

One of the techniques by which he received international fame was the folding of patches of clay, which resulted in super thin, almost transparent porcelain vessels. Johan situates the origin of his extraordinary way of working, basically referring to the use of colour and the forming of the structure, in weaving techniques. “The result of a piece of woven

fabric often has a beautiful structure. This result I transfer, through different technical possibilities in ceramics or porcelain. It has become a reflex through the years and it offers great advantage for I can combine or disassemble”, he states. Van Loon’s sculptures were on display in the most prestigious art platforms in Holland such as the Stedelijk Museum in Amsterdam, the Boijmans Van Beuningen Museum and the Kunsthal, both in Rotterdam, and many other. He had great mentors and professors in ceramics e.g. Dame Lucie Rie by whom he was trained in the art of working with porcelain. He also practised with Stig Lindberg, famous Swedish ceramicist, and travelled to

Panorama with Blue Vessel, porcelain casting with blue glazes, 2019, 23 x 20 x 20 cm, 1280°C





Colorful Vessels, porcelain containers in several sizes, 2019, 1280°C

Finland to work with Prof. Kylikki Salmenhaara in the Arabia company. From 1980 until 2009 he designed for Rosenthal AG, but also designed from 1976 until 1977 for Royal Copenhagen Porcelain. It made him internationally renowned. In the meantime he ran his own studio and taught ceramics in the St. Joost Academy in Breda.

"But it will never stop to use all kinds of techniques", he says, "that have to do with shape, colour and structure. Starting point is myself and my way of working."

Gökhan Taskin (1964) got involved with ceramics in 1984 at the Hacettepe University in Ankara. He received a few years after his studies, a scholarship from the Deutscher Akademischer Austauschdienst to study product and ceramic design at Krefeld University of Applied Sciences. In 2000 he was selected for Artist in Residence in EKWV 's-Hertogenbosch, NL and in 2001 he had a residency at ICC Skaelscor (ceramic research centre) Denmark. Gökhan is a polyvalent artist creating painting, photo and graphics. "I see my art as a multi-organism in which all parts support each other, especially in form and colour". In 1989 he saw for the first time the name Johan Van Loon on a poster of Rosenthal AG. The porcelain brooches on the poster,

Living Stone Vessel, porcelain casting with copper carbonate glazes, 2019, 17 x 17 x 17 cm, 1280°C





Vita Vessel, porcelain casting with copper carbonate glazes, 2019, 12 x 12 x 12 cm 1300°C

Mini Vessel, porcelain casting with copper oxide and lithium oxide glazes, 2019 10 x 8 x 8 cm, 1300°C



which Johan designed at that time, inspired Gökhan to make a ceramic bas-relief. The first real encounter with Van Loon however happened nine years later in Galerie Carla Koch in Amsterdam. He always felt like a “nomad” student and splits his work up in time periods. There is the Turkish era, the Dutch and German periods and a short Danish moment. “Different cultures, environments and societal feelings generate different work”, Gökhan says. Since his naturalization as a Dutch citizen however the “nomad” feeling disappeared. He became more interested in his own circumstances, his fellow men, and of course cultural and societal life in the Netherlands.

Taskin works with clay, but in this way that it does not lose its specificities, its own language. The matter gets to his soul. “It is a material with endless opportunities, but also a material that carries its secrets and irritations.”

His recent work uses the mould archive, in other words, the plaster moulds and plaster prints Johan Van Loon made of nature in his daily environment. They are structures the master kept to one day use in his work. Gökhan deconstructs and constructs these moulds and prints into unique new forms, more or less vessels. They become an abstraction of the archetypical container. He calls this series of work Segmentation of Johan Van Loon’s structures. Ultimately they are a homage to the artist Van Loon. Taskin however is the author of other work, formed with handbuilt elements and parts of cast porcelain. Again he constructs, one can say composes, those elements into strong, more-or-less geometrical sculptures. Glaze firing melts the individuals parts to one unity. In a way, he followed the intuitive working process of his partner, letting things happen, spontaneously, but in the end realigning them in a kind of mini matrix of the Latin square.

Both artists look for experiment, driven by their love for clay and the challenges this material offers to them. They liberate ceramics from its traditional boundaries, by shaping their ideas on form and colour, but at the same time by accepting and adapting the now and then very spontaneous results, generated by this known and yet not always known matter.

Johan Van Loon and Gökhan Taskin presented their work, their Playful Vessels, in 2019 for the first time for many years again in Belgium, at Valcke Art Gallery in Ghent, one of the rare galleries in the country that specializes in innovative and inspiring ceramics.

JOHAN VALCKE

is the director of Valcke Art Gallery and a member of the Advisory Board of three major museums in Ghent. www.ValckeArtGallery.be | Johan.Valcke@telenet.be

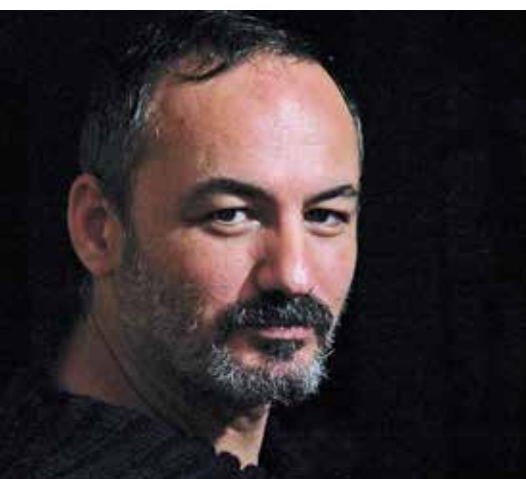
JOHAN VAN LOON

Born 1934 in Rotterdam, The Netherlands. 1952-1956 Instituut voor Kunstnijverheid Amsterdam, Gerrit Rietveld Academie. 1964 -1965 Konstfackskolan Stockholm SW, Prof. Sting Lindberg. 1961-1962 Camberwell Art School London UK, Dame Lucie Rie. 1960 studied in Scandinavia, Prof. Kylikki Salmenhaare. 1966 -1986 art teacher at several art academies in The Netherlands: AKI Enschede, Art School of ‘s-Hertogenbosch, St.Joost Academy, Breda. Since 1986 member of the International Academy of Ceramics, Geneva. 1994 working grant obtained from the Ministry of Culture. 1994 guest professor at the Hochschule für Kunst und Design, Halle. 1997 guest professor at the Institut für Künstlerische Keramik, Höhr-Grenzhausen. Since 1980 freelance designer at Rosenthal GmbH.



M. GÖKHAN TASKIN

Born 1964 in Ankara, Turkey. 1984 -1988 graduated from faculty of Fine Arts, Hacettepe University, Prof. Colakoglu and Dr Yuksel Boz Ocal, Ankara, Turkey. 1989 -1997 studied ceramic design, University of Applied Sciences, HS Niederrhein, Prof. Crumbiegel, Krefeld, Germany. 1992-1995 received master’s degree in arts, master’s thesis: Applicability of Art Ceramic with Constructionalistic and De-Constructionalistic Course in Modern Architecture, Hacettepe Uni., Institute of Social Sciences, Ankara, Turkey. 1995-1996 began to study for doctorate in arts, Hacettepe Uni., Institute of Social Sciences, Ankara, Turkey. 1996 -1997 studied graphic forming, University of Applied Sciences HS Niederrhein, Krefeld Germany,



Thinking

"The greatest happiness for the thinking person is to have explored the explorable and to venerate in equanimity that which cannot be explored", wrote Goethe in his Maxims and Reflections.

GUSTAV WEISS

It is a terrible thing to say it: the uselessness of the universe. Once spoken, this sense of the terrible spreads out over everything. This was probably not what Immanuel Kant meant when he said have the courage to use your own intellect, after having lived for thousands and thousands of years in accordance with others' thinking. You should believe. In Egypt it was not the fleshpots but bread and beer that made you compliant for the gods with animals' heads, and later for the gods in heaven.

It was not until the Pre-Socratic philosophers in Greece that thinking was brought down from heaven to earth. And Socrates himself showed how it was done to get to the bottom of things. He

called it the art of the midwife.

The question of god, to which the answer is the preserve of faith, is termed the ultimate question. Faith, which even promises Muslims a celestial brothel for all eternity as a reward for earthly cruelty and self-sacrifice.

It is a popular error that thoughts are free. This is merely a comfort in societies where thinking differently is persecuted. The Enlightenment held that thoughts were a private matter and were of no concern. Toynbee believed that one should not speak of God, our anthropomorphised father, but of an ultimate intelligence in the universe, of which a small amount is present in humans. He thus transposed ultimate questions into



"Thoughts are free". Cicero said it, Walther von der Vogelweide sang it, it was printed in the pamphlets of 1780. In 1815 it became a folk song. Sophie Scholl played it on a flute outside the prison where her father was held as a resistance fighter.



the realm of psychology, but nevertheless he did not answer them. In all of us there actually is an intellectual need for a higher power, a genetic feeling, as if god were a kindly family member. "Thank you dear Lord", for the sleepless nights when the best ways to formulate my thoughts occur to me. Perhaps this kindly god in people's genes was the beginning of a religion claiming to be for everyone.

And then came the great god of Abraham, who displaced all the gods that could match up to the spirits: You shall have no other gods before Me. "Slay your son" was not uncommon in those days as Abraham had begotten him with a slave woman.

The genetic answer to ultimate questions would liberate it from the inexorable mystique of its grandeur.

www.gustav-weiss.de

"Alles nichts" – The endeavour to answer ultimate questions is futile.

ABSTRACTION

Departure from reality lies at the base of Abstract Arts. Unpredictability, leaving the known form, improvising, spontaneity, are at the root of abstraction. Of course on the side of the artist there's an element of liberation, kicking against the establishment. Here, the artist's personal aesthetic viewpoint and expression come more to the foreground. We see the unique perspective of the artist, and consequently the viewer is more drawn in, involved and at the same time free to interpret what is presented, and possibly therefore more interactive with what he sees. Freedom on both sides! Splashes of paint, geometric compositions, minimalist, limited statements are some of the things that come to mind when we talk about abstract art. It is not easy to define the area it covers. They are personal, intuitive, inventive works that are difficult to categorize. For the spectator and sometimes also

NESRIN DURING



for the maker, they are unknown, unusual expressions, opening up new windows and perhaps making us delve into our subconscious to analyse what we see. Because of this unknown element, the spectator can create his own personal vision; perhaps get near to the unconscious spill of the maker.

Abstraction is not new. We see it in the early Chinese ink paintings, even in cave drawings. The minimalist aesthetics of Zen paintings are excellent examples. In the twentieth century, abstraction became one of the major art forms. Wassily Kandinsky, Piet Mondrian, Henry Matisse, Jackson Pollock are among the many, many well known names.

Abstract sculptors, such as, Brancusi, Barbara Hepworth, Eduardo Chillida, and in ceramics Peter Voulkos, were among the pioneers. Through this personal liberation in art form, one finds much difference in style and from place to place. In the USA, we saw and see much colour as in the works of Michael Gustavson, Sheryl and Ron Nagel. In GB Alison Britton, Gordon Baldwin have more subdued works and colours. Japanese ceramists were very open to this self-

Ken Eastman
Distance coming closer
 2018
 29 x 33 cm x h 53 cm

Michael Cleff
large plan 12
 2019, 30 x 30 x 19 cm
 1280°C, reduction firing, gas kiln

expressive way of working. Harumi Nakashima's constructed work is very different than Satoshi Kino's celadon ribbons or Nagae Shigekazu's folded paper-like porcelain sculptures.

This summer I went to visit the Abstraction exhibition at the Gallery Le Don du Fel, in Aveyron, France. The selected artists for this exhibition were Ken Eastman (GB), Sang-woo Kim, (Kor-FR), Michael Cleff (D) and Deirdre McLouglin (IR-NL). Gallery Le Don du Fel is a magnificent building standing on top of a hill, in a gorgeous landscape in Cantal. Nigel and Suzy Atkins, the well-known saltglaze potter, are the owners, and run the gallery together with their son Kelian. The exhibition was very well presented. The exhibitors each had their own space. The four chosen artists had very diverse approach to their works.

Ken Eastman's work consists of slab-built vessel shapes with flat bottoms. Six to eight soft slabs are joined to build an unknown, undulating form that is not designed or pre-meditated. His search for making forms that he has never seen or does not recognize is his drive for making them. These forms are then brushed on with many different slips over and over and over; differing from slab to slab, or from inside to outside. The works are high-fired several times till his surface colours become part of his intended surface. The multiple firings give depth to the pieces. At the exhibition I saw faded blues, greys, browns, even greens, purples and yellows. They all had a dignified, quiet presence.

"I try to make sculptured work with a reduced shape and colour palette that will become my own per-



sonal form", says Michael Cleff. Indeed his work is sober, austere, minimalist and architectural, all in one. He uses geometrical shapes, circle, square, rectangle and ellipse. These shapes limit his work to concrete art, and are perhaps reminiscent of buildings, towers. His works are then covered with pigments and slips, brushed on, mostly with light shades of white. There are some black or lately even orange borders as contrasts. The surfaces he creates are aged-looking, they never seal the surface of the clay underneath. These pieces stand sturdily like buildings, or other works hang on the wall like a curiosity cabinet. Michael says of his work "I also do not necessarily want the viewer's emotion (sublime) but a certain 'dislocation' or 'shifting' of his reality."

Work by Deirdre McLouglin is definitely more feminine. About abstraction she says, "As a visual artist I see abstraction as the slow pulling of forms from the energy within and around me. I once understood that Isamu Noguchi's marble ring **Sun at Noon** was the apotheosis of abstract form – which I myself have never achieved.



Deirdre McLouglin
Nono
 h 32cm
 polished, glazed within



Sangwoo Kim, **Autumn**, 60 x 45 x 49 cm
Winter, 60 x 45 x 50 cm

"Perhaps because I like to dance rather than meditate – the unexpected movements in my sculptures electrify me while working. Finding forms is my life's adventure."

She builds meticulously, with much patience, using coils to create her rounded shapes. She calls these shapes "biomorphic abstraction". Her work in Le Don consisted of sculptures with bare clay outsides and glazed insides. She says her works come from her unconscious; they're unexpected and exciting to make. In her pieces there were neither straight nor geometric lines, and her colours are not restrained.

Sangwoo Kim's ceramics were again totally different. His pieces were emotionally expressive. Sangwoo says "I build simple shapes that open doors to contemplation and imagination while the polished naked clay to tactile communication." At the exhibition he had big, rounded closed shapes that had memories of nature in them, were exquisitely built by pinching, where the fingers left a dented surface. The pieces were then painted over and over with coloured pigments; then erased, and re-coated with another colour pigment. He dares to use bright colours, blue, yellow, white. By pinching the work, then colouring the surface and later erasing the surface, SangWoo creates depth, differing with each depression. Multiple colours are applied and many, many firings are necessary for creating the shadow which he desires. At the very end, Sangwoo polishes his works to a soft satin touch with a tool. This desire for more variety in colour and the satin-like surface of his pieces make his work soft and organic.

I started my article with abstraction being a departure from reality. Of course reality for each of us differs greatly. What we each carry in our baggage makes our reality. To begin with Picasso painted portraits, and Mondrian Dutch landscapes, though later they changed their paths to suit their callings. When I started making closed shapes, I wanted the shapes to be possible to stand or lie in different positions. Therefore I did not want a hole in their underneath! So I decided to put in a slit for the air to escape; then I saw that the slit enhanced the form rather; where and how the slit was placed played an important role in the final shape. This way I added a dimension to my work, which became my personal reality. Liberty, choice, coincidence, call it what you may, the personal touch... Long live abstraction!

Nesrin During is a ceramist, and beside her practical and educational work, she writes for KLEI (NL), Ceramic Review (GB) and NEW CERAMICS (D).

Nesrin During, **untitled**, 20 - 30 cm, red stoneware, 1250°C



NEW HOME FOR CERAMICS COLLECTION

at Burg Nideggen

ANTJE SOLÉAU

Burg Nideggen is a hilltop fortress on the northern edge of the Eifel mountains in the west of Germany. It was built in the 12th century by the counts of Jülich as their residence. It came to fame in the 13th century when two archbishops of Cologne were thrown in the dungeon there after border disputes. One of them, Konrad von Hochstaden, was later to lay the foundation stone of Gothic Cologne cathedral. The castle was uninhabited from the 16th century on and was destroyed several times, most recently during the Battle of the Ardennes in the Second World War. After the end of the war, it was decided to rebuild the castle and to use it primarily as a museum to inform the people of today about the life of yesterday. Burgmuseum Nideggen was opened to the public in 1979 and celebrated its 40th anniversary in 2019.

For this occasion, the museum, which is integrated in the Interreg Project Castles and Fortresses in the Euregio a gift of tableware and ornamental ceramics from eight centuries, which has been integrated in the museum's holdings. The donation came from collector Dietrich Schnell from Nideggen. He is a hotelier, running an HR agency for the hotel business, the ZIHGA, based in Frankfurt am Main. He was awarded the title of Hotelier of the Year in 1994 for his trainee concept by a specialist journal, NGZservice manager. He has also been inducted into the umbrella organisation of the hotel trade, the Gastronomischen Akademie Deutschlands e.V. The focus of the donation of 165 exhibits covers the period from the 12th – 16th century, precisely the period in which Burg Nideggen was inhabited. It is supplemented by finds from the Stone Age, antiquity and the 19th and 20th centuries.

Around the turn of the 12th and 13th centuries, the technique of stoneware firing was developed in the Rhine-

land because the necessary earths occurred there, as they still do. First experiments, known as proto-stoneware, were undertaken in the region of Brühl and Siegburg but also around Aachen, more exactly in Langerwehe, Raeren and Aachen itself. The first artistic impetus originated from Cologne potters. However, they were forced to leave the city in the 16th century because of the fire risk and then settled in Frechen. Finally, during the Thirty Years' War in the 17th century, potters from Raeren and Siegburg migrated to the neutral Westerwald region, founding the tradition of the Kannenbäckerland ("Pot Bakers' Country").

Rhineland stoneware enjoyed great popularity worldwide. Via the trade routes of the Hanseatic League and later through Dutch trading companies, it found its way to the whole of Europe but also to the west coast of Africa and even Australia and the Americas. In many periods up to and including the present, it is considered an archaeological index fossil.

Dietrich Schnell's collection includes drinking vessels, jugs, funnel-necked beakers, tripod jugs and pots, bowls and mugs, large and small storage jars, oil lamps, water pipes, pilgrim bottles and horns and toys, not to mention jugs with pictorial or heraldic medallions, bellarmine ornaments, and ornamental tiles. All of these things were objects that definitely belonged to the daily lives of the inhabitants of the castle in the 12th – 16th centuries. With Dietrich Schnell's donation, they have been returned to their home.

Further details, opening times, route descriptions, special events etc. can be found on:

www.burgenmuseum-nideggen.de

ANTJE SOLÉAU

lives in Cologne. She is a freelance journalist for German and international arts and crafts magazines.



14th century **Grapen**, a three-legged jug with handle and throwing rings

Unglazed 15th century **sieve vessel**



Ornamental jug, 2nd half 16th century with neck frieze, channelling and cobalt brushwork





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STATEMENT: I am well aware that ceramic is a material, a craft and a way of thinking and creativity. What's more significant, it is a channel for human interaction no matter where we come from or what cultural backgrounds we have.

Ceramics can be both – necessities of life and artworks full of thoughts. As for me, creation of ceramic products is rather a means to transform and continue my life. Being a teacher who helps young people to learn about such creation also fascinates me. In this sense, ceramic art is a "necessity" of my daily life.

WANG QI
No. 257, Changgang East Road, Haizhu District
Guangzhou City, Guangdong Province, P. R. China 510260

Wang Qi, – b. July 1972 in Tian Jin, China. School education specialising in interior design and design, graduation with university entrance qualification. 1994-1998 studied art ceramics at the central academy of art and design in Beijing. 2001-2003 Attended language school in Berlin, Marburg and Kiel, 2003-2006 studied fine art ceramics under Prof. Jochen Brandt, graduating in fine art and ceramics at the IKKG in Höhr-Grenzhausen. 2007 studied at the University Of Art And Design in Halle. Since 2007 lecturer in art ceramics at Guangzhou Institute Of Fine Arts. Since 2018, head of art ceramics department there. Since 2019 member of the Académie Internationale de la Céramique in Geneva.



MONIKA GASS

is a ceramist and art historian. She is a council member of the AIC / IAC with responsibility for Germany.

DIDEM MERT, USA

DIDEM MERT - Educational Director at Clay By The Bay Pottery Studios San Francisco, 1618 Pacific Ave
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tarian object and its counterparts, the user and/or the object's environment. Being the daughter of a woodworker, I was raised in a design-rich environment that has influenced who I am and my current body of ceramic work. Geometry, texture, and the functionality of my work emanates from this artistic environment. Different textural surfaces are created in my work by using pinched marks juxtaposed between smooth, defined lines and edges. Bright colours paired against a soft earthy colour palette create high-contrast focal points in the work. Using simple geometry, I sgraffito line-work into the pots to heighten the formal elements of design. The simple line-work on the pots showcases food in its presentation. My work strives to bring forth a sense of tranquillity in its minimalist design, yet there is a sense of playfulness directed through the colour palette and pinched surfaces.



DIDEM MERT was born and raised in Cincinnati, OH. She received her BFA (ceramics) from Northern Kentucky University in 2014 and MFA (ceramics) from Edinboro University of Pennsylvania in 2017. Mert has exhibited nationally in places such as The Clay Studio, Companion Gallery, Charlie Cummings Gallery, AKAR, The Erie Art Museum, and over forty other venues. Her work was published in *Ceramics Monthly's* 2014 Undergraduate Showcase. She was awarded a first prize grant through the Three Arts Foundation in 2014. She was featured on the cover of *Pottery Making Illustrated's* January/February 2016 issue. Mert was included on C File's list of 15 Potters to Watch in 2016. She was also featured on *Architectural Digest's* 10 Ceramic Artists Giving Pottery A Modern Update. Mert will be leading a residency at Watershed Center for the Ceramic Arts during the summer of 2017. Didem has been an instructor at Queen City Clay and Baker-Hunt and Cultural Center and is a studio artist living in Cincinnati. Now she lives in San Francisco.

8th CHANGCHUN International Ceramics Symposium and the 1st Lotus Mountain Prize – International Contest 2019

MONIKA
GASS



Changchun is a steel and car making town in the northeast of China with around five million inhabitants, and since 2006 it has been twinned with the German city of Wolfsburg. What many people in the West are not aware of is that a highly interesting competition and symposium, with valuable prizes, has taken place there for eight years. The mean annuzal temperature

is 4.7°C, so in winter it can easily reach minus 17°C, and this is the explanation for the exceptional location, set outside town, the Lotus Hill Ski Resort, which is unused in summer. It has generously proportioned rooms and plenty of space to work, not to mention beautiful views and a hilly green setting in unspoiled surroundings.

I was most impressed by the time I spent

in Changchun, visiting the artists in the workrooms, judging the exhibits and, finally, the wonderful closing event. The fact that in 2019, this symposium was taking place for the eighth time shows great commitment on the part of the Chinese initiators, who in the three-week symposium put on a very respectable promotion of culture on an international level. In 2019, fifty internationally active artists from 29 countries were selected for the three weeks, they were invited, accommodated and supported in their creative artistic work in a whole variety of ways. It is indicative of this event that many of the participants had not come to the symposium in Changchun, north-eastern China, for the first time.

The willingness of local politicians and of the sponsors to promote cultural work and international ceramic diversity is impressive and praiseworthy, especially on such a large scale and at such a high level. Every year the participants are provided with space, bright, friendly workplaces and various materials. In the same location, the planned new major ceramics museum is soon to be built, with amply sized spaces for the exhibits made in the symposia. With this new interna-

Judging





Bai Xuefeng, China



in front - Delia Maxim, Romania / Germany

tional museum that is to display modern ceramics selected by various panels of judges, a further exciting attraction is coming to Changchun...

It was a great honour for me to be invited to participate in judging the work from 2019. In my work on the committee of the AIC/IAC, I had heard of this event, had made some suggestions for the judging criteria but had no further details. Today, after my stay in Changchun, I have no hesitation in saying that I was very pleasantly surprised. During the judging, we were confronted with exciting objects. Particularly through the international composition of the group of competitors and the focus of the participants from eastern Europe contrasting with the many works from China and Japan, a mixture of widely differing styles, cultural and creative approaches and working methods emerged, which made some demands on me, although I have a certain amount of experience as a judge. The judging took place with the works set up anonymously in two groups: the works that had been made on site and then those the participants had brought with them or had sent to Changchun. Even though all the judges were acquainted with some of the artists, the

large number of ceramic pieces, from 50 artists, each submitting two or a maximum of three works, meant that an extended study of each of the entries was necessary.

At a symposium, much is new – unfamiliar – nothing is tested or filtered, many things are experimental. This is precisely what makes working in different and unknown conditions so attractive. Consequently the judges had to take the firing

conditions and the materials, which were unfamiliar to many, into consideration. The time for experimentation is extremely limited in a three-week symposium and the results from every firing accordingly produced both positive and unexpected outcomes. The judging took time, demanding for all the senses as well as for our sense of professionalism through the extreme diversity of the works shown and presented.

In the studio - left- Shao Daming, right - Janina Myrononova





Stephanie M. Roos, Germany - **Silver Prize**



Dori Schechtel-Zanger, Israel - **Gold Prize**

The artistic idea and its contemporary concretisation as well as formal criteria and the expressive power of the favourites were discussed frankly and openly. Perfection in execution, i.e. an exquisite mastery of the materials, was not as highly evaluated as the overall concept. In this way, the special conditions of working with unfamiliar materials in a limited period could be taken into consideration, at least to some extent. Nevertheless, crystal clear favourites began to emerge. I felt that the presence of an "independent observer" – Josh Green of NCECA – was very helpful during this judging process. There are always difficulties associated with various languages being spoken and the hopefully correct translations into a generally comprehensible form of English to be taken into consideration.

Speaking personally as a ceramist, art historian and museum director of many years' standing, I felt a strong affinity towards Dori Schechtel-Zanger, Israel, Stephanie Marie Roos, Germany, Hiro Tashima, Japan & USA, as well as towards a very Chinese, almost classical-looking piece – a large-scale portal by Bai Xue-

feng. And finally, towards the work of Delia Maxim, from Romania, who lives in Germany.

In this case, I was very glad that like all the other jury members, I was able to express a personal commendation in this case. This is the best solution in many judging processes and a good opportunity for every judge to state their personal praise for a favourite who is not to be discussed any further. Thus outstanding exhibits that do not find a majority consensus can still be nominated and given prominence. I see this as a direct, authentic statement and as personal support for an artist, an additional and special chance to promote someone, frequently from the younger generation.

I have always been very impressed by the freely-formed, pink, arching work of Delia Maxim (b. Romania, 1981), which seemingly follows no rules. It can be seen in the work that it has emerged freely from the artist's inspiration and yet has still had to obey her practised hands. The outline and volume are defined by rhythm and movement. In her work, Delia Maxim trusts in her ability, her talent and her sensitivity to combine organic

and geometric elements fluidly. Dynamic forms and surrealistic playfulness are impressive in a crazy combination with the very unceramic garish PINK of the glaze – overall a highly dynamic and rightly provocative approach.

Art needs space – symposia are there to exploit it. Among the other entries in this symposium, Delia Maxim's work took a strident outsider's position, like an exotic fish in a pond full of carp. I was particularly pleased to receive staunch encouragement over my position from the Chinese side of the jury.

Dori Schechtel-Zanger, born in Argentina in 1961 and now at home in Israel, is entirely different. She is a member of IAC/AIC; finely detailed figures have defined her work for decades. Radiating a child-like naivety, and narrative in the form of the body down to the décor of the skin, the clothes and the accessories, these figures speak of lived experience, of fear and loneliness but also of a love of child-like play and of the search for contact and the will to survive.

The piece made in Changchun is both touching and frighteningly lifelike, showing a baby lying prone, sealed-in on a

piece of plastic like a frozen chicken in a supermarket. This work fizzes with associations: it is artistically as provocative as it is super-real in execution. In her work Erleben ("Experiencing"), she has managed to present actual experiences. We see her works; our perception focuses on the object before us and it fascinates us. Every single piece has a story that touches the heart, releases a string of associations, and through this artist's visual language, we are captivated and profoundly moved. I have been familiar with this artist's style for a long time – her work is unmistakable in its authentic and professionally ceramic approach. Always new in form and choice of subject, but always 100% unique, from the hands of a highly talented sculptor, even if her material is ceramics.

Stephanie Marie Roos, Germany, born in 1971, member of the IAC/AIC, is now very well-known on account of prizes and numerous exhibitions. Her figures are included in top-class collections and museums. They are unmistakable, perfectly proportioned, cool, reserved, contemporary in outfit and message, realistic down to the last detail, which ultimately demonstrates their defamiliarisation. Usually made life size, these at first sight beautiful, at second sight disconcerting, handmade figures symbolise an unambiguous commentary on contemporary events. Presenting in clay, Roos illustrates questions of youth culture, feminist issues, individuals' inner struggles, friendship and togetherness, a political statement – always concealed in the figural and narrative. For this still-young artist, these figurines and their clothing are symbols of a search for identity. The exterior and the interior are bounded by "skins": these are textile protection, forming visual and tactile boundaries. "Clothes make the man" – Clothes show belonging, classify in castes, in societal frameworks, reveal assets – in every sense. But clothes also reveal our individuality.

I would like to thank the organisers in Changchun for this inspirational insight and for giving me the opportunity to take part in the judging. My thanks are also due to my fellow judges, especially those from the Chinese art world, who have given me much that I could take back to Germany with me. I would be delighted to have the opportunity to continue our discussions on Modern Ceramic Art in the very near future. Save the date of the next event: 20 July to 3 August 2020.

MONIKA GASS

is a ceramist and art historian. She is a council member of the AIC/IAC with responsibility for Germany.



Studio atmosphere



one of the award ceremonies

The judges - l.to r. - Lu Bin, Monika Gass, David Jones, "Po" Guangzhen Zhou, Josh Green, Wang Shengli, Sun Qinghua, Liu Dehong



STILL LIFE – Judith Püschel and Antje Scharfe

GUDRUN SCHMIDT-ESTERS

at the KERAMION in Frechen



Judith Püschel, *Meat Slicer*, 2017, raku, metal parts, w 40 cm photo: Jürgen Steinau

Still life – this somewhat anachronistic-sounding term for the genre of the artistic representation of immobile (i.e. “still”) everyday objects – applies both to Judith Püschel’s compositions and to Antje Scharfe’s mises-en-scène. This is reason enough to bring the two artists’ ceramic works face to face in an exhibition of the same name at the KERAMION.

Originating in the 16th century, the still life developed from background details to become an autonomous genre with a great diversity of themes. Especially in Dutch painting of the 17th century, the depiction of carefully arranged valuable items made reference to wealth

and power and simultaneously, through symbolic enrichment with vanitas motifs, to their transience and human mortality too. As the art of the 19th century progressively moved away from a realistic depiction of reality, the issues dealt with in still lifes changed with an increasing degree of abstraction. The genre experienced a new dimension in the early 20th century with the inclusion of found objects (*objets trouvés*) by the Dadaists, and later in the Ready Mades by Marcel Duchamp or the Object Art of the Pop Art era. Still lifes became three dimensional.

Judith Püschel and Antje Scharfe stand in this tradition with their art from the early 21st century, devoting themselves

to the three-dimensional representation of everyday items and presenting them on a stage, mainly constructed in ceramic materials. And that the two of them, as former pupils of the great artist Gertraud Möhwald each found their distinct artistic pathway is evidence of the quality of their dialogue with the world of things and its representation.

A coffee machine, a knife block, a meat slicer or a fuse box – all of these objects from a domestic environment find close attention from Judith Püschel and are immortalised in the raku technique, not as realistic copies but as formally and chromatically idiosyncratic manifestations with narrative surface décor and meaningful additions.

With these individualistic pieces, is the artist making reference to the interchangeability of industrially produced consumer goods? We don't know, but by the time we see the *Trophäe des Organjägers* ("The Organ Hunter's Trophy"), it becomes clear that she studies change, even to the point of human mortality. The chain with its variety of kidney-shapes and fragrant vanilla pods is reminiscent – in an unaccustomed and unsymbolic fashion – of the *vanitas* theme inherent in the historical still life genre. The piece *Pflegestufe* ("Level of Care"), a composition of ceramic spray bottles with containers for cleaning agents and oversized cotton buds also takes up the process of ageing.

It is not easy to pin Judith Püschel down. A brief glance at the titles of other pieces soon makes this clear: *Zahnmonstranz* ("Tooth Monstrance"), *Ostkreuz* ("Eastern Cross"), *Häschen in der Schule* ("Bunny at School") or *Wolfsblut* ("Wolf's Blood"). These play cleverly on words in German, and the ambiguities, at times grotesque, lure the viewer onto various routes to decoding. What initially appears to be merely humorous is usually embedded in a serious societal dimension.

The old-fashioned, technically obsolete *Volksempfänger* ("People's Receiver"), a radio developed under the National Socialists as an important propaganda tool, long ago became in art a symbol of exploitation through the media since it was used in a piece by Reddin Kienholz and Edward Kienholz in the 1970s. With the almost cheery appearance of her *Volksempfänger*, Judith Püschel takes up this aspect again in an age of increasing media domination, and simply by the use of the word play in the title enriches the piece with a particularly topical layer of meaning, touching upon receiving and welcoming people of foreign origins in Europe.

Antje Scharfe's still lifes are arranged in various groups of works, almost all dominated by black-and-white. The artist refers directly to the *quodlibet* painting of Cornelis Norbertus Gysbrechts (1630 – 1683), for instance, with her mural *Trompe l'œil* from 2019. Not only the title refers to realistic alternative representations from the 17th century, which attempt to simulate the appearance of existing objects. The theme, selection of subject and the composition playfully quote these sources of inspi-

ration. However, she has transposed the whole representation into ceramic materials thus making it her own very personal deception of the eye.

The group *Still Life Vessels* is characterised by great lightness, with the silhouetted vessels in bone china lined up behind each other in blocks of paraffin. Geometric patterns or loosely sketched drawing lend the two-dimensional vessel illusions individuality. In spite of this game with space, the arrangement of planes is clearly structured. This almost literally dissolves in the mist when the artist uses the translucence of her vessel protagonists in the light boxes and arranges the objects in several tiers one behind the other.

Assemblages of historic stove tiles can also be combined to form a group. The space in their recessed rear surface serves as a frame or proscenium stage for the presentation of further *objets trouvés*.

Porcelain figurines are taken out of their original context and placed in relation to the artist's own delicate drawings in porcelain slip, or to sketches of vessels on wafer-thin porcelain tablets. Especially these presentation boxes in tiles with their hotchpotch of objects house a store of narratives that are intended to stimulate the viewer to make fantastic journeys in their own imagination.

One work group from 2018 shows a hitherto unknown side of the artist's. Compositions of former *anagama* kiln bricks with barely discernible drawings of vessels are reminiscent of the dark, muted colour of certain 17th century Dutch still life paintings. The outlines of the vessels are so hard to make out that they seem to sink into the background.

This highly concentrated overview of the world of Judith Püschel's and Antje Scharfe's still lifes can only hint at the spectrum of their art. Their richly associ-



Antje Scharfe, *Anagama Kiln Bricks*, 2018, h 54 cm
photo: Antje Scharfe

ative compositions provoke enthusiasm, their aesthetic drawings on porcelain and their skilled use of materials even more so.

A catalogue has been published on each artist for this exhibition.

Gudrun Schmidt-Esters

is an art historian and the director of the KERAMION museum.

Stilleben –

Judith Püschel and Antje Scharfe

until 1 March 2020

KERAMION - Bonnstraße 12

50226 Frechen - Germany

www.keramion.de

REFUGE / SILENCE

JOHAN TAHON at Musée Ariana, Geneva

Musée Ariana, Avenue de la Paix
10, 1202 Geneva, Switzerland -
Exhibition until 5 April 2020



The Musée Ariana is proud to present Johan Tahon, **REFUGE / SILENCE**, in partnership with the Kunstforum gallery in Solothurn, from 28 September 2019 to 5 April 2020 in the space dedicated to contemporary creation. Johan Tahon, internationally renowned Belgian artist, is exhibiting a strong and committed body of work that reveals his deep connection with the ceramic medium.

In the space devoted to contemporary creation, visitors enter a mystical world inhabited by hieratic monks, leading them into a second gallery where, in addition to the figures, pharmacy jars, or albarelli, are displayed. A direct reference to the history of faience, the ointments, powders and medicines contained in such vessels were intended to heal both body and soul. A sensitive oeuvre reflecting the human condition

Johan Tahon's oeuvre evolves in an original and individual way. Far removed from utilitarian ware, his work belongs to the lineage of the ceramic figure, human or animal, that inspired the most ancient terracotta pieces.

Tahon's ceramic sculpture is powerful and expressive. His figures go straight to the essential, seeking neither to seduce nor to deceive; they express the density and complexity of the human condition. The unsmoothed moulding marks, the holes that introduce a permeability between interior and exterior, the almost cicatrising coating of immaculate white glaze are all characteristic features of a corpus of work that oscillates between rusticity and refinement, whispering and silence.

His figures both express the artist's emotions and reflect the complexity of the world. They attract and disturb us, are tormented and silent, raw and sensitive, towering above us with their monumental scale, and yet remain our clay brothers and sisters.

Rooted in the art of the past, Tahon's openly contemporary practice is coupled with a marked taste for the art of the past. Medieval woodcarving, Ottoman Iznik ceramics, Flemish painting or, from a later period, the sculpture of Auguste Rodin (1840-1917) and Wilhelm Lehmbruck (1881-1919) are more than just direct sources of inspiration; these references anchor and nurture the artist and his creativity. Passionate about Italian maiolica and Hispano-Moorish ware and a collector himself, Johan Tahon's works permeate the Musée Ariana's showcases of antique faience, in a rich dialogue between history and contemporary art.

This show is organised by Anne-Claire Schumacher, exhibition curator and head curator of the Musée Ariana, in partnership with the gallerist Hanspeter Dähler of the Kunstforum Solothurn. The monograph Johan Tahon. REFUGE / SILENCE, in French and English, retraces the artist's fascinating career and presents his most recent works. Anthony Girardi, Anne-Claire Schumacher and Marie-Émilie Fourneaux have all contributed to this publication.

press - Ariana

photos - Musée Ariana



"A Feast for Anna Amalia"

SONNGARD MARCKS

For a long time now, the palace of Schloss Wolfenbüttel has exercised a great fascination on me. I could imagine presenting my work there, in a dialogue with the very special atmosphere, with colours and textures, with historic furniture and paintings.

And then there is the fascinating personality of Princess Anna Amalia of Brunswick-Wolfenbüttel, who was born here – what a name, what an interesting history and what a range of inspiration and motivation.

The palace has so many rooms! What I found there was open doors and the possibility to implement my own ideas in a productive dialogue. I stood in these rooms, gazing in amazement and drawing.

I made a conscious study of all the background, got involved with the time and the person, and developed my story from there – not simply as an illustration of a historic figure.

A large number of drafts and sketches emerged, vessels, sculptures and drawings. For some time, I have been working with a kind of silhouette technique on ceramics, and on and with paper. Particularly in studying the transition from the 18th to the 19th century, this link seemed obvious with the reinterpretation of a technique that was so popular at that time.

I am frequently interested by taking up themes from art history. This helps me find a way to my own interpretation and form of expression, a transformation into a contemporary artistic language. Various ideas and considerations all influence my work – and finally a poetic moment occurs, clearly ambiguous and intentionally subtle.

This exhibition has been a stroke of good fortune – right from the outset, the cooperation with the Schlossmuseum and with the municipal authorities in Wolfenbüttel was wonderful.

Exhibition runs until 6 January 2020

Schloss Wolfenbüttel, Schlossplatz 13, 38304 Wolfenbüttel, Germany

www.schlosswolfenbuettel.de

www.sonngard-marcks.de



COOPERATION between EKWC, the Netherlands, and JINGDEZHEN, China

LENA KAAPKE

*There are pots everywhere.
Press-moulded, glazed, turned, sanded, banded, decorated on the outside,
decorated on the inside, glazed inside, glazed outside, cleaned, carried, loaded,
fired, sorted and displayed pots.*

Vases, plates and sculptures are standing everywhere too.

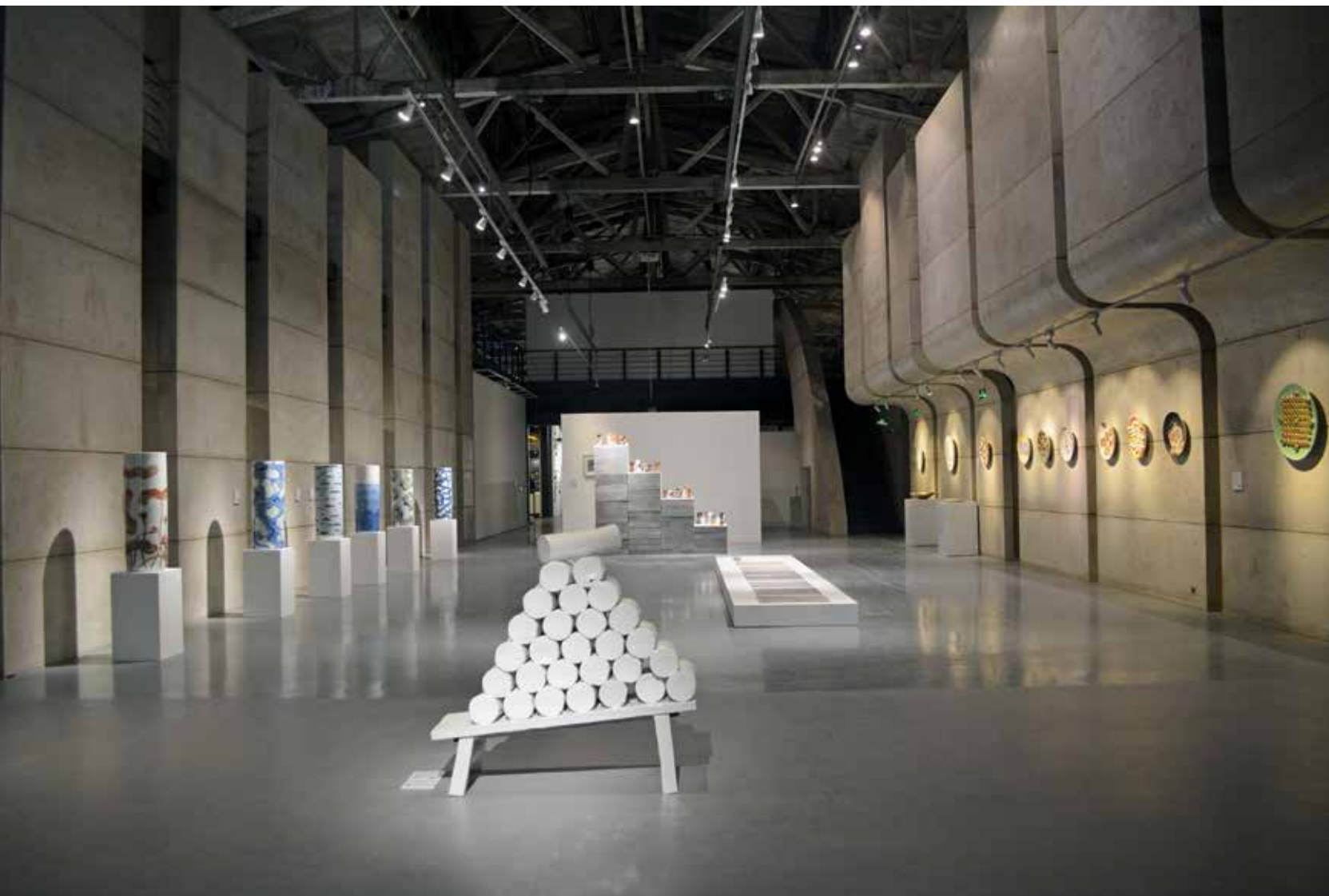
There is porcelain everywhere.

There goes a three-wheeled Chinese mini-transporter, loaded to the top with raw, unfired teapots, over there in the corner of a large, barn-like building, men are throwing the lower segment of a huge pot, using their entire bodies. Here, small sculptures are being painted with unerring patience, a process lasting days. Families are making plaster moulds with incredible speed and precision. Men are carrying bowls across town, balanced on long, narrow, swaying boards.

A roadside shop selling kiln shelves stands alongside a shop selling brushes of every shape and size, next door a shop with bisqued ceramic forms ready for sale, a little further on a whole street with shops selling glazes and tools.

*The pictures on this page and opposite show some impressions of the work created during the EKV Residency in Jingdezhen.
More images on page 2.*

In the foreground: Jin Wenwei, China



These are street scenes in the porcelain city of Jingdezhen, a city which is known as one of the most important centres of porcelain production in the world, not just among ceramists. Jingdezhen is located in the province of Jiangxi on the Yangtze River in the southeast of China. Ever since the Han dynasty, from the year 206 BCE – 9 CE, Jingdezhen has been considered one of the most important centres of Chinese ceramics production.

Its favourable location on China's longest river along with the rich kaolin deposits as well as a highly developed network of manufacturing were the ideal conditions for growing porcelain production.

Under Emperor Zhenzong (997-1022), the city became the porcelain capital of China. Under him, Jingdezhen was the production site for imperial porcelain.

From there, the "white gold" found its way not only to the imperial court but was also exported all over the world and finally to Europe.

It was this city that the EKWC (European Ceramic Work Centre) selected in the framework of a cooperation project with the International Studio in Jingdezhen to give nine artists who work internationally the opportunity to develop their art.

The cooperation project took place during the EKWC's fiftieth anniversary, and this was how together with my colleagues Attua Aparicio, Erika Emeren, Lawrence Epps, Frans Franciscus, Jessica Harrison, Andrea Rodriguez, Priya Sundaravalli and Koen Taselaar, I (Lena Kaapke) came to complete the EKWC-TXC Residency in Jingdezhen, initiated by the director of the EKWC Ranti Tjan, and carried out and sponsored by both partners.

To me personally, it was important to get to know this city, with its production sites for ceramics, and its workers. I wanted to make my observations of production and of the people behind the products of Jingdezhen



Frans Franciscus, Netherlands



Erika Emeren, Sweden



Liu Jinhua, China

Lu Bin, China





Cao Zhen Sheng, 64, kiln master; 22,880 kilns since 1975



Fang, 55, has glazed the outside of 84,499 bowls since 2019



Chen Pei Hua, 53, has sorted 11,830,000 bowls since 1984



Hu, 50, exterior decals



Feng Gene, 48, has banded 10,140,000 bowls since 1989



Jin, 65, has press-moulded 12,844,000 bowls since 1981

the focus of my work. Everyone knows rice pattern bowls from Jingdezhen, which can be bought for around five euros in any Asia shop. They are one of the best-known items from Jingdezhen, and they are made in the Guangming Porcelain Factory. To understand what this means, I first had to go to Jingdezhen.

It only takes 97 seconds to produce one of these bowls before it is fired. During this time, the bowl passes through the hands of 17 different master craftsmen.

I developed a project in honour of the workers in the Guangming Porcelain Fac-

tory. At each stage of production of a rice pattern bowl in the Guangming Porcelain Factory, I interviewed one of the workers. It was important to me to speak to all of them.

Parallel to this research, I developed my art work.

For each of the workers in the Guangming Porcelain Factory, I made a porcelain bowl. The bowl form is made to match the bowls from the factory. Each of these bowls bears a permanently fired-in Chinese seal with the worker's family name.

Typically, the marks of this design refer to the factory or the artist. But the workers are the factory, this is why in my project each of them deserved their own stamp. They are the artists behind the label of the Guangming Porcelain Factory.

The rim of the bowl has the typical cobalt blue line. The length of the blue line represents the time that the process is lengthened by the individual operation of the respective worker. With the last worker and the last operation, the line on the rim of the last bowl in my series is completed.



Liu Xiao E, 49, has glazed the inside of 10,140,000 bowls since 1989



Shen, 52, has glazed the rice pattern perforations in 12,168,000 bowls since 1983



Luo, 30, cleans the bowls after the application of the rice pattern glaze



Song Lazi, 66, has turned the foot of 16,900,000 bowls since 1969



Shao, 40, interior decals



Zhang Jian Ming, 55, stacking the kiln; 13,520,000 bowls since 1979



Taken together, these bowls represent the whole production line and the duration of the manufacturing process, linked to the people and the 17 pairs of hands who make the end product, the

rice pattern bowls for 5 euros in a European Asia shop possible. The exhibition ran from April to July 2019 in the Gallery in Jingdezhen. Further dates in Asia and Europe are to follow.

LENA KAAPKE
is a ceramist and freelance artist. She lives in Kiel, where she also has her studio.
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Waldenburg Museum for Ceramics and Applied Art

DORIS WEILANDT

New Opening



The exhibition around the old round kiln

Large spheres lie on the base of a kiln – spheres with eyes, with poetic texts, erotic portrayals of women, leaping stags and abstract décor. They were painted by artists who had come to workshops in Waldenburg, in the studio

of the Kunsthandel, the official GDR art business. The spheres are part of the private collection of ceramist Peter Tauscher, who has gifted his extensive collection to a museum planned by his wife Sabine which conveys an authentic picture of

Ceramics in the museum garden



the cooperation between artists and craftspeople. In this location, painters from the art schools in Halle, Berlin, Leipzig and Heiligendamm encountered the large-scale earthen forms of ceramist Peter Tauscher. A large number of one-off pieces was created through this fruitful cooperation – vessels, murals and figural pieces. In the newly opened Museum für Keramik und Angewandte Kunst, (MKA - Museum of Ceramics and Applied Art), not only the artworks but also the workshop character have been preserved. The exhibits are shown in rooms where the historical machines still stand beside coal-fired kilns that reach two storeys high. One of them is still in use today.

In GDR times, Waldenburg was considered the Mecca of ceramics, inseparably linked with the name of Peter Tauscher. He guaranteed a love of experimentation and freedom and a high standard of craftsmanship married with artistic imagination. Tauscher could build on sound foundations. He trained under Paul Eydner in Waldenburg. After qualifying as a master craftsman in 1972, he took over the ceramics workshop of the Staatliche Kunsthandel der DDR – the state art marketing organisation in the GDR – with 35 employees, who made everyday ceramic items in small production runs for galleries all over the republic. Looking back, he considers this a stroke of luck which opened up many opportunities for him. The route into the arts and crafts field stood open to him. He became a member of the artists' association and was thus able to promote the cooperation between various genres. In the field of art in public buildings, artists designed large-scale murals for schools, hospitals and culture centres that were then produced in Waldenburg. Tauscher was also the driving force behind symposia on various subjects, which were attended by artists not only from the GDR. He recalls Swedish artist Ulla Viotti, who created relief murals during her stay that opened up new perspectives for every-

one present. The vocabulary of forms employed by artists from Palestine and Mozambique, who contributed artistic approaches informed by their cultural traditions, were also unfamiliar. The museum's collection is based upon painted vessels and objects made during symposia or work stays by Hans Vent, Rolf Händler, Osmar Osten, Jan Kummer, Günther Rechn, Peter Sylvester and members of the artists' group Clara Mosch, including Thomas Ranft and Michael Morgner.

Karl-Heinz Richter still spends a great deal of time in the studio today. The Tauscher forms inspire him to create stories with subtle meanings. On vases and plates, voluptuous women stretch. They lean on men's shoulders, their breasts bare and the senses released from everyday reality – their existence means pleasure. Richter is actually a sculptor but in Waldenburg it is painting on pots that attracts him, challenging him with their volume to create inventive poses for the figures. Sabine Kässner, an illustrator from Berlin comes to paint too. She met Peter Tauscher in the 1970s, when she designed an exhibition booth for him. The Kunsthandel studio regularly exhibited in the Grassi Museum in Leipzig. "The atmosphere in the studio is relaxed. Peter Tauscher cooks for everyone and looks after them," she relates. She appreciates his art-orientated attitude but also his commitment on behalf of his home town. "He is 100% a local patriot who would never leave." Tauscher feels a strong link to the ancient pottery tradition in Waldenburg. When he bought the business in 1975, he had to promise the previous owner on her death bed to preserve the studio. This is the building that now houses the museum. With his new studio, only two streets away, he contributes to preserving this craft.

The MKA also illuminates the long history of ceramics in Waldenburg. The articles of the guild were signed by Friedrich Herr von Waldenburg in 1388. By the 16th century, there were already nine resident master potters in this town in Saxony. In 1590, Petrus Albinus wrote in the chronicle, the Meissnische Land- und Bergchronica, that in Waldenburg, "good earthen vessels" were made. A selection of famous Waldenburg stoneware points to the many potteries that had specialised on various wide-ranging products.

In the Keramikmuseum, the Tauschers do not wish only to look back. They offer artists the opportunity to try out various techniques and to pick the brains of an experienced master craftsman. There are studios available for this. 30 Austrian ceramists have already signed up for a work stay.

Guided tours and courses on:
0049 (0)37608/22464.

Doris Weilandt

studied art history, classical archaeology and ancient history in Jena and Halle. She works as a journalist, writer and art historian.



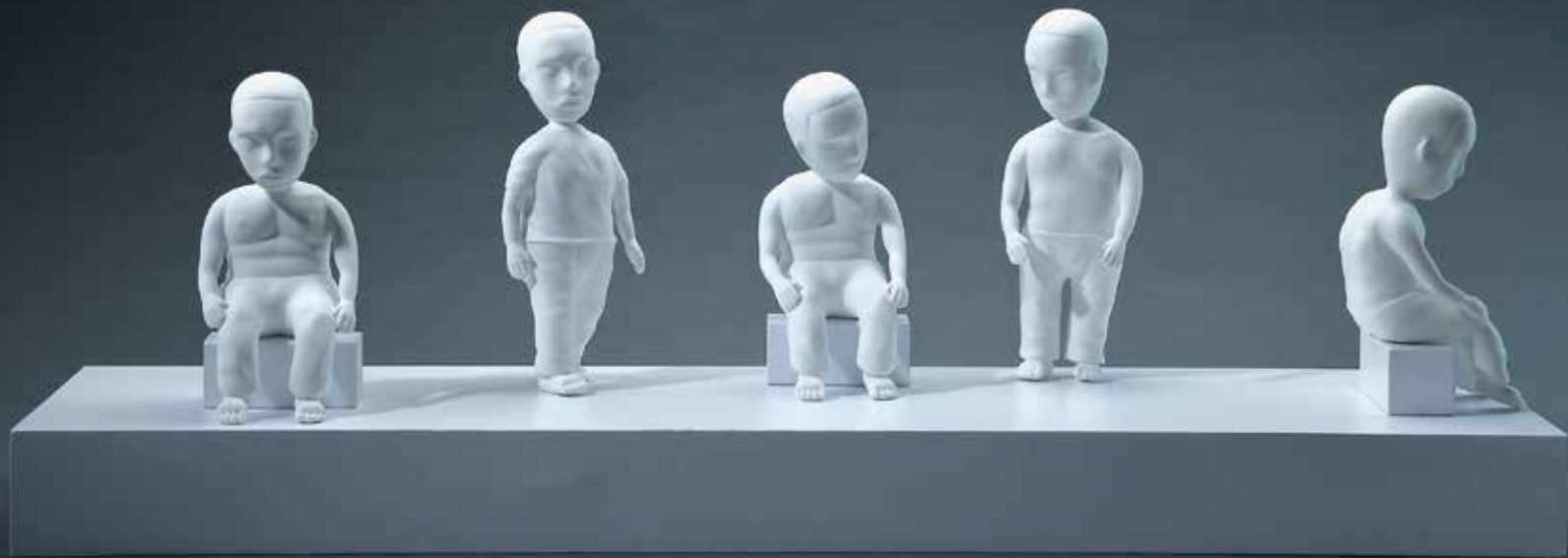
Faience painting by Günther Rechn on a vessel by Peter Tauscher, 2010

Onglaze painting by Karl-Heinz Richter on a plate by Peter Tauscher, 2016



TING JU SHAO

Silently Holding the Flower



Photos by HUNG MIN CHIH

I and My Mind are Here, There, Where - 2019, 100 x 25 x 35 cm h (bone china)

LINDA SIKORA

Silently Holding the Flower – Ting Ju Shao’s solo exhibition at Gallery Kei-Fu, Kyoto, Japan – is a first look at her most recent research into new materials and content. A residency at the European Ceramic Work Centre (EKWC) in the Netherlands in the spring of 2019 became the forum to develop a series of modelled and figurative works in bone china. The expanded series, produced in a succinct period of time, necessitated an intensity of focus evident in the final output. Elemental, the small-scale figures that have become signature characters in Ting Ju Shao’s exhibitions are especially exquisite and unsettling in this extreme material.⁽¹⁾ The ceramic process has

always been essential in Shao’s response to the world, to the earth, to clay, to self. In this body of work, the material renders the figures transcendent while simultaneously collapsing the space between the corporal and ephemeral.

The bone china figures are rendered to a “standing height” of consequence – larger than the stylization of the figure might lead one to expect, this uncanny physicality together with the density and translucent whiteness of the clay body is alternately alluring and eerie – making the ultimate presence of the pieces seem much greater, much more overbearing, than their actual size. Single, in pairs, in vignettes, the figures are doppelgangers as in **The Moment I Meet Myself**; gendered pairs as in **Stay Quiet Like This**; or multiples in larger groups that read like time-lapse film frames or a flipbook as in **I And My Mind Are Here, There, Where**. The vitreous bone china’s density and glow slows our approach and interrogates our assumptions. It has authority. Raised, framed and isolated on small sites, the figurative groups are no longer in our world, as some of Shao’s earlier work has been – or, if they are, they dwell in the unseen. Previous work, of darker iron-bearing clay or painted bodies, brought the figures more insistently into identity and the present-tense. Regardless of each figure’s stance, eyes are closed; looking is not to be confused with seeing. The uniformity

Let Me Go - 30 x 10 x 32.5 cm, 2019 (bone china)





Silently Holding a Flower - 2019, 15 x 15 x 36.5 cm h (bone china)

of the figures does not assert anonymity, rather an archetype that shifts between identities of masculine and feminine and states of peace and disturbance. Childlike in body proportions, the anatomical types are that of adulthood. A skilled formalist, Shao's sculptural strategies are acute.

To represent humanity is behavioural. Shao's stratagem of stylistic representation hybridizes historic and contemporary figuration from across hemispheres and histories that ritualize or document. Shao invents context, employing an emotional range that discounts neither the decorative stance of the figurine nor the ceremonial gravity of burial objects. Shao "repurposes" this emotional range. The figures nod to anime and seem cinematographic in their staging. Biographical and philosophical, they are consequential and generous. The impact has monumental potential. In a recent statement that Shao wrote to frame the concept of the 2018 Taiwan Ceramic Biennale, she points to the oldest ceramic relic, Venus of Dolni Vestonice (29,000-25,000 BCE), the impetus and agency to represent ourselves, and how this is essential to human persistence. Shao's case for the endurance of "earthen" material as a medium for exploring contemporary content and figurative representation as urgent expression, is a humanistic one and necessary to move the contemporary imagination. Human persistence is in question these days and the consequence of how much could be lost is felt in the fragility of towering white flowers that celebrate and mourn. If the human imagination's resistance to our mortality interrupts our ability to care for the natural world (even when we know we must), it also risks eroding empathy. Perhaps it is only the complexity and arresting impact of beauty that will snap us to attention (see **On Beauty** by Elaine

Scarry). Shao posits as much in this recent work.

Ting Ju Shao learned of clay's potential in grade school and soon paired it with her need to write and record. Shao's personal writing at this time was part biography, part fantasy. Both materials – words and clay – guide her creative output. She advanced her practice in the private studio space instead of an academic art programme and fed the work conceptually through contemporary texts about Zen and Buddhism. She has followed the teachings of ancient Chinese wisdom and names Zhuang Zhou as one among others she has explored deeply. Unequivocally, the material of bone china has opened a conceptual opportunity for Shao to mediate the content of her pieces and her spiritual thinking.

Shao's sculpted account of connected occurrences ranges from cryptic to poetic – yet it is not fictive nor does it rest in the historic. The delivery is more akin to a contemporary mythology that holds wisdom through time. As R. D. Dripps endnotes in his book, *The First House*:

It is necessary to understand myth not as fable, fiction, or illusion but rather in its original sense as that which is the most real. In this sense myth, unlike history with its necessary intellectual detachment from matters in the present, is a living presence supplying models for human behavior and, by that very fact, giving meaning and value to life.

Ting Ju Shao's present-tense ephemeral figures may carry timeless teachings, but they are also insistently corporeal in their posture, clothing, physical burden of standing, sitting or otherwise negotiating the stages they are set upon. The added elements of colour and thread generate more idiosyncratic context and are material markers of the temporal. Transcendence is a disposition, the mundane a rite of passage and the experience of beauty (awe) an arrival.

This is the work of forgetting and remembering.

LINDA SIKORA

is the ceramic art professor and Division Head of the ceramic art department at Alfred University, New York State College of Ceramics, New York, USA.

The Day I Meet Myself - 2019, 30 x 9 x 32.5 h (bone china)



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NEW TITLES on the book market

Making Emmanuel Cooper

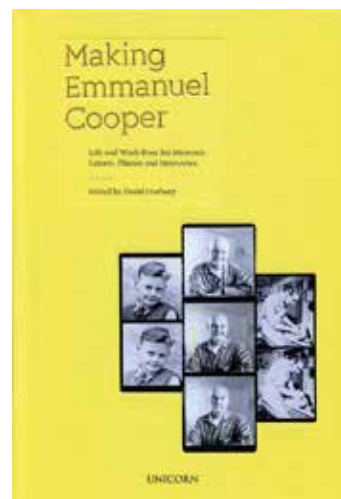
Life and Work from his Memoirs, Letters, Diaries and Interviews - By David Horbury

Emmanuel Cooper was a unique figure in the cultural landscape of this country for almost half a century. When he died in 2012 he left behind not only an extraordinary body of work, but also an archive that illuminated both his own life and career and that of the many other makers, artists and activists who had been his friends, colleagues or the subject of his writing. Using his unpublished memoirs, diaries, and correspondence, Making Emmanuel Cooper explores the journey of an intelligent, if unconfident, working class boy growing up in a small north Derbyshire mining village whose life was transformed, firstly at school, by the magic of clay, and then in adult life by the liberation politics of the late 1960s.

What emerges is a fascinating account of Emmanuel's career as a potter as well as his thoughts on a range of issues from the art versus craft debate through to gay marriage and monogamy, and his passion for folk art, insights into his work at the Royal College of Art and his editorship of the internationally acclaimed Ceramic Review magazine.

Making Emmanuel Cooper, Unicorn Publishing Group, London. www.unicornpublishing.org

Hardback, 384pp, 150 colour images, £ 25. ISBN 9781912690411



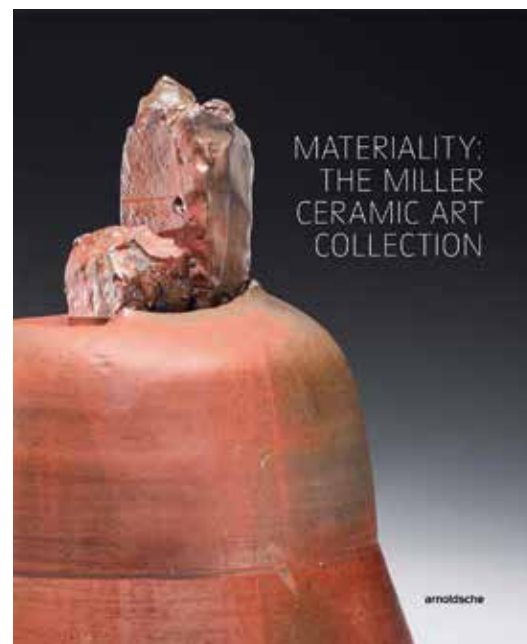
TONUNDTON - Installations in ceramics and with sound

Rarely do malleable earth and acoustically formable material lie close together in contemporary art. However, ceramist Theres Stämpfli (b. 1952) and musician Peter K. Frey (b. 1941) have been cooperating in precisely this force field since 1990. The trigger was an exhibition of work by the ceramist in Zurich where Peter K. Frey gave a concert on the double bass. From this first experimental encounter of the ceramic figures and sculptures with music, the desire arose to work together more closely: it was the launch of the artist duo, TONundTON ("CLAY-andSOUND" or "SOUNDandCLAY"). The starting point for their joint work is always the spatial situation, sometimes too the geographical location of their venue. The sensitive ceramics and the space-filling sounds awaken the locations to life in unique fashion. In museum spaces too the installations of TONundTON affect perceptions of space as a whole. This publication is the first documentation of their work. Their individual projects are shown in approx. 100 illustrations, often large-scale. General texts on the duo's work are complemented by short introductions to the individual installations. A soundtrack belonging to each of the images can be played by accessing QR codes in order to unite the acoustic and visual performances. TONUNDTON, 128 pages, 23 x 26 cm, 98 ill., hard cover, German / English. With contributions from Jürg Fischer, Yvonne Höfliger, Regula Huber, Gabrielle Obrist, Beat Soller, Nicolas Stämpfli Faoro, Alfred Zimmerlin. Euro 28 [D], arnoldsche ART PUBLISHERS, Stuttgart. ISBN 978-3-89790-562-7



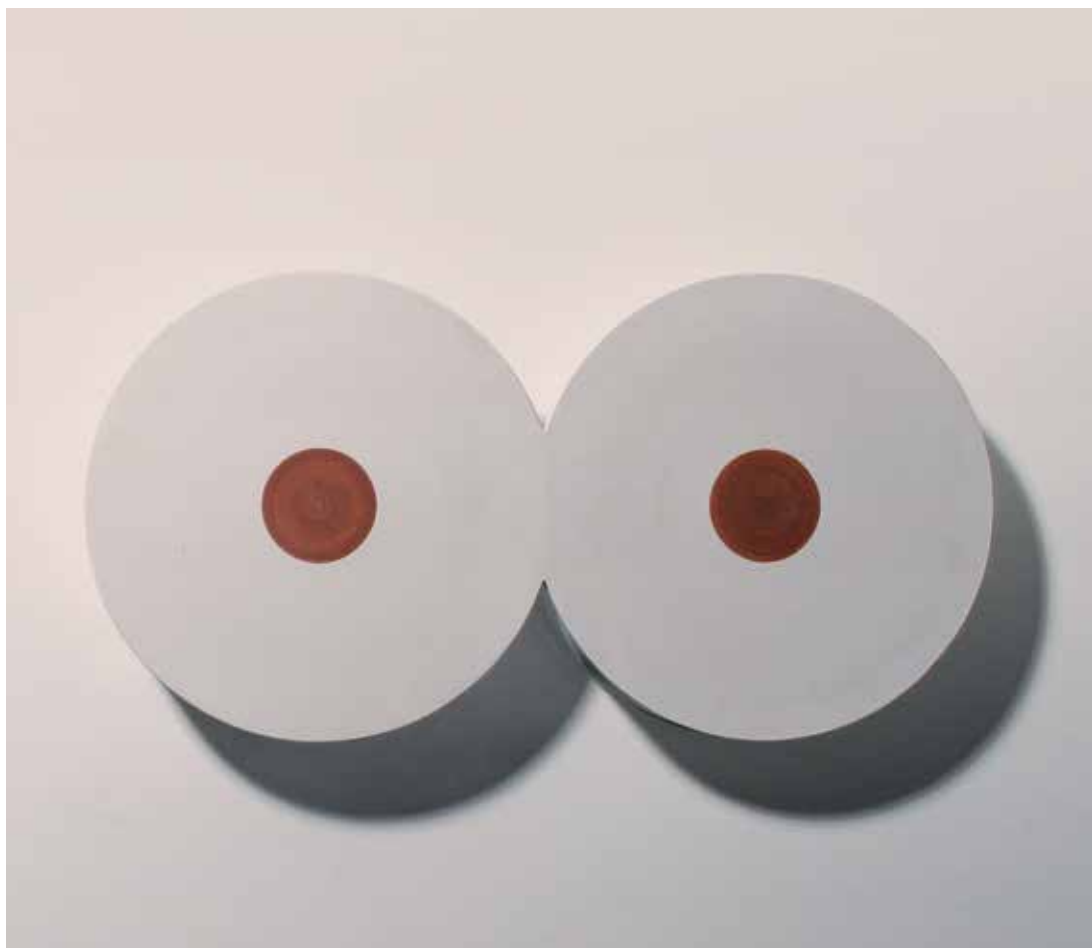
MATERIALITY: THE MILLER CERAMIC ART COLLECTION

The Miller Ceramic Art Collection is among the internationally most important private collections of contemporary studio ceramics. It includes more than 200 pieces by 95 ceramic artists from all over the world. With a focus on American makers such as Robert Turner, Peter Voulkos, Anne Currier and Wayne Higby, it gives a comprehensive overview of various artistic approaches since the middle of the 20th century in the USA. In addition, the collection includes outstanding examples of European and Japanese ceramic art of the same period – e.g. from Lucie Rie, Hans Coper, Hamada Shoji and Kitamura Junko. Two central themes permeate the collection in spite of the great differences between the individual pieces: the concept of the vessel as an abstract art form and the incredible diversity of various artistic pathways. Among the great names, impressive works by emerging artists from an aspiring younger generation can be found, as the selection for the collection always followed artistic and aesthetic criteria. Full-page reproductions of the objects and architectural photographs by Brian Oglesbee make tangible how ceramics can overcome the borders to fine art sculpture and, in the form of large-scale installations, interact with the surrounding architecture. Edited by ceramics icon Wayne Higby, director and head curator of the Alfred Ceramic Art Museum and former vice president of the International Academy of Ceramics, the book includes text contributions by renowned experts. With the Miller Ceramic Art Collection, one of the most outstanding private ceramics collections is made accessible to the general public for the first time: a new standard work in the field of contemporary studio ceramics. MATERIALITY: THE MILLER CERAMIC ART COLLECTION, Wayne Higby (ed.), with contributions by Wayne Higby, Sequoia Miller, Meghan Jones, Michael MacKinnell. 304 pages, 24 x 30.5 cm, 243 ill., hard cover, English, Euro 38 [D], arnoldsche ART PUBLISHERS. ISBN 978-3-89790-504-7



In studio with Juan Ortí

Evelyne Schoenmann



Juan, was it one of your childhood dreams to be a ceramist one day?

No, I'm a ceramist by chance. I grew up in an artist family and in the beginning, I was not interested in art or in studying. After I, even so, studied Industrial Design, which I didn't like, but I needed credit points, I began to take potters-wheel classes. I immediately realized that this is what I wanted to do and abandoned everything to focus on ceramics. I studied in the Arts and Crafts school of Valencia with Enric Mestre.

Most people, when they hear your name, think of your cylinder-shaped

sculptures. Is this your signature style?

For me, the cylinder is the main shape, from the cylinder all the shapes came out and with the potter's wheel you can model all. I imagine all the shapes that surround us are made by cylinders. The limits are in your imagination.

Would you call it "architectural" or "industrial" ceramic art? Or maybe something else?

I like "industrial". I'm interested in daily forms that surround us: objects that have industrial, architectural and daily use influence. They are usually objects that are associated with a work environ-

ment. The human being when working does very beautiful things without realizing it: why are the fields, the traditional architecture, the small objects with which we live together beautiful? Simply for love, when people do things with love for their work, they do beautiful things. That is the kind of beauty that interests me, it is subtle and hidden but we live with it every moment of our lives.

People tell me that your much reduced, cylindrical pieces remind them of silos/granaries on farmland. Can you tell us if this impression is right, or what the sculptures are meant to be? What is their conceptual meaning?



Yes, the cylindrical shapes come from the silos. I love those buildings, I call them invisible architecture, they are everywhere but we can't see them because they are part of our landscape. For me they are like amazing sculptures, usually they are hidden in dirty and polluted places that we don't like; what I do is find them and take the part that I like and then make a new sculpture.

And now your pieces are still circular, but wider at the base and shorter and you hang them on the wall. In addition, colour is coming onto your pieces. What do the newest pieces represent?

I had some sketches about wall pieces many years ago but now I want to focus on it, usually I work by series and try to go deep and get out all I can. The shapes, as I already mentioned, come from the silos and water tanks, but I wanted to change the view, try to work in wall pieces. Usually, I don't use colour, but sometimes it helps the shape because I play an optical game trying to find imagined spaces. I need to go deeper in this series, this is only the beginning.

The In Studio interviews are mostly about the technique my guests use in making their ceramic pieces. Since the pictures of the piece in this interview are very expressive, would you tell us a bit more about the technique of this, but also of other pieces like the silos and the split-level pyramids?

I feel free working with the potter's wheel, I try to do everything on it, many people say that the potter's wheel is a limited tool but it is not true, in the industry they make infinite objects using the wheel. The problem is that we learn how to do a vessel, we made vessels 4,000 years ago and

that is not easy to change. Usually, my sculptures are made by several cylinders of the same size. I throw each one by one on the wheel and I trim them to get the exact size and then unite them. So, trimming is the most important technique in my work because the parts have to fit exactly. Always I use white clay, usually earthenware fired to 1100°C. For example, everybody wants a huge sculpture made in porcelain, with a beautiful glaze and without deformations and cracks but that is impossible to get. Every technique has its own limits. The ceramist has to choose between the quality of surface and keeping the main shape. I choose the shape so what I do is use a low shrinkage clay fired at a low temperature to avoid cracks and deformations. To avoid cracking or deforming problems, I “glue” all the parts of my sculptures together with slip when the pieces are dry or almost dry. Last year I used a terra sigillata slip to get a polished surface and also the colour red. The slow firing is very important to my works because I don’t use clay with chamotte, especially around 600°C (from 500°C to 700°C I fire 50°C/ hour).

One of your works, made 2015 – untitled – (I think you showed it in the Liling Ceramics Museum in China?) consists of many small pieces. Can you tell us more about this interesting work? Has the poem Náufragos by Pablo de Jevenois something to do with it?

During the last moments of the silo series I wanted to create new shapes on the wheel, so I began to make sketches and I realized by chance that all together can be interesting. Afterwards I made many of those small works; some of them you can recognize the shape and others are invented. It was a very pleasant series because I worked very fast and with freedom.

Pablo de Jevenois I met at an Art Fair in Paris. He liked so much my work, we were talking and we realized that we were interested





in the same things, he is a poet and he gave me one of his books, it was amazing because our works match perfectly. If you read his poems you can see my works in it. Usually few people understand my work, but when you find a person who does, it is very interesting because they see things that maybe I don't realize.

Let us briefly talk about your mentor, Enric Mestre. You were his assistant for many years. And you once said he's like a father to you.

Yes, Enric is like my father. I learned everything from him, I chose the ceramic path thanks to him; first in the Ceramics School and then helping him in his studio. He has taught me to be rigorous at work, to constantly think about the things you do. Everything has to be done perfectly from the beginning to the end piece. Those seem simple words, but they are very important for art. In my work the importance of simplicity, rotundity, sobriety, and perfection comes from Enric's teachings.

In which direction will the works of Juan Ortí tend to go in the near future?

At this moment I'm working on the wall series, but as always, it is difficult to continue because I only use white and thrown cylinders. Very often I suffer because I'm afraid of not finding new ideas for my new works and I don't know how to continue, but if you work every day, you always find a new path. Usually in the ceramic world it is very easy to distract yourself learning passionate techniques, but I think it is very important to focus and to express what you want, to be faithful in your own path.

Juan Ortí, Spain
juanorti@yahoo.es
<https://juanortiart.tumblr.com>

Evelyne Schoenmann's
 next interview is with
 Marcia Selsor, USA

Evelyne Schoenmann is a ceramist, writer and curator. She is a member of the AIC/IAC and lives and works in Basel.

www.schoenmann-ceramics.ch

ARTIST JOURNAL

Ting-Ju SHAO



Ron Geibel (U.S.A.)

Geibel was born in 1985 in Pennsylvania, United States

Multiple small balls spread orderly on ivory-white boxing gloves, bullet-shaped pins, or delicious ice creams. Contradiction is concealed under the pure visual beauty. The bullet-shapes, as symbols of private part, pile up or are arranged in neatly packed rows to serve as the camouflage of what is concealed by the form, as the artist intended.

"From coy and erotic to playful and political, I articulate queer positions and visibility through intimately scaled works that address sexuality, gender, and identity."

www.rongeibel.com

Porcelain and glaze, 1250°C

right -
Lick Series, 19 x 30 x 10 cm, 2017
photo - Ron Geibel

below l. -
Single User_detail
152 x 102 x 12 cm, 2018
photo - Brian Fitzsimmons

below r. -
Nascent
30 x 86 x 28 cm, 2013
photo - Ron Geibel



ARTIST JOURNAL

Yu-Pei WU (Taiwan)

Wu was born in Taiwan in 1990. She re-arranges the role and application of clay and glaze. When clay as the essential material for moulding and glazing is fired, its role is re-defined and innovated. "After repetitive firing, the glazed clay powder on the surface of the work shrinks naturally. As the firing process is completed, remove the clay body under the glaze, and what is left is the surface glaze with a thin layer of clay powder..." Likewise, in Series III, the artist explores the forms of glaze as her subject, expressing "the new spatial relationships between inside and outside, and presenting the various possibilities of glaze as the subject."

"I continue my research into the nature of materials. After all, clay is an ancient material to me. I have been striving to create new possibilities."

Clay power, glaze ,1180 C



TING-JU SHAO

is a ceramist, curator and author based in Taiwan. <http://www.tingjushao.com>



left -
Clay and Glaze I,-NO.6
16×15×8 cm, 2018

below l. -
Clay and Glaze , 50×50×14.5cm
2015 (First place in 2016 Taiwan
Ceramic Biennale)

below r. -
Clay and Glaze III-NO.13
45×43×7 cm, 2016



**Copy date for entries:
31 January 2020**

Amsterdam NL-1017 KH Gallery Carla Koch www.carlakoch.nl

Berlin D-10585 Keramik-Museum Berlin
Schustehrusstraße 13 📞: Fri - Mon 13 - 17h www.keramik-museum-berlin.de
👁: [Berlin und Umland - Keramik im XX. Jahrhundert](#) | ▶ 20.1.2020
👁: [Großherzogliche Keramische Manufaktur Darmstadt 1904 - 1924](#) | ▶ 20.1.2020

Berlin D-10117 Galerie Arcanum Charlottenstraße 34
T: +49 (0)30 - 20458166 F: +49 (0)30 - 20458167 galeriearcanum@aol.com

Berlin D-10117 MUSEUM NEUKÖLLN Alt-Britz 81 (Schloss und Gutshof Britz)
📞: daily 10 - 18h www.museum-neukoelln.de
👁: [In guten Händen. Handwerk in Neukölln](#) | ▶ 30.12.

Bozen I-39100 TonHaus Rauschertorgasse 28 T+F: +39 (0)471 - 976681
📞: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h info@tonhaus.it www.tonhaus.it
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Wildor-Hollmann-Straße 12 T: +49 (0)2163 - 5719680
www.angelika-jansen-keramik.com info@angelika-jansen-keramikdesign.de

Brüssel B-1050 Puls Contemporary Ceramics
Edelknaapstraat 19 rue du Page (Châtelain) T: +32 (0)26 - 402655
www.pulsceramics.com mail@pulsceramics.com 📞: Mi - Sa 13 - 18h
👁: [KOREA - Bokyoung Kim, Ahryun Lee, Jongjin Park, Jin Eu Kim](#) | ▶ 18.1.

Bürgel D-07616 Keramik-Museum Bürgel Am Kirchplatz 2
T: +49 (0)36692 - 37333 F: -37334 post@keramik-museum-buergel.de
📞: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h
www.keramik-museum-buergel.de
👁: [Kristian Körting - Keramik](#) | ▶ 23.2.

Bukarest RO-10094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 3173814 galeriagalateea@yahoo.com
www.galeriagalateea.blogspot.com 📞: Tue - Fri 12 - 20h, Sat 11 - 19h
Permanent exhibitions
👁: [„Landscapes in porcelain” - Grit Uhlemann](#) | ▶ 10.1.

Carouge CH-1227 Musée de Carouge Place de Sardaigne 2
T: +41 (0)22 - 3079380 www.carouge.ch/musee
📞: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h.

Coburg D-96450 Kunstsammlung der Veste Coburg Veste
T: +49 (0)956 - 18790 www.kunstsammlung-coburg.de 📞: Apr. - Oct. daily
9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h, Mon closed

Deidesheim D-67146 Archiv-Atelier-Ausstellung
Stadtmauergasse 17 T: +49 (0)6326 - 1222 www.lottereimers.de

Deventer NL-7411 JP LOES & REINIER Korte Assenstraat 15
T: +31 (0)570 - 613004 📞: Thu - Fri 11 - 18h, Sat 11 - 17h *A
www.loes-reinier.com
👁: [Annette Wandrer - Stoneware - Steinzeug](#) | ▶ 11.1.

Düsseldorf D-40213 Hetjens-Museum
Schulstrasse 4 T: +49 (0)211 - 8994210 📞: Tue - Sun 11 - 17h,
Wen 11 - 21h www.duesseldorf.de/hetjens
👁: [Luxus, Liebe, Blaue Schwerter - Faszination Rokoko](#) | ▶ 19.1.

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8
T: +49 (0)170 - 7069219 📞: Wen + Sun 15 - 17h
www.toepfermuseum-duingen.de



Angelika Jansen

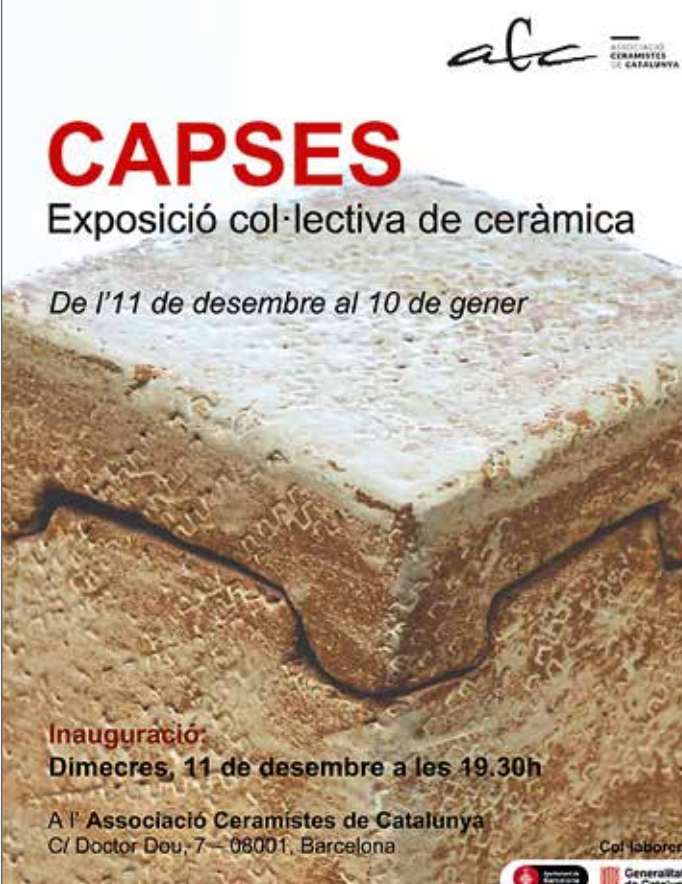
Jahresausstellung 2020
Angelika Jansen Keramik
Studio Tor 21, 41372 Niederkrüchten
14. und 15. März 2020

15. Tag der offenen Töpferei
14. und 15. März 2020

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
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De l'11 de desembre al 10 de gener

Inauguració:
Dimecres, 11 de desembre a les 19.30h

A l'Associació Ceramistes de Catalunya
C/ Doctor Dou, 7 - 08001, Barcelona

Col·laboren:



Frechen D-50226 Stiftung KERAMION
Zentrum für moderne+historische Keramik
Bonnstr.12 T: +49-(0)2234-69 76 9-0
F: - 20. O: Di-Fr+So 10-17, Sa 14-17h
info@keramion.de www.keramion.de

Antje Scharfe, Fenster, 2019
Foto: Antje Scharfe



☞ **Stilleben – Judith Püschel und Antje Scharfe** ▶ bis 1.3.2020
☞ **Kunst trifft Technik – Wettbewerb Keramik aus dem 3D-Drucker**
▶ 23.2.2020

Faenza I-48018 Museo Internazionale delle Ceramiche Viale Baccarini n. 19
T: +39 (0)546 - 697311 www.micfaenza.org info@micfaenza.org
☞: **Picasso, the challenge of ceramics** | ▶ 13.4.

Flensburg D-24939
TONART - Quartier für Kunst und Kultur
Schloßstraße 16 www.tonart-flensburg.de
T: +49 (0)179 - 5099465 O: Fri 14 - 17h, Sat + Sun 11 - 17h *A
☞: **Feuerspuren III** | ▶ 12.1.

Frankfurt/Main D-60594 MAK www.museumangewandtekunst.de


Freiburg D-79098 KUNSTHANDLUNG & GALERIE BOLLHORST Oberlinden 25
T: +49 (0)151 - 15776033 O: Tue 14 - 18h, Wen - Fri 11 - 18:30h, Sat 11 - 16h,
Mon *A www.galerie-bollhorst.de info@galerie-bollhorst.de

Freiburg D-79098 Augustinermuseum Augustinerplatz
www.freiburg.de/museen

Frechen D-50226 Stiftung KERAMION
Centre of Modern + Historical Ceramics Bonnstraße 12. T: +49 (0)2234 - 697690
F: -920 O: Tue, Fri + Sun 10 - 17h, Sat 14 - 17 h
☞: **Stilleben, Judith Püschel und Antje Scharfe** | ▶ 1.3.
☞: **Kunst trifft 3D-Druck - Wettbewerb Keramik aus dem 3D-Drucker** | ▶ 23.2.

Fürstenberg D-37699 Museum Schloß Fürstenberg
Meinbrexerstraße 2 T: +49 (0)5271 - 96677810 O: Tue - Sun 10 - 17h
museum@fuerstenberg-schloss.com www.fuerstenberg-schloss.de

Gelsenkirchen D-45894
Galerie Jutta Idelmann Cranger Straße 36
T: +49 (0)209 - 595905 www.idelmann.eu
info@idelmann.eu O: open by appointment
as well as announcement of further dates on the
website *A



Gemünden D-97737 KUNST im blauen haus im Schloss Adelsberg
Adolphsbühlstraße 57 T: +49 (0)151 - 28269622
O: Sat + Sun 14 - 18h www.imblauhaus.de *A

Genf CH-1202
Musée Ariana -
Musée suisse de la
céramique et du verre
Avenue de la Paix 10 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
www.ville-ge.ch/ariana ariana@ville-ge.ch
☞: **Johan Tahon - Refuge / Silence** | ▶ 5.4.




Gmunden A-4810 Galerie im K.-Hof
Kammerhof Museum Gmunden O: Wen - Fri 13 - 17h, Sat + Sun 10 - 17h
www.k-hof.at www.keramik.gmunden.at
☞: **Weihnachtskrippen aus aller Welt** | ▶ 2.2.

Gotha D-99867 Herzogliches Museum Gotha Schloß Friedenstein
Schlossplatz 2 T: +49 (0)3621 - 82340 www.stiftung-friedenstein.de
O: daily 10 - 16h, 24. and 31.12. closed
☞: **Keramische Horizonte - Die Sammlung der Lotte Reimers Stiftung in
Gotha** | ▶ 26.1.

Göttingen D-37075 Galerie Rosenhauer Konrad-Adenauer-Straße 34
T: +49 (0)551 - 2052100 F: 0551 - 25421 www.galerie-rosenhauer.de
O: (during exhibitions) Wen, Fri, Sat 15:30 - 18:30h
Sun + Holidays 11:30 - 13 + 15 - 18h

Hameln D-31785 Keramikgalerie Fäita
Alte Marktstraße 45 T: +49(0)5151 - 959133 F: -821294
www.keramik-galerie-faita.de galerie-faita@t-online.de
O: Mon - Fri 10 - 13 u. 15 - 18h, Sat 10 - 16h *A
☞: **Sammelsurium VII - Studiokeramik aus 60 Jahren**
22.2. - 7.3. V: 22.2., 17h



Hannover D-30175 Handwerksform Hannover Berliner Allee 17
T: +49 (0)511 - 34859 F: -88 www.hwk-hannover.de
O: Tue - Fri 11 - 18, Sat 11 - 14h

Heidelberg D-69117
Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
T: +49 (0)6221 - 619090
info@galerie-heller.de www.galerie-heller.de O: Tue - Fri 11 - 13 u. 14 -
18h, Sat 11 - 18h
☞: **Japanese ceramic art and Fine Art Painting** | ▶ 26.1.
Winterpause der Galerie im Februar 2020



Herbertingen-Marbach D-88518 moosgrün -
space for contemporary ceramics Moosheimerstraße 11/1
T: +49 (0)7586 - 5378 moosgruen.marbach@gmx.de O: Di - Fr 16 - 19h, Sa 10 - 16h

Hettingen D-72513 Schloss Hettingen
www.hettingen.de/tourismus&kultur O: Mo - Fr 8 - 12h, Di + Do 12 - 14h

Hohenberg a.d.Eger D-95691 Porzellanikon - Staatliches Museum
für Porzellan Hohenberg a.d. Eger/Selb
Schirndinger Straße 48. T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h
www.porzellanikon.org info@porzellanikon.org
☞: **Stille Stars - Keramik in Film und Werbung** | ▶ 26.1.

Höhr-Grenzhausen D-56203
KASINO – KERAMIKKULTUR
Kasinostrasse 7 - Contemporary Ce-
ramics mit hohem handwerklichen & gestalterischen Anspruch aus aus-
gewählten Werkstätten T: +49 (0)2624 - 9416990 O: Tue - Fri 14 - 18h, Sat +
Sun 11 - 17h www.kultur-kasino.de



Höhr-Grenzhausen D-56203
Keramikmuseum Westerwald Lindenstraße 13
T: +49 (0)2624 - 946010 F: -120 O: Tue - Sun 10 - 17h *A
www.keramikmuseum.de kontakt@keramikmuseum.de
☞: **14. Westerwaldpreis - Keramik Europas** | ▶ 15.3.



Karlsruhe D-76131 Staatliche Majolika Manufaktur Karlsruhe GmbH
Ahaweg 6-8 T: +49 (0)721 - 9123770 O: Mon - Fri 8 - 16h

Kellinghusen D-25548 Museum Kellinghusen
Hauptstraße 18 T: +49 (0)4822 - 376210 F: -15 O: Tue - Sun 14 - 17h *A
museum@buergerhaus-kellinghusen.de

Köln D-50667
Museum für Angewandte Kunst Köln
An der Rechtschule T: +49 (0)221 - 2213860 Kunst und Design
O: Tue - Sun 11 - 17h 1st Tue in the month 11 - 22h makk@stadt-koeln.de
www.makk.de

Langerwehe D-52379
Töpfereimuseum Langerwehe
Pastoratsweg 1
T: +49 (0)2423 - 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h
Sun + Holidays 11 - 18h www.toepfereimuseum.de
info@toepfereimuseum.de

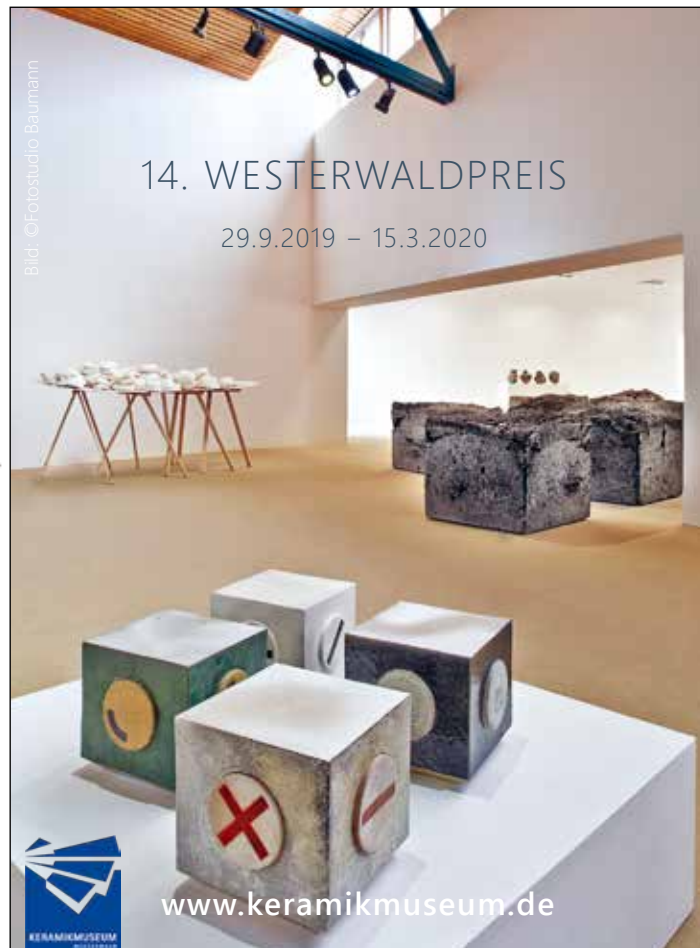
Le Fel F-12140 GALERIE DU DON Le Don du Fel
T: +33 (0)05 - 65541515 www.ledondufel.com

Leipzig D-04103 Keramikgalerie terra rossa
Roßplatz 12 T/F: +49 (0)341 - 9904399
O: Mon - Fri 10 - 18h, Sat 11 - 15h
postbox@terra-rossa-leipzig.de www.terra-rossa-leipzig.de
👁: Gemeinschaftsausstellung der Terra Rossa e.V. | ▶ 11.1.
👁: "leer und bunt" Die Künstlerfamilie Wendt stellt aus. Richard Wendt -
Keramik, Paul Wendt - Malerei, Albert Wendt - Kinderbuchautor
▶ 14.1. - 14.3.

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**TÖPFEREIMUSEUM
LANGERWEHE**



Leipzig D-04103 Grassimuseum Museum für Angewandte Kunst
Johannisplatz 5-11 T: +49 (0)341 - 2229100 www.grassimuseum.de
O: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h
👁: Spitzen des Art Déco | ▶ 11.10.

London UK-WC1B 6F Contemporary Ceramics Centre
63 Great Russel Street, Bloomsbury T: +44 (0)20 - 7242 9644
O: Mo - Sa 10:30 - 18h www.cpaceramics.com

Middelfart DK-5500 **CLAY** KERAMIKMUSEUM
CLAY Keramikmuseum DANMARK MUSEUM OF CERAMIC ART
Denmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk
O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h
👁: Pottery! | ▶ 12.1.

München D-80333 Galerie für Angewandte Kunst Pacellistraße 6-8
T: +49 (0)89 - 2901470 www.kunsthandwerk-bkv.de O: Mon - Sat 10 - 18h
👁: Site Effects - Schmuck diesseits und jenseits des Atlantiks | 17.11. - 29.2.
👁: Chronos - Ramón Puig Cuyàs, Georg Dobler, Jürgen Eickhoff, Herman
Hermesen, Winfried Krüger, Ruudt Peters, Graziano Visintin | 6.3. - 25.4.

München D-80333 Galerie Handwerk Max-Joseph-Straße 4
T: +49 (0)89 - 5119296 O: Tue, Wen, Fri 10 - 18h, Thu 10 - 20h
Sat 10 - 13h, closed at holidays www.hwk-muenchen.fr/galerie

München D-80333 Die Neue Sammlung - The Desing Museum
Pinakothek der Moderne Barer Straße 40 O: Di - So 10 - 18h, Do 10 - 20h
👁: Anders gesehen. Afrikanische Keramik | ▶ 29.3.
👁: Ingo Maurer intim. Desing or what? | ▶ 18.10.

A LITTLE TASTE OF 2020

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Oldenburg D-26122 Landesmuseum für Kunst- und Kulturgeschichte
Schloss Oldenburg www.landmuseum-ol.de

Potsdam D-14467 a.le GALERIE Charlottenstraße 13
T: +49 (0)178 - 6028210 O: Wen- Fri 15 - 19h, Sat 12 - 16h
www.a.e-galerie.de

Potsdam D-14467 Freundschaftsinsel
O: daily 11 - 17h www.freundschaftsinsel-potsdam.de

Raeren B-4730 Töpfereimuseum Raeren
Bergstraße 103 T: +32 (0)87 - 850903 O: Tue - Sun 10 - 17h
www.toepfereimuseum.org Ausstellung im Haus Zahlephol gegenüber der Burg

Ransbach-Baumbach D-56235



Öffnungszeiten
Di.-Fr. 10-17h Sa. u. So. 11-16h

- Skulpturen aus Terrakotta, Steingut, Porzellan, Marmor und Bronze der Weltmarken Goldscheider, KPM, Meissen
- Miniaturen – Von den Kelten bis zum Beginn des industriellen Zeitalters (Thurn & Taxis)

info@museum-kaus.de skulpturen-miniaturen-museum.de

Rheinsberg D-16831
KERAMIK HAUS RHEINSBERG
Rhinstraße 1 T: +49 (0)33931 - 34156
O: daily 10 - 18 h, also sun- and holidays



Rheinsberg D-16831 Keramikmuseum Rheinsberg
Kirchplatz 1 T: +49 (0)33931 - 37631 www.museum-rheinsberg.de

Römhild D-98631 Schloss Glücksburg Griebelstraße 28
T: +49 (0)36948 - 88140 museum@stadt-roemhild.de
O: Apr. - Oct. Tue - Fri 10 - 12h + 13 - 16h, Sat closed, Sun 13 - 17h,
1. November - 31. March only by appointment, Mon closed

Rödental D-18055 Europäisches Museum für Modernes Glas
Schloss Roseau
O: daily. 9:30 - 13h and 13:30 - 17h www.kunstsammlungen-coburg.de
☞: **Fulvio Bianconi - Die Sammlung Ursula und Rainer Losch** | ▶ 19.4.

Rotterdam NL-3012 GH Galerie Theemaas Karel Doormanstraat 469
www.theemaas.nl info@theemaas.nl

Rostock D-18055 Galerie Klosterformat
Klosterhof 5 T: +49 (0)381 - 5108577 F: -5108590 O: Tue - Sat 11 - 18h
info@klosterformat.de www.klosterformat.de
☞: "schmucke - Gäste XVII" | ▶ Ende Januar
☞: **BESTAND(s)-Ausgabe XVI** | Februar - 23.3.

Selb D-95100 Porzellanikon Selb - Staatliches Museum für Porzellan
Hohenberg a.d. Eger/Selb Werner-Schürer-Platz 1 T: +49 (0)9287 - 918000
F: -30 info@porzellanikon.org www.porzellanikon.org O: Tue - Sun 10 - 17h
☞: **Stille Stars - Keramik in Film und Werbung** | ▶ 26.1.
☞: **More than bricks! Tradition & Zukunft der Architekturkeramik** | ▶ 31.1.

Spaichingen D-78549 Gewerbemuseum Bahnhofstraße 5
T: +31 (0)7424 - 501445 www.gewerbemuseum-spaichingen.de
info@gewerbemuseum-spaichingen.de



GALERIE KLOSTERFORMAT
J.Lamberg, Klosterhof 5, 18055 Rostock
☎ (0049)381 5108577 / info@klosterformat.de
www.klosterformat.de

Schmucke - Gäste XVII ▶ Ende Januar 2020
BESTAND(s)-Ausgabe XVI ▶ Feb - 23.3.2020

Staufen D-79219 Keramikmuseum Staufen Wettelbrunnerstraße 3
O: Wen - Sat 14 - 17h, Sun 11 - 13 +14 - 17h www.keramikmuseum-staufen.de
☞: **Susanne Lukács-Ringel - Tea for Two and more** | 14.2. - 29.3.
☞: **Jochen Rüh - Erstkrusten und Glarufüsse** | 3.4. - 24.5.
☞: **Michael Cohan - Spiel mit dem Feuer** | 29.5. - 5.7.
☞: **Ute Beck - Gitter und Glitter** | 10.7. - 23.8.

Tegelen NL-5932 AG Keramikcentrum Tiendschuur Tegelen
Pottenbakkersmuseum Kasteellaan 8 T: +31 (0)77 - 3260213
O: Tue - Sun 11 - 17h www.tiendschuur.net info@tiendschuur.net
☞: "Vanitas" - Vergänglichkeit gefasst in Ton | ▶ 26.1.
☞: **Clay with a capital K** | 31.1. - 10.5.

Thurnau D-95349 Töpfermuseum Thurnau Kirchplatz 12
www.toepfermuseum-thurnau.de toepfermuseum-thurnau@t-online.de
O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h
Oct. - 6. Jan. and March: Sat 13 - 16h, Sun + Holidays 11 - 18h
☞: **Lucie Kazda - Land in Sicht** | ▶ 6.1.

Velten D-16727 Ofen- und Keramikmuseum Velten
+ Hedwig Bollhagen Museum, Wilhelmstraße 32
T: +49 (0)3304 - 31760 F: -505887 www.okmhb.de
info@okmhb.de O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h



Weiden/Oberpf. D-92637 Internationales Keramik-Museum
Zweigmuseum der Neuen Sammlung München Luitpoldstraße 25
T: +49 (0)961 - 814242 O: Tue - Sun + Holidays 11 - 17h *A
www.ikmweiden.de keramikmuseum@weiden.de
☞: **Hedwig Bollhagen und die HB-Werkstätten** | ▶ 19.4.

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



Wijster NL-9418PW Galerie del Campo
Drijberseweg 12 T: +31 (0)593 - 562433
O: Sat + Sun 13 - 17h and by appointment *A www.galeriedelcampo.nl
info@galeriedelcampo.nl
☞: **Yuk Kan Yeung and Willy van Bussel and other ceramists**
Mieke Groot and Richard Price and other glassartists | 1.1. - 30.4.



Winterthur CH-8400 Atelier-Galerie raku-art
Evi Kienast Tössalstraße 14 O: Thu - Fri 14 - 18h, Sat 11 - 15h
Contact and info at www.raku-art.ch

Zürich CH-8801 Völkerkundemuseum der Universität Zürich
Pelikanstraße 40 musethno@vmz.uzh.ch www.musethno.uzh.ch
☞: **Seladon im Augenmerk. Jadegleiche Porzellane und ihre Meister in Longquan.** | ▶ 22.11.

26 Jahre!

Ceramique de la Gare 2020

Georg Krüger und Doro Brandenburg

Kurse in zeitlicher Reihenfolge:

- **Mai:** 1. Drehkurswochenende - 2. Aurakurs- 3. Werkstatttage - 4. Drehen Spezial: groß drehen, 2020 Spezialthema Deckelformen
- **5. Kapselbrand** mit Gestaltung durch Sand, Reduktionsmaterial, Bänder und NoriBlättern, Setzen der Kapsel, Brennführung
- **Juni:** 6. Neu: große Plastiken Spezial 7. Stelen, Skulpturen, Gartenkeramiken, Brunnen, viele Techniken, künstlerische Beratung, verschiedene Brände -
- **Juli:** 8. Drehkurs intensiv. Mit verschiedenen Bränden und Techniken
- 9. Der besondere Kreativ- und Dauerbrennerkurs: Metall, Schrott und Keramik mit uns und dem Bildhauer Werner Bitzigeio
- **August:** - 10. Sommerintensivkurs, der Kurs für Keramik total, auch Drehtechnik möglich. Oberfläche, Stelen, Gefäße, Skulpturen in verschiedenen Bränden und Techniken - 11. Gestaltung mit Sinterengoben am Gefäß, der Skulptur, der Platte, dem Relief, sehr viele Möglichkeiten werden im Kurs gezeigt und probiert
- **September:** - 12. Rakubrennservice
- **Oktober:** - 13. Raku Spezial, der Kurs für die Rakufans! Viele Themen wie: Lüsterengoben, Reduktionsbrände, Alkoholreduktion, Kupfermatt und vieles mehr - 14. Archaische Brände: Gruben-, Feld-, Tonnen- und Kapselbrand
- **November:** - 15. Mixed Media: bildhauerischer Kurs unter Verwendung von Mixed- Media Elementen. Ein gestaltender Kurs mit Freude am Experiment in verschiedenen Bränden - 16. Drehwochenende zum Kursjahresende mit bester Betreuung und Drehskript

Alle Infos finden sich auf der Homepage und im Jahresprogramm 2020, welches ab 8.12.2019 angefordert werden kann. Wir freuen uns auf

Euch!!

F-57230 Bannstein/Eguelshardt
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KERAMIKSEMINARE DER BESONDEREN ART 2020

REGINA HEINZ 13.–15. MÄRZ 2020
„Malerische Oberflächen: Architektur- und Wandkeramik“

HEIDE NONNENMACHER 27.–29. MÄRZ 2020
Glasfusing und Kieselkeramik

MARIA GESZLER-GARZULY 3.–5. APRIL 2020
„Drucktechniken – „DAS SCHIFF – Segeln mit TON“ Serigraphie auf Keramik

UTE NAUE-MÜLLER 17.–19. APRIL 2020
„Engobe – keramische Farbe, die vieles offenhält und alles bietet“

MONIKA GASS 8.–10. MAI 2020
„Pflanzgefäße in Plattenbauweise Farbige Massen und Inlay-Technik“

NANY CHAMPY 29.–31. MAI 2020
„Raku plus Teeschalen plus exzellente Glasuren“

BEATRIJS VAN RHEEDEN 5.–7. JUNI 2020
„Porzellanoberflächen Schnitzen“

JIMMY CLARK 26.–28. JUNI 2020
„Ton, Feuer und ich“ ... Pinching & Schmauchen

NATHALIE SCHNIDER - LANG 3.–5. JULI 2020
„Figur - Raum - Experiment“ – Figuratives

STEPHANIE MARIE ROOS 14.–16. AUGUST 2020
„Das (Selbst-)Porträt als Leinwand für (m)eine Geschichte“

PETRA BITTL 28.–30. AUGUST 2020
„Schichttechniken in Porzellan“

VERANSTALTUNGSORT:
Eberbach - Krösselbach in der Töpferei Alfred Schließler - direkt in der Natur des idyllischen Neckartales!
www.kroesselbach.de

www.ton-raum.com
ANMELDUNG: TONraum@neue-keramik.de
INFO: monika.gass@googlemail.com

Creative holiday: Courses in clay modelling and drawing in 2020 by the Black Sea. Come to the summer school in Zarevo on the unique southern Bulgarian Black Sea coast!

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Dates for summer 2020: 18 – 22 August – figure modelling
24 – 28 August – figure modelling

Course instructor: Mitko Sabev Ivanov Mag./ MFA
imsabev@yahoo.com +49 177 3592659 or +359 877 629966



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15. Tag der offenen Töpferei

14./15. März 2020
10–18 Uhr

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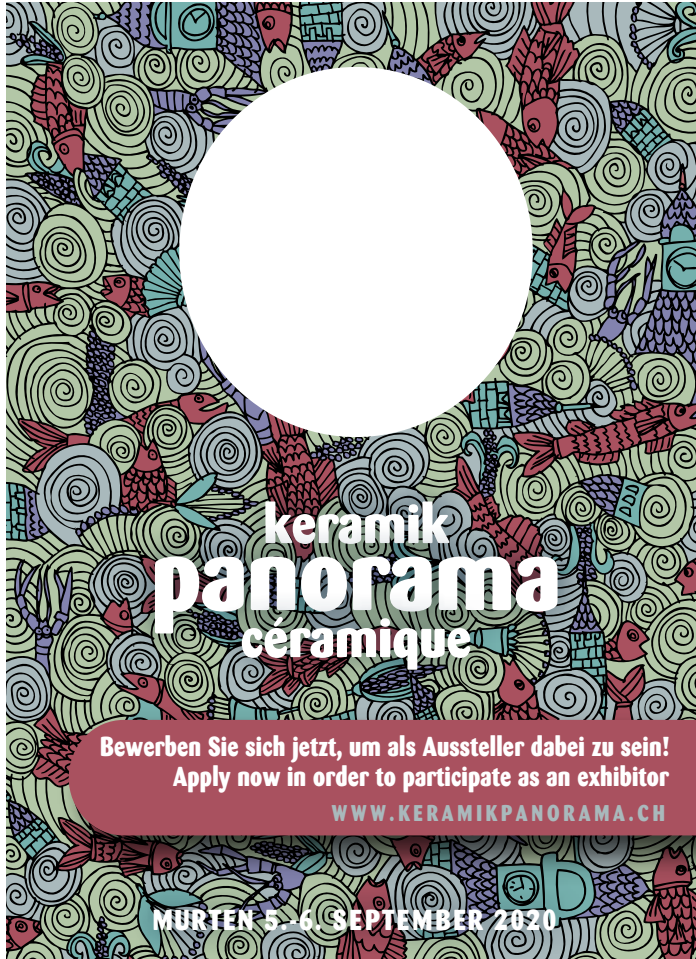


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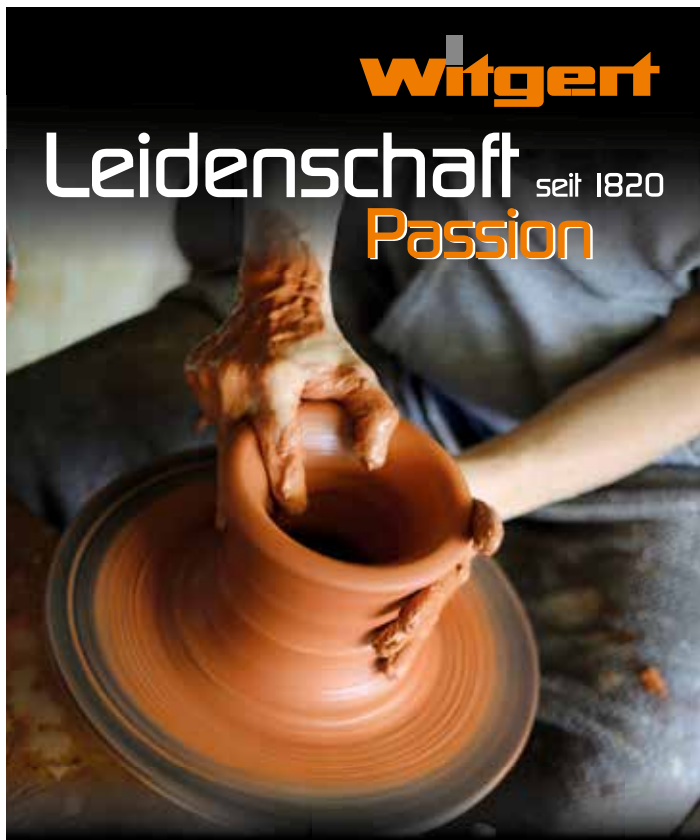
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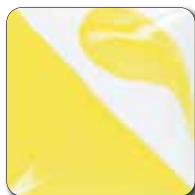


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 at 1020°C



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Neon Yellow
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Neon Chartreuse
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Neon Orange
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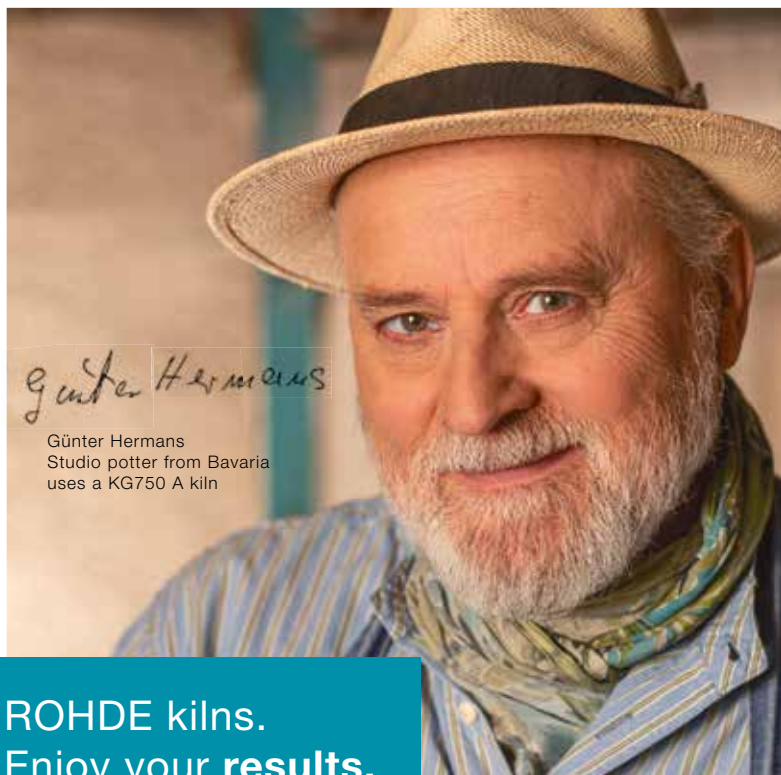
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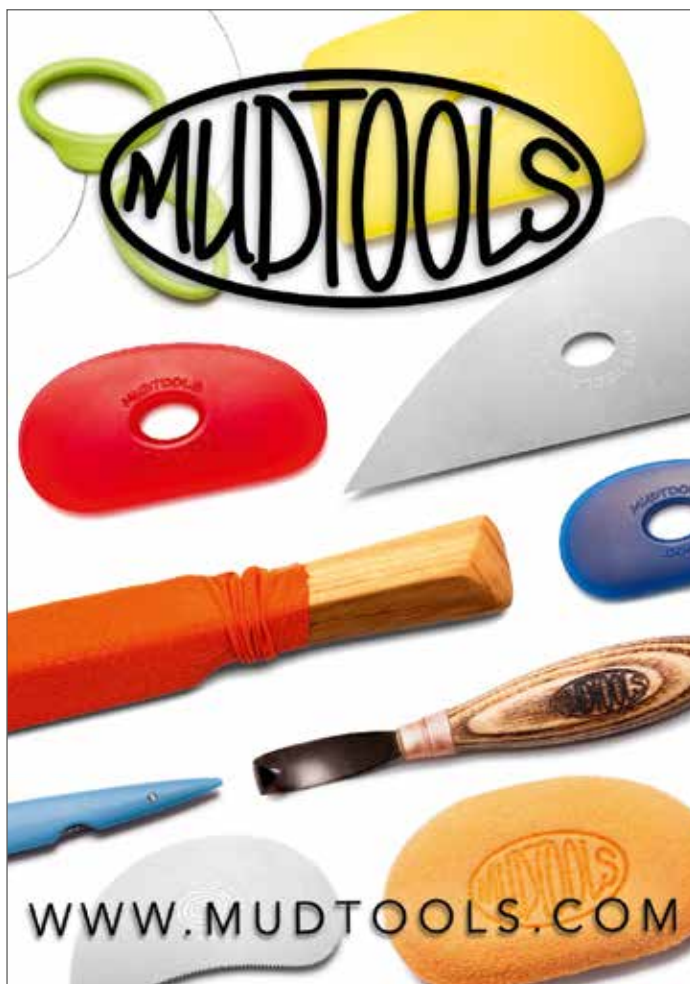


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1 **Baikal-CeraMystica** is the name of the symposium on the island of Olkhon in Siberia in the middle of Lake Baikal, the oldest and largest lake on Earth, in which Petra Lindenbauer took part as the Austrian representative. There were a further 15 artists from six countries involved, including ten from the host country. The invited international artists were Pálma Babos from Hungary, Marisa Grilo from Portugal, Ivana Petan from Slovenia and Vagram Galstyan from Armenia. We can look forward to a fascinating travel and work report by Petra Lindenbauer from deep in the heart of Russia.



2 **Karin Flurer-Brünger**, artist, educator and citizen of the world with a social heart – Karin Flurer Brünger lives this triad. As a ceramist, she has been working with clay for 46 years – “and it has never let me go since”, she says. She is one of the few ceramists worldwide who have their individual pieces fired in a charcoal kiln. Astonishing shades of black, shimmering, iridescent surfaces are the result of this unusual firing method.

3 **Mechthild Poschlod** is a typical representative of the Kassel School, founded in the 1960s by Walter Popp at Kassel Art University and continued by Ralf Busz. Young Jae Lee, originally from Korea and for some years assistant to Ralf Busz, deepened the Far Eastern touch to this classic School. Today, Mechthild Poschlod lives in Kassel again and runs her studio there. Antje Soleau has paid her a visit and reports on what she saw.

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