

new CERAMICS

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COVERING GROUND

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Charcoal Kiln Firing

(see article on p. 28ff)



Dear Readers of NEW CERAMICS

With her method of firing ceramics in a charcoal kiln, Karin Flurer-Brünger shows us a somewhat unusual way to fire her pots. You can find some of her work on p. 28ff, and on the opposite page you see a few snapshots of the firing and charcoal making process. This is an interesting and ancient technique where the moisture is extracted from wood as it smoulders under the exclusion of fresh air. The gaseous reactive products formed in this process burn, leaving only the carbon structure of the wood. Any other constituents have been driven off but some of them are deposited in the surface of the ceramics in the kiln. The carbon content of charcoal is around 80-90% and has a calorific value many times higher than that of wood as a fuel. For commercial purposes, this process is normally only conducted in other countries. More than 90% of the charcoal on the market in Germany is imported. Several interesting films on the subject can be found online but if you want to find out more about charcoal burning, stacking the kiln, packing in the ceramics and later, the opening of the kiln, you can find the info about the next firing with Karin Flurer-Brünger, the venue and the dates at the end of the mentioned article, on p. 31.

But you can find a lot more unusual pieces and artists in this issue. Starting with the fantastic figures by Janina Myronova with their psychological, narrative background, or Waleed R. Qaisi's abstract images and constructions from the Arabic world, the spectrum extends to include classics of our genre with Mechthild Poschlod's serene, delicately proportioned, well-balanced vessels or Alfred Schliessler's pots orientated towards the lucid spirit of the Bauhaus, presented in a history of a family business.

Our articles from Italy this year represent a special feature too in a way. Thanks to the support of Giuseppe Olmeti from the Associazione Italiana Città della Ceramica (AiCC), the association of Italian ceramics cities, we receive information about recognised Italian ceramists. We started in the first issue of 2020 with a profile of Silvia Celeste Calcagno and continue the series this time with a profile of Pol Polloniato. And we introduce Giorgio di Palma in the next issue, 3/2020.

Symbolically speaking, one might say that the Alps were not simply a mountain range but also a kind of barrier to the flow of information from the Italian ceramics scene to the north of Europe. Thanks to Giuseppe Olmeti, in 2020 it has become easier to overcome this hurdle.

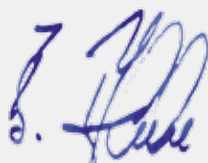
In addition to this, the current issue also includes the latest coverage of exhibitions, events and travel, not forgetting our FORUM article from Gustav Weiß, who was born in 1922, and who not only analyses ceramic artistic events in contemporary fashion but who is also ceramically still active and is working towards an exhibition for his hundredth birthday.

I would like to make particular mention of announcements of competitions and prizes: on the NEWS pages, and also in the supplement on p. 68, you can find dates and contact details. As it is not yet mentioned in detail in this issue or on those pages, I would here like to draw your attention to the general assembly of the AIC/IAC in Rovaniemi, Finland, from 27 – 31 July. Around 300 – 400 participants are expected at the Arctic Ceramic Center (ACC) in the far north of Lapland. As usual on such occasions, there is an interesting programme of talks as well as the opportunity to get into contact with the local ceramics culture and of course to meet and exchange ideas among the international participants. I am sure you know that non-members of the AIC/IAC can take part. Only one meeting is exclusively for AIC members, when internal matters are discussed.

The coming months are full of events, exhibitions and markets. I wish you a sunny start into spring and many interesting visits to some of these events in Germany, Europe and the world.

We'll be back in May.
Until then, very best wishes,

Yours,



Bernd Pfannkuche

*With ceramist and
ceramics collector
Hannelore Seiffert
in Heidelberg
last autumn*





Catastrophic fire and survival of Australian Potters

Steve Harrison and Janine King are self-reliant potters and have been living in NSW, Australia for the last 43 years. Their property, house, studio, kiln building work sheds, lies in a big plot with woods in between two national parks, near the village of Balmoral, not very far from Sydney. When the forest fires started getting near to their house a while ago, Steve who is very much a thinker and builder started taking his precautions. He installed water sprinklers on all the roofs, and he literally packed his house in aluminium foil. Janine evacuated, but Steve stayed on to defend, fight the fire, and do what he could. Anticipating the worst, he built himself a ceramic blanket coffin-like structure, something

like a raku kiln. When the fire hit his property, there was no possibility of leaving anymore. He crawled into his makeshift shelter. He heard and smelled the raging fire. After about half an hour, he left his shelter to see that his pottery and sheds were all burnt down, but his house was there. All his neighbours around him have lost their homes. Steve, who has been living according to the philosophy of self-reliance, spent his life building his buildings, growing his own food, generating his solar power, collecting and storing rain water; he has lost 40 years' work with this fire storm. At the moment he has problems with his lungs and health, and is suffering from the shock, and is exhausted. But he and Janine are alive, and their house stands. Steve Harrison, known as teacher, writer, kiln designer and wood firer, has been gathering his local materials to make his clays and glazes. He makes his porcelain body from a rock, the native bai tunze. Steve and Janine believe that as the result of the climate crisis, the weather around NSW is getting hotter and dryer in the last years. After getting back their breath, there is much to do for them. We wish them all the best. More about Steve and Janine at: www.hotnsticky.com

Picasso & Co – Famous Artists and their Ceramics

The term "artists' ceramics" refers to ceramic artwork not made by ceramists but to pieces decorated by fine artists like Pablo Picasso and Cindy Sherman. Thus artists' ceramics belong to fine art. It is an essential component of the stylistic development of an era and goes far beyond functional ceramics – in it, the intellectual debate with the thought and ideas of the time manifests itself. Numerous outstanding examples of ceramics of this kind are on show from February 2020 in the temporary exhibition, Picasso & Co – Berühmte KünstlerInnen und ihre Keramiken ([...] "Famous Artists and their Ceramics") at the Keramikmuseum Staufen. **The exhibition runs until 29 November 2020**, Keramikmuseum Staufen, Wettelbrunner Str. 3, 79219 Staufen, Germany. Tel. + 49(0)7633-6721. keramikmuseum-staufen@t-online.de | www.landesmuseum.de



Dinner plate Herrin der Töpfe ("Mistress of the Pots"), design Elvira Bach. Produced in the studio of Katrin Kühn, Berlin 1998. White earthenware, glazed and painted. © VG Bild-Kunst, Bonn 2019, photo - Th. Goldschmidt



Outstanding work from young makers -

At the Internationale Handwerksmesse ("International Crafts Fair"), the special exhibition TALENTE is showing creative ideas from young designers and makers from all over the world **between 11 – 15 March 2020**. 99 young makers or teams from 14 different trades will be presenting their work. The makers of the best pieces will receive the TALENTE Prize on the Saturday of the fair. In the TALENTE exhibition, a total of 99 pieces from 30 countries will be on show. The participants are from Bolivia, Chile, China, Lithuania, Taiwan, Turkey, the Ukraine and elsewhere. In 2020, at the heart of creative and artistic activity is the articulation of political and social concerns. In the spotlight: climate change, sustainability and upcycling. Environment friendly and sustainable production forms a top priority of TALENTE 2020. The development of functional, long-lasting products plays an important part among the submissions. The dialogue with the makers' own craft and raising awareness of the individual production processes is given space in the special exhibition as are reflections on the subject of mass production, which is increasingly superseding the individually crafted piece and causing huge quantities of waste through changing consumer behaviour: www.ihm-handwerk-design.com

Taja Ceramics, From the Deep Sea

Exhibition at 45 Southside, **21 March – 27 April 2020**. Japanese potter Taja (Yasuharu Tajima-Simpson) has been making pots in Devon for over 35 years. He came to the UK from Japan in 1981 when he was 26 years old to study oil painting. Because of the tradition of pottery-making in Devon, he gradually became interested in becoming a potter and so

his career as a ceramicist began. Taja started making ambitious sculptures in earthenware, then soda glazed stoneware pots and is now producing his trademark fine porcelain pieces with celadon glaze. He makes a range of slab-built porcelain tableware as well as coil built, large, one-off pieces. These processes mean each piece ends up a different size and shape. He uses his own blue celadon glaze called Seiji glaze (meaning literally porcelain blue in Japanese), which he developed with a grant from the Arts Council England. Recently he has added green and tenmoku glaze to get a more dramatic effect interpreting colours from the deep sea. All pots are reduction fired in a gas kiln. 45 Southside Gallery, 45 Southside Street, Barbican, Plymouth, PL1 2LD, UK. arts@45southside.co.uk



"Fairytale Meissen – GDR Dream Worlds"

Until 1 March 2020, the Hetjens Museum in Düsseldorf is presenting a special exhibition on Meissen porcelain in the GDR. For the first time since the founding of the Porzellanmanufaktur in Meissen by Elector August the Strong in 1710, something revolutionary happened at this production site: From 1960, five young artists as the "Collective for Artistic Development" were given the task by the political leaders of the GDR to develop a new look for the "white gold" from Saxony. For several years, they were able to experiment freely and try things out. This special exhibition of porcelain presented in cooperation with the Düsseldorf Kunstpalast ("Art Palace") is to commemorate the fall of the Berlin Wall and German reunification, which it initiated.

www.duesseldorf.de/hetjens

Veronika Märkl, Dr.-Ing., new head of the Keramikschule Landshut

Veronika Märkl has now been head of the Keramikschule Landshut since the start of the school year 2019/20. At a ceremony for her official induction on 25 November 2019, representatives of politics and the community including Franz Schneider, executive senior government official, Maria Sommerer, senior inspector of schools, Rudolf Schepp, deputy principal, Alexander Putz, mayor of Landshut, Christian Kaiser, deputy regional director of the Chamber of Skilled Trades, and Edith Memmel, guild master of the guild of ceramists, new head of the vocational school. According to Franz Schneider, the Keramikschule enjoys worldwide esteem. Märkl had been selected for the post for her expert knowledge, artistic ability and her creativity. Edith Memmel expressed her pleasure that a young woman had been instated as school principal. She called on all master ceramists to train more apprentices – especially ones from Märkl's school of ceramics. Finally, Rudolf Schepp wished Märkl good will, understanding and a successful career lasting 30 years. In her own speech, Märkl explained that she wanted to bring art and technology together and to take new pathways, always remaining open to new ideas. She pledged to have an open ear for her fantastic, inquisitive students as well as promising to continue and develop the almost 150-year tradition of the Keramikschule. Keramikschule Landshut, Staatliche Meisterschule für Keramik und Design, Staatliche Berufsfachschule für Keramik, Staatliche Berufsschule III für Keramik Landshut, Marienplatz 8, 84028 Landshut, Germany. Tel. +49(0)871 – 922 388-0 www.keramikschule.de



Dr.-Ing. Veronika Märkl (4th from right) with representatives of politics and the community photo keramikschule



TOTEM - Cathrine Raben Davidsen

CLAY Museum of Ceramic Art Denmark is proud to present the exhibition TOTEM by the renowned Danish visual artist, Cathrine Raben Davidsen. Cathrine Raben Davidsen is interested in exploring the relationship between mankind, nature and the spiritual world. This preoccupation is expressed in her ceramic art, which bears references to old witch bottles and prehistoric face mask urns that often played a spiritual role in the cult. In TOTEM you can experience an installation consisting of ceramics, drawings, paintings, graphic arts, a handmade wallpaper and an animated film – all thematically addressing animistic spirituality and totemism.

TOTEM is a result of a two-year artistic collaboration with Royal Copenhagen, world famous for its blue and white, hand-painted porcelain and a company with a long-standing tradition of working with the finest artists of the time. In a two-year period Cathrine Raben Davidsen has used the facilities at Royal Copenhagen and benefited from the expertise in porcelain and stoneware production whilst experimenting with old glazes and new firing methods. **The exhibition runs until 9 August 2020.** CLAY Keramikmuseum Danmark, 5500 Middelfart, Kongebrovej 42, T. +45 (0)64-414798 www.claymuseum.dk

HOMAGE TO AN OUTSTANDING PORCELAIN ARTIST

Hohenberg an der Eger. Das Porzellanikon – Staatliches Museum für Porzellan presents since 14 December 2019 a new exhibition with the title Leidenschaft für Porzellan ("Passion for Porcelain"). 117 exhibits give a cross-section of the ceramic practice of Helmut Drexler (*1927; †2016). Born in Selb, the porcelain artist not only had a mastery of painting on porcelain in all its facets but also developed the decoration of porcelain as a means of artistic expression in a previously almost unknown dimension. He not only devoted himself to the theme within his professional career as the head of the decoration department for Rosenthal AG but also in his spare time he worked and experimented with this material. The result was a range of unique and inimitable pieces that stand unmistakably for him and for the potential of the material. His work also influenced the Rosenthal Collection, for which Drexler designed a number of décors. His range of variations was vast with the use of less familiar and rarely used techniques such as marbling lacquer, lustre or matt lacquer making possible completely new forms of expression. The exhibits on show are divided according to certain basic techniques, demonstrating Drexler's eagerness to experiment. No two pieces are the same, everywhere there are new combinations and new, fascinating effects. But Helmut Drexler not only made individual pieces. As a decor designer he became known to a wider public through the decor Goldfeuer ("Gold Fire") for the Rosenthal Collection, and many others followed. The porcelain images give an insight into the diversity of his skills – from classic floral painting to stylised and wholly abstract designs. Helmut Drexler, who has been honoured in many ways by his home town of Selb, is not an artist to fit into any pigeon hole. The exhibition was arranged with the support of the Helmut and Käthe Drexler Foundation.

Collection Vase: Lamina Red from 1971, etched silky-matt, gold background, red lustre

photo - Andreas Giebler, © Porzellanikon



2nd German Open Pottery Championship at Höhr-Grenzhausen 2020 European Ceramics Market

On Sunday, 7 June 2020 from 1 p.m. on Laigueglia Platz (square), in the heart of the market zone, once again the best German potter on the wheel will be found. Applications are now in progress. There is a limit to 24 participants. Local hero Armin Skirde scraped through to win the 1st German Open Pottery Championship in 2019. Now he is to defend his title at the Höhr-Grenzhausen European Ceramics Market on Sunday 7 June 2020. All ceramists are eligible to take part in the German Open Pottery Championship. Applications in writing must be received in advance. Minimum number of contestants: 12; maximum number: 24. The prizes totalling EUR 1,500 are being sponsored by Hans Wolbring GmbH from Höhr-Grenzhausen. **Applications by Monday, 25 May 2020 at the latest** to Kannenbäckerland-Touristik-Service, Lindenstraße 13, D- 56203 Höhr-Grenzhausen, Germany or by e-mail to hg@kannenbaeckerland.de





l. to r.: Angela Schönewald, Julika Müller, Jil Köhn, Anna Badur photo - Marcel Schwickerath

Prizes awarded at the Berlin Zeughausmesse

On 5 December 2019, at the 23rd Zeughausmesse Modern Craft Fair in the Zeughaushof courtyard of the Deutsches Historisches Museum, four artists were awarded the Applied Art Prize of the Berlin Volksbank. The prize for outstanding achievements was awarded for the 16th time. The first prize of EUR 1,300 went to jewellery designer Julika Müller. The EUR 1,000 2nd prize went to ornamental metal worker Angela Schönewald. The third prize worth EUR 700 was awarded to porcelain designer Anna Badur. Her porcelain objects are serially produced items with a highly individual unique painted decor. The paintings are abstract, yet the items are functional and with highly aesthetic forms. The Talent Award of EUR 500 was won by jewellery designer Jil Köhn. The 23rd Zeughausmesse für Angewandte Kunst und Design took place from 5 – 8 December 2019 at the Deutsches Historisches Museum in Berlin. It is organised by the applied artists' association, the Berufsverband Angewandte Kunst Berlin-Brandenburg in collaboration with the Deutsches Historische Museum. www.zeughausmesse.de | www.akbb.de

Anna Dziwetzki is the new director of the Porzellanikon

Arts minister Bernd Sibler has announced the name of the new head of the State Museum. "Outstanding expert knowledge and an impressive wealth of experience". The Porzellanikon has a new director. Since 1 February 2020, Anna Dziwetzki is the director



Arts minister Bernd Sibler with Anna Dziwetzki

of the Staatliches Museum für Porzellan in Hohenberg an der Eger and Selb. She succeeds founder and previous director Wilhelm Siemen. Arts minister Bernd Sibler introduced Dziwetzki to the public in Selb. "With Anna Dziwetzki, the Porzellanikon has found someone with qualities of leadership with outstanding expert knowledge and an impressive wealth of experience, which she has gathered during her training and previous professional career on an international stage in the museum world. With its unique holdings, the museum can only profit from this. I look forward to the impetus she can give and the ideas she

will introduce", said Sibler. Looking at the end of Wilhelm Siemen's time in office, he added, "What Wilhelm Siemen has built up over the past 35 years as the founder and director with his lifeblood, passion and commitment will certainly be in the best of hands with Anna Dziwetzki!" www.porzellanikon.org

Jochen Rütth - Eart Crust and Glaze

Flow - For 30 years, the work of Jochen Rütth from Altisheim near Donauwörth (S. Germany) has been part of the international ceramics scene. His powerful thrown forms are as unmistakable as his sculptures and sculptural vessels, which resemble petrified sections of the Earth's crust. As an artist between vessel and sculpture, he had already had an exhibition in the Studio in Staufen in 2004. In the meantime, he has developed his style further – reason enough to invite him to Staufen again. **3 April – 24 May 2020.** Showcase exhibition at the Keramikmuseum Staufen. Opening: Fr., 3 April 2020, 7 p.m. www.keramikmuseum-staufen.de



Clay with a capital C! - The digital ceramics magazine de kleine K ("the little C") is celebrating its fifth anniversary. 60 editions have appeared since 26 December 2014, with interviews, reports and step-by-step explanations of ceramic techniques (know-how). Work from 300 ceramicists has been covered. For a retrospective exhibition, Keramikcentrum Tiendschuur has been able to make a selection from this huge number. This exhibition shows a cross-section of the range from the past five years. It is a tribute to ceramic craftsmanship and offers an inspiring look at contemporary ceramic art. **Exhibition until 10 May 2020.** Participating artists are: Wally Asselberghs (BE); Paula Bastiaansen (NL); Stéphanie Bertholon (FR); Lisa Biris (NL); Willy Van Bussel (NL); Carolyn Genders (GB); Mark Goudy (US); Barbara Hast (DE); Ann Van Hoey (BE); Jongjin Park (GB); Guy Van Leemput (BE); Joris Link (NL); Liza Riddle (US); Judit Varga (HU); Fabienne Withofs (BE). The artists below will be present in person during the exhibition and give demonstrations and lectures and/or take care of guided tours: 16 February, 14:00: Ann Van Hoey (BE). 29 March, 14:00: Lisa Biris (NL). 5 April, 14:00: Judit Varga (HU). Workshops by exhibitors are on: 9 and 10 May: Guy Van Leemput (BE) and 16 and 17 May: Wally Asselberghs (BE). Keramikcentrum Tiendschuur Tegelen, Kasteellaan 8, 5932 AG Tegelen, NL. Opening times: Tues. – Sun. 11 a.m. – 5 p.m. More details: www.tiendschuur.net

Morten Løbner Espersen - PEARLS, BOMBS & MOON JARS

Brutto Gusto presents the exhibition Pearls, Bombs & Moon Jars, the fourth solo exhibition with Morten Løbner Espersen in Berlin. The Danish ceramist is showing a selection of vessel-like sculptures made between 2018 and 2019. The pieces were made in three thematic groups, which explains the title of the exhibition. Some of the pieces have already been shown at Bornholms Museum in Rønne, Dk. www.bruttogusto.berlin

6 March – 3 May, 2020. Opening: Friday, 6 March 6, 6 – 9 p.m. BRUTTO GUSTO FINE ARTS, Torstraße 175, D-10115 Berlin, Germany.

2020 BADEN-WÜRTTEMBERG STATE PRIZE COMPETITION AND EXHIBITION FOR DESIGN, ART AND CRAFT

The competition for the State Prizes GESTALTUNG KUNST HANDWERK ("Design, Art, Craft") with the state exhibition for crafts takes place every two years. It is organised by the Baden-Württemberg Ministry of Economics, Labour and Housing, the crafts association BdK Baden-Württemberg, the Karlsruhe regional authority and the city of Karlsruhe. An independent panel of judges selects the pieces to be exhibited and for the awards from among the pieces submitted. Prizes to the total value of EUR 18,000 are available. Pieces designed and made by the makers themselves in all trades and materials are requested. Prerequisites are an autonomous idea, good design and quality craftsmanship. Professional craftspeople resident of or with their studio in Baden-Württemberg are eligible to take part, as are graduates and lecturers from Baden-Württemberg colleges and academies of design. Detailed information on www.staatspreis-kunsth Handwerk.de

Closing date for entries 15 March 2020 (online). 27 September 2020 Award ceremony at the Karlsruhe regional authority. 29 Sept. – 25 Oct. 2020 State exhibition at the Karlsruhe Regierungspräsidium (regional authority). Contact: Karin Schiwiek, Ministry of Economics, Labour and Housing, kunsth Handwerk@wm.bwl Judith Brauner, BdK PR Officer, judith@brauner-marketing.com, Tel. +49 (0) 171 217 53 093

COVERING GROUND - Ken Eastman, England, at Galerie Marianne Heller

15 March – 26 April 2020 - Ken Eastman (*1960), in 1995 winner of the Premio Faenza, and in 2001 of the Gold Medal at the World Ceramic Exhibition is by no means unknown in Heidelberg: his work was first shown in Germany in 1991 at Marianne Heller's gallery for English ceramics in Sandhausen at an exhibition with the title **Aspects of Sculpture**, subsequently in 1993 in **Towards the Future**, 1997 in a solo exhibition, once again in 2002 in Heidelberg with Lawson Oyekan, in 2007 in a double exhibition with work by Ruth Duckworth, in 2014 in Interplay with Suku Park. In the past 18 years, Eastman has not significantly altered his style, from the outset ingeniously adapting influence from Futurism and Cubism. His latest work too is unmistakable, although it has subtly evolved, becoming more complex and playful. The artist combines sculptural techniques in his works assembled from stoneware slabs and decorated in restrained colours. They are mostly still based on the vessel, some open, others closed, some combined with an open form, but always composed around a notional centre, progressing in slow stages, often taking weeks, during which the artist says he tries to "think with his hands". Galerie Marianne Heller, Friedrich-Ebert-Anlage 2, Am Stadtgarten, 69117 Heidelberg, Germany. Tel: +49 (0) 6221 - 619090, info@galerie-heller.de | www.galerie-heller.de



Ruffactory – fourth AKK market for one-off pieces - Once again the applied arts group AKK in Cologne is opening its doors **on 21 and 22 March 2020** in the former lift factory, the Ruffactory in the Ehrenfeld district of Cologne. It is the fourth market that the craftspeople in Cologne have organised successfully in this unusual location. A total of 32 exhibitors are showing their latest creations that have been made over the winter. Participating ceramists are Stephan Aißlinger, Uta K. Becker, Elisabeth Fischer, Frank Schillo and as a special guest, Nicole Thoss from Höhr-Grenzhausen. Further details on www.angewandte-kunst-koeln.de -so

Call for entries to the 12th. International Ceramics Symposium Römhild, Thuringia, Germany

from 1 August until 29 August 2021 - Die Kraft der Kunst ("The Power of Art") will be the theme of the 12th International Ceramics Symposium in the town of Römhild in 2021. Conditions of participation: The number of participants is limited to a maximum of 8 artists. They are chosen from the applicants by an expert panel. Each participating artist will receive a grant amounting to EUR 2,000, as well as free accommodation and food, for the duration of the symposium. Experimental work for creating further enhanced forms of expression, especially in the sphere of outdoor sculptures within the city of Römhild, is expressly requested. Clay and porcelain for a wide range of firing temperatures and finishing techniques, as well as state of the art firing technology from ROHDE GmbH are all available. Artists receive a certificate of participation. All artistic work will be made public in exhibitions and in an exhibition catalogue. Selected works of art will be displayed in a permanent exhibition by the ceramic museum at Glücksburg Castle. **The closing date for applications is 30 September 2020.** Applications must include at least 10 – 15 meaningful photographs, if possible high-resolution digital photographs on CD-ROM/DVD, and documentation of work and exhibitions so far, as well as a résumé/CV. The artists selected by the panel will receive their nomination/invitation by 31 December 2020 at the latest. Applications must be submitted to: Förderverein Internationales Keramiksymposium Römhild e.V., Schloss Glücksburg, Postfach 1141, 98630 Römhild, Germany info@keramiksymposium-roemhild.de | www.keramiksymposium-roemhild.de Contact: Michael Knie Tel. +49 (0) 36948 82161

MARTINSONS AWARD - International Juried Ceramics Exhibition, Latvia, Daugavpils, **3 July through 25 October 2020**. By way of a tribute to Peteris Martinsons, Latvian Centre for Contemporary Ceramics in cooperation with Daugavpils Mark Rothko Art Centre announces a call for applications to the international juried ceramics exhibition MARTINSONS AWARD, which will feature in the programme of the 3rd Latvia Ceramics Biennale. Application to the MARTINSONS AWARD is open to individual artists and artist groups. The applicants are not restricted by age or nationality. To apply to the exhibition, artists should fill out online application for (link below) **by 1 April 2020**. Applications will be vetted by an international panel of competent professionals. The selection will proceed in two stages. The first stage will determine the works to be exhibited at the juried exhibition MARTINSONS AWARD at Daugavpils Mark Rothko Art Centre. During the second stage, the judges will assess the works on site and award 6 prizes in two categories, conferring 3 national and 3 international awards. Rules of participation and application form can be found here: <https://www.rothkocenter.com/en/news/biennale-2020>

Line up - Members of the teaching staff at the Institute of Art History and Fine Art of the University of Landau – **Exhibition until 15 March 2020** After years of restructuring, the staff of the Institute of Art History and Fine Art of the University of Landau is now complete again as of the beginning of the previous semester. Professor Tina Stolt (art practice), Professor Marc Fritzsche (art education), senior assistant professor Rainer Steve Kaufmann (painting, drawing, media), artistic associates Ana Laibach (painting), and Eckart Steinhauser (sculpture), visiting lecturers Karin Flurer-Brünger (ceramics) and Lucia Dominguez-Madeira (painting) and research assistant Johanna Trautmann (art education) are giving the public a chance to see their own artwork independently of their teaching. **Closing ceremony on 15 March 2020; 3 p.m.** Prof Dr Ekaterini Kepetzi talks to Marc Fritzsche, Ana Laibach, Eckart Steinhauser and Johanna Trautmann. Städtische Galerie Villa Streccius, Südring 20, 76829 Landau in der Pfalz, Germany. Opening hours: Tues.+ Weds. 5 – 8 p.m, Thurs. – Sun. 2 – 5 p.m. Culture department, Landau in der Pfalz. www.kulturstadt-landau.de | www.villa-streccius.de

Keramikpanorama 2020 — On 5 and 6 September 2020 the Keramikpanorama 2020 takes place in Murten. The open air exhibition will be showing ceramics in all its diversity – from traditional craft to contemporary design. **Until 30 March 2020**, ceramists can apply to exhibit. Keramikpanorama is an open air exhibition showing ceramics in all its diversity, from craft to contemporary design. The event takes place every two years and pays homage to traditional craft as well as to contemporary interpretations of craft by young designers. It provides a public platform for selected makers and promotes interchange. Applications to www.keramikpanorama.ch. The ceramists selected to participate will be informed directly.

10th kalkspatz Symposium, Educational and Therapeutic Possibilities of Clay, takes place on **Thursday 11 June – Sunday, 14 June 2020** in Schwalmstadt-Treysa (Hesse, Germany). This time, our partners are the Hephata Akademie in Schwalmstadt. Instructors include Kerstin Abraham, Frauke Gerhard, Ilse-Marie Herrmann, Kiho Kang, Ute Naue-Müller, Maria Stams, Dorothee Wenz and many others. As usual there will be talks in the mornings and workshops in the afternoons, plenty of time to talk, an Empty Bowls charity event, a party on Saturday night and much more. Further details on www.hephata.de/symposium or from the office of kalkspatz - Tel. +49 (0)39933-71836, kalkspatz@gmx.de



POL (PAOLO POLLONIATO)

Cultivating the Fruits of Post-Industrial Collapse

LUCA BOCHICCHIO



OFF ROAD / 1, white earthenware, 122 x 122 h 40 cm, 2013

In order to understand Paolo Polloniato (POL in art) in terms of his oeuvre and career, we have to look back to 2008, an important moment in contemporary social and economic history: that was the year in which the financial crisis that had originated in the United States in 2006 spread virulently to the rest of the world. Still today we can see its social and political effects. In 2008 POL was 29 years old, and he had just completed his diploma at the Venice Fine Arts Academy where he had studied principally painting. That year, before moving to Paris (2009 – 2011) and then Brussels (up to 2013), he returned to his city of birth, Nove.

Nove is a small city in the province of Vicenza, near Bassano. Initially a crafts centre, from the 17th century it developed an industrial structure that made it one of the most important

locations in Europe for ceramics. Examples of that golden age can be seen in the fine collection at the Museo della Ceramica in Nove, and in many other Italian and international museums dedicated to the decorative arts. Over the years, the master ceramists of Nove passed down expertise regarding ceramic techniques and style from one generation to the next, and in the 19th and 20th centuries the factories provided employment for hundreds of specialist workers. But 20th and 21st century globalization and neo-liberal politics wreaked havoc, extensively damaging Italy's industrial and crafts industries, and the crisis led to the closure of many ceramics factories in 2007 and 2008, affecting the Veneto region and in particular the town of Nove. And so when POL returned to his native city after completing his studies at the Venice Academy, he saw

ULTIMA CENA, white earthenware, 250 x 90 x h 90 cm, 2018 photo - Alberto Parisse



JEUX DES CORPS
white earthenware
22 x 22 x h 66 cm
2012

that industrial prosperity had been replaced by bankruptcy, and the flourishing ceramics factories had given way to the desolation of abandoned industrial structures, both in the town itself and in the surrounding countryside, which were in many cases completely demolished. This scenario forced him to come to terms with his own past, his family's identity and his own destiny as an artist. He was in fact part of the ninth generation of a family of ceramic sculptors and decorators, a family that had won appreciation for its talents both locally and outside the region. POL had been the first member of his family to consciously abandon ceramics notwithstanding the weight of this personal history, but at that moment he felt that he had to come to terms with it.

In 2008, it was not just the experience of seeing the catastrophic decline of Nove's industries that induced POL to return to ceramics, for the first time since the years of his adolescence when, like many of his generation, he worked in the local factories for a couple of months in the summer in order to earn some money. That year he saw an exhibition in Montelupo Fiorentino featuring the great ceramic sculptor Alessio Tasca, also from Nove. The works by this older master artist struck him profoundly and revealed the immense expressive power of ceramics, a contemporary language offering an infinity of techniques that could be applied to a wide variety of forms. POL began to have doubts about his role as an artist, even at this very early stage of his career. He felt that it was necessary to reconsider his own family history and to examine Nove's ceramic traditions, in the light of the dramatic situation caused by the financial crisis.

POL began to explore the local environment. He surreptitiously entered the abandoned factories, sifting through the waste and discarded products in and around the skeletal industrial buildings. He found hundreds of objects, above all moulds and old prototypes, that had been left to deteriorate and crumble into oblivion. There was a dramatic contrast with the historic manufacturers that were still in operation, producing the city's traditional ware, such as the legendary Barettoni, where POL saw the vases, goblets





Capriccio Contemporaneo, white earthenware with decoration, 33 x 18 x h 27 cm, 2008 photo - Fabio Baggio

and bowls that were still being made, decorated with characteristic floral motifs and 18th century pictorial decorations, the Capricci based on the works of Venetian artist Francesco Guardi (Venice, 1712 – 1793). POL felt that this type of production, in styles that had remained unchanged for centuries, was somewhat out of place in contemporary society. When outside the factory premises, he defined the situation as “Italy’s Chernobyl”, comparing the decline of Nove’s ceramics industries to the wasteland left in the wake of the tragic nuclear explosion that occurred in 1986.

At that point, POL had a provocative and original idea, one that up until then, no-one in that area had tried: using the old moulds that had been used for Nove’s traditional products, changing the underlying message and aesthetics in order to give them new significance in the light of the developments in contemporary society and his own interpretation of the local territory. He was pleasantly surprised when Barettoni gave him the possibility of using their own models and moulds as he wished. This gave rise to POL’s first *Capricci contemporanei*: classic forms, purged of all surface decoration except for a painted scene that was no longer the usual 18th century idyllic landscape, but a realistic view of contemporary Nove, with its empty industrial buildings, the failed factories, and the disappearance of what for many had been the workplace. The final result was very effective: it was as if the artist had found an analogy between the traditional forms, cleansed of all fictitious decoration, and the contemporary images of the crisis, hand-painted using traditional pictorial techniques. In

the same years, he began his first experiments on works made without any painting at all, using just Nove’s historic ceramic models that were combined in order to create a series of unusual hybrids. These are his *Mutanti*: contemporary sculptural metamorphoses based on three hundred years of history.

In 2012 POL took part in the 22nd International Art Ceramics Biennial Exhibition in Vallauris, and in 2013 he achieved success at the 58th Faenza prize. These achievements convinced him that this approach, based on his own personal needs, could have more extensive artistic repercussions. After returning from Paris and Brussels, he created works that inverted the methodology of his *Capricci contemporanei*, such as *Off Road/1* (2013), or *Tankshow* (2017), in which traditional decoration is applied to casts of everyday industrial objects (a tractor tyre, a petrol can), in this way confirming and enhancing their dignity.

His most recent theme, named *Pieni a rendere*, won him an invitation to take part in the 60th anniversary edition of the Faenza prize in 2018, with his work titled *Ultima Cena* (The Last Supper). The concept of *Pieni a rendere*, which can be translated as “Full-returnable container”, is the opposite of the more usual *Vuoto a rendere* (empty-returnable container), a virtuous industrial practice in which the containers used for consumer products are returned to retailers after their contents have been consumed, in order to avoid waste and to recycle the container which at this stage is “vuoto” or “empty”.

In POL’s *Pieni a rendere*, the container itself has disappeared, and all that is left is what is inside, the contents (“pieno”, “fully



Metaforma, white earthenware, 70 x 22 x h 30 cm, 2014

filled”), which in this case consist of hundreds of fragments from discarded ceramic products made over the ages. These elements are fused together by means of a single firing, without the addition of any glaze, forming a piece whose only relationship with the traditional container is its overall shape. In this conceptual operation, waste fragments from industrial ceramics production are brought together and returned to the Earth, along with all the decoration and tradition that preceded it. The result can be seen in works such as *Pienoarendere* (“Fully Filled To Be Returned”, 2017), in which the piece seems to be a ghost object, suggested by the ceramic fragments that have completely filled it. In *Ultima Cena* (“The Last Supper” 2018), these objects are displayed on a real ceramic moulding table, as if they were sacred relics bearing witness to long-forgotten ancient procedures and knowledge. In this way, POL renews his tribute to our present and past traditions, by means of a process of media-archaeology that without doubt makes him one of the most advanced, refreshing and innovative voices in the field of Italian ceramic sculpture.

LUCA BOCHICCHIO

is the director of MuDA Museo Diffuso Albisola, which includes the Asger Jorn House Museum (Albissola Marina, Italy). He works as a lecturer at the University of Genoa, as well as art critic, curator and cultural project manager for private and public institutions in Italy and abroad.

PAOLO POLLONIATO (POL)

was born in 1979 in Nove, a small Italian town situated between Venice and Vicenza, famous for its production of ceramics.

From six generations, his family has been linked to the art of painting and creation of Italian artistic ceramics. He attended the Academy of Fine Arts in Venice and obtained his diploma in 2007. After having spent a few years in Brussels, currently he lives and works in Nove (Italy).

His pieces have been exhibited internationally in solo and group shows, as well as in artist-in-residence programmes. In 2013 he won the “Valter Dal Pane under 35 Prize” at the 58th Faenza Prize at the International Museum of Ceramics in Faenza, Italy. In 2018 he was one of the artists selected and invited to take part in “CERAMICS NOW”, a special-edition show, part of the 60th Faenza Prize.

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KERAMIKWERKSTATT KRÖSSELBACH 1946 - 2020

A Chronicle

ALFRED SCHLISSLER



The Krösselbach pottery seen from the opposite bank of the River Neckar

At the apex of a tightly curving valley, the waters of the diminutive Krösselbach ripple down to the River Neckar from the heights of the Odenwald forest in a narrow ravine and give the name to the village. On a narrow plot of land at the foot of the steep, wooded slope, right by the Neckar, Gustav and Carla Schliessler built a summer cottage in 1928 beside a spring with good water that flowed all year round.

In 1937, the family emigrated to this remote spot and has lived here ever since. A large vaulted cellar excavated by the Schliessler at that time still bears witness to a mediaeval settlement.

Due to the war, Gisela Schliessler, daughter of Gustav and Carla, could only train briefly, until 1942, as a sculptor at the Academy in Karlsruhe. In 1945, she was given a potter's wheel as a gift because it was known that she worked with clay, did not form sculptures and since 1942 had a studio in a boarded shack in Krösselbach.

Master potter Michael Fischler, a refugee from Silesia, heard

of the potters wheel and applied to work as a potter. This led to Carla, Schliessler, Gisela's mother, making the decision to open a pottery.

A small workshop with adjoining accommodation was built and the property was connected to the electricity supply.

In late 1946, the company Krösselbacher Kunstkeramik und Plastik, Carla und Gisela Schließler ("Krösselbach Art Ceramics and Sculpture, Carla and Gisela Schließler") was founded. From a nearby claypit, the raw material was supplied that was then prepared with a ball mill, filter press and pug mill. The claypit belonged to the Friedrichsfelder Steinzeug company from Mannheim, which extracted the red-firing glaze clay for its stoneware pipes. The pottery later purchased the pit.

As Carla Schliessler was a business woman but not a ceramist, the first employees could create things from their own ideas as long as they were saleable.

In addition to Michael Fischler and up until around 1950, a number of individuals versed in art or craft were employed as painters for various periods, often implementing their talents

in contradictory fashion on ceramics.

The pots of Michael Fischler were inspired by the Silesian pottery tradition, decorated with coloured slip and with a clear glaze.

One employee painted Chinese and Japanese designs on tableware that had been bought in; another discovered the faience technique for traditional flower patterns.

In 1948, Cläre Zange, a freshly graduated student of graphic art in Leipzig and Mainz arrived at the pottery, initially as a trainee. She quickly developed contemporary designs for the existing range of pottery, which sold very well. Carla Schliessler was very impressed by her talents and supported the burgeoning romance with her son Otto. In 1950, Otto Schliessler and Cläre Zange married. In 1951, their son Alfred was born, who still runs the pottery today.

Carla Schliessler was initially involved in sales, but also drove her son Otto around and assisted him, but he soon travelled alone and built up business relations with handicrafts shops, furniture and lighting stores all over Germany.

Gisela Schliessler ran the pottery and was responsible for training apprentices in the pottery, and Cläre did the same for the painting department. In this period, there were up to 25 people working or training in Krösselbach.

Gustav Schliessler, Carla's husband and a retired teacher, managed the finances and with his pension was able to steady the overall financial situation in the early years until the pottery was able to stand on its own feet.

But Carla Schliessler was the heart, the spirit and quite literally the driving force.

In 1951, Fischler quit and emigrated to the USA. On the day after he handed in his notice, the young potter Karl-Heinz Löffler from Erbach im Odenwald applied for the job. He stayed in Krösselbach for eleven years.

Through her permanent employment and marriage into the family, for the first time, Cläre Zange provided the pottery with a signature design – a consistent vocabulary of forms and decor.

Karl-Heinz Löffler, very talented and experienced, took up the designs of Cläre Schliessler and soon developed his own distinct range of forms. This creative co-operation was highly fruitful and placed the pottery among the avant-garde of ceramics makers in the 1950s and 60s.*

From 1953, the pottery exhibited at the Frankfurt Fair. Otto Schliessler was on the road for the rest of the year, selling their products.

Carla Schliessler died in 1962 and her son Otto took over running the business. The company's name changed to Krösselbacher Fayence, Otto und Gisela Schließler.

With the end of the era of typical fifties design in the early sixties, many of the asymmetric forms and imaginative designs were no longer in demand.



Floor-standing jug, h. approx. 40 cm, onglaze decoration

Jug, thrown, cut, assembled, h. approx. 14 cm





Grogged manganese body, engobe, glazed, h 15 cm



Grogged manganese body, approx. 15 x h 11 cm

Karl-Heinz Löffler experimented with a coarsely grogged black body stained with manganese oxide. Cläre Schliessler developed forms with a constructed look from cylinders, truncated cones or segments of cones and ovals. Gisela Schliessler with her background in sculpture developed soft, curving shapes for the new material. Within a minimum of time, a completely new collection in tune with contemporary taste and setting the trend was on show at the Frankfurt Fair, successfully seeking the customers' favour.

The success of the pottery during its first forty years was not least due to the symbiotic relationship of these two women with their widely differing approaches.

For many years, this very rough, unglazed body that fired a blackish brown predominated for decorative vessels and for the hugely expanded range of floor-standing lamps that were complemented with suitable lampshades.

Brilliant turquoise and green alkaline glazes along with red and yellow selenium and cadmium glazes were used for decorative flatware. For a time, the red glaze over the rough body predominated in the vessels and lamp feet.

In this or similar combinations of materials, over the years countless wall plaques were produced as well as a large number of architectural pieces for private and public clients.

In 1962, Cretan potter Konstantin Zachariou became the

Large deep-sided bowl, ø 42 cm





Jug, incised decor,
wiped free of
glaze, h 26 cm



Tea bowls, ø 10 x h 5.5 cm

successor of Karl-Heinz Löffler, breathing life into new forms often designed on the drawing-board. Until the mid-eighties he was the cornerstone of production.

In 1967 Alfred Schliessler began a potter's apprenticeship in the family pottery, qualifying as a master craftsman in 1975 and graduating from the School of Ceramic Design in Höhr-Grenzhausen.

After working for two-and-a-half years as a ceramic mould maker for PENTIK in northern Finland, he returned to the family business in 1977 and took over the task of training the apprentices.

The potters were liberated from throwing with gloves on when a smooth brown body was introduced that had several coats of a matt beige barium glaze poured over it.

This led to Gisela Schliessler developing a very exciting range of her own full-bellied forms. The rims and other details of the

existing forms became softer and more delicate. This suited the increasing number of apprentices being trained as of the early 1970s, schooling their eye and their hands.

In some years, as many as nine apprentices were on the books at once and overall there were around fifteen people working there. Some well-known contemporary ceramists experienced the first stages of their training at the pottery.

1982 brought the highest turnover, the best Frankfurt Fair in the company's history – and it was to usher in a new era. Over the next fifteen years, sales through retailers collapsed progressively and dramatically, the business exhibited in Frankfurt for the last time in 1996. Subsequently it was pottery markets that became the economic basis for the pottery.

In 1986, Gisela Schliessler transferred her share in the business to her nephew Alfred, finally moving to her own studio that had been set up in 1977 and devoting herself to stoneware and porcelain. Her last apprentice, Thomas Naethe, who will later be quoted, was profoundly influenced ceramically during his training here.

Otto and Cläre Schliessler retired from active participation in 1987.

Hanna Born, trained at the Muthesius School in Kiel specialising in industrial design, married Alfred Schliessler in 1986 and they have run the business together under the name of Keramikwerkstatt Krösselbach ("Krösselbach Pottery") from 2000 with no further employees.

In the changing economic climate, they experimented with and implemented new design ideas. After considering the use of ready-made clay bodies, they refocused on their own resources and, on the basis of their own clay, developed a very fine earthenware body that vitrifies almost completely at 1070°C and in terms of water absorption is equivalent to stoneware. This led to production centring entirely on functional wares.

The appearance of their pots was influenced by impressions from Scandinavia. Tapio Wirkkala, Eino Aalto and other Scandinavian designers were in the air. Marimekko textiles, Iittala glass and Arabia tableware schooled their eye, but so did Pott cutlery from Germany. Memories of their studies in Höhr-Grenzhausen and at the Muthesius School also played a part. This all complemented their own preference for clarity and orderliness.

Since approximately 2007, a white industrial glaze opacified with zirconium has been used exclusively and this reduction in colour and form found a successful niche in the market.

Quotes from Thomas Naethe:

... Alfred is an excellent thrower. He works confidently, precisely and vigorously. Lots of people can do this but no one else that I have ever seen throws as elegantly as he does. His movements all have a calm, even flow. The vessels grow rapidly into space and his hands merely give gentle assistance to find direction. I could watch him for hours.

... There is a white teabowl standing on my table. It has thin walls, it is thrown from a red, very fine body, the foot and the rim area are not glazed, the rim itself is fine but not

sharp-edged. The slightly curving belly is divided into seven horizontal grooves that are filled with a flawless glossy white glaze. The interior and the turned foot have the same glaze. The individual stripes are separated by very cleanly made ridges of the red body. A piece like this demands foresight, experience and skill. ... After the bisque firing, the pieces are dipped in glaze. The ridges and edges are cleaned of glaze, first with sharp, thin metal strips and then with dry pieces of felt.

With this technique, since the beginning of the millennium, Alfred has developed an entirely new product range. Just with the means at his own disposal he has created something completely autonomous. If you want to get to know Alfred, you simply have to study these pieces closely.

** Horst Makus, Keramik der 50er und 60er Jahre, published by Arnoldsche Verlagsanstalt, Stuttgart*

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Statement by Alfred Schließler:

I try to achieve precise, taut rotationally symmetric forms that are made on the wheel and that are further refined when they are leather hard. Surfaces are grooved, scored and burnished. I use the white glaze in contrast to the unglazed, red-brown areas of the burnished clay. Hanna decorates using coloured stamps.

Cups, h 9 cm, plates, ø 17 cm, colour stamped, faience



Waleed R. Qaisi

"An artist looking for the energy of things in his painting and clay"

MOHAMAD ALAMERI



The Absences of Presence, earthenware, ceramic with slip, 47 x 41 x 6 cm, slabs, 2019

The artist Waleed R. Qaisi arouses an element of surprise with his ceramic work, overcoming the conventionalism of material. Art appreciation is the most important test here in facing the three-dimensional body of clay that has a twist in its aesthetic problematic presence, where the viewer needs different skills to sense the energy of prone forms on a shadow full of curves, where the clay material expands to own its abstract form through different understandings. Waleed is not only satisfied with the body of clay, but also adds threads and metal wires wrapping around the clay work that converts it into a strange mantra, illuminating and stimulating the viewer through modernist art and its accelerating

performance. The reason behind this is that the works have a complex character, to a certain extent and because of the overlap of its components in the artist's cognitive and conventional question and its indirect speciality, which points to the artistic language and the nature of communication and messages that the form delivers as quiet and silent broadcasts. Here I recall what Marluboty, a French philosopher has said: "Thought does not exist outside the world and is not separated from words ... the ideas we have expressed before are what we recall."

Qaisi aims to search for the form's inner and outer energy, where he opens its closed space to stare inside it through a critical philosophical question. By this, he expresses his entire

human existence in the same meaning as Krotche says, "The bird sings just for the sake of singing, but through its singing, it expresses its entire life."

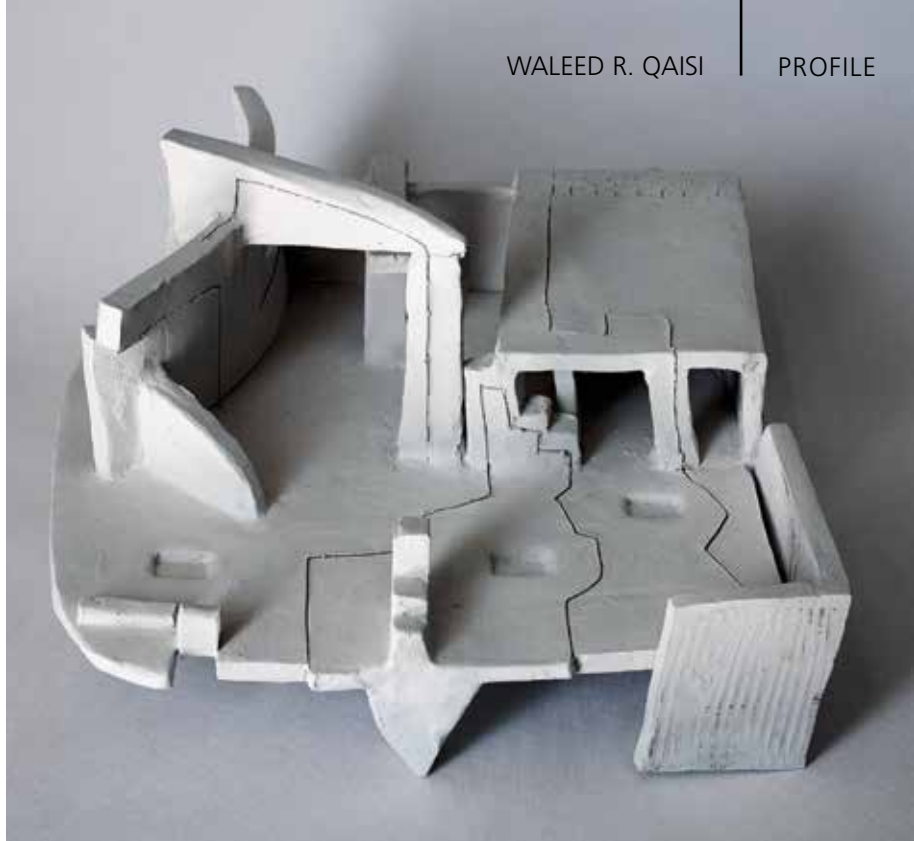
The artist Waleed is an artist who pays no attention to visible reality, considering it obvious and penetrated, but rather looks outside its visible meaning by his existential exploding question, through questioning the imagination of reality itself, meaning imagining the visible as a stimulator for the big question. This is a complicated task that is organized in discovering the self through the looted world and the remnants of its dark dust in order to redraft it in contexts that correspond to its existential tendencies throughout available aesthetic and imaginative mediums to write the private and the public pain that consists of nutrients far and close to indulge in the nature of those works. His works resemble the diary of the artist himself in defending life's blog and its pressing questions.

Each time we look at Qaisi's clay creations, we realize the hand's elegance and awareness in sensing the oldest created material, where his fingers leave magnificent traces on the clay body in its first phases, to convert into fired clay burned by fire essence to give it existence cruelty. Then these clay works enter the chemist's consciousness through the lure of the material and its sight and auditory symbolism. Hence, it is an image of the elements' energy of the material that forms Waleed's imaginative creative clay result. We see him drying these imaginary clay results from gossip and appendages to a far limit, searching for what is hidden and what is apparently excluded from the material, which corresponds with what Alneffary has said: "When the vision widens, the expression narrows down."

This brevity that Waleed adopts is like reinforcing the form's silence, which represents sweet ruggedness when reading those sculptures; here I recall what Ibn Batota, the famous traveller, has said: "I try not to walk a route I have walked before."

One nostalgic element that presses his memory is the house form in drawing, painting, and sculpting. The house that escorts Qaisi is roofless, but it has a celestial ceiling governed by simplicity and light.

The house that Waleed is making is one image of freedom's hidden images, where there is no ceiling and it has many accesses for light, and we see it lonely defending its existence through its free pulse. It's an intimate phrase and memory storage, a dream, a sanctuary, and a first poetic step. Although there is a difference in the sculpture's subject, it's arranged according to the nature of its formations, but here it is closer to touching reality as an embodied formula of the "house". So he has taken the house out of its traditional image into a sculptural nature that builds an imaginary house but does not separate it from its realistic vocabularies. It is an independent world since the creation because it resembles a kind of assurance,



Roof, earthenware, fired clay, 35 x 30 x 19 cm, 2019

Untitled, ceramic, wood-fired, 35 x 40 x 60 cm, 2016





Bones, earthenware, fired clay, 36 x 10 x 13 cm, 2019

a fence to ward off danger and deepen warmth and nostalgia.

Successive migrations of Waleed Qaisi had a longer effect on tracing the house and drawing it into his present artistic work, specifically clay work that has the natural mud colour of Iraqi rural houses, where the artist carries his house in his suitcase to the migration place; the house of sounds and odours, sounds of mother and child, down to the nature of trees and shadows. It's difficult to exclude this nostalgia because it is the basic component of the artist's consciousness.

Lines departing from painting to clay sculpture:

In any case, one cannot separate the aesthetic values in Waleed's art work, whether it is ceramic or painting, but it is connected attachments exchanging action and expression despite the used medium's nature; where we see lines passing in the body of the painting that has moved to the clay body in a form of moveable deep cracks around the sculptures, circularly and vertically as a guardian of its space. This is due to the artist's occupation most of the time in sketching perhaps an initial clay sculpture that will convert later into a painting. Waleed has achieved that so many times in the art works that he named them "objects" or compound works which combine the paper medium as book pages and between ceramic bodies that precede or follow them. It is an integrated case

that should be dealt with as a whole. Therefore Waleed could step outside the barrier of ceramic material's limitation of expression towards a diverse space and gather in it many media in order to experience artistic pleasure with all his eyes view. In his studio, you can tell what the artist Waleed is thinking through abstract phrases written about art and time. Also there are spacing and sending Sufist writings on papers on the wall, and a huge collection of sketches and drawings that help you predict future projects. Here we can say that Waleed Qaisi is an artist who is building his remote dream in order to present an artistic question, which is different to what art galleries are aware of, be it ceramics, clay sculptures, paintings or drawings. These are shocking actions to the spectator, who faces these mobile ceramic creatures that transmit mysterious messages of a painful tragic reality.

MOHAMAD ALAMERI

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WALEED R. QAISI was born in Baghdad in 1963. Graduate of Baghdad institute of fine art pottery, 1985. Member of IAC/AIC. He has had many solo exhibitions in Baghdad, London, Jordan, Qatar, Denmark and Beirut. He participated in several international group exhibitions and biennials, and has work in collections in these countries:

International Ceramics Studio, Kecskemet, Hungary. Kinda Foundation Contemporary Arab Art, KSA. Maison de L'art contemporain Assela, Morocco. Haegeumgang Theme Museum, S. Korea. University College Nordjylland, Aalborg, Denmark. Fule International Art Museum, China. Cluj-Napoca Museum of Art, Romania. Huston University, Texas. The national center of ceramic art, Sidi Kacem Jelizi, Tunis. International Museum of Contemporary Ceramics, Saint Dominican. Modern art museum, Morocco. Modern Art Center, Iraq. National Museum, Egypt. Ceramic Sisal Gallery, Croatia. Guldagergaard International Museum of Ceramic Art, Denmark. Museum Del Cantir, Argenton, Barcelona, Spain. Modern Arab art museum, Qatar. Shigaraki museum, Shigaraki Ceramic Cultural Park, Japan. Modern Art National Museum, Jordan. Kufa Galley London. He has executed artist residencies and workshops at International Ceramics Studio, Kecskemet, Hungary. Fire station artist residency, Qatar. La Meridiana International ceramic art center, Italy. Shigaraki Ceramic Cultural Park. Japan. Museum of International Ceramic Art, Guldagergaard, Denmark. Ifitry, Essaouira, Morocco.



Janina Myronova



Taiwanese children, chamotte clay, hand forming, underglaze paint, 105 x 200 x 80 cm, 2018

interviewed by Monika Gass

What was your first step in ceramics?

As a small child I was doing a lot of creative things. I loved singing, playing the guitar, dancing and painting. I chose to go to art college in Donetsk in Ukraine. I joined ceramics specialization with a recommendation from my teacher, who prepared me for the exam. I started with small sculptures; still I have one of my first works, which shows my father. In my second year of studies I understood I love classes where we were trying different kinds of decoration techniques. I experimented a lot with overglaze painting and for my diploma I did a wall piece for the entrance to art college, which is still on the wall. After art college I was sure that I would like to continue to study ceramics. I finished Lviv National Academy of Fine Art in Ukraine and Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland for my master's degree.

Why did you choose clay? And those nice, excited colourful figurines?

I needed an expression tool which could reveal the stories in my head, the people and their inner worlds. It had to be malleable, and I had to be able to expose those surreal stories. Yeah, I can hear it. Why not other materials? Because clay can make my emotions come true. I'm emotional and my people are emotional too. Not only me and my figures, but this material is also emotional. So yes, I can build soft transitions, sensitive

skins with clay. In short, I chose the material because I could feel it. I have emotional ties with this material.

Why I'm working on colourful figurines is because I think the story of every person has different colours. Each different experience is a revelation of colours. I actually tell stories about people, I prefer to express this narration in a colourful and exciting way. The stories around us have their own value. I think all of them deserve to be chlorophyll.

What has been your best thing / best work in ceramics?

I cannot forget the beautiful working time at New Taipei Yingge Ceramics Museum in Taiwan. I was working on the project with Taiwanese Children.

Observing the culture of Taiwan, I made seven colourful sculptures reflecting the character of happy kids. I showed their clothes, hairstyles, and all the elements that seemed characteristic to me from the point of view of the observer. I combined the sculptural form with graphic elements. I was looking for Taiwanese stories, details and curiosities. This is how the drawing of a pineapple appeared, which is considered a symbol of happiness in that area. Often such a gift is given during the celebration of the New Year.

During realization of the Taiwanese Children project, for the first time I wanted to reflect in my sculptures the character of the place where I stayed. I was very interested in this approach because I noticed that some elements of my work had changed. I decided to continue this experiment in my next projects too.



JaNuPolis, chamotte clay, hand forming, underglaze paint, glaze, 46 x 28 x 18 cm; 37 x 25 x 17 cm; 21 x 22 x 10 cm; 22 x 28 x 15 cm, 2018

What has been the reason for your PhD?

In 2015 I was working in the Ceramic Studio at the Institute of Design Kielce. At that time I start to think why not to try to apply for the PhD studies. I was very happy to be accepted at Eugeniusz Geppert Academy of Art and Design in Wrocław. Art is not just an act of revealing, I can say that is the main reason that leads me to do my PhD. For me, artistic output, artistic observations, artistic touches or artistic emotions must be a cause and have to be explored. I had only one reason on my way out. I had a world of my own and something special to me. A world from my cosmos where my work emerged. Here I had to put this world into writing with all its reasons. I wanted to investigate and I wanted to explain. Writing about my works, I began to define and name specific emotions, see stages and development. I studied for four years and on 30 of September 2019 I completed my studies. I saw from project to project my ideas developing. My final exhibition, *Scratched*, was presented at the Gallery SiC! BWA in Wrocław. The collection consists of a series of sculptures combining drawing with three-dimensional compositions, including

The Korean Group, The Greek Group, Little Sculptures and Glass Plus. *Scratched* is a pun – the sculptures are actually not scraped but rather marked with drawings telling various stories. It may be understood as a mark left on a sculpture, completing the observed everyday situations.

What is driving you? – You are still such a young artist – why are you working so hard? What's your inner force?

Describing the power within me is as hard as describing emotions. I think it's an important question to ask. How can I stop as a storyteller about people? I want to show you things that aren't spoken. I'm trying to show invisible personalities. So I would like to continue to make those stories. That's where my inner force comes from.

My emphasis is not only people's stories but also mine. We go through something every day. Every day new stories accumulate over us. I transfer all these experiences to my art. Experiences are my power. Human feelings are my subject. My artistic language is my verb. If I have all this power in me, there's no way I can stop.

I just want to share my stories as much as possible. My sculptures have human emotions. Nowadays, because of tech-

Figures contours, chamotte clay, hand forming, underglaze paint, glaze, 75 x 90 x 40 cm, 2017





New look, chamotte clay, hand forming, underglaze paint
30 x 15 x 48 cm, 2019



The people inside me, chamotte clay, hand forming and painting
28 x 18 x 50 cm, 2019

nology, we miss those sincere feelings. I'm trying to show the feelings of people, such as longing, love, sadness, loyalty etc. These sincere feelings make us who we are.

What's coming next - what about your plans for the future?

This year will be exciting, it is already full of pleasant tasks. I am going for a Residency at the International Ceramic Research Center Guldagergaard in Denmark. Last time I was there in 2013, now I am happy to be back. I will work on the big scale sculptures as well I will prepare works for my solo exhibition, which is going to be in September 2020 at Riga Porcelain Museum. Next I will go to Greece in summer for the Ceramics Symposium. I was selected for the residency at Neumünster in Germany and I am going to spent November 2020 there. And I have been so glad to get my invitation for Shigaraki Ceramic Cultural Park residency, - I will go there and see Japan for the first time.

MONIKA GASS

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

Statement of the artist -

My characters display a specific, distorted body perspective. The forms are a bit clunky, chubby, anatomically misshapen, marked with accents which double the characters or hybridize their silhouettes. Each sculpture is a different personality, a personal story, a graphic "novel" featuring my favourite motifs: images of family relationships, parent and child, partners, pets. My emotions are also "scratched" into them, with a subtle hint towards humour. Wonder, anger, fear and joy are all present there.

JANINA MYRONOVA was born 1987 in Poland. From 2010-2012 Master of Arts, Lviv National Academy of Fine Arts in Lviv, Ukraine, Department of Ceramic Art and from 2012-2013 Master of Arts in Ceramic Design, Eugeniusz Geppert Academy of Fine Arts in Wrocław, Poland, Department of Ceramics and Glass, followed by 2015-2019 PhD studies in Ceramics Design, Eugeniusz Geppert Academy of Fine Arts in Wrocław, Poland, Department of Ceramics and Glass. In between, from 2016-2017, within an Erasmus Programme, studied at Burg Giebichenstein Kunsthochschule Halle, Department of Ceramics and Glass, Germany. From 2014-2015, head of ceramics studio at Institute of Design Kielce (Poland). Since 2019 she is Assistant Professor at the Academy of Art and Design in Wrocław (Poland). Her works have been shown since 2014 at international level in competitions, galleries and museums and have won several prizes in Poland, Croatia, Spain, Romania and China. Since 2017 she is a member of the AIC/AIC, Geneva.

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MECHTHILD POSCHLOD

Thrown and Handbuilt

ANTJE SOLÉAU

Some time ago, an envelope from Kassel landed on my desk. Besides a friendly letter, it contained a handful of photos. They showed classic vessel ceramics at its best. Sturdy vessels, thrown on the wheel, coated with choice glazes. In the attached letter, Mechthild Poschlod, a ceramist from Kassel who was until then unknown to me, invited me to visit her studio. I accepted the invitation and last autumn I went to the Atelier an der Losse ("Studio on the River Losse") and was overwhelmed by the quality of her work both in terms of craftsmanship and design.

Mechthild Poschlod was born in Gelsenkirchen in 1958. After working in various studios, she did a ceramics apprenticeship in Osnabrück, and after a period as a journeyman studied fine art ceramics from 1982 – 1987 at the Kunsthochschule Kassel under Prof. Ralf Busz and his close associate Young Jae Lee.

Deep-sided bowl, h 10.5 cm - ø 17.5 cm

photos - Martin Alig, Kassel



Since the mid-1990s, she has been living in Kassel again and since 2006 she has been sharing a studio with the painter, Fritz Th. Röbbing. Like Guido Sengle, Mechthild Poschlod is a typical representative of what is known as the Kassel School, which was founded in the 1960s by Walter Popp at the Kunsthochschule in Kassel and was later continued by Ralf Busz. Young Jae Lee, from Korea, brought Far Eastern influence into this classic school, complementing it perfectly. Besides setting up and working in her own studio, Mechthild Poschlod also trained as a psychoanalytical art therapist, working in this profession for many years in the clinical field.

Mechthild Poschlod's vessels are thrown on the wheel. Parallel to this she also makes slab-built sculptural pieces. The thrown pieces are coated with a layer of thick glaze, the hand-built ones are given a special treatment. They are all made from Westerwald stoneware, which often comes from various clay-pits and is always mixed by Mechthild by hand, without a pugmill. All of her work – irrespective of whether thrown or slab-built – is characterised by a consistent severity of form and precise structure. Thus the biconical form appears repeatedly as a theme of her drinking vessels as well as her vase sculptures.

The join between the two cones is sometimes especially emphasised, enlivening the surface. It is Mechthild's aim to explore a sense of balance, lending the objects an inherent coherence. The glazes range from matt white to glossy black-brown. In addition, there are often delicately coloured glazes with a fine crackle pattern or with pyrite inclusions – mainly in the grey-green range, but there is sometimes a delicate pink or a strong yellow. They are very similar to each other but always give a different appearance to the individual forms. A theme with variations ...

Poschlod's works are "quiet, calm, dignified and yet always perceptibly defined by a grain of Kassel", as Walter Lokau said in his speech in Hüfingen last September. Her flawlessly thrown, usually small, thick-walled, deep bowls, plates or grooved vases are always well balanced. They are works that need you to examine closely. They are marketed at exhibitions



Deep-sided bowl, h 9.5 cm - ø 10 cm

Cylindrical vase, h 11 cm - ø 12.5 cm





and increasingly at special markets. These focused vessels are juxtaposed with her severe slab-built box or cube shapes. As far back as her graduation piece at art school, she explored cubic bodies built by hand. With them, she examined how the individual focal point could be varied, placing it at the top or the bottom, with vertical or horizontal incisions, top to bottom, side to side or diagonal. They give structure to the hollow forms and make them recognisable as such. The slight curvature of the planes is barely perceptible to the eye but can be sensed with the finger tips. The pieces are sprayed with a light-coloured engobe and

left -
Spindle-shaped vase
h 17 - ø 7.5 cm

below -
Cylindrical vase, smoked
h 8 cm - ø 14 cm



then burnished with an agate tool, often several times. After the final firing, they are then additionally sanded so that they give the sensation to the hand of velvety, smooth, warm marble. The time consuming process of burnishing is a meditative task for Poschlod, during which she new ideas develops almost as a matter of course.

Mechthild Poschlod's works can be found in numerous private collections as well as in the National Museums in Berlin, at the Landesmuseum Württemberg in Stuttgart, the KERAMION Foundation in Frechen and the applied arts museum, Museum für Angewandte Kunst in Frankfurt am Main.

ANTJE SOLÉAU

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



Mechthild Poschlod

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MECHTHILD POSCHLOD was born in Gelsenkirchen in 1958. After working in various ceramics studios, she trained as a ceramist, subsequently working in a studio in Osnabrück as a journeyman ceramist. After that, she studied fine art from 1982 – 1987 at the Kunsthochschule Kassel, specialising in ceramics, under Prof. Ralf Busz and Young Jae Lee. Besides setting up and working in her own studio, she trained as a psychoanalytical art therapist, working for several years in the clinical field. Together with painter, Fritz Th. Röbbing, in 2006 she founded the artists' community, Atelier an der Losse in Kassel, where she has subsequently worked freelance, which involves participation in exhibitions and markets. Work by Mechthild Poschlod can be found in many private collections as well as in leading museums in Berlin, Stuttgart, Frechen and Frankfurt am Main.



centre
untitled
 h 22 cm - w 23

right -
untitled
 L 48.5 cm - h 10 cm



Karin Flurer-Brünger

on black firing and the love of clay

MONIKA GASS

Talent, curiosity, creative energy and unmistakable joy in everything she does and plans: this was what Karin was like when I got to know her more than thirty-five years ago. And that is exactly what she is like today. Someone who as a ceramist is full of energy and vigour. No surprise then when again and again new themes demand new zest, and interior as well as exterior adaptations in her everyday work routines. In the balancing act between her own studio and the university, travelling abroad to far distant countries, between her demanding work as a therapist, giving to people who are currently not well and organising and participating in symposia where batteries can be recharged – to Karin Flurer-Brünger all these aspects are interesting, but above all they are of equal value. For all this you need a good foundation that, while you are learning, reflects various aspects of what you will later be doing. From 1973 –

1976, she spent her apprenticeship and journeyman years at the pottery of Gerhard Seiler, as the last trainee there, in Leutershausen near Ansbach, where at that time tableware in the tradition of the Polish ceramics town of Bolesławiec was being made. In 1985, she qualified as a master potter. Subsequently, she qualified as a therapist and a teacher for pupils with special needs at the University of Koblenz-Landau. Since 1992, she has had her own ceramics studio and has exhibited regularly. In 1997 she was appointed to a teaching post for ceramics in the institute of art history and fine art at the University of Koblenz-Landau. Besides her general teaching commitments, she was also made acting professor working on a project about ceramics in the Jugendstil era in southwest Germany.

I know Karin to be an energetic organiser of symposia on the subject of the educational and therapeutic potential of clay in co-

Vessels, black-fired in a charcoal kiln, h 18, ø 20 cm, and h 28, ø 17 cm, 2012





Vessel sculpture
Aurora Borealis
black-fired in
a charcoal kiln
h 30 cm, ø 17.5 cm
2019



Lüsterhauch ("A Wisp of Lustre") stone plinth, charcoal kiln firing, handbuilt, burnished, h 42 cm, 2019

operation with the ceramics platform Kalkspatz e.V., as an expert on building and on the presentation of her fire sculptures and paper kilns as well as for many educational projects. As an artist she is a member of the German women artists' association GE-DOK, and a writer: in 2017, she published her book *Faszination Ton* ("The Fascination of Clay") published by Modernes Lernen, Dortmund, which today is indispensable in the fields of education and therapy with clay.

In Germany she has initiated, organised and implemented Empty Bowls charity projects, established and conducted regular student exchanges from her university with colleagues from China. A project that deserves special mention is her therapeutic ceramic work with child soldiers in the Republic of the Congo in 2005.

Her own work continues to develop. For instance, Karin won a grant from the 6th international art symposium, Terra Arte, was a participant at the 2016 Contemporary

Ceramics Symposium in Dehua/Quanzhou, Fujian, China, was at Art Academia with other lecturers in Riga, not to mention other symposia and workshops. Seeing new things, trying out something new and different, looking for inspiration and then transforming what she has experienced into something of her own – this fundamental curiosity towards many things refers in Karin's case to continually learning about materials, ceramic techniques, formal, aesthetic, artistic and contemporary stimuli, which she simply absorbs, transforms and with her typical individual style brings to life in her ceramics. She has received recognition for these achievements, for instance, in her nomination for the Rhineland-Palatinate Prize for crafts in 2014 and her invitation from the International Ceramics Magazines Editors' Association to Fuping / Xian, China as an International Ceramics Expert in 2010 and 2013.

So Karin Flurer-Brünger is well known in the world of ceramics – although she is not always on hand in Germany. She is often on her travels, well prepared long-distance journeys to the Congo, Iran, Uzbekistan, Myanmar or South America, always in search of cultural experiences, meeting people, looking for traditional ceramics and crafts, regional architecture and beautiful special pieces that absolutely have to go into her private collection and which make these trips unforgettable.

Karin's work with clay is very intense. Her studio displays pieces from various phases of her creative career and many results of her wide-ranging tests with and for special forms and effects, often those achieved by firing in open flames or with smoke. This is precisely where expertise and experience in ceramics can be pinned down – in the difference between moderate or successful results.

Karin's saggar fired, smoke or raku fired pieces display a wonderfully balanced play of colours, their liveliness enhanced by the calm and rhythm in her forms. Thrown or handbuilt pieces, burnished or faceted surfaces, soft, delicate surfaces or powerful wheel-thrown vessels inviting daily use are all made in her studio. At the exhibition in Trier for the Rhineland-Palatinate State Prize for crafts and in Mainz, glossy black ceramics were on display, at the Landesmuseum Main in 2019 for the exhibition *VIELE WEGE EIN ZIEL* ("Many Pathways, One Goal") celebrating 50 years of crafts in the region, there were also exquisite pieces by Karin showing a brilliant red.

Karin has achieved many things in her career but not many people know that she has devoted herself for many years to experiments in charcoal firing. In an authentic charcoal kiln, she subjects her carefully formed ceramics to heat and fire, protected by wire cages that resist the pressure of thirty cubic metres of wood, where temperature, smoke and the smouldering gases transform the surfaces into unique pieces with a lustre-like iridescent gleam. Thrown or handbuilt with masterly craftsmanship, with the marks of the hand left intentionally and unfinished edges tolerated, the smouldering fire gives the unfinished pieces their final polish at 400°C, often higher. In a charcoal kiln, wood is transformed into charcoal with air excluded. In this process, known as pyrolysis, the layers of wood covered with grass, moss and clay, gradually carbonise. The kiln must never burn brightly, it slowly heats up to 275°C. From this temperature on the interior temperature of the tightly packed wood slowly climbs to 350 – 400°C and more. The volatile constituents of the wood – usually beech – vaporise and charcoal is formed with a carbon content that may rise to as much as 80 – 90%, depending on quality.

The majority of the charcoal we use is imported. Classic firings of kilns by charcoal burners as they have been done for thousands of years are rarely carried out professionally. They are often done as a historic reenactment or as event firings in a cultural context, however. In Erfweiler, in the Rhineland-Palatinate of Germany, every year the period from Ascension Day to Whit Saturday becomes "Charcoal-Burners' Week", and in the kiln area an imposing mound of 35 cubic metres of beech wood is stacked up in traditional fashion. For ten full days, the craft of the charcoal burner is celebrated, the kiln is watched day and night and gaps continually filled so that an open fire does not break out.

Fire marks, nuances of colour and carbon absorption form a harmonious contrast to the previously serene ceramics. The fire marks that emerge in the charcoal, which can never be fully controlled, leave their own characteristic handwriting depending on the random position and the alignment of the ceramics in the kiln. It is precisely this random element – desired and calculated by experiment although unpredictable, that is exactly what the artist is looking for. She loves these unique pieces more than planned, reproducible works – they are so individual and yet unmistakable, leaving the fire unharmed, inspirational, approved, gifted to the potter by the fire.

Clay, formed by human hand and subjected to fire, purified, now durable and lasting, for future generations: is there a lovelier symbol of human achievement than such a unique piece, the body formed from soft material, having survived trial by fire, now fire-hardened earth! Not only the wisdom of the Far East uses this symbolism.

It is thus no wonder when Karin Flurer-Brünger first holds these vessels that have survived the firing in the charcoal kiln that she calls them her "children".

MONIKA GASS

is a ceramist and art historian. She is in the committee of the AICIAC, where she represents Germany.



Vessels, black-fired in a charcoal kiln, thrown, cut

31. Januar until 15 March 2020 in the exhibition "line-up" -

Unique pieces by Karin-Flurer-Brünger from the charcoal kiln together with work by other lecturers from the Art Institute of the University of Landau at the "Villa Streccius" in Landau, Rhineland-Palatinate

<http://www.villa-streccius.de>

Next charcoal kiln firing in 66996 Erfweiler bei Dahn, Germany:

Friday 8 May 2020 stacking the charcoal kiln

Saturday 30 May 2020 opening the kiln, removing the ceramics

Presentation from 11 a.m.

Sunday, 31 May 2020 - 11:00 - vernissage: work from the charcoal kiln -

til 28 June 2020. Karin Flurer-Brünger, Ann-Kathrin Krächan, Juliane Steca

Organised by the "Werkstatt Gallery", Erfweiler

<http://www.galeriediewerkstatt.de>

Images of stacking the charcoal kiln are on p. 2.

Video clip on charcoal kiln firing from 2015 <https://youtu.be/MFmgFqkhpz0>



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Ceramics between Craft and Art

In contrast to tradition, meeting others leads to further development like at an Olympiad

GUSTAV WEISS

At an early stage of historical development, individual pieces and luxury ceramics existed along side simple bowls, and during the radical changes in trade and culture of the Uruk period in Mesopotamia in the fourth millennium B.C.E., mass production on the potter's wheel led to a social and economic differentiation between the owners of a wheel and the makers of individual pieces. Handicraft became distinct from exercising a trade.

The makers of individual pieces were more deeply involved with the nature of the clay than the mass producers. The extensive physical contact, like in an act of domestication, led to the selection and cultivation of the material. Lighter-coloured clays were preferred because they became harder in the firing and the brushwork was more durable. The clays were shortened with sand to improve their properties in the firing process and in use. These were important bases for further cultural development. They paved the way for the art of the Greek vase and Roman Terra sigillata. The first painted ceramics from between 5600 and 5100 B.C.E. were found in northern Iran, geometric patterns painted with finely ground red clay; they were soon artistically outstanding.

Large numbers of "bevelled-rim" bowls were formed in earth-moulds. They served to supply the many labourers with a gruel. They were made in this fashion into the second millennium during the construction of the Tower of Babel. They were necessary for the numerous magnificent buildings that served prestige and to demonstrate the power of gods and rulers.

Between the two end points of the Fertile Crescent, Egypt and Sumer/Elam, trade developed, shown in Egyptian painting on pottery, representations of female dancers on papyrus boats. The female ideal had changed with the slender dancers superseding the ample goddesses.

Innovations also emerged in the construction of kilns. The firing chamber was separated from the fire box. Ceramics had become a profession.

Even at an early stage, ceramics began to reveal what was special about it. It can be compared to an atoll, an island surrounded by the sea, with its own development and

its own values. It was surrounded only by the sea. In its centre, magma from the eruption of volcanoes rises above sea level. On the edges of the atoll, small individual coral reefs form an individual independent unit. The atoll is an image that symbolises the hereditary genes of ceramics.

When the Bauhaus was founded, potters refused to take part and leave their atoll. They feared for their tradition.

The Ceramics of the Modern Era

Chemistry and industrialisation made ceramists out of potters.

With industrialisation, the production of functional items fell into the hands of workers to whom they meant nothing. That is why Schinkel and Beuth published their *Vorbilder für Fabrikanten und Handwerker* (a pattern book for factories and workers). At the same time the Berlin Gewerbeschule (a vocational school specialising in skilled trades) was founded, which developed into the Technical University.

The new term "ceramics" was used retrospectively for previous handicraft production, the high points of which were recommendations or even imitations of others' achievements.

In the spreading cultural renewal of the Renaissance lay the beginnings of the art of majolica.

In the 17th century, there were 128 workshops in Europe. This cannot be seen merely as a passive reception of Oriental influence. Besides the Islamic models commissioned by the caliphs in Baghdad, it was also the study of nature and contact with the great cultural and artistic movements and personalities which, as Giorgio Vasari (1511 – 1574) said, took painting outdoors, which studied Antiquity and proclaimed the end of the Middle Ages. It is not easy to determine to which of these three influences the greatest effect should be ascribed.

Leonardo da Vinci replaced the imitation of the human body with the study of nature. The study of nature created a new material basis. It is known that Bernard Palissy experimented into the late 16th century in the spirit of the Renaissance.

Since the founding of the guilds in Florence in 1266, potters belonged in the same category as painters. It was not until the 15th century that the separation of art and craft was completed. Until the end of the Early Renaissance, painting plates to commemorate weddings or births was not considered a demeaning occupation. It was Vasari (1511 – 1574) who first rejected artists taking craft commissions. The rise of art to a higher social standing reveals itself through the emergence of signatures on majolica at that time, through which the artist distinguished himself as a personality from the artisan. From the mid-15th century, artists began to sign their works in accordance with Filarete's demand. They felt they were connected to high art through spontaneity and independence from commissions. From this point, the art of majolica disengaged from craft and became the subjective expression of an individual.

Knights and damsels along side animals and plants in copper green with purple outlines gave life to the first tin-glazed pottery in the 14th century, when the world was reading French chivalric romances. In Hispano-Moorish ceramics, copper-blue brushwork emerged whilst bright Italian colours emanating from Faenza predominated. It was only when the ships of the Dutch East India Company brought blue-and-white Ming porcelain to Europe that faience was painted blue on a white background. After the invention of porcelain, painting brightly coloured images was easiest. It corresponded to the Baroque demand for opulence.

Löwenfink, who had fled from Meissen, introduced colours to Faience and invented onglaze faience.

The epitome of the ceramic artist in the Early Renaissance is Luca della Robbia, whose individuality was scarcely touched by the wider movement that was in progress in the craft of pottery. Piero di Cosimo de Medici awarded him his first commission, which he fulfilled so brilliantly that he was swamped with further commissions. With his brothers Ortaviano and Agosino, he set up a workshop in Florence, which became the biggest family business in the 15th century. Later, his nephew An-

drea took it over, followed by his son Giovanni. They all continued the success of the workshop.

Oracio Fontana later took the Late Renaissance to its culmination in Urbino. As trans-Alpine trade developed, people were concerned to provide enough variety in pictures in place of historical painting, so models from Germany and French and Dutch book illustrations were used. Polychrome painting was also connected with attempts to revive lustre painting in the 16th and 17th century.

Towards the end of the 18th century, it was becoming clear that faience as an artistic genre was no longer adequate to serve as a means of expression for a general artistic endeavour. Energy began to dwindle, its impetus was exhausted.

In England, white earthenware superseded faience and Wedgwood became the leading creative personality in Europe. His jasper ware with white cameos on a blue background was designed by John Flaxman. These were works of art in industrial mass production. Meissen copied them from 1814 – 33. Wedgwood was the first to print on ceramics.

In the 18th century the race to invent porcelain began. England was involved with white stoneware.

Imitations of models from Asia Minor could not take into consideration that clays from the region were lime-rich as scientific research had not yet developed that far. That was the problem with the reinvention of Chinese porcelain. Böttger first discovered a lime-rich porcelain.

He knew nothing of feldspar. Geologists continued to research in order to discover the nature of Chinese petuntse, and Böttger's body became a feldspar porcelain, retaining a higher temperature than the Chinese original. In Europe, high temperature clays were familiar in various locations north of the 20th parallel, in the Westerwald and Silesia, but not in Austria and more southerly countries.

When stoneware fell into the hands of artist-craftsmen in the 20th century, it was modelled on the celadon-coloured bowls of the Chinese Song era. It took a long time until ceramists making individual pieces were able to achieve stoneware

temperatures in a gas-fired kiln. It was considered impossible to achieve an even temperature in a kiln where the firing chamber was not separate from the fire-box.

We now turn our gaze from Asia Minor to the Far East. In the work of della Robbia, it became clear how important the glaze was for ceramic art. It became the criterion for art in ceramics, and it was placed on the curriculum in applied art courses in art schools. Applied art was a synonym for high craft, but this was nevertheless a craft. Hermann August Seger had calculated a Chinese copper red glaze after its chemical analysis and glazed a vase with it. Henceforth, glaze belonged in the realm of chemistry and with it, the whole of ceramics. Thus ceramics became suitable for universities in the guise of applied art. But it was not considered that chemical analysis was necessary to recreate a glaze and that a new glaze could not be invented without a knowledge of chemistry. Lecturers and students were out of their depth. Experimenting with various plant ashes flooded from the academies and as an experience it became a popular activity in hobby courses. As it is ultimately unimportant, however, how a glaze that is being used has come about, interest in this experience waned and turned to raku in its American iteration, i.e. with coloured glazes. Ceramics as an autonomous subject was deleted from most art academies, and it only became possible to study it if it was the student's express desire. But for this, knowledge was needed in addition to skill, which runs counter to art as art does not derive from skill but is an expression of artistic talent. But the Michelangelos and Rembrandts are dying out and Modernism brought a new kind of spirituality with it.



Our atoll

In the 1950s, Peter Voulkos, son of an immigrant family from Greece, with his students claimed ceramics to be fine art. He surged forward into unknown territory and left the atoll. He liberated himself from the inhibiting tradition of craft. One may even interpret this as a backward look to the origins. The origin was clay in the hand. It gave form to the clay. The form was the work of the hand. Painting was only added later. Abstract Expressionism was the new freedom. It was the individuality of the personality. Abstract Expressionism – it was like a programme. Ceramists all over the world felt it was their way forward. But for them, beauty was the Aristotelian *causa finalis*. He termed efficiency as a higher stage, this is sense as reference, like in nature where everything has a sense. This had already occurred before – in the goddess of Çatalhöyük eight thousand years ago. But it was now far-reaching, and like then, a spirituality far removed from any functionality. These are the characteristics of art. Ceramics achieves them in individual pieces and like all art is subject to a subjective range of values.

www.gustav-weiss.de

POTS und BLITZ

Ceramics • Porcelain • Design Market at MuseumsQuartier Vienna

HELENE KIRCHMAIR



Photo - Gerhard Fally

In its fifth year, 2019, the sales exhibition *Keramik und Porzellan im Augustin* had a complete makeover, was given a new name and a new venue. As *Ceramics • Porcelain • Design Market*, in 2019 it moved for the first time to the Museumsquartier in Vienna, where art and culture are at home.

In two spaces at the MQ, approximately 50 artists from Austria and other European countries presented contemporary ceramics in all its diversity. To guarantee the quality of the event, the exhibitors were selected by a panel of experts, focusing on the uniqueness of craftsmanship, as broad a range of products as possible, a variety of production and firing techniques and a diversity of materials.

Ute Naue-Müller



Among the familiar faces this year were also 18 new exhibitors. Taking part for the first time was Japanese artist Ya-shiro Cuze, who lives in Berlin, with elegant pure-white porcelain vessels. Ceramic designer Zoltan Lubloy has made a name for himself with his unmistakable products from the field of industrial design, and the grande dame of the Austrian ceramics world, Rosemarie Benedikt, celebrated her 80th birthday this year, and besides her renowned animal sculptures, showed her latest creations in her birthday year.

The young ceramic artist from the Waldviertel region, Fabian Grünstäudel was taking part for the fourth time. What distinguishes his work are the crystal glazes he has developed himself along with his reinterpretation of the raku technique.

The event is targeted at providing a platform for young ceramists, so accordingly students of the college of design, the Höhere Bundeslehranstalt für Kunst-ModeDesign Herbststrasse, were represented with a stand at POTS und BLITZ. During their four-year ceramic training course, one of the things they have become familiar with is the technique of slipcasting.

The theme of "My Private Table Zoo" led the students to make abstract animal forms that fulfil a whole range of functions on the dining table. In addition, porcelain jugs on the theme of Memories and clay sculptures were shown.

For three days, fans of ceramics and design had the opportunity in a relaxed atmosphere to meet the artists behind all the different, unique clay products. Anyone who had always wanted to learn more about painting on porcelain had the opportunity to take a look at Brigitte Riedl at work. In the afternoon, the youngest visitors also had the opportunity to take part in a workshop with Brigitte Riedl.

On the theme of Underwater Worlds, she introduced the children playfully to the art of painting on porcelain.

The organisers, MTS Wien (Marketing Tourismus Synergie Wien GmbH) placed particular emphasis on witty designs for the stands that suited the products, to



Anna Schmidle

enhance the high quality standard. The judges awarded a prize to the best stand according to defined criteria – a stand free of charge in the coming year.

In 2020, POTS und BLITZ takes place from 25 – 27 September. Further details on applications and the event itself can be found on: www.potsundblitz.at

HELENE KIRCHMAIR

is a freelance ceramist from Austria. Besides her studio work, she takes part in international events.

Irina Tavella



Elements in Mythology

A group show in Gallery Ark, Vadodara, India

Gallery Ark (Vadodara) opened **Elements in Mythology**, a group show with India's leading ceramic and clay-work artists – exhibiting the works of Ira Chaudhuri, Jyotsana Bhatt, Madhvi Subrahmanian, Reyaz Badaruddin, Savia Mahajan, Vineet Kacker and Vinod Daroz.

The exhibition was inaugurated by the French ceramic artist Jacques Kauffman, who will be working on a private commission in Vadodara. The preview in December 2019 was also attended by some of the leading artists in the city including Indrapramit Roy, Vasudevan Akkittam, Ghullam Mohammed, Nilima Sheikh and Rekha Rodwittiya. In the midst of the busy preview evening, Gallery Director Nupur Dalmia said - "We're delighted to have such a strong curation of artists for this show. Each of them has a definitive practice and with this show, the endeavour is to highlight the diversity of practices around ceramics."

Elements in Mythology is Gallery Ark's eleventh show and is a part of the gallery's broader vision to create a dynamic, state of the art space to promote contemporary Indian art in the heart of Vadodara. In keeping with the gallery's fresh approach to curation, this exhibition has been conceptualised to bring together a varied range of artistic expressions, from the work of senior artists such as Jyotsna Bhatt and Ira Chaudhuri, who have been integral in spearheading the evolution of ceramics in the Faculty of Fine Arts at M.S. University of Baroda, to the Mumbai-based Savia Mahajan, whose in-depth and experimental approach to ceramics has won her international acclaim.

Storytelling and myths form a vital part of the spirit of the exhibition with each artist presenting a new approach to the timeless human instinct of sharing narratives. Madhvi Subrahmanian, for example, has created personalised *Mappa Mundi*, referencing the ancient technique of mapping from medieval Europe to create her own "maps" that chart her travels between Mumbai and Singapore, the two cities that she calls home. Architect turned ceramic artist, Vineet Kacker presents a



Installation shot, **Madhvi Subrahmanian** Courtesy of Gallery Ark

series that references spiritual thought, sampling and remixing old texts, icons and imagery into new visual works that are accessible without being populist, and symbolic without being derivative.

The exhibition was on view till 18 January 2020.

Gallery Ark, Plot No.1
Krishna Industrial Estate
Gorwa Road, Vadodara
theark.in/

Instagram: [@gallery_ark](https://www.instagram.com/gallery_ark)

Gallery Ark was founded in 2017 by Seema and Atul Dalmia, as a natural progression of their passion and patronage of the arts for over a decade. The gallery, now at the helm of Nupur Dalmia is

housed in Ark – a building designed by the architect Aniket Bhagwat.

Gallery Ark promotes the accessibility of contemporary art and brings a sense of identity to the ever-growing artistic community of Vadodara by hosting various performances and exhibitions that promote artists at all levels.

The space has become a cultural hub, creating a platform for contemporary art and multidisciplinary collaborations as well as promoting conversations on patronage. As a part of its gallery programme, Gallery Ark also hosts several collateral events like lectures by stalwart academics including B. N. Goswamy, Kavita Singh, and Tapati Guha Thakurta.

Press Gallery Ark

Ira Chaudhuri, Courtesy of Gallery Ark



Cerasmus+

The final meeting of a European Project for Innovation in the Ceramic Art and Craft sector



The final meeting of the Cerasmus+ project was held in Spain, from 21-22 November 2019 hosted by EASCM (ceramic school of Manises), a hundred-year-old institution born to provide skills to the workers of the ceramics industry and evolved to a high school of fine arts.

Cerasmus+ is a European project co-funded by the program Erasmus+, which was born from the initiative of AEuCC – European Grouping of Territorial Cooperation “Cities of Ceramics” and started in 2017 with the goals to protect the European traditional heritage, to modernize the ceramic sector and to develop vocational training in the ceramics craft industry enhancing work-based learning models. Cerasmus+ faces the challenges of global competition, loss of skills, difficulties of getting into the market and lack of financial resources and economic capacity, relying on three pillars: Heritage, Innovation and Network.

The first step of the project was to elaborate and spread a questionnaire for the ceramic stakeholders, to assess the needs of the ceramics sector. This step led to the Transnational report on the training needs in the ceramic sector (available online - <https://bit.ly/2yl99p3>). Overall, the main points to emerge from the survey are the ability to define the product the client is asking for; the skills related to the production of a quality product; the importance of

the creative solution of problems; the abilities of Teamwork and Service orientation.

The second step of the project was to build a networking platform (available online – <https://cerasmus.eu/forums/>), an online virtual environment addressed to ceramics key actors and stakeholders to discuss the main issues to emerge from the assessment stage and to open a permanent forum for assuring closer cooperation.

The third step of Cerasmus+ was to elaborate 6 training curricula, on the topics of: Tradition and Innovation, aimed at improving the ceramics craft sector value chain with reference to production techniques that keep together tradition and innovation (i.e. 3D printing, Photoshop for industrial tiles lines); Urban Environment, aimed at improving the valorisation of the urban environment through craft ceramics with reference to methodologies for enhancing networking between VET and ceramic craft industry; Business start-ups, aimed at improving the support for craft ceramics business start-ups with reference to the protection of the EU traditional heritage, and of the strengthening and modernization of the ceramics sector value.

The training courses were drafted by Viola Emaldi (specialist in education for ceramics) and tested by the partners (the results of the testing are available online – shorturl.at/dpDHV). The final version of the training will be released soon and will

be free to download in the Cerasmus+ website: <https://cerasmus.eu/project/documents/>.

The last step of the project was to elaborate guidelines for ceramics sector development, the promotion of vocational training in the craft ceramics industry enhancing work based learning models and realising actions for networking, innovation and valorization of heritage. The guidelines are available online – shorturl.at/ouCDL. During the final meeting, the partners discussed the results of the testing phase on the training and the guidelines, reaching the conclusion that it will be helpful to add to the original draft of the training a unit about the whole life of ceramic material; about environmental awareness; fundraising methods for start-ups; graphics for communication. The partnership meeting in Manises also included a study visit to the ceramic museum and the visit to the Biennial of ceramics (more information: shorturl.at/huvEQ).

After 2 years of intense transnational work, which has involved 6 countries and 8 partners, the Cerasmus+ project is ending with the full accomplishment of the objectives. Giuseppe Olmeti, Secretary General of AEuCC, states: “Cerasmus+ is a project that has really exceeded not only the expectations, but also the programmes that, together with the lead partner, we have set from the beginning. The extremely qualified resources made available by the partners met in a spirit of friendship, positivity and professionalism, realizing not only the objectives envisaged by the project, but gradually expanding them with additions and improvements compared to the original programme, to the point that today a Cerasmus2 is not only desirable but almost necessary.” All the materials produced by the Cerasmus+ project are available online.

Website - <https://cerasmus.eu/>

Facebook -

<https://www.facebook.com/cerasmusplus/>

Youtube - <https://bit.ly/2P1ZYtO>

Press office Cerasmus+: AEuCC
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Cities of Ceramics



Asssembly and new president for the European Grouping of Territorial Cooperation - AEuCC.

On 22 November in Manises (Spain), the assembly of AEuCC – European Grouping of Territorial Cooperation "Cities of Ceramics" saw the participation of 15 people, coming from 5 European countries (Italy, Spain, Czech Republic, Portugal, Poland), who took stock of the activities and projects and made important decisions. Senator Stefano Collina has officially concluded his mandate as President of AEuCC, after 3 years of intense work in which several important projects started, including Cerasmus+ (Erasmus+ programme of the European Union) and CLAY (Interreg Europe programme). The Deputy Mayor of the City of Manises, who also holds the position of President of the Spanish Association of Cities of Ceramics (AeCC), was therefore elected new President of AEuCC, while Massimo Isola, Deputy Mayor of Faenza and President of AiCC, was elected Vice President of AEuCC. Giuseppe Olmeti from Faenza was confirmed, for the fourth consecutive two-year period, as Secretary General and Projects Director, while Oriol Calvo from Spain was confirmed as Deputy Secretary and Administrative Director.

The conditions for an enlargement of the participants in the European grouping, founded by the Italian, Spanish, French and Romanian associations of cities of

ceramics, have also matured: the Czech Association of Cities of Ceramics (AczCC), for which President Nikola Seko was present in Manises, has officially ratified the entry into the AEuCC structure, and specific requests for membership have been submitted by the German (AgCC) and Portuguese (AptCvC) associations.

The assembly took important decisions on the current European projects (Cerasmus+, CLAY and the new Women & Art) and on those in preparation (Cerasmus +/2, Skill alliances, Arginet/2).

At the conclusion of the meeting the new President Xavier Morant proposed Stefano Collina as President of the World Ceramics Ambassadors, who was elected by acclamation and with a standing ovation by the assembly.

In the days preceding the meeting, the final event of the Cerasmus+ project was also held in Manises: after two years of intense transnational work, which involved 6 European countries and 8 partners, the project ended with the full accomplishment of the objectives: the ceramic sector training needs were successfully assessed, and as a result

the partnership produced a set of trainings, including specific curricula and reference educational resources for initial and continuing VET, focused in work-based learning, aimed at letting ceramics professionals gain transverse and professional competences for the improvement of the sector value chain, of models and means for valorization of urban environment, and for supporting business start-up.

The following day, the Assembly of the Spanish Association of Cities of Ceramics was held, with the election of Maria Jesús Pérez Lozano of Talavera de la Reina as new President.

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MATHIEU CASSEAU

Terra sigillata

REINIER VAN DE VOORDE

Terra sigillata is one aspect of the contemporary practice of creating ceramics that has fascinated us almost from our start as gallery owners. Master potter Pierre Bayle (1946-2004), for instance, was dedicated to the technique. When we got the possibility to exhibit his work in our gallery we took the opportunity with both hands. Thus we realised two times a wonderful exhibition (1990 and 1996) of the ceramics of Pierre Bayle. He was born and has always lived in the Mediterranean region. Here you could find traces in the shape of red shards of this Gallo-Roman slip-covered earthenware everywhere in the soil just under the surface. This could have inspired him to apply himself to this way of potting.

Great was our surprise when in 2007 on the Journées de la Céramique in Paris-St. Sulpice we met a young potter who was also completely involved in working



Boîte, h 7 cm, 2019

Vase, h 24 cm, 2013



in this technique. This encounter with Mathieu Casseau (born 1977) led to a first exhibition of his ceramics in 2010.

Mathieu Casseau was educated in design at the Ecole d'arts appliqués Pivaut in Nantes, he finished this course with ceramics as the final project. In the Maison de la Céramique in Dieulefit he developed himself further in ceramics (2002-2003). Then he took internships with Michel Cohen and Jean-Jacques Gentil. In 2004 he installed his own studio in the heart of Brittany and practiced glazed slipware as well as terra sigillata. In that period he met Christian Toubanc (1963-2011) and admired his work. This potter too was dedicated to terra sigillata, just like Pierre Bayle and Jean-Paul Azaïs, whose work he admires as much.

After participation in the Journées de la Céramique in Paris in 2007 he decided to devote himself exclusively to this terra sigillata. He moved to Douarnenez at the utmost point of Brittany. There he founded his new studio, a sort of a laboratory but in a more lively manner.

The technique of sealed earth, also

called terra sigillata is named after the Roman origin of this earthenware technique. It is characterized by the lively crackle that is inherent in it. The secret of terra sigillata hides in the coverage of the thrown pot with a refined purified clay slip that is obtained by an almost chemical process of sieving and sedimentation. Mathieu practices wood firing without biscuit firing. He fires his work once at a temperature of 980° C. During the firing process, perfect vitrifying is achieved with the appropriate clay as basis. The slip melts into the surface of the carefully polished vessel.

Mathieu chooses his material very carefully, he finds the clay on walks through the region. By testing, he selects his finds, this clay to throw the pot, that clay to serve as slip. The engobes are developed from heavy, fat clay as used for dyke construction. The refining process takes some days to a few weeks; the clay is diluted with rainwater, sieved and clarified in a long process of settling and drying. The longer the settling, the finer and more vitrified the result will be. An example: 2 kg of clay



Vase, h 28 cm, 2018



Bol, h 6 cm, 2014



Bol, h 7 cm, 2016

brought from the Auvergne mixed with 12 litres of rainwater and some sodium silicate only gives him a few decilitres of slip.

"My game is pretty simple, a touch of chemistry and much curiosity" says Mathieu. The leading thread in his work is the tension of the line, as well the pot contour in the crackling that appears during the firing process. He puzzles whether the movement of the crackles come from the pot form or from the thickness of the slip. This crackling has the freedom to appear quite voluntarily while it develops on the surface of the vessel.

But several factors determine its appearance: the throwing clay used, the sort of slip and the thickness. Mathieu applies the slip in a way to further the development or not. The thicker the slip the more it will develop. A thin fine slip will cause only points on the surface of the piece. Some sorts of throwing clay will cause big spiral crackles in the direction of the throwing, others will be directed by the tension caused by the flames going through the pots in the wood kiln.

Wood firing with alternating oxidation

and reduction atmospheres feeds the work in a different way from firing with gas. Slips will be subtly enriched by the flames that pass through the pots in the kiln.

A firing takes 12 hours starting early morning till the end of the day. Smoke firing is possible too at the end of the firing to make the crackles black, just like some parts of the pots. Unpacking will have to wait until the next day. Each piece taken from the kiln will be thoroughly inspected and described in a note book together with the type of clay, the slip recipe and the position in the kiln.

It is this marriage of order and chaos, familiar to the exigent technique of terra sigillata that fascinates Mathieu Casseau and it compares with his temperament.

Fond of technical innovation, the potter is permanently searching for perfection. With the practice of throwing pots in combination with the creation of original slips, he is reaching for mastery in this discipline just like his great example Pierre Bayle.

"After having assimilated some techniques on the orientation of crackles and

the colour of the slips on my big vessels, I nowadays also enjoy practising this knowledge I obtained on my bowls."

Mathieu Casseau creates tense, sober vessels that form a perfect base for his exigent slip technique. This shiny product lets itself be revealed in thin layers on a thoroughly polished surface. In a palette of warm colours that come from the natural clay tones, the black of the smoke fire draws networks of crackling in an accidental line play.

The exclusive use of clay, a material of absolute simplicity, is enriched and glorified by this application. The elegance of shape, the fine decoration and his technical mastery defines him as a rare talent in ceramics.

REINIER VAN DE VOORDE

and his wife Loes are the owners of the gallery **LOES&REINIER**

Mathieu Casseau – Terra sigillata

1 March to 25 April 2020

Loes & Reinier - International Ceramics

Korte Assenstraat 15 - 7411 JP Deventer / NL

CLAY TODAY

A Group of Important Impact

CLAY Keramikmuseum Danmark
Kongebrovej 42, 5500 Middelfart
<https://claymuseum.dk/>
Exhibition until 3 May 2020



Works by Thomas Coleman and Marylyn Dintenfass photo - Ole Akhøj



Betty Engholm, Three sculptures, 2000, 70 x 80, 63 x 40, 70 x 60 cm photo - Ole Akhøj

Jim Leedy, Three Sculptures, 1990 photo - Ole Akhøj



CHRISTINA RAUH OXBØLL

In a time when the hype around ceramic art seems to have reached as yet unseen heights internationally it may be interesting to define a status or some kind of focal point to the origin of this movement. A change in the perception of ceramics is not least noticeable in the 1980s when the understanding of ceramics was challenged by experimenting artists. In Denmark several ceramic groups were founded, including the group Clay Today, formed by Betty Engholm, Nina Hole, Niels Huang, Birgit Krogh and Peter Tybjerg, which became a strong dynamo and a catalyst for a number of events and activities pushing and changing the Danish ceramic world during the early 1990s. And not least: On their initiative the CLAY Museum of Ceramic Art in Middelfart was founded in 1994. Now, for the first time in 25 years, the members of Clay Today are united in an exhibition.

Clay Today was initiated when Peter Tybjerg, Betty Engholm and Nina Hole together with several other Danish ceramicists experienced the sparkling American ceramic art milieu in 1987 at the NCECA conference in Syracuse, USA. Here, among one thousand participating ceramicists, the Danes realized the importance of exchange of knowledge and ideas among colleagues. But also differences in the comprehension and appreciation of ceramic arts and designs became evident. The Danish participants were surprised to see how the Americans worked freely and independently without referring to applied arts, unlike the tradition in Scandinavia and the other parts of Europe. This energy had to be brought to the fields of Danish ceramics.

1990 – Summer of Ceramics

Clay Today worked specifically to build a network of international contacts among contemporary ceramic artists, and they launched several initiatives which formed a synergetic frame around the important Clay Today symposium, which the group initiated in 1990. The 1990 Summer of Ceramics, as it was later dubbed, had been kick-started already in May when the exhibition *90 Keramisk Skulptur* (90 Ceramic Sculpture) opened at Hollufgaard Exhibition Centre and Artist Residence near Odense, Funen. The exhibition showed works by Danish, Norwegian, Icelandic, West German, Polish, and Australian ceramicists. The large-scale ceramics symposium lasted for the whole month of July while at the same time the participants' works were shown at an exhibition at the art museum Brandts in Odense.

The foreign participants included a wide range of

ceramic practices and notions of ceramic art, be it minimalistic, poetic, expressive or conceptual, and included Ron Fondaw, Thomas (Tom) Lane Coleman, Frank Boyden, Paula Jean Rice, Donald (Don) Reitz, Marylyn Dintenfass, Robert (Bob) Shay, Prudence Gill and James (Jim) Leedy from the USA. From Canada: Charles (Chuck) Wissinger. From Norway: Bjørn Kåre Nilssen and Poul Jensen. From the Netherlands: Maaïke Klein. From Iceland: Borghildur Oskarsdóttir. At Tommerup Teglværk (now: Tommerup Ceramic Workcenter) the artists worked intensively sharing experience and ideas, testing new techniques, materials and methods of firing – all in all primary research within the ceramic processes – as well as conducting 10 workshops for about 100 Danish artists and ceramicists at Hollufgaard.

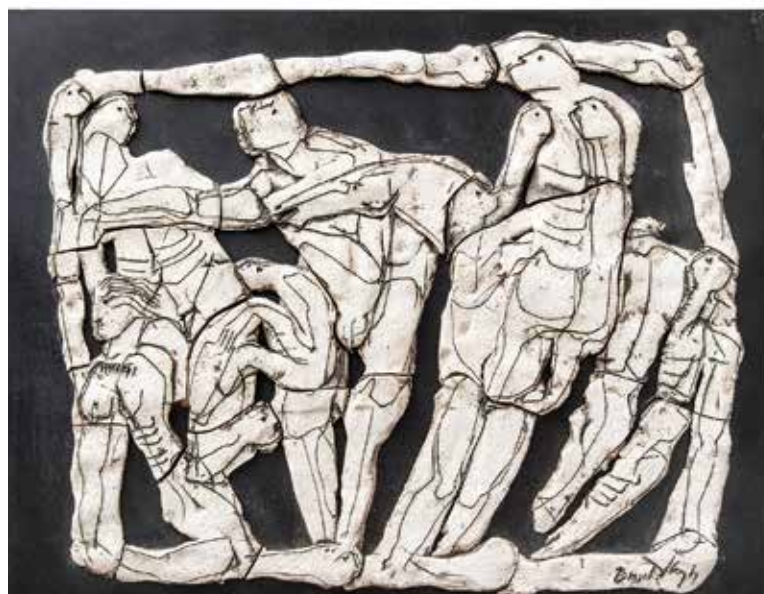
During the symposium the idea of and the need for a ceramics museum in Denmark became even more obvious. In all of Scandinavia there was not a single museum dedicated solely to ceramic art and studio pottery. So, shortly after the symposium had ended, the Clay Today group settled for establishing a museum. Only four years later they succeeded and the Museum of Ceramic Art opened in Middelfart. A few years later the Guldagergaard International Ceramic Research Centre was also established on the initiative of the Clay Today group. Two absolutely remarkable achievements which have contributed conclusively to the status of ceramic art, especially in Denmark. For Clay Today the purpose was not to exhibit together, but to create a network and a platform for cooperation and dissemination. They wanted to further knowledge of the latest developments within both the professional and the artistic aspects of the ceramic making, both among the ceramicists and also to the general public.

After having initiated so many important initiatives in the field of ceramics, the time has come to put the five Clay Today members in the limelight: Betty Engholm, Nina Hole, Niels Huang, Birgit Krogh and Peter Tybjerg. Although pursuing a higher and unselfish goal as a group, they have all worked consistently with their own individual ceramic art through all the years. And this is what is now presented to the audience in the exhibition Clay Today. To put their work into perspective the exhibition also presents some of the works made and exhibited during the symposium in 1990; works which represent that energy, vitality and force which united the Danish and foreign ceramicist at Tommerup brickyard in the Summer of Ceramics in 1990.

CHRISTINA RAUH OXBØLL

is the curator at CLAY Museum of Ceramic Art.

Birgit Krogh, Relief, stoneware on wood, 2008 *photo - Ole Akhøj*



Peter Tybjerg, Vase, 2009, stoneware, 55 x 32 cm *photo - Ole Akhøj*

CLAY TODAY anno 1994. I. to r. Peter Tybjerg, Nina Hole (†), Birgit Krogh, Betty Engholm and Niels Huang *photo - Hans Østergaard, Fyns Presse*



HEIDI MANTHEY - another world

The Doyenne of East German Ceramics at Ninety

NICOLE SEYDEWITZ



For her 90th birthday and for the first time, the Hedwig Bollhagen Museum is tracing more than seven decades of Heidi Manthey's career in art. With over 150 "favourite pieces" – from her own collection, the collections of friends and companions as well as from the donation of the Hedwig Bollhagen estate, the collection of the German foundation for the preservation of cultural heritage – the encounter with Heidi Manthey's faience and porcelain allows us to immerse ourselves in "another world", as American theatre director Robert Wilson so fittingly put it in his dedication.

She was known as "the woman with the clay pipes" when she was a student in the elevated surroundings of the castle, Burg Giebichenstein in Halle an der Saale, known then as the "Institute of Artistic Design", where she later taught ceramic decor from 1980-1997. From there, starting in 1956 she travelled by tram once a month to the central post office in Halle to indulge "the ritual with HB" (Hedwig Bollhagen) as she says, to

make an appointment for her next appointment to visit Bollhagen's factory in Marwitz. She subsequently worked side by side with Bollhagen for more than four decades. After the latter's decease in 2001, Manthey became her successor as the art director of the HB-Werkstätten. "That was such a happy part of my life," she recalls and still considers the regular trips to Brandenburg as her elixir of life. However, Manthey continued to pursue her own work with intensity, designing forms and decor for serial production.

While she was still living in Halle, she rescued a faience head from the refuse, a 19th century copy of a piece by Early Renaissance sculptor Luca della Robbia, manifesting what was soon to become her trademark: the blue-stained background to her faience brushwork.

It was during this "blue period" that a figural sextet entered her life which still accompanies her closely today. Ovid's *Metamorphoses* and Homer's *Odysee* have provided Manthey with the motif of Daphne, Actaeon, the Nereids, Pan, the Sirens and the Minotaur. A 1.90 mtr., three part tree sculpture for the Interhotel in Karl-Marx-Stadt (now the Dorint Hotel in Chemnitz) from 1972 takes up these figures, which in their proportions are absolutely suited to it, and thus may be regarded as a key work. Pragmatically and also for artistic reasons, kneeling, crouching and as a self-contained form, her figures fill the six niches in the tree.

During a symposium in Karlovy Vary in 1971, Manthey developed her first designs in porcelain for this project, studied Japanese colour harmonies on the underglaze, complemented with a warm red, delicately accented. Since 1974, she has repeatedly made use of these figures, familiar to her and internalised ever since her childhood days.

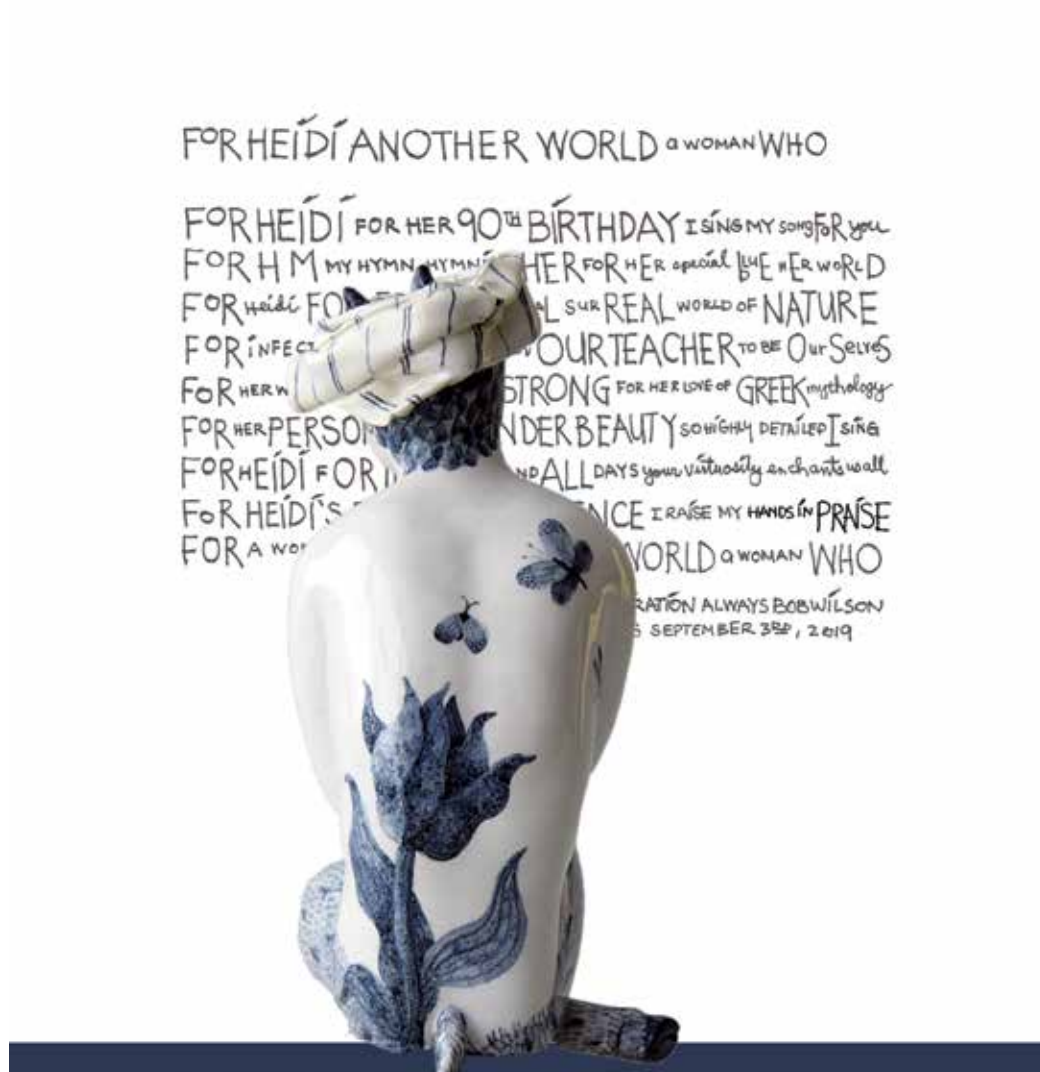
From the world of her motifs – always filled with curiosity, a spirit of adventure and virtuosic imagination – winged beings emerge nonchalantly, as if they were enchanted lovers or hybrid creatures. But Heidi Manthey never wished to tell their stories and convey icono-

graphic references with rich literary content. It was only questions of form that were at the heart of her work, irrespective of whether they were executed in stoneware or porcelain or in her painting.

In every phase, Heidi Manthey's work gives us accentuated highlights. Her earliest pieces show her black-figure engobe painting, later her characteristic blue painting. It was only slowly that she moved away from this monochromatic approach, at first adding manganese, a little dark green. It was only yellow that for a long time remained a "risk" for her, even if it was always a "pleasurable sport" for her to pay homage to a form, to enhance it, to permanently wed it to the brushwork, in fact to justify its existence through the painting. This is equally true for her own pieces and for existing, adopted forms, whether they

Bottle vase, Heidi Manthey, Form: Serie HB, manganese clay, thrown, black engobe brushwork, scratched, transparent glaze, c. 1957





Nereid (above) and Actaeon (below)
Heidi Manthey, porcelain, cast, modelled,
underglaze blue and onglaze colours, 1971

Cover of the catalogue



were pieces from the HB series, porcelain from KPM in Berlin, Fürstenberg or traditional forms from the Meissen porcelain factory.

All Heidi Manthey needs is "an object that makes me want to decorate it so that something beautiful is added, something it doesn't already have."

After the collapse of the GDR, it was mass-produced Chinese porcelain that awakened this desire in her, that virtually challenged her, and she knew that she wanted to "set something against it".

Her own forms are characterised by a wide range of diversity: helmet jugs, nautilus goblets, vases of various styles, vessels in animal shape, small and large candle holders, wind chimes, a bird cage, a game of proportions and mythological figures. Besides this, there is also a range of architectural ceramics and garden pieces, of which regrettably only a small number survive.

Heide Manthey's most important work – inseparably linked with her creative output – is the design of a wall in the buffet hall of the New Chambers in

Sanssouci Palace in Potsdam, which was completed in 1988 and for us simultaneously offers reminiscences of sumptuous Baroque abundance "...

Those who all their lives are able to do what makes them happy are the happiest people in existence ...", summarises the doyenne of (East) German ceramics.

NICOLE SEYDEWITZ

is the director of the Ofen- und Keramikmuseum and the Hedwig Bollhagen Museum in Velten, Germany.

HEIDI MANTHEY - another world
Exhibition until 31 May 2019
Catalogue

and postcard set (EUR 30,-)
available from info@okmhb.de
Museum Velten-Hedwig Bollhagen
Museum, Wilhelmstrasse 32/33
16727 Velten, Germany
www.okmhb.de

SUNKEN TREASURES

a new way to look at old ceramics

ELISABETH EYL

Exhibition at
Princessehof Museum
of Ceramics
Leeuwarden
until 28 June 2020



Hendrik Cornelisz. Vroom, A number of East Indies Sailors before the coast, ca. 1600 - 1630. Collection Rijksmuseum. The Ship in the picture is comparable with the Witte Leeuw.

Museum Princessehof is situated in the historic city centre of Leeuwarden in the 18th century city palace of Maria Louise van Hessen-Kassel, Princess of Orange Nassau, ancestor to the present King of the Netherlands.

The museum was founded in 1917 when Nanne Ottema got permission by the municipality of Leeuwarden to present his collection of the finest Chinese porcelain.

During the twentieth century the collection expanded and now you can enjoy there the presentation of a variety of Eastern and Western ceramics. It still possesses one of the largest collections of Chinese porcelain in the Netherlands. In this respect they honour their heritage with a surprising and fascinating new approach.

Sunken Treasures

It was the Curator of Asian Ceramics Eline van den Berg who initiated the exhibition Sunken Treasures. She has a background in archaeology and is used to looking at ceramic objects and shards as historic source material for scientific research.

Ceramic objects are the best conserved carriers of information. And it turns out that ceramics endure the test of time at the bottom of the ocean too. Treasures of hundreds and even a thousand years old containing ceramic objects show the exact shapes and colours as if they were shipped today.



Kraak porcelain, China, Jingdezhen, early 17th century, Collection Keramiekmuseum Princessehof (on loan Ottema-Kingma Stichting)
photo: Erik en Petra Hesmerg

View of the exhibition photo - Ruben van Vliet



Changsha bowls photo - Michael Flecker



Among other objects on show in the exhibition, the ceramics are the best preserved and most intriguing artefacts. They were found aboard eight shipwrecks. The treasures date from the ninth to the nineteenth century, thus expanding a period of a thousand years, revealing fascinating stories about the Maritime Silk Road.

Underwater archaeology has only come to maturity since the 70s and 80s of the last century. The scientific knowledge in this regard is thus very recent and the exhibition *Sunken Treasures* is the first to expose the rich material in this particular context.

Treasure behind the treasure

Because of scientific excavations and the vast development of maritime archaeology, the stories of the trade and habits of thousand years can be revealed. In the 17th century, during the Dutch Golden Age, the Dutch East India Company (VOC), brought Chinese porcelain to Western Europe. But long before that time, from the ninth century onwards, the overseas trade in Asia was already considerable and is known today as the Maritime Silk road.

The discovery of the Tang Shipwreck of c. 830 at the bottom of the Java Sea, is concrete proof of Arab trade in Chinese stoneware and porcelain in those early years. The Tang-ship never reached its destination in the Middle East. The ship sank probably after hitting a cliff and remained unnoticed till 1998 when archaeologists revealed more than 50,000 carefully packed ceramic bowls from the kilns at Changsha in the Chinese province Hunan.

The most superior and refined products in the cargo include jade green and white objects of great beauty from other kilns such as Yue, Xing and Ding, which produced the finest ware of the Tang dynasty.

In 1976 the discovery of the Sinan Shipwreck dating from 1323 near the southwestern coast of South Korea marks not only the start of Korean underwater archaeology, but it is also a great source for the determination of the chronology of Chinese ceramics.

The ship contained the greatest collection ever found of 16,000 celadon vessels from the Longquan kilns and more than 53,000 pieces of Qingbai ware from Jingdezhen and other ceramics from the kilns of Cizhou and Jizhou.

All objects carefully packed and stored tell us about the wide range of ceramics production in China and the popularity of it in the East, the Middle East and Europe.

Witte Leeuw

The wreck of the Witte Leeuw gives an early view on the trade of the Dutch East India Company (VOC). The ship sank in 1613 in James Bay, Saint Helena in the Atlantic ocean.

At the time, during the Eighty Years War, the VOC ships captured and plundered hostile ships. During an action of this kind the Witte Leeuw sank and stayed at the bottom of the ocean till 1976, when it was salvaged. The ship contained lots of so-called Kraak (Caraque) porcelain, which was made for export during the Ming dynasty in the 16th and 17th centuries. The expression "Kraak" or "Caraque" refers to a Portuguese type of sailing ship that was used for the export of Chinese porcelain to Europe. All of these objects and their stories enrapture the visitor with the beautifully displayed pieces also on loan from museums and collections all over the world. From the bottom of seas and oceans they continued their travels to illuminate the eventful stories of the past.

More information:

<https://www.princessehof.nl/en/see-and-do/exhibitions/sunken-treasures/>

The exhibition is accompanied by a bilingual catalogue in Dutch/English.

ELISABETH EYL

is an art historian and ceramics collector. www.eylceramics.com



Female figure, China, Zhejiang, ca. 1323, stoneware, celadon
Collection National Museum of Korea, Seoul



View of the exhibition photo - Ruben van Vliet

Bowls with different decorations, China, Hunan, ca. 830
stoneware. Collection Asian Civilisations Museum, Singapore
photo: John Tsantes and Robert Harrell



ATMOSPHERIC LOCATION

The Bauhaus Workshop Museum in Dornburg

DORIS WEILANDT



Shelving for glazes with pigments and chemicals from 100 years of ceramic practice

Worldwide there is no other building in which a Bauhaus workshop is so authentically preserved as in the former stables in Dornburg, which has been extended to convert it into a museum. On entry, the atmosphere of the training workshop opened in 1920 can already be sensed. Wheels, the clay preparation equipment, a ball mill

for glazes and the slipcasting moulds for what are now icons of ceramics still stand in their place and are in working order. The structure created by Gerhard Marcks, Theodor Bogler and Otto Lindig for this part of the Bauhaus is unchanged and still alive.

The small town set on a rocky plateau above the River Saale was renowned for

is potters and the clay deposits in the vicinity. After the German November Revolution of 1918-19 and the abdication of the royal house of Weimar, the palaces in Dornburg stood vacant at the beginning of the 1920s. The Bauhaus staff with Marguerite Friedlaender at their head discovered the stables during their search for suitable premises, which were not available in Weimar. With Max Krehan, a local master potter, an experienced craftsman was recruited to train the apprentices. Together with his brother, he ran a pottery that had been in existence as a family business for 100 years and which made rustic pottery in Breite Strasse.

"Basically, making pots is always the same thing – and a simple one at that. You take some earth – or dirt as someone once said to me – and try to shape a hollow vessel from it." This is what Otto Lindig wrote, but this "thing" was evidently not that simple. In the teaching workshop, as can be seen today, the students sat one behind the other and tried to make pots. Meister Kerhan observed the process without giving explicit instruction. If something went wrong, Krehan's comment could clearly be heard – "Murks" ("botched"). The governing principle was learning from one's own mistakes. Form master Gerhard Marcks was in charge of firings. He stood guard over the kilns for hours on end to hold the correct temperature. All that is still in existence of these kilns today is a unit of shelves containing the different-coloured firing cones to control temperature. A solemn moment for staff and students: they congregated in the workshop, drinking and discussing new forms of society and living. A strong sense of community developed in Dornburg. Most of those involved lived above the workshop and shared a communal kitchen, where especially vegetables from the school's own garden were prepared. Conditions were extreme, especially in the winter months. The small rooms could hardly be heated.

Visitors to the Bauhaus Workshop Museum get a comprehensive impression of daily work there during an informative guided tour. The original clay preparation equipment thunders into life, in which the

Historic clay preparation equipment in use



clay, dug by local farm workers was prepared for further processing. In the next step, it was passed through a mincer to produce even rolls. The ball mill for the preparation of pigments and glass is also still in existence. Dozens of pigments and chemicals give evidence of 100 years of uninterrupted ceramic production. Over the decades, generations of ceramists following the Bauhaus, From Lindig to Kürtling have taken care of the preservation of the workshop.

From 1923, a new Bauhaus programme Kunst und Technik – eine Neue Einheit (“Art and Technology – A New Unit”), created a stir. Walter Gropius was of the opinion that concentrating on one-off pieces was a dead end. Marcks, who stood for art for art’s sake, did not regard the workshop as a production site to make money. Bogler on the other hand advocated production in series. The lathe on which the moulds for mass production were made still exists. However, because of limited firing capacity in Dornburg, this line could not be extensively implemented.

The new museum building adjoins the historic workshop and is built onto the rear section of the former stables and thus not destroying the Baroque façade. The interior space is arranged as a treasure chamber displaying only a small number of items from the founding years. Among the most valuable pieces is the teapot assembled from modules made by Bogler in 1923. A few loan objects are from the families of Bauhaus staff and students who lived and worked here and never lost their connection to Dornburg. The fact that the students and masters not only experimented in ceramics but also tried other artistic techniques is demonstrated by woodcuts from Bogler and Marcks but also by a painting by Johannes Driesch, entitled *The Potter and his Guardian Angel*. Driesch had been permitted to stop working in the pottery in order to dedicate himself entirely to painting. The woodcuts of Wilhelm Lober tell of the notorious nude bathing escapades of the Bauhaus students in the river Saale.

After the closure of the Bauhaus in Weimar in 1925, the Dornburg workshop was no longer permitted to style itself the Bauhaus Töpferei. Relocating to Dessau with the main part of the school was not planned. The department thus joined the Staatliche Hochschule für Handwerk und Baukunst in Weimar from 1926 (“State Academy of Craft and Architecture”), run by Otto Bartning. This granted the re-



Pigeonholes with pyrometric cones from the 1920s



In the exhibition; to the right, the painting *The Potter and his Guardian Angel* by Johannes Driesch



Theodor Bogler: Combination Teapot (1923)

maining ceramists under Otto Lindig enormous freedom. The large vase that Lindig threw for the World Exhibition in Paris in 1931 and with which he won the Grand Prix marks in the Museum the beginning of the next phase for the workshop, now under Otto Lindig, who was by this time autonomous. At the end of the forties, the ceramists Heiner-Hans and Gerda Körting took over the former Bauhaus Workshop,

which was run by Ulrich Körting up to the present day. The Bauhaus Workshop Museum is part of the Keramik-Museum Bürgel.

www.keramik-museum-buergel.de

Doris Weilandt

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

SENSUAL ARCHITECTURE

*of inner fortresses of Hungarian artists
Zsófia Karsai and Márta Radics*

VALENTINS PETJKO

An artist's work always involves a deal with the reflection of the creator's inner world, is it a realistic depiction of social scenes or an abstract expression of one's emotions. When presenting a complete artwork to public judgement, every artist lets one peek into the depths of the most private territories of his inner world. In 2019, while holding two simultaneous solo shows at Daugavpils Mark Rothko Art Centre, two Hungarian ceramic artists, Zsófia Karsai and Márta Radics built and showed the interiors of their inner fortresses, both in Karsai's exhibition *Step by Step* and Radics' show of her *Kingdom*. The artists got the invitation to hold a solo show at the Art Centre as a juried award for a "Memory Box" Competition, that took place at Daugavpils Mark Rothko Art Centre in late 2017.

There is a strong concept of symbolism in the artworks by Zsófia Karsai. The overall outlook of shapes created by the artist refers to simple geometrical forms and solid bodies of medieval architecture. However, a closer look will uncover meaningful structures of sophisticated surfaces of the artworks' walls patiently built both to reveal the message to a concerned viewer and to hide it from ignorance. "A wall can be a sign of consciousness. A symbol of security, protection against external effects. Maybe an emotional conflict border, however, it can be a prison, a barrier, an obstacle. We've been and we are all walls, and we all have stood on either side. It is up to us to choose our place," says the artist about her works. Creating artworks becomes a meditative, a monotonous repetition in which Zsófia Karsai feels blessed while entering the timelessness of the process.

Zsófia Karsai was born in Budapest, Hungary, in 1964. In 1991, she graduated from Budapest University of Art and Design. She

Zsófia Karsai - **INSIDE-OUTSIDE**
coloured stoneware, engobe
25 x 23 x 7.5 cm, 2019

Zsófia Karsai - **COUPLE**
coloured stoneware, engobe
34 x 34 x 34 cm, 2017



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earned a master's degree in design at the Hungarian University of Crafts and Design in 1992, followed by a doctoral degree from MOME University (Moholy-Nagy University of Art and Design) in 2010. She is lecturer at various universities.

The works of Márta Radics display attributes of her imaginary kingdom. The blurred fortresses, crowns and gates show the clouds and waves of water that are riding over the kingdom. "The term 'Kingdom', first formulated in my mind by tales and by reflecting on antique monuments of the world. All the tales are ancient memories for me and there is a kind of sacredness that affects me with positive force," says Márta. The ruins of the past help people to remember, either consciously or subconsciously. Remembrance often appears in the form of a mood or feeling – "When I construct my art, I build a type of geometric element. As an innovative and exciting experiment, I intentionally build the blocks in a certain order and let the surface form spontaneously and unpredictably. With this technique, I can playfully combine the properties, colour, form and spatial structure of the elemental components of nature, coupled with human emotions and thoughts."

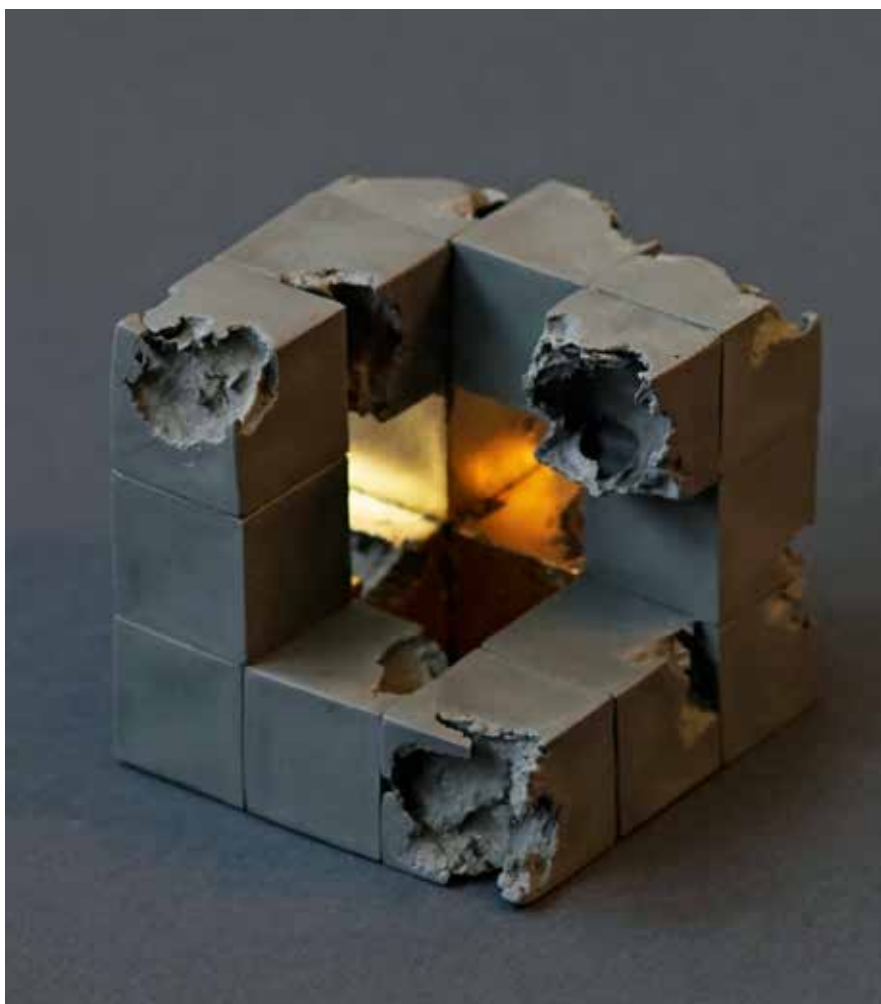
Márta Radics was born in Jászberény, Hungary in 1971. In 1997 she graduated from the Hungarian University of Applied Arts in Budapest as an MA ceramic designer. Later her teaching degree was acquired at the Hungarian Academy of Fine Arts in 2010. Besides teaching art, she continues creative work, which is presented in exhibitions.

Valentins Petjko

*is an ceramic artist and curator.
He lives in Daugavpils, Latvia.*

Márta Radics - HALF OF THE KINGDOM
porcelain
20 x 24 x 24 cm, 2018

Márta Radics - GATE 1
colored porcelain, gold leaf
10 x 10 x 10 cm, 2019



THE 15TH POTTERIES OPEN DAY

KIRSTEN ULRIKE MAAß

As a ceramics lover, the date is a fixture in my diary: on **Saturday 14 and Sunday 15 March 2020** from 10 a.m. – 6 p.m., the 15th Tag der of-

choose from among 551 participants, spread around every state!

In 2006 for the first Open Day, there were distinctly fewer participants from

in 2007. The remaining states followed over the next few years.

Today, every federal state is represented in the event, and the number of participants has risen accordingly in the past 14 years. Mecklenburg-West Pommern, which has been involved since 2008, deserves special mention, and since 2008 it has always provided the largest contingent of any state – in 2020 there will be 95 studios and potteries! In fact, the east German states have recorded above-average participation in comparison with the west German ones as demonstrated by the impressive number of 303 for 2020.

But both in the east and the west, not only established potters and ceramists appreciate participating in the Tag der offenen Töpferei. It is particularly worthwhile for younger colleagues to be part of this nationwide initiative. By taking part, newly-established potteries get the opportunity to attract visitors' attention in a targeted way and to show them their workshop or studio.

Additionally, like all participants, their contact details are listed in the flyer for their own federal state and on the joint national website of the Tag der offenen Töpferei, which represents a large number of the potters and ceramists currently working in Germany. The chance to be mentioned in the press is also there as the response in the media to the Open Day has risen vastly since 2006 – and the number of visitors has risen accordingly.

The Tag der offenen Töpferei is organised by volunteers through the guilds and professional organisations. Every two years, the organisers from the individual states meet in a different state to compare notes and swap ideas. In 2018, the national conference took place on the island of Poel in Mecklenburg-West Pommern. In 2020, the Rhineland Palatinate plays host in Traben-Trarbach.

Taking part in the open-day weekend is not dependent on membership of a guild or other professional organisation and it is open to all professional potters and ceramists. The participation fee cov-



National convention of the organisers of the *Tag der offenen Töpferei* in 2018 on the island of Poel © photo Ralf Reimann, Bautzen

fenen Töpferei ("Potteries Open Day") takes place. The flyer for the weekend of the event, with the well-known logo of a stylised, colourful vase and its inviting motto, "schauen, anfassen, staunen – Keramik deutschlandweit" ("look, touch, be amazed – ceramics throughout Germany") is already hanging on my pinboard.

I regularly take it down to look at the map and to think about which potteries and studios I will be visiting on my own personal 2020 ceramics tour. Will I be staying in North-Rhine Westphalia or should I try a different federal state? In addition, the website www.tag-der-offenen-toepferei.de gives me the details of all the potters, ceramists, designers and artists who will be taking part in the Potteries Open Day and what supporting programme they will be offering. I can

a far smaller number of states. If I look back, I see that in the mid-2000s, the idea emerged of putting on a joint awareness weekend. At one of the meetings of the national guilds association, it was decided to put on the first Tag der offenen Töpferei in 2006. 102 participants, from North-Rhine Westphalia, Saxony and Thuringia took part. The opening of the exhibition Deutsche Meisterkeramik 2006 in Pillnitz by the national guilds association was a welcome opportunity to talk about the participants' early experiences and to explain the concept of the weekend among the numerous assembled colleagues.

Convinced by what they heard, in 2007 Baden Württemberg, the Rhineland Palatinate, Saxony-Anhalt and Schleswig-Holstein took part in the next Open Day

ers any costs, for instance for providing coordinated nationwide PR.

Organising the Tag der offenen Töpferei for the second weekend in March, a somewhat quieter period, has proved to be a success. This also applies to me as a ceramics fan. The market season has not yet started, so I look forward to this date with great anticipation. It marks the beginning of my own personal ceramics year. I very much appreciate the invitations from potters and ceramists to visit them in their potteries and studios.

More than at any market or exhibition I get to know these people a little better, whose handcrafted ceramics accompany me and enrich my daily life. I appreciate their value even more if through demonstrations and explanations and getting into conversation I get some idea of how many steps are needed and how much craftsmanship is involved to transform an idea and a lump of clay into a unique piece of ceramics.

After all, the Tag der offenen Töpferei is about raising awareness among the visitors for a craft and for the value of a handcrafted ceramic product. The fact that, among the visitors who will set off to visit the 15th Tag der offenen Töpferei, there will be some in 2020 doing it for the first time is a wonderful thing – currently handmade ceramics are enjoying



In Ruth Stark's studio. Visitors making tiles during the Open Day

increased popularity and the demand for individually produced functional wares is rising, even among young people, although it is impossible to say in this context to what extent the Tag der offenen Töpferei has contributed to this trend.

As a visitor, though, I would like to congratulate and thank everyone who has contributed to putting on the Tag der offenen Töpferei, in 2020, for the fifteenth

time. The recipe is quite simple according to master potter Cornelia Lehmann, the organiser for Saxony and my interview partner for this article: "A good idea. And then you just have to do it."

Dr KIRSTEN ULRIKE MAAß

is an ethnologist and researches into crafts. She lives in Langerwehe.

Ceramist Ruth Stark talking to visitors to her studio during the Open Day



Raku demonstration by ceramic designer Angelika Jansen during the Open Day © photo Manuel Uebbing



Baikal-CeraMystica Symposium

A symposium on Olkhon Island in Siberia

PETRA LINDENBAUER



View of Khuzhir

Every summer since 2012, the symposium Baikal-CeraMystica takes place, organised by the artist-couple Tatiana Eroshenko and Sergey Purtyan, with the Irkutsk Society of Ceramic Artists.

From 2013 to 2018, the Russian Federation supported this project, in 2019 it was the Presidential Grants Fund.

Fifteen artists from six countries took

part in the 7th Baikal CeraMystica symposium in 2019, with ten of them from the host nation.

The international artists were Pálma Babos from Hungary, Marisa Grilo from Portugal, Ivana Petan from Slovenia, Vagram Galstyan from Armenia, and I was fortunate enough to represent Austria.

When I applied to participate in this special symposium, I only had a vague

idea of the location of Lake Baikal in Russia. As soon as I heard that I would be taking part, I began to read up on the geography and biology of the region. I learned that there is no lake on Earth that is deeper, older or with more water. My enthusiasm and the thrill of anticipation grew steadily.

After six hours' flight from Moscow, I was in Irkutsk, the capital of the oblast of

The ferry to Olkhon



Landing stage for the ferry to Olkhon



the same name in the south of Siberia.

The “Paris of the East”, as the city is called, showed itself from its loveliest aspect. The flattering evening sun showed the wooden houses, some in a state of decay, some under a preservation order, in their best light, even if their delicate carvings and the bright colours may have seen better days.

Irkutsk lies on the River Angara, according to mythology the only daughter of Baikal, and it is the only outlet from the lake, which has over 300 tributaries – the sons.

Together with the other participants of the symposium, the next day we travelled east from Irkutsk in a minibus, transferring to the ferry to the island of Olkhon. After a ferry crossing lasting six hours, we arrived in Kuzhir, the capital of the largest island in Lake Baikal.

In 2019, the Baikal Center for Ceramics and Sculpture was set up there with the support of the Presidential Arts Fund. The building in the shape of a giant hemisphere is a permanent work and presentation space. The architecture, which is visible from all sides, is proudly called the Dome, with the round form visibly distinct from the angular timbered houses of the surrounding neighbourhood. In the Dome, it is possible to work outside the symposia, without any admission procedure and to take advantage of the programme on offer.

In the grounds right beside the Dome, several raku kilns were available for us. Electric kilns were also in readiness for bisque firings as well as one suitable for high temperatures. We were told that there might be problems with the electricity supply but we were lucky and even the results with firing porcelain were satisfactory.

Nevertheless, I preferred to take a break from my customary “stoneware world”, and once again I took the plunge with the experiment of raku – which as a travelling ceramist I do with increasing frequency.

Sergey was in complete control of the equipment and tirelessly employed all his energy and experience drying our work so that in the briefest of intervals he was able to present us with our freshly modelled works, bisqued and ready for glazing.

Before the symposium, we had been able to pass on our wishes regarding clay bodies. When we arrived, besides the familiar bodies from Spain and Germany, clay from the Donbass (east Ukraine) and



Baikal Center for Ceramics and Sculpture

Working in the Dome



Wooden house in Irkutsk





Exhibition at Irkutsk Art Museum



Exhibition at Irkutsk Art Museum

Russian bodies from Konakovo, Gzhel and Uyar and even Chinese porcelain were available.

I decided on an almost pitch black, heavily grogged body from Konakovo, which after firing was almost white. Anna Kupriyanova is very familiar with this body and showed us her technique of how to work with it precisely and in detail in spite of the high proportion of coarse grog.

The atmosphere in the Dome was pleasant and in spite of the many ceramists working with great concentration, it was dead quiet with everyone absorbed in their work. Every day, one of the participants prepared an introduction to a different technique. It was very exciting and instructive.

Valentina Komarova, a young ceramist from St Petersburg, showed us how she heated paraffin on a hotplate to make crayons with various additives with which

she could draw on clay. Sergey Purtyan initiated us in the secrets of making ocarinas, the Russian ceramist Urman Karazhanov gave us an insight into how he makes his works from clay tubes he throws on the wheel. Every evening one of the artists presented their field of activity.

The Dome was unceremoniously transformed from a workshop into a seminar room and thanks to the interpreting skills of Irina Trusova into English, communication functioned very professionally.

We could easily have had a sense of being marooned on this island. Everything had to be done on foot on rough, bumpy roads among cows wandering freely and the grey vans called buchankas. These were the only vehicles in operation, thundering along the bumpy roads with their countless potholes. But soon the walk to the lake shore, the hike to the shop or the guesthouse was part of the daily

routine. We planned and arranged things together and enjoyed understanding and appreciating the austere customs of this special location. We undertook a hike to find some pasties, buryatishe buusy, that could not have tasted better.

Olkhon is the largest of the roughly 20 islands in Lake Baikal. It is called the sacred island of the Buryats, a Mongolic people in Siberia.

Harsh steppes, hinting at nearby Mongolia, dense forests of pine, larch and birch, interspersed with pink-blooming rhododendrons and wild thyme, bright sandy beaches and rugged cliffs – all of these can be found here.

The lake, a world heritage site since 1993, is called the “wellspring of the Earth” as our largest reservoir of sweet water and research area for scientists. The unique sweet water seal is one of approximately 1,800 endemic animal and plant species in the Baikal region and

My workspace on the shores of Lake Baikal



Obvara raku, Sergey Purtyan and Urman Karazhanov





Metal tree by a Siberian artist



Hanging a wishing ribbon

countless mysteries are woven around its waters.

Working in such surroundings with such natural beauty on all sides was a special experience. The abundance provided by nature made the bleakness of some tracts of land on the island more intensely perceptible, yet everything is in harmony.

The sense of insignificance in the face of these overwhelming natural surroundings sensitized us and at the same time was inspirational. I was so far away from home but through the coherence of the environment, in a sense I felt that I had familiar ground beneath my feet.

"Shamanka" is the name given reverently to the shaman's rocks in Kuzhir, and it is considered the major landmark of the island, a sacred place which may not be entered.

Cape Shoboi and the rock formation of the "Three Brothers" are further sa-

cred sites. According to legend, Burchan, the god of Lake Baikal, turned his three disobedient sons into stone in punishment for not returning their sister, who had fled. There are still shamans there, high priests of a natural religion on Olchon, even if the powers that be in Russia do not view this kindly.

Amulets from the world of shamanic faith, known as "olgons", can be purchased everywhere, from the many kiosks along the unmetalled roads of Kuzhir. Sagas and legends are woven around the bizarre rocks and stretches of land and the magic of this island is perceptible everywhere.

On our excursions, we often passed richly decorated posts and "wishing trees", to the branches of which thousands of colourful strips of cloth and "wishing ribbons" are attached.

A closing ceremony to the symposium took place in the grounds around the

Dome, where our work was presented. The official exhibition of our works subsequently took place on the premises of the art museum in Irkutsk.

The organisers are in the process of setting up a dedicated museum for contemporary ceramics to make the collection of works made since 2012 accessible to visitors in a permanent exhibition. An ambitious project, which will become a catalyst for this fascinating region in the south of Siberia.

www.baikal-ceramystica.ru/eng
<https://www.facebook.com/groups/Baikal.CeraMystica/@baikalceramystica>

PETRA LINDENBAUER

studied art history and archaeology after her ceramics training. She has worked as a freelance ceramist in Austria for over twenty years.

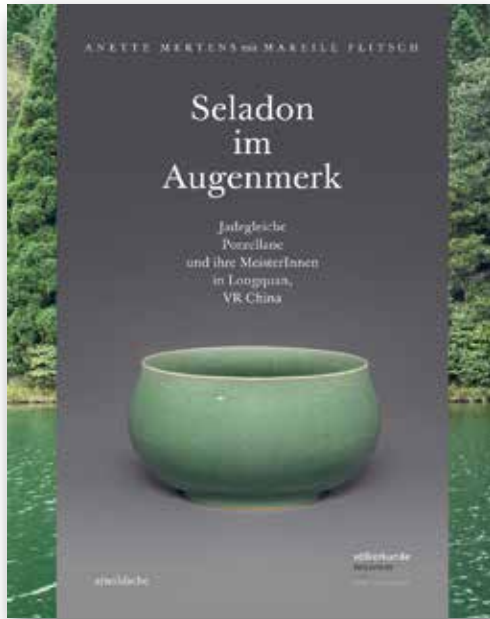
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At the sacred shamanic site in Kuzhir



Group photo outside the Dome photo Palma Babos



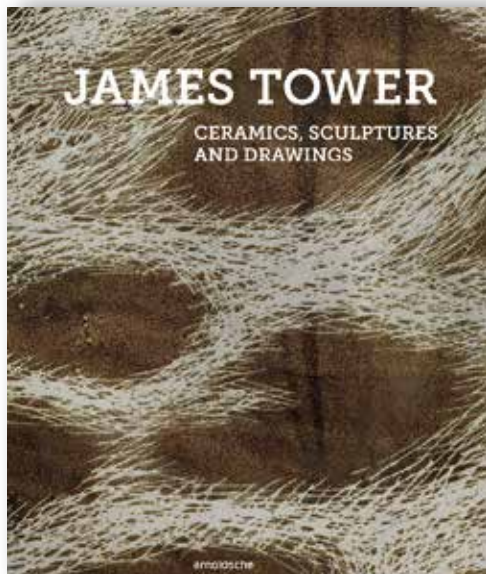


SELADON IM AUGENMERK - JADEGLEICHE PORZELLANE UND IHRE MEISTER IN LONGQUAN, VR CHINA

"Focus on Celadon – Porcelain-like Jade and its Masters in Longquan, PR China"

It shimmers in a range of greens and blues, looks back on a thousand years' tradition and is currently experiencing a new golden age: celadon porcelain from the Chinese province of Zhejiang. Ever since the ninth century, the Chinese province of Zhejiang has been known for its celadon porcelain. Its makers needed expertise in processing the raw materials and above all in the complex firing technique with its many imponderables. Longquan celadon experienced its first golden age from 11th – 14th century, it found its way into the imperial collections and was exported worldwide. Towards the end of the 19th century, it was increasingly forgotten. It was not until the 1950s that it was successfully revived via the establishment of state factories. A new generation of young ceramists emerged. In the 1990s, with the change to a market economy, many set up privately-owned businesses. The knowledge they needed had been preserved in the ceramics but also in shards found around the historic kiln sites. They are a source of inspiration for ceramists in today's Longquan. With their unparalleled celadon glazes, now protected as UNESCO World Heritage and Chinese Cultural Heritage, some ceramists have now established themselves as nationally recognised master craftspeople. In the potteries at the Celadon Museum in Longquan, they specialise in glaze colour and crackle, developing their own styles. Through exemplary masterpieces, sinologist and ceramist Anette Mertens presents the results of her research in the publication *Seladon im Augenmerk*. She shows the range of possibilities in contemporary celadon production and provides a mouthpiece for master craftspeople from Longquan. In cooperation with them and sinologist Mareile Flitsch, she has created a compre-

hensive and informative overview of traditions, technologies and skills. Anette Mertens with Mareile Flitsch - SELADON IM AUGENMERK. 240 pages, 22 x 28 cm, 381 ill., hard cover, German, EUR 48 [D]. ISBN 978-3-89790-574-0



JAMES TOWER – CERAMICS, SCULPTURES AND DRAWINGS

James Tower (1919–1988) is regarded as one of the most important ceramists of the 20th century. His sculptures contributed significantly to studio ceramics today being located in fine art and not craft. Now it is time to rediscover for art too the "unsung hero of the British art scene" (Sotheby's) – among collectors in the 1950s and 1960s, Tower was one of the most sought after artists in the UK. A contemporary of other outstanding British ceramists such as Lucie Rie, Ruth Duckworth or Hans Coper, he worked tirelessly from the 1950s into the 1980s on the quality of form – with the aim of defining a "sense of completeness and serenity". He saw his works as taught, energised enclosures that attempt to "sing of the beauty of the world". In his works, he assimilates the natural influence of the English coastal landscape that surrounded him. In his glazing methods, he allowed his training as a painter to show through – he painted with tin or used the sgraffito technique, scratching into the glazes to reveal the layers beneath. The expressive forms and skilful painting often lend Tower's work an exceptional three-dimensional quality. Besides his vessels and bowls, Tower also made large sculptures from unglazed clay, which he had previously sketched in watercolour and gouache. These paintings are artistically in no inferior to his sculpture. As an art school lecturer, Tower enjoyed an outstanding reputation. First, he founded the ceramics department at Bath Academy of Art before he became head of sculpture at the renowned Brighton Polytechnic (now Brighton College of Art). For James Tower's centenary, this publication celebrates the unique triad of ceramics, sculpture and drawing in large-format illustrations. The texts approach Tower's work from various perspectives and

bring the artist's unique position in postwar British art to life before the eyes of the reader. Timothy Wilcox (ed.), JAMES TOWER – Ceramics, Sculptures and Drawings. With contributions from Timothy Wilcox, Tanya Harrod, Lesley Jackson and Conor Wilson. 96 pages, 22 x 27 cm, 70 ill., hard cover, English, EUR 28 [D] ISBN 978-3-89790-570-2



GÜNTER FIGAL: GEFÄSSE ALS KUNST ("VESSELS AS ART")

"What is surprising about a beautiful thing is not least that one only ever appreciates it incompletely", writes Freiburg philosophy professor Günter Figal in his book *Gefäße als Kunst*, in which he has set down his experience with Japanese ceramics. Elsewhere he writes, "Vessels as art change how we understand art without qualifying in the slightest expectations of art. They show how art can determine life." In five chapters, the author describes his own highly personal journey to the vessel, in particular Japanese tea ceramics, discussing on a philosophical level the often difficult relationship between art and craft. The path he took led via the paintings of Giorgio Morandi, Jules Bissier and Keummi Paik-Bauermeister. The book, published in 2019 by mondo, is especially attractive with its Japanese binding. (ISBN 978-3-86833-260-5) - so

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ARTIST JOURNAL

Ting-Ju SHAO



Haruyuki Matsumoto (Japan)

Matsumoto was born in Tottori, Japan, in 1983. After graduating from the master's programme in Kyoto Seika University, Matsumoto once settled in Shigaraki, and focused on making wood-fired white porcelain vessels. His cups, tea ware, bottles, and jars are elegant and sophisticated, countering the impression of wood-fired ceramics as heavy works with strong traces of fire and ash or repetitive works.

The trace of fire and the different volume of ash dutifully manifest the ease and grace rarely seen in wood-fired porcelain. The intricate, translucent vessels are light and delicate in the hand. Their ungraspable and uninterrupted presence quietly connect the pure spirituality of the artist and the user.

"The kiln temperature becomes high, the clay, the firewood and the air react chemically in the Anagama kiln. As I control the firing, my spirit is also connected by that moment."

Wood firing, 1200°C, porcelain

photos - Haruyuki Matsumoto

left -
White porcelain firing denatured jar
2019, h 18.3 x 14.4_14 cm

right -
White porcelain firing denatured sphere
h 13 x 13.4_12.7 cm

below -
White porcelain firing denatured cylinders
2019, h 9.2 / 8.8 cm x ø 5.8 / 6.4 cm



ARTIST JOURNAL

Sayaka Shingu (Japan)

Sayaka Shingu was born in Osaka in 1979. The highly sophisticated craftwork and decorative art in the Edo period laid part of the foundation of modern aesthetics in Japan. The 21st century Japanese ceramicists began to enlarge emulative ceramic flowers over ten times, and later construct delicate landscapes with very tiny dots or fine spines. The middle-career artist Shingu's grey and black flowers blend serene, cool and sumptuous real flowers with imaginary ones. The colourfulness of her recent works, such as the crest-shaped flower forms or leaves with the butterfly or moth pattern encrusted with slip ware, gives rise to an elegant and unique garden landscape.

"I am always deeply touched by the invisible pulsating life force of flowers, and I try to express this energy in my work with flower forms. If I convey this to others, I am satisfied."

Semi-porcelain, ceramics, slipware, 1240°C

TING-JU SHAO

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



left -
erosion flower
2014, 68.5 x 32.7 x h 33 cm

below l. -
Bowl
2018, 13.8 x h 9.4 cm photo - IWATA Hiroshi

below r. -
to exist
2017, 28.6 x 25.5 x h 16.8 cm



In studio with Marcia Selsor

Evelyne Schoenmann



Marcia, you are a Professor Emerita. In 2016 you celebrated half a century working in clay. We have known each other a long time already, but would you explain your background to our readers?

I have a BFA and MFA in ceramics. I began teaching ceramics in 1975 in Billings, Montana. I spent a year on a Fulbright Fellowship researching traditional Spanish potters in 1985-86, and in 1994 I went to Uzbekistan on a Fulbright Award to teach studio ceramics and ceramic art history at Tashkent Institute of the Arts.

In 1991 I was part of a group of Americans who hosted 12 ceramic artists from the former Soviet Union and was invited to Latvia for a month to work with the same group. Peteris Martinsons was one of the organizers. I have taught workshops in Europe since 1995. First in Spain at Centro Agost 1995-99. Then I began teaching at La Meridiana in 2001. I have had numerous international residencies and participated in symposiums in Canada, Iceland, Italy, France, Latvia, Spain, Uzbekistan, and in the US at the Archie Bray Foundation and the Clay Studio in

Philadelphia. Working internationally truly broadens one's perspective.

Alternative firings are your signature technique. I heard it said that nobody knows more about this firing technique than you do. How come you are so fascinated with fire and heat?

My education in ceramics included kiln building and design. I was introduced to American "raku" by Paul Soldner in 1968. As the sole ceramics instructor in a small university, I tried to provide my stu-



dents with a broad range of knowledge. My personal work included crystalline glazes for my master's thesis, building stoneware, soda and salt kilns in college and afterwards for my studios and for my classes. In the summer my students searched for local clays, processed them and experimented with low-tech firing possibilities using pits, saggars, barrels, cow manure, horse manure, sawdust. Michael Cardew said there are mud potters and fire potters. I am a fire potter. My aesthetic concerns focus on the marks of the fire. The results of processes that I use express a raw element of nature's marks either in firing obvara, foil or ceramic saggars, or soluble salts.

Most of your works are spherical. Logical, because pieces in the roaring fire have to be round-ish. But you also make raku clay pictures ...

The sphere is my favourite form to throw and lends itself as a "canvas" for markings. It can change character with a crackled surface fired in obvara, to appear as granite with soluble salts, or present a wisp of soft colour from ceramic saggars. It is very versatile. In the 1980s I took students to dig clay in the Pryor Mountains. As we were crossing high mountain ridge, a herd of wild horses came out of a cloud, surrounded our vehicles, and disappeared down the hillside. That inspired me to create horse images on raku slabs.

... and not to forget the architectural ceramics and installations!

In Spain, I visited many potters in very remote areas. I travelled along the Camino de Santiago in Castile and Galicia and encountered many ancient churches. I fell in love with Romanesque Art. The scale is perfect for modelling clay. I created an installation *Sketches of Spain; Marking the Millennium*, representing a cloister with 15 arches and columns with capitals and a meditative fountain. Another installation was a memorial piece for 9/11 entitled *Every Life is a Book* consisting of 42 terracotta paper clay books smoke-fired in the train kiln at the Archie Bray Foundation. The images of burnt books expressed the loss of life as being censored as in book burning.

About saggarr firings: what kinds of saggars are there and how do you use them?

The ceramic saggarr is a container for the ware to be fired with combustibles such as sawdust, seaweed, grasses, wire for linear accents, along with table salt and copper carbonate. The prepared saggarr is placed in a gas or raku kiln and fired to 900°C. Foil

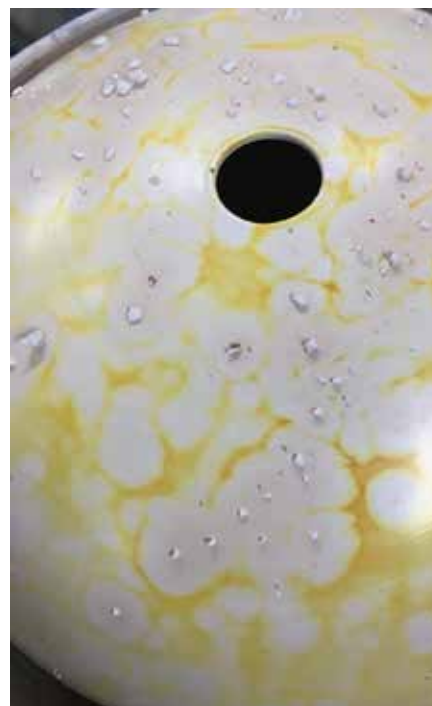
saggar pieces are coated with a wash of soluble salts and possibly granules, organic materials like leaves, and all is wrapped in 2 layers of foil. The maximum temperature for foil is about 760°C. An accidental overfiring led me to experiment with the few soluble salts used in foil saggars. I tried them without any saggars and began getting brighter colours. I tried using ice-melting salts such as magnesium and calcium chlorides. Having read Arne Ases' Watercolor on Porcelain, he mentions zinc chloride can erase cobalt chloride. So, I started seeing what combinations worked with each other.

And now: Soluble Salts. Sounds enigmatic....

My further experiments with the soluble salts on hundreds of test tiles within 3 different temperature ranges (760°C, 815°C and 950°C) provided a wide range of colour potential. I mix small amounts of 6.5 grams in 1/8 cup of hot water. I use cotton balls to apply the solution. I can use one cotton ball per colour. When preparing a saggar, the pot is supported on a chunk of kiln shelf or a triangular stilt. I place the used cotton balls into saggars with some sawdust and table salt for some interesting flashes.

This leads us directly to the picture series in this interview. Please guide us through the process.

My process for these pieces begins with a simple form of an orb. I take several steps to refine the surface using ribs, then rubbing the dried piece with baby oil, applying terra sig after it dries again, and burnishing with a soft sponge. Once I have a kiln load, I bisque them to 954°C. This low temperature keeps the sheen of the terra sig and the porosity for the absorption to occur. My solutions are mixed as mentioned above and applied with a cotton ball for a base colour. Extra precautions are taken due to the toxicity of these chemicals. The vapour mask protects the mucus membrane in the nasal cavities. The tight-fitting goggles protects the surface of my eyes, gloves and long sleeves protect the skin. The second application for contrasting colours or patterns is either a sprinkling of crystals which are left to penetrate overnight, or solutions applied by dabbing with another cotton ball.





After soaking overnight, the size and outlines of the areas of the dissolved crystals are evident. The saggars are prepared with a small amount of sawdust, table salt and cotton balls. The used cotton balls included with the combustibles eliminate toxic waste. The pot is placed on a still above the combustibles. The sagger is covered and fired. The containers also absorb the fuming burn-off. When using a clay sagger I fire to the hottest range in my limits, 950°C. If using foil, I fire no hotter than 760°C. After firing, the pieces are washed and allowed to dry. I wax and buff the surface with floor wax/paste to protect the soft pieces.

Your next workshop will be soon, end of May, in the famous ceramics school La Meridiana in Tuscany / Italy. Are there still spots available and what is the theme?

I'll be teaching my second Soluble Salts workshop at La Meridiana from May 31 – June 6, 2020. As of November 2019, the course was 70% full. I get many requests for information on workshops. I post them on my website. Also, I have contact information there for anyone interested in hosting workshops. www.marciaselsorstudio.com/contact-and-retail-gallery-locations.html

Is there still a new technique you want to try in the future, or have you "seen it all"?

The study of "ceramics" is infinite. Accidents and discoveries can open up all sorts of directions. After 50+ years of exploring the potential possibilities, I am still engaged and open to new explorations.

Marcia Selsor
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www.marciaselsorstudio.com
marciaselsor@icloud.com

Evelyn Schoenmann's next interview is with Angela Burkhardt-Guallini Switzerland

Evelyn 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

Copy date for entries:
31 March 2020

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

Berlin D-10585 Keramik-Museum Berlin
Schustehrusstraße 13 O: Fri - Mon 13 - 17h www.keramik-museum-berlin.de
👁: [Andreas Fritsche - Ausgezeichnet!](#) | ▶ 1.6.

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)
O: daily 10 - 18h www.museum-neukoelln.de

Bozen I-39100 TonHaus Rauschertorgasse 28 T+F: +39 (0)471 - 976681
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www.pulsceramics.com mail@pulsceramics.com O: Mi - Sa 13 - 18h

Bürgel D-07616 Keramik-Museum Bürgel Am Kirchplatz 2
T: +49 (0)36692 - 37333 F: -37334 O: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h www.keramik-museum-buergel.de post@keramik-museum-buergel.de
👁: [Tag der offenen Töpferei 2020](#) | 14.3. - 15.3.
👁: [30 Jahre Thüringer Töpferinnung 1990 - 2020](#) | V: 7.3., 15h

Bukarest RO-10094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 3173814 galeriagalateea@yahoo.com
www.galeriagalateea.blogspot.com O: Tue - Fri 12 - 20h, Sat 11 - 19h - Permanent exhibitions
👁: [„2 m³ of History“](#) | ▶ 19.3.

1 March - 25 April 2020



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EXHIBITION HOURS: THURSDAY, FRIDAY 11-18, SATURDAY 11-17.

Angelika Jansen

Jahresausstellung am 15. Tag der offenen Töpferei

Angelika Jansen Keramik
Studio Tor 21, An der Beek 255
41372 Niederkrüchten
14. und 15. März 2020

Formart 2020 Maschinenhalle
Friedlicher Nachbar
Deimketal 9, 44797 Bochum
27. bis 29. März 2020

Wildor-Hollmann-Str.12
D-41379 Brüggen Niederrhein
angelika.jansen@keramikwerke.de
www.angelika-jansen-keramik.com

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

Coburg D-96450 Kunstsammlung der Veste Coburg Veste
T: +49 (0)956 - 18790 O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h, Mon closed www.kunstsammlung-coburg.de
👁: [Im STUDIO: Herkules im Setzkasten. Gipsabdrucksammlungen des 18. Jahrhunderts](#) | ▶ 22.3.

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T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h *A
www.loes-reinier.com
👁: [Mathieu Casseau - Terra Sigillata](#) | 1.3. - 28.4.

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

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h
www.toepfermuseum-duingen.de
👁: ["Bitte anfassen!" - keramische Vielfalt zum täglichen Gebrauch von Reinhold Alber & Frank Breiter](#) | 22.3. - 28.6.

Eguelshardt-Bannstein F-57230 97, Route de Mouterhouse
T: +33 (0)387 - 960011 www.krueger-keramik.de kontakt@krueger-keramik.de

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.
👁: [The LEVI Donation](#) | ▶ 3.5.



Frechen D-50226 **Stiftung KERAMION**
Zentrum für moderne+historische Keramik
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info@keramion.de www.keramion.de



Beate Kuhn, *Wolkenmantel*, 1974
Foto: U. Philippi

☞ **Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand, 22.3.2020 bis 21.2.2021**
Eröffnung: 22.3. um 11.30 Uhr

☞ **Sammlerbörse – „Von Asshoff bis Zenker“, 22.3. bis 26.4.2020**
Eröffnung: 22.3 um 11.30 Uhr

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
☞: **Tag der offenen Töpferei 2020 | 14.3. - 15.3.**
☞: **Ausgewählte Deutsch - Dänische Keramik | 15.5. - 13.9.**

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


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☞: **Sammlerbörse - "Von Asshoff bis Zenker" | 22.3. - 26.4. V: 22.3., 11:30h**

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info@idelmann.eu O: open by appointment
as well as announcement of further dates on the website *A



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☞: **"Zeitzeichen" - Eva Kojl 5.4. - 17.5. V: 5.4., 14h**

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céramique et du verre
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www.ville-ge.ch/ariana ariana@ville-ge.ch
☞: **John Tahon - Refuge/Silence | 5.4.**
☞: **Meissen - Verrückt nach Porzellan - Verborgene Schätze aus schweizer Sammlungen | 6.9.**



Gmunden A-4810 **Galerie im K.-Hof, Kammerhof Museum**
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Gotha D-99867 **Herzogliches Museum Gotha Schloß Friedenstein**
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☞: **Sammelsurium VII - Studiokeramik aus 60 Jahren | 7.3.**



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☞: **Gefäße aus den Anfangszeiten der Galerie | 1.3. - 11.3.**
☞: **COVERING GROUND, Ken Eastman, England | 15.3. - 26.4.**



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Hohenberg a.d.Eger D-95691
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Schirndinger Straße 48. T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h
www.porzellanikon.org info@porzellanikon.org

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☞: **14. Westerwaldpreis - Keramik Europas | 15.3.2020**
☞: **Die Teilnehmer des Gmündener Keramiksymposiums stellen aus | 5.4. - 7.6.**



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Kellinghusen D-25548 **Museum Kellinghusen**
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museum@buergerhaus-kellinghusen.de

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



Langerwehe D-52379
Töpfereimuseum Langerwehe
Pastoratsweg 1



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T: +49 (0)2423 – 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h
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Le Fel F-12140 GALERIE DU DON Le Don du Fel

T: +33 (0)05 - 65541515 www.ledondufel.com

👁: Porzellan heute? - Marie-Laure Guerrier, Anima Roos, Ashley Howard,
Fenella Elms, Sasha Wardell, Henk Wolvers | 8.3. - 23.4.

👁: Jenseits des Pottes - Turi Heisselberg Pedersen, Wouter Dam, Monika
Patuszynska, Anne-Marie Laureys | 24.4. - 18.6.

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

👁: "leer und bunt" Die Künstlerfamilie Wendt stellt aus | ▶ 14.3.

👁: "EROSA TERRA" | 17.3. - 19.5. V: 17.3., 19h



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.

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63 Great Russell Street, Bloomsbury T: +44 (0)20 - 7242 9644

O: Mo - Sa 10:30 - 18h www.cpaceramics.com

👁: Hannah Tounsend | 12.3. - 4.4.

Middelfart DK-5500

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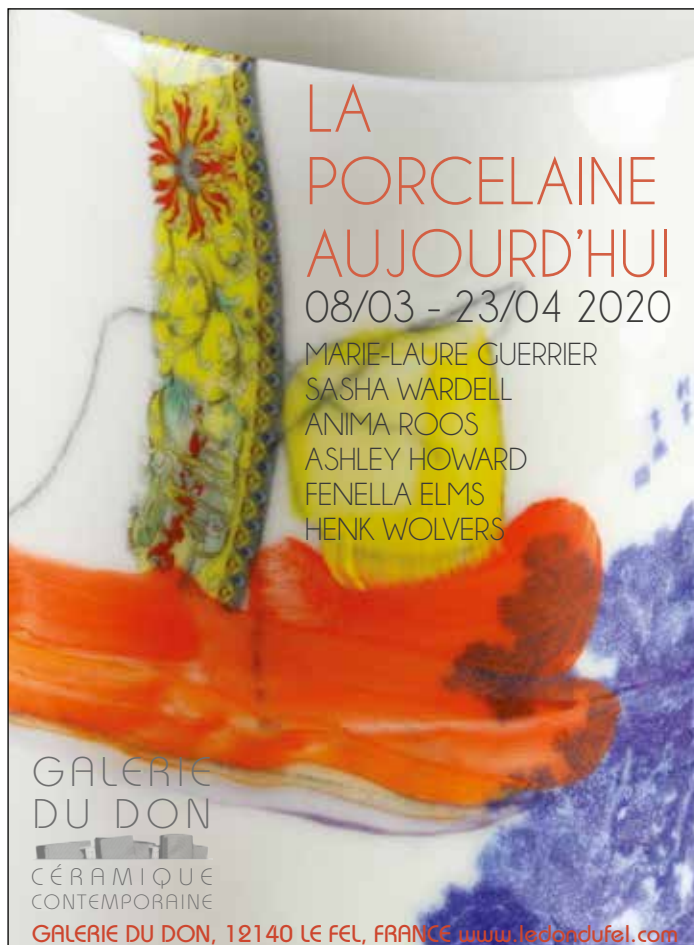


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DENMARK

Danmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk

O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h

👁: CLAY TODAY | ▶ 3.5.



München D-80333 Galerie für Angewandte Kunst Pacellistraße 6-8

T: +49 (0)89 - 2901470 www.kunsth Handwerk-bkv.de O: Mon - Sat 10 - 18h

👁: Chronos - Ramón Puig Cuyàs, Georg Dobler, Jürgen Eickhoff, Herman
Hermesen, Winfried Krüger, Ruudt Peters, Graziano Visintin | 6.3. - 25.4.

👁: BKV-Preis 2020 für Junges Kunsthandwerk | 1.5. - 23.5.

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 Design Museum

Pinakothek der Moderne Barer Straße 40 O: Di - So 10 - 18h, Do 10 - 20h

👁: Anders gesehen. Afrikanische Keramik | ▶ 29.3.

👁: Ingo Maurer intim. Design or what? | ▶ 18.10.

Oldenburg D-26122 Landesmuseum für Kunst- und Kulturgeschichte

Schloss Oldenburg www.landesmuseum-ol.de

Potsdam D-14467 ale 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

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O: daily 10 - 18 h, also sun- and holidays

☎: 37. VERKAUFS-AUSSTELLUNG:

„100 schönste Tassen“ – Unikate von Beate Bendel, Berlin | ▶ April 2020

☎: JAHRES-AUSSTELLUNG: Jahresbecher „Rheinsberg 2020“, limitierte Sammler-Edition von Juliane Herden, Berlin | ▶ Dezember 2020



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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

☎: BESTAND(s)-Ausgabe XVII | ▶ 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

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 | ▶ 29.3.

☎: Jochen Rüh - Erstkrusten und Glasurflüsse | 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

☎: Clay with a capital K | ▶ 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

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

☎: „Heidi Manthey: Another World“ – Eine Retrospektive über 70 Jahre künstlerischen Schaffens | ▶ 31.5.

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www.ikmweiden.de keramikmuseum@weiden.de

☎: Hedwig Bollhagen und die HB-Werkstätten | ▶ 19.4.

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☎: Das Porzellan im Jisperweg - Inge Becka, Jisperweg 123, 1464 NL

28. - 29.3. T: +31 (0)6430 - 75250 www.ingebecka.com O: 13 - 17h *A

☎: Das Porzellan im Jisperweg - Wil van Blokland, Jisperweg 53A, 1464 NG

28. - 29.3. T: +31 (0)6199 - 42719 www.wilvanblokland.nl O: 13 - 17h *A

Westerstede D-26655 Galerie Belinda Berger

Mühlenbrink 17 T: +49 (0)4488 - 525391

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☎: Liesbeth Kamp, Monika Debus and other ceramists

Richard Meitner, Ria Lap and other glassartists | 1.3. - 30.4.

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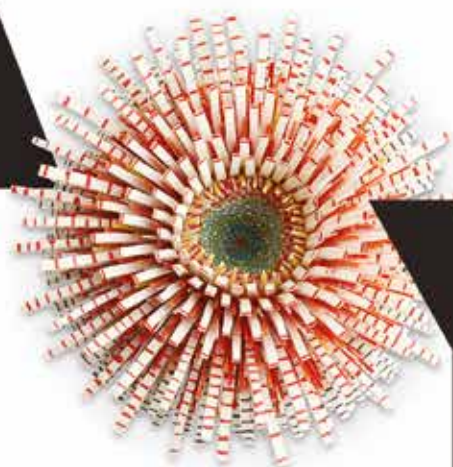
Zürich CH-8801 Völkerkundemuseum der Universität Zürich

Pelikanstraße 40 musethno@vmz.uzh.ch www.musethno.uzh.ch

☎: Seladon im Augenmerk. Jadegleiche Porzellane und ihre Meister in Longquan | ▶ 22.11.

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

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“

CHRISTIANE TOEWE 12. - 14. JUNI 2020
„Lithophanie“... Porzellan & Licht

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

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

CHRISTOPH HASENBERG 7. - 9. AUGUST
„Sehen lernen“ - das Geheimnis der rechten Hirn-Hemisphäre / das „be-zeichnen“ von Keramik

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

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

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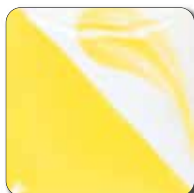
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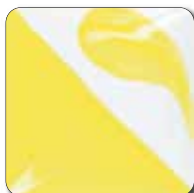


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1



2

1 Mia Llauder is a Spanish artist and a potter of bright imagination. Her work is primarily focused on creating a wide range of unique small pieces of porcelain: an alphabet of her own. Like a bead meditation, she works meticulously with these small abstract shapes, one after the other as if there would be nothing else: the tiny coil, the spiral, the round oval, a stick, a circle... As if in her mind there would only be that particular bit of porcelain, white or sometimes black, with a touch of black stoneware, and a final touch of red or gold lustre on the tips. Single-fired. And repeating that over and over, with the same care. Caterina Roma, herself a Spanish artist, gives us an impression of Mia's work.

2 Li Ziyuan was born in Zibo City, Shandong Province, PR China, in 1944. He has devoted his life to ceramic art and is renowned as a porcelain painter – designated an Intangible Cultural Asset for Shandong Province of China. Since 1992, he has received a lifetime stipend from the Shandong State Council. Marc Leuthold visited him in his studio and private museum and gives us an impression of his traditional work, which the Chinese Government has presented 147 times as gifts to foreign heads-of-state and friends worldwide.



3

3 Aino Nebel was born in Berlin in 1972. From 1993 – 1997, she studied at the University of Art and Design in Halle an der Saale under Prof. Uno Moerke and from 1997 – 2002 at Dresden Academy of Fine Arts under Prof. Uta Sax and Prof. Ulrike Grossarth. After graduation, she was a master student of Ulrike Grossarth. From 2001, she participated in the studio Atelier am Fluggraben in Berlin, where she worked until she moved to Cologne in 2011. Antje Soléau visited her in her studio there and spoke about her work.

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