

new CERAMICS

The International Ceramics Magazine



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COLLECT

London 2020



Cynthia Corbett Gallery



Gallery - IntoArt



Han Collection
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Gallery Officine Saffi

Dear Readers of NEW CERAMICS

It came like a series of fateful drum beats, but the result was anything but musical. Like a picture of an isolated multi-storey house with illuminated windows, at night in a suburb, in a quiet, tree-lined, slightly sloping residential street, by moonlight with a single streetlight burning across the road. You can almost hear the wind, rustling through the branches – and one by one the lights go out in the rooms of the house. As if it was a film by Alfred Hitchcock.

The market in Frechen was cancelled, then the market in Krefeld. Internationally, I heard from Australia that the Gulgong Festival has been cancelled, then came the annual conference of NCECA in Richmond, USA. We had already sent off substantial numbers of copies of our English edition to both events. Then it went on in Europe: the market in Swalmen, The Netherlands, were cancelled, events like INTONATION in Deidesheim were abandoned, museums and galleries closed and exhibition openings suddenly took place without any guests. Planned exhibitions in museums were postponed or simply deleted from the programme. This also affected individual competitions, where nobody knows how and when they will resume. Then the AIC/IAC conference in Finland was cancelled too although it was only planned for the end of July. The market in Diessen will be postponed until the autumn, and at the time of going to press, we are still waiting for decisions on other markets in the coming months of 2020. On enquiry, I did discover that the kalkspatz symposium has been postponed until 2021.

And all workshops, seminars and courses were called off within a short space of time. In this issue, you will therefore only find ads for courses that will only be taking place, or are planned, several weeks or months ahead. Many advertisements were only cancelled at short notice.

With regard to dates, we are at a point that is also relevant for other information in this issue. If we have been informed about dates by organisers, museum management or artists, we have included the updates. However, I should like to emphasise that currently no one knows how long these bleak times will persist. It is thus advisable to check in advance if the dates stated are still valid.

Unpleasant news for us reached us from our distributors of the English language version in London and Paris. The companies there, so-called "nonessential" ones, have currently ceased operating, some on government instructions. From these cities, book shops and museums worldwide are normally supplied with copies of NEW CERAMICS. But what is the point of supplying them if the shops and museums are closed? Thus we will only be sending out this issue to our regular registered subscribers to NEW CERAMICS. Extra orders on bestellungen@neue-keramik.de are welcome.

These are dark days for everyone involved, but to stay with the metaphor of the house on the darkened street mentioned at the beginning, here and there some people seem to have found a candle and in a few rooms it is growing brighter again. I have received e-mails from ceramists who have attractive websites where they are presenting their latest work with a message to readers. Of course this cannot compensate for the loss of earnings at exhibitions or markets but customers will not forget them and some sales will be effected in this way – and this is likely to happen increasingly on the pathway towards the digital future. Even in analogue times, advertising was part of the trade!

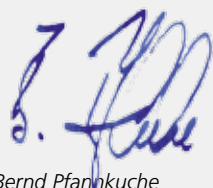
As we have already mentioned on an earlier occasion, we are working on the new *Keramikführer* ("Ceramics Guide") 2021-23. If you are living in Europe, get involved! We will all need good advertising when the crisis is over. The costs are reasonable for an ad that runs for three years on the internet parallel to the printed edition. Owing to the current situation we are not being too fussy over deadlines, there is still time to get in touch. We will not be invoicing advertisers before the end of the year at the earliest, and in the case of individual personal difficulties, this can be put off until next year. You will find the form on our website, or you can contact us via e-mail on bestellungen@neue-keramik.de and we will be pleased to forward the relevant form to you.

But this period of shutdown will pass! And for all of us I wish and hope that everyone will possess enough strength and stamina to get through this period safely, health-wise, professionally and financially. But from this state of stasis, the question poses itself as to whether the world will still be the same as before this worldwide pandemic?

Let us hope for positive changes.

I send you my very best wishes,
until the next issue in July,

Yours,



Bernd Pfannkuche

*At an Edward Hopper
exhibition in the Fondation
Beyeler in Riehen, Basel,
beside a painting by
Marc Rothko.*





Argilla Italy 2020

An international jury has selected the 200 participants for the seventh edition **on 4, 5 and 6 September 2020**. The seventh edition of Argilla Italia, the market exhibition of artistic ceramics "twinned" with Aubagne in France and Argentona in Spain, which will take place in Faenza from 4 – 6 September, closed registrations for participation in the market exhibition with a record number of requests. The international jury met on 17 and 18 February to select the 200 participants admitted. 331 applications were received with 46% of new exhibitors. A large turnout from abroad: 160 requests, representing about 50%, from 28 countries. Most are European, but there are candidates from overseas such as Argentina, South Korea and Japan. "Argilla Italia is increasingly becoming the reference appointment for international contemporary ceramic craftsmanship in Italy", explains Eugenio Maria

Emiliani, President of the MIC Faenza organizer of the event. "It has now become one of the main ceramic festivals at a European level, of great appeal for enthusiasts, but also an important moment of meeting and comparison between the operators of the ceramic system." Ireland, chosen as the guest country for this edition, will be present with a rich cultural programme and special exhibition projects.

Moreover, this year Argilla collaborates with the European project Cerdee CER-DEE – Creative entrepreneurship in ceramic regions – developing. Lead partner of the project is the Porzellanikon Selb in Germany, together with the MIC and six other European partners (Ceramic Museum in Bolesławiec, Poland, – New Design University Pölsen, Austria – National Museum of Slovenia – Technical University in Ilmenau, Germany – University of West Bohemia in Pilsen, Czech Republic and the Tourist Centre in Kranj, Slovenia). All of them aim to create a network of cooperation between the main historical districts of European ceramics in order to bring together knowledge of museums, small/medium enterprises and institutions in the sector, in a difficult moment for this field. Each of these institutions has been involved in proposing a young ceramic artist for whom a stand will be reserved for the event. Argilla Italia is organized by the Fondazione Museo Internazionale delle Ceramiche in Faenza together with the Municipality of Faenza and in collaboration with AiCC - Associazione Italiana Città della Ceramica. info@argilla-italia.it, www.argilla-italia.it

Handmade Oxford

New September Dates

Announced Handmade Oxford –

The International Contemporary Arts Festival at Waterperry Gardens, Waterperry, Oxford OX33 1LA. Early bird tickets available until 31 May 2020

handmadeinbritain.co.uk/oxford.

In the light of the current situation and putting the health, safety and well-being of our visitors, exhibitors, partners and team first, we have decided to move the dates of Handmade Oxford – The International Contemporary Arts Festival. The Festival will now take place from **Thursday 17 - Sunday 20 September 2020**.

Ceramic Walk – Stelen-Rundweg Grenzhausen –

New leaflet with 28 pieces. Brand new and definitely worth seeing, the Stelen-Rundweg ("Column Walk") in the Grenzhausen district of the municipality. The centuries-old tradition of craft pottery can be experienced at first hand. The project involves 28 wooden columns, each 2.25 mtr. in height and on top of them, the local potteries are exhibiting a broad range of their work. The walk begins outside the Keramikmuseum Westerwald (Lindenstrasse 13) and is slightly over two kilometres long. It is almost always possible to see from one column to the next – they are all the same height but look totally different. The works from the potteries are very varied, there is no overriding theme. The maker's name can be seen from a plaque. This year the project will be continued in the Höhr district. Besides ceramic artefacts, pieces made of wood, glass or stone are also being presented. The Hillscheid district also intends to integrate a number of wooden columns into the townscape in 2020. Now, a handy leaflet has been published showing the 28 pieces. It is available free from the tourist information office, the Keramikmuseum Westerwald and the town hall of Höhr-Grenzhausen as well as in the potteries themselves.

Further details of the ceramics studios is available on www.keramik-stadt.de



Unifying Eye: The Dayabandhu Collection - Maak Spring Sale 2020

This May, Maak's Spring Sale will offer the opportunity to view and collect ceramics from a formidable collection. Discovered behind the seemingly modest door of a flat in South London, Michael Evans, also known by his Buddhist name Dayabandhu, has collected ceramics over 30 years alongside his beliefs. Works include international masters of studio ceramics from Ewen Henderson, Gillian Lowndes, Gordon Baldwin, John Maltby to Claudi Casanovas. There are also many artists represented who have more recently emerged as leading lights in the field, discovered and supported by the collector at the very start of their career, such as Edmund de Waal, Akiko Hirai, Annie Turner and Sarah Flynn. Maak have carefully selected pieces for the sale to reflect the harmonious collection as a whole and Dayabandhu's unifying eye. Maak pride themselves as the leading auction house of studio pottery and the preferred platform for important collectors. 11-14 May, 2020. Online viewing available from **24 April 2020** maaklondon.com Royal Opera Arcade Gallery, SW1, London

60th Ceramics Exhibition 2020

The City of Castellamonte, on the occasion of the 60th Ceramics Exhibition 2020, announces and organizes a competition reserved for all Italian and international ceramic artists. The theme of the competition is Ceramics in Love "two", seen and interpreted by artists and ceramists with original and unpublished works. We tried to summarize the theme of love seen in all its forms, but also and above all understood as the passion and adherence to creative values by the professional artists / ceramists through three-dimensional sculptures. **The deadline for sending the application is 29 May 2020**. The competition aims to enhance the art of ceramics in all its techniques and uses, from design to craftsmanship, not forgetting, being the city of Castellamonte, its most famous object: the stove. For the Art-Design section, the winner will win a cash prize of 3,000 euros. The second and third will be 2,000 and 1,000 euros respectively. The selected works will be on display from 22 August – 13 September 2020. Info: Concorso Internazionale CERAMICS IN LOVE-THREE, 60a Mostra della Ceramica di Castellamonte, Italy. Segreteria Organizzativa: 0124.5187216. Cultura - Comune di Castellamonte, cultura@comune.castellamonte.to.it | ep/c_ceramicsinlove@gmail.com

Hans-Peter Jakobson obituary

The long-standing director of the applied arts museum, Museum für Angewandte Kunst in Gera, is dead. He passed away after a long illness at the age of 72. Hans-Peter Jakobson (1947-2020), a cultural scientist, established a nationwide reputation with his dedication to contemporary ceramics.

After he took over the Museum in Gera in 1989, he continually expanded the collection. Through his profound connoisseurship, the institution became a leading specialist museum for applied art with a spectrum ranging from art déco and Bauhaus into the 1990s.

The good name secured major donations including that from Ingrid and Werner Welle from Paderborn. Jakobson curated numerous exhibitions until the last. The Aenne Biermann Prize for contemporary photography, awarded every two years, is also due to his initiative. He was president of the Thuringian Museum Association from 1990 – 2003. Jakobson gave the whole museum landscape in Thuringia valuable impetus, and in difficult times he lent it an unmistakable voice. *Doris Weilandt*

With great dismay, we have also heard of the deaths of outstanding and highly esteemed artists, whose lives' work made a mark internationally. Our thoughts are with their families. The loss for the international family of ceramics is deep.

With Johan (Gerard) van Loon, well-known for his delicate, individual pieces and groundbreaking work in porcelain and for his designs for Royal Copenhagen and Rosenthal, the ceramics world has lost a major personality, who was inspirational for a whole generation of ceramists and their handling of materials (cf. the recently-published article in NC/NK, 1/2020). Born in Rotterdam on 29 October 1934, he died suddenly and unexpectedly in Breda on 24 February 2020.

Les Manning (1944 - 2020) – spent almost his entire career as an artist in his home province, Alberta, Canada. He studied ceramics at the Alberta College of Art in Calgary, was the first president of the Canadian Craft Council and head of the Banff Center's ceramics programme from 1974 – 1994. Besides many other honours, he was also the bearer of the Alberta Centennial Medal. Les Manning accompanied the group of Canadian artists for the international museum landscape in Fuping, China, as curator. I met him there in 2005, curating the German part. His work represents highly sensitive artistic interpretations of the inspiration drawn from his local landscape. His statement: "I find elements in these surroundings which I bring to the ceramic process, so that it becomes easily accessible to the viewer."

Tom Kerrigan, (1938 – 25 January 2020), ceramic artist and emeritus professor of the University of Minnesota in Duluth, USA, renowned worldwide for his eccentric and colourful ceramic interpretations – usually in earthenware. He said, "I see art as the vibrations of the soul. My studio, my home here in the desert of Arizona, are a source of inspiration for me. In my work, there are calm, meditative elements and powerful, bold ones. In a word: The desert speaks with a loud voice!" (Quotation edited)

Alan Caiger-Smith, born in Buenos Aires, Argentina, in 1930, died 21 February 2020. He was not only a well-known British studio potter but also a masterly writer. After founding Aldermaston Pottery in 1955, a cooperative of up to seven potters making functional wares, tiles and one-off pieces, he became known for his experiments with tin glazes and pigments on red earthenware. This led through his research and documentation to the reconstruction of paste lustre. For this, Caiger-Smith drew on previous research by William de Morgan, Vilmos Zsolnay, Clément Massier and Pilkington's Royal Lancastrian Pottery. His books on the subject are considered standard works for all subsequent research projects. His own lustre bowls and painted décor are artistically outstanding examples of an almost forgotten special form of ceramic glazing and its complex firing technique.

Articles on Alan Caiger-Smith and Les Manning to follow in NK/NC. *Monika Gass*

Unwavering –

On the Death of Ceramist Gerald Weigel

When he stepped to the forefront with ceramic works of his own, Gerald Weigel was already in his mid-forties. Nevertheless, he was not unknown to ceramics aficionados of the time – as one half of the pottery under the name of Gotlind & Gerald Weigel. Located from 1961 in Mainz, then from 1967 in Nisterau in the Westerwald region, he was responsible for glazing and firing the output of tableware and garden ceramics that they presented every year at the Frankfurt Fair and for the increasingly important one-off pieces. His wife Gotlind, an outstanding thrower from Hubert Griemert's school in Höhr-Grenzhausen, had made use of her teacher's form ideals, which originated in the Bauhaus, for her own work.

Meticulously finished stoneware tea sets sold well enough, attuned to severe functionality and glazed in matt brown. But it was especially the exquisite one-off pieces – finely drawn spherical or ovoid vases, some long-necked, with delicate colour gradients of what in the end were unusually bright crystal glazes – which had attracted the attention of ceramophiles, rapidly projecting the Weigels to the front rank of German ceramists; they had already received prizes and awards for their joint work. The surprise was all the greater then when tall, quiet Gerald presented entirely different, unprecedentedly confident pieces: still vessels, but more sculptural in concept, more powerful, more monumental, large, flat, winged or spade forms, hand-built, assembled, modelled, darkly streaked.

Gerald Weigel was born in 1925 to a family of porcelain makers in Volkstedt, Thuringia, and trained there as a mould maker in the porcelain factory. He met his wife Gotlind (*1932) in the 1950s, when she was working in the Balzar-Kopp pottery in Höhr-Grenzhausen. They were both refugees from pre-war eastern Germany; he had been severely wounded during his hated military service and both had an Odyssey behind them when they took the plunge together, at first in a luckless pottery in the extreme south, then freelance – he initially worked as a conservator at the Römisch-Germanisches Zentralmuseum in Mainz.

From 1973, they finally settled in their pottery, a former farmstead in Gabsheim, Rhenish Hesse. While his wife took the technique of throwing porcelain to its very limits, Gerald Weigel dissected his hermetic winged vases, broke them open until they stood like slabs propped against each other. The glaze opulence faded away on stony planes, retreated into grogged roughness. Block-like vessels, given rhythm by inlaid porcelain strips gave an inkling of subsequent stone-like vessel compositions – a theme that would never again let him go.

The Weigels made a decisive mark on the image of German ceramics after 1945. The exhibition in 1968 at Henry Rothschild's London gallery with Karl and Ursula Scheid, Beate Kuhn and Margarete Schott became a legend and the London Group became a standing concept. The Weigels were members of the AIC in Geneva from 1972, later they were founder members of Gruppe 83. Work by the winners of numerous State Prizes is held in museums all over the world. It was not until 2018 in advanced old age that they retired with a last exhibition in their studio. Ceramics was not a profession for them, it was their shared life together.

Now the time of sharing is over. Gerald Weigel died in Gabsheim on 24 February.

Walter Lokau



r. to l.: Herbert Hubert, Ulrich Pötzsch, Anna Dziwetzki, Christoph Uhlig, Rosi Döhler, Udo Benker-Wienands, Baron Dr Bernd von Chiari

PORCELAIN FROM THE 3D PRINTER

The Porzellanikon – Staatliches Museum für Porzellan, Germany, has taken a decisive step towards the future thanks to the generous support of the friends of the museum, the Förderverein Porzellanikon Selb und Hohenberg an der Eger e. V., putting a new high-performance 3D printer for ceramic bodies into operation. Visitors to the Porzellanikon at its site in Selb can witness the traditional methods of shaping ceramics – throwing and casting – in daily demonstrations. From early March, a pioneering new production technique has been added with 3D printing. Here, the museum explains how exciting this innovative technique is. Under the title, *Art meets Technology – Ceramics from the 3D Printer*, results of a competition organised by the Keramion museum in Frechen will be on show in an exhibition, demonstrating new possibilities in designing forms. Parallel to this, the new 3D printer will regularly be put through its paces. A 3D printing

workshop is also being planned. A special programme for schools as well as artists' workshops are further possibilities. www.porzellanikon.org

Delusions of Grandeur – If John Bauer gives life to his extravagant dream and completes his current project, it is no less than 48,000 tiles that he will have to bring to life in porcelain. This monumental undertaking all in the name of his vision to cover the entire façade of Gallery One 11 (Cape Town). At a rate of 640 tiles per square metre and with a significant 75m² of façade, the number of tiles and the motivation needed is breathtaking, especially considering that each and every tile used in this colossal enterprise is unique and 100% handmade in John's atelier. His hope is that having his art displayed in such a visual and monumental fashion will pique the interest of an art lover willing to become a patron of the project. Some would consider this to be the artists' "grand-oeuvre", others possibly tile fever! Regardless of how you choose to engage with the wall it is always an amazing companion with its endless stories. Your only desire is to get lost body and soul in the artists' delusion of grandeur. Gallery One 11, 111 Loop street, Cape Town city center, 8000 Cape Town RSA, +27 66 206 94 93.

www.galleryone11.com/ | johnbauerart.com/about/



A NEW ERASMUS+ PROJECT

IN THE CERAMIC MATTER KICKS OFF: Women & Art

Transferring ceramic art hobbies into a future income. With the kick-off meeting held last December at the University of Ardahan, in the far north-east of Turkey on the border with Armenia and Georgia, the Erasmus+ project Women & Art, approved by the Turkish Erasmus+ programme authorities and which sees the University of Ardahan as Lead Partner, the Ankara Point company as organizational consultant and the AEuCC (European Grouping of Cities of Ceramics) as consultant in the sector and communication. The project involves 5 countries and 9 partners for 2 years: Women&ART aims at supporting inactive women in developing home-based micro enterprises, with a particular focus on ceramic art and craft activities, increasing wealth in European society. The kick off meeting of the wmn&art project was held in Ardahan (Turkey), on 17 and 18 December 2019, gathering members of all the partner organizations. The partners discussed the general aim of the project, visited Ardahan University and in particular the ceramics course.

The Arno Lehmann Ceramics Prize 2020

Selected entries, work by: Karoline Dausien, Helmut Fuchs, Lukas Hochrieder, Petra Maria Lindenbauer, Jonathan Mollner, Gottfried Palatin, Barbara Schmid, Oktavia Schreiner, Daniel Wetzelsberger, Charlotte Wiesmann, Alexandra Zaitseva. As a first and similar to the Eligius Jewellery Prize, work by Franz Josef Altenburg will be on show in the studio at the same time, an artist of great importance for the Austrian ceramics world. He was nominated by the jury for the first exhibition, Retrospektiv. Das Traklhaus, Waagplatz 1a, Salzburg, Austria, is currently closed due to the coronavirus pandemic. Details on: www.traklhaus.at

The town of Argenton in Spain is organizing

ARGILLÀ - INTERNATIONAL CERAMIC MARKET

this year from 3 – 5 July 2020. This fair is linked to the "sister" fairs of Aubagne (France) and Faenza (Italy). In fact, all selected participants of Argillà Italia (Faenza) are automatically accepted for Argillà Argenton 2020. It is an open-air market fair of traditional pottery and artistic ceramics with a long tradition. It is one of most important ceramics fairs in Spain. Last year it was visited by about 30.000 people. Many cultural activities around ceramics are organized: exhibitions, workshops, raku firing, pottery demonstrations, etc. The guest country for the next edition will be France. More Info: Museu del Càntir, Plaça de l'Església, 9 08310 Argenton (Barcelona) Spain, correu@museucantir.org | www.museucantir.org/en

Exponate 2020

– On Friday 19 June 2020, this year's exhibition of graduates from the ceramics school, Staatliche Fachschule Keramik, opens at 7 p.m., showing works from the field of ceramic sculpture. Oliver Neu will be exhibiting abstract animal sculptures constructed from porcelain fragments. These fragile pieces are particularly characterised by the unconcealed marks of the making process. In the discussion of the theme of individual and anonymous unit, ideal images and traditions are deconstructed and new perspectives emerge. The installation by Susan Rudolph shows a kind of laboratory situation in which surreal miniature landscapes with animal dens emerge, with the human drive to build nests as its theme. All interested parties are welcome to attend the opening. The exhibition is open from 19 June – 16 August 2020, Tuesday – Sunday 10 a.m. – 5 p.m. Keramikmuseum Westerwald Lindenstraße 13, 56203 Höhr-Grenzhausen, Germany.

www.keramikmuseum.de

The Bible House of Ceramic Art presents a special 2020 exhibition, titled, the **Lily of the Valleys** (Song of Solomon 2:1). Each piece has a subtitle such as, *Strength and Peace*, *One blessing after Another*, *Grow Up* etc. The lily generally symbolizes strength, beauty, and purity. According to the Life Bible Dictionary, it has been understood that the Lily of the Valleys is symbolized as the purity of Christ.

The representative piece of this exhibition is *Strength and Peace* (Psalms 29:11). In this Psalm it states that God gives us strength and the blessing of peace. The base of the piece is composed of a triangular structure to symbolize God's strong power of protection. The upper part of the piece is also composed of a triangular structure of yellow with pinching technique and textures. The composition is a study in contrasts: dark and light, rough and soft and thick and thin. The message conveyed is that in the darkness and roughness of the world, the God of strength and beauty has come like the lily – to be the light of the world. The exhibition will be held from April 27 to June 27, 2020, and then, from September to November 27, 2020, at the Bible House of Ceramic Art, Seoul. C-3304 (the #StarCity, Jayang-dong) 262 Ahasan-ro, Kwangjin-ku, Seoul, Korea.

Dong Hee Suh is the artist and creator of the exhibition, as well as the Director of the Bible House of Ceramic Art. She has presented many exhibits on Bible themes starting with her first solo show at the University of Kansas, Lawrence, KS, USA in 1977. For further information contact Dong Hee Suh at - dhsuh123@naver.com



Gerhard Marcks Scholarship

Ceramist and graduate of Burg Giebichenstein, Sarah Pschorn, is the first winner of the Gerhard Marcks Scholarship, presented by Burg Giebichenstein University of Art and Design and property association Frühauf & Frühauf GMH-Grundstücksgemeinschaft GbR. Of the 29 entrants, Pschorn impressed the judges most with her outstanding understanding of ceramics as a medium, with her professionalism and the diversity of her work (photo left). With receipt of the scholarship in early September 2020, she will be entitled to a three-month working stay at B14 Gerhard Marcks Artists' House in Ahrenshoop. Besides lodging, the scholarship includes EUR 1,600 monthly allowance, the possibility of staging an exhibition and the production of a publication.

Cooperation between Norwegian Crafts and Objectspace

Norwegian Crafts has announced a new co-operative project with Objectspace Gallery in Auckland. The cooperation leads to a series of seminars in Romsa / Tromsø in November 2020, in which indigenous craft practices will be examined with reference to Aotearoa New Zealand and the indigenous Sápmi community in the northern parts of Norway, Sweden, Finland and Russia.

The seminars are to be developed in cooperation with Sami colleagues and other partners. A major exhibition is also planned besides these seminars. The project aims to continue the dialogue on indigenous craft practices and contemporary crafts from Aotearoa New Zealand and Norway. Further details from: Lars Sture, Norwegian Crafts, ls@norwegiancrafts.no and Sahar Lone, the manager of partnerships and communications, Objectspace. sahar@Objectspace.org.nz

Magnetic Works by Jólán van der Wiel

at the Princessehof National Museum of Ceramics - **Until 25 October 2020**, the Keramiekmuseum Princessehof presents Design # 5: Jólán van der Wiel - Dragonstone. The exhibition contains a fascinating installation combining design, ceramics and magnetic powder. Van der Wiel uses magnetic fields wisely to give shape to his extraterrestrial-looking works. He uses the magnetic field as a tool to control and manipulate his material. The works he has made for the exhibition at the Princessehof are defined by magnetic force fields. In 2011, he began to experiment with magnetic ceramics, which he terms "Dragon Stone". To give his works his personal stamp, he mixes powdered metal into the clay. The iron particles react to the magnets that Van der Wiel arranges around the material.

At the European Ceramic Work Center and during a trip to China, the artist had the opportunity to study the limits of magnetism and to defy gravity. National Ceramics Museum Princessehof, Grote Kerkstraat 9, 8900 CE Leeuwarden, the Netherlands.

www.princessehof.nl/en

GRASSIMESSE LEIPZIG:

23 – 25 October 2020

Closing date for entries: 15 May 2020.

This year's GRASSIMESSE in LEIPZIG takes place from 23 – 25 October 2020 at the GRASSI Museum of Applied Art in Leipzig. Up to 15 May, artists and designers, craftspeople, workshops, studios and students can apply to take part in this international sales fair for applied art and design. An international panel of experts selects approximately 100 participants for the Grassi-messe this year. Artistic quality with a view to design and execution are the decisive criteria for selection. Application forms and further details on <http://www.grassimesse.de/de/bewerben/>

Burg Giebichenstein University of Art and Design Online applications for M.A. courses, Winter Semester 2020/21

Applications for M.A. courses at Burg Giebichenstein University of Art and Design in Halle, Germany, for the upcoming winter semester are possible from **1 April – 15 May 2020**.

Applications from graduates of external universities – applications for the winter semester 2020/21. M.A. courses in Conceptual Fashion Design, Conceptual Textile Design, Design of Playing and Learning, Design Studies, Visual Strategies and Stories, Furniture and Interior Design, Interior Architecture, Multimedia Design, Industrial Design, Product Design and Design of Porcelain, Ceramics and Glass as well as the newly initiated M.A. course in aesthetics and art history in the art department. **Closing date is 15 May.**

JAMES C. WATKINS

Reflections Made of Memories – 35 years

I retired in 2018 after teaching for 35 years at Texas Tech University in Lubbock, Texas. I happily continue to work in my studio, finding inspiration from ancestral memories, interpersonal relations, the American Southwest and happy accidents. These writings reflect on my making career, which continues to be a labor of love.

I grew up in rural Athens, Alabama, the oldest of six children. My mother and father, Jeanette and Nelson, were proud farmers and makers. My mother made quilts and my father fashioned many of his own farm tools. My interest in rituals and visual things comes from my parents. My mother believed in mood colors. She believed that red and orange could influence your emotional state, making you more alert and happier. My father believed that painting our house green would ensure a good harvest. So, imagine three girls and three boys running around a green house, wearing red and orange, making mud castles and mud pies - that was my upbringing.

My mother and father's appreciation of the land was a result of hard work learned through cycles of cultivating, growing, and harvesting. They passed their appreciation of the land and process on to me. Their efforts influence the way I view the environment and use it as a source of inspiration and point of departure in my clay work. My parent's necessity for frugality, industry and hard work, set a work ethic example for my own studio work culture.



All object photos by James C. Watkins

Double-walled caldron
from the
Fragility series;
saggar fired, carved
and sandblasted
2015
18" h x 23" w



Double-walled basket, fumed gold luster wrapped in baling wire, fumed stannous chloride and etched, 2019, 12" h x 10" w

In all my clay work, discovery is as significant as invention. I approach my ceramic surface research with vigor and patience, and the attitude that every chemical and every mineral has the potential to do something magical. So, not unlike an alchemist, I test everything in the kiln. I alter the materials and the proportions of the glazes. I am interested in discovering what these alterations and changes will do. I am constantly experimenting to create new engaging textures and alluring colors.

I live in the southwestern part of the United States. My love for the Southwest environment has made me an acute observer of nature. Through exercises of drawing, photographing and intense observation, I have found inspiration in observing sandhill cranes, Canada geese, the patterns of cotton field furrows and irrigation circles.. The landscape inspires me to experiment with materials found in the desert and canyons to create glazes, textures and forms for my ceramic vessels.



I call the surfaces on my vessels the "skin of the vessel". In my current work I use saggar firing techniques, fuming of gold luster and platinum luster with stannous chloride to achieve radiant surfaces. In some cases, I wrap a web of baling wire and copper wire around the vessels, then fire them to encourage mark making that creates both visual and tactile textures. I often sandblast the surface, and chemically etch the surface with ferric chloride and glass etching solutions to create contrast and visual interest.

My work is influenced by layers of remembered images. Some of these images come from memories of my mother and grandmother making soap and washing clothes in black cast-iron cauldrons. As a young boy my job was to keep the fire burning hot around the cast-iron pots. These memories have influenced the evolution of my double-walled cauldron series.

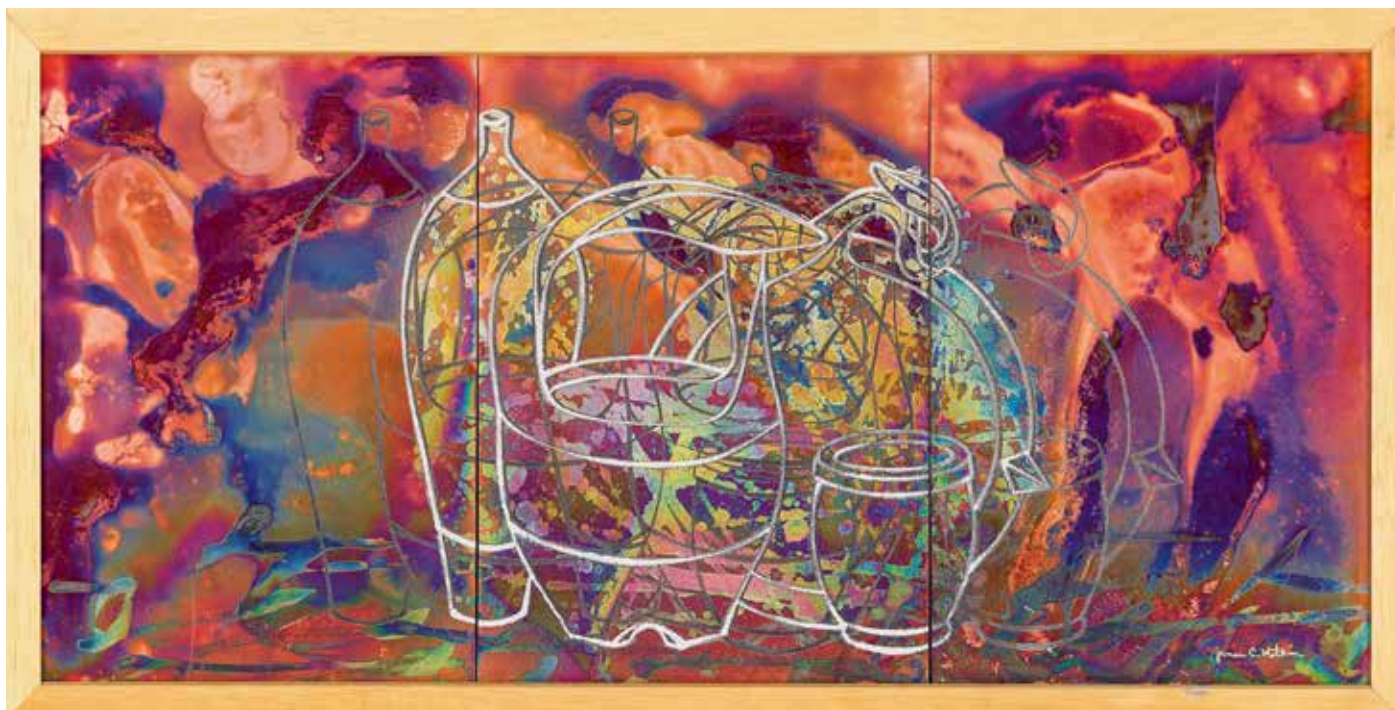
I am influenced by many cultures and people, by my experiences in faraway places, and in some way, by every object that I have ever seen. I approach my work from the point of view that I carry multitudes of memories, which provide me with the impetus to pull from all sources. The collective history of humankind is at my disposal.

In my latest work, I am using alternative firing methods to make vessels that I hope will stimulate all the senses, sight, hearing, taste, smell, and touch. Each piece is comprised of preserved memories from both a personal and borrowed history, and becomes an artifact of my reality, made up of historical references, cultural melodies, physical stimuli, and an aesthetic vocabulary.

I am also motivated by music. The internal visions of high and low intervals in the one, two, three, four rhythm time of John Coltrane's album *A Love Supreme* - acts as an internal conductor for an orchestra of memories. I am consciously collecting memories, and actively participating in the ritual of remembering. I am using this ritual as a creative mechanism, and reservoir for ideas. In my studio as I listen to Coltrane's energized rhythms, the studio becomes a place of improvisation. All my memories become players - composing vivid internal images of line, movement and form that manifest in real time.

My strongest memory is of my daughter's response at age 5 to a platter that I pulled from the kiln, "Um, yummy, Dad." In every kiln firing, I am motivated by this memory.

Bottle Form, aluminum foil saggar fired, wrapped with copper wire and fired in an aluminum saggar 2018, 24" h x 10" w



Laser Cut Porcelain Tiles, from the **Reflection** series, multifired with gold luster and fumed with stannous chloride, 2014, 12" h x 24" w

JAMES C. WATKINS is a ceramic artist who has worked with clay for over 40 years. His work is held in 21 permanent collections, including the White House Collection of American Crafts at the Clinton Library in Little Rock, Arkansas, the Shigaraki Institute of Ceramic Studies in Shigaraki, Japan, the Everson Museum in Syracuse, New York, the Tweed Museum in Duluth, Minnesota, and the Eiteljorg Museum in Indianapolis, Indiana. Watkins' work has been widely exhibited, in 41 solo exhibitions and 164 group exhibitions.

Watkins is a Texas Tech University, Paul Whitfield Horn Professor Emeritus. The Horn Professorship is the highest honor Texas Tech University may bestow on members of its faculty. Horn Professorships are granted to professors in recognition of national and international distinction for outstanding research or other creative scholarly achievements.

Watkins is the 2019 recipient of the HCCC Texas Master Award present by the Houston Center of Contemporary Crafts in Houston, Texas. His other awards include the Texas Tech University President's Excellence in Teaching Award and the third recipient of the Art on the Llano Estacado Legacy Award, presented

by Texas Tech University Museum Association. He was a 2005 Senior Fulbright Scholar, teaching in Vietnam at the Ho Chi Minh City University of Architecture.

Watkins is the author of the self-published book, *Reflections Made of Memories*. He is also the co-author of three books, *Alternative Kilns & Firing Techniques* published by Sterling Publishing, *Niedrigbrand* published by Hanusch Verlag Publications – the German translation of *Alternative Kilns & Firing Techniques*, both books co-authored with Paul Andrew Wandless, and *Architectural Delineation: Presentation Techniques and Projects* published by Kendall Hunt Publishing, co-authored with James T. Davis. His work is the subject of a book entitled *A Meditation of Fire: The Art of James C. Watkins* by Kippa D. Hopper published by Texas Tech University Press. He received his BFA from the Kansas City Art Institute and MFA from Indiana University www.jcwclayworks.com

From the **Painted Desert** series, stoneware, slip decoration using materials gathered from the Lower Pecos Canyonlands, 1986, ø 20"



James C. Watkins in his studio photo by Bonni Oakes





Is Anyone There?
45 x 55 x 20 cm
stoneware, engobe
wood, 2019

GIORGIO DI PALMA

Is it really true that we don't need his ceramics?

LUCA BOCHICCHIO

Giorgio di Palma's most familiar slogan – well known to everyone who has met him or seen his work – is “ceramics that we didn't need.” Colourful, bold, often with sophisticated detailing, immediately comprehensible, invariably appealing, his ceramics flaunt the uselessness of the original objects, irrespective of the evident simplicity of his technique (slab modelling, low temperature firing and glazing). Giorgio di Palma (born in Grottaglie in 1981) makes balloons, toy boats, arbres magiques, ice-creams, lollies, footballs, light bulbs, teddy bears, boxes, water-pistols, olives, skateboards, Polaroids, record players, cassettes, cigarettes, chewing gum, coin-operated telephones, typewriters. From his studio, a whole series of obsolete objects emerges, items of minimal value in their original guise, and even more so when recreated in clay! Nonetheless, these sculptures possess meaning, whether we are viewing them as part of the large installations that the artist constructs for every exhibition, or whether we have been unable to resist the temptation of owning some of them, so that we end up buying one or more and bringing them home.

On reflection, we are all aware of why in fact these objects acquire value, of the meaning that they express every time we see them and react with a smile. But when we explore the artist's website, we discover that in addition to ceramics, there are videos, books and performances. In fact Giorgio di Palma not only makes ceramics, but also drawings, performances, videos,

photographs and publications, and the only way of fully understanding one of his modes of expression is to be aware of them all. But, even if you succeeded in seeing everything that he makes, there would still be a fundamental detail missing: meeting the man himself, talking to him, perhaps drinking a beer with him. Inevitably you would end up laughing and talking about art, ceramics and dogs. The only way to really understand Giorgio di Palma's art is to invite him to your city, with the excuse of a ceramics symposium, or a book presentation. He will appreciate the opportunity and give you many unforgettable moments. It would be far more difficult to commission or purchase an installation: his diary is packed with international events, and his careful management of his one-off pieces makes them coveted collectables. In addition, bear in mind that he will consider travel only with accommodation provided in hotels with minimum four stars (including a bed for guests and an in-room mini-bar). Once these details have been taken care of, you will discover that Giorgio di Palma has something in common with everyone, and that all considered, this personality from Grottaglie has always been one of your dearest, closest friends.

I am not joking: Giorgio di Palma is now 38 years old, but he has already collected many invitations, residencies, prizes, symposiums and exhibitions, in Austria, Germany, Korea, Israel, China, Spain, the Czech Republic, the United Kingdom, France and Indonesia, in addition to Italy. But all the same, every summer you will find him in his native Grottaglie, at the bar in the



We'll Miss Him, 50 x 70 cm, 2018, stoneware, engobe, wood, 2018



Radio, Records and Record Player, terracotta, engobe, glaze, 2012

town centre, or in his workshop, where he will undoubtedly be working on new objects and group art projects. One of the most important collaborations is a project with his photographer friend Dario Miale, titled SANO/SANO (a dialect word indicating a person of limited intelligence). Giorgio also works with public institutions to promote ceramics, such as AICC (the Italian association for ceramics cities), the Pino Pascali Foundation in Polignano, and the Ceramics Museum in Grottaglie.

But how did this artist develop his career? How was he able to attain such a charismatic position in the international ceramics arena in such a short time?

Like many young Italians born in Apulia in the early 1980s, Giorgio di Palma took a degree in Archaeology. Apulia was one of the territories of the ancient Magna Grecia, and so the regional authorities encourage this area of study. For archaeologists the world over, pottery objects have always been fundamental for understanding, dating and connecting the threads of history. Sometimes, a single ceramic fragment is a valuable clue that sheds light on what has been buried underground for centuries. On other occasions, excavations reveal everyday objects, or items used in work or ritual, enabling us to imagine the life of our ancestors and helping to explain the meaning of our own age. But when he was studying, the young Giorgio di Palma was not interested purely in studying ceramics from the archaeological viewpoint: he comes from an artistic family still operating in Grottaglie, not far from the large harbour city of Taranto. In fact, there is another signor

di Palma who in his day was even more famous and celebrated than Giorgio: Luigi di Palma (born in Grottaglie in 1944). This master ceramist, Giorgio's father, has a studio in the "pottery district" located in the old town centre of Grottaglie, an area where still today there are over seventy pottery studios.

Giorgio grew up in close contact with his family traditions, but from a very young age he rejected the world of ceramics, preferring to frequent independent movements, and developing an alternative culture in video and music, for which that area of southern Italy had become a powerhouse of energy and innovation.

After graduating, Giorgio moved to Budapest, where for some years he pursued a conventional profession in an IT company, while also experimenting with other activities, such as frequenting the artistic underground, creating a personal blog, and making drawings in infantile style narrating stories about his dog. In these two latter areas – his blog, and drawing – his ironic approach and his taste for storytelling emerged as distinctive features of his art. In 2010, when he was almost 30 years old, he decided to move back to Grottaglie, with the idea of working with ceramics in his father Luigi's studio.

It was at this point that all the influences that I have mentioned – archaeology, banal but significant objects, storytelling, the underground urban culture – fused explosively to create a colourful world of ceramic objects and

Detergents, 50 x 30 x 23 cm, terracotta, glaze, decals, 2012



sculptures, very different to the tradition of his home town and his native country. An apparently endless series of consumer goods, items of low monetary cost but high symbolic value, was brought to life, as if part of an encyclopaedic catalogue in clay. Giorgio di Palma's preferred context is the period between the late 1970s and the early 1990s, years in which the cellars and attics of the western world accumulated boxes containing everyday objects, items that seemed paradoxically difficult to discard: pop-style consumer products made to appeal to individuals born in the post-1968 generation, and to society as a whole. In addition to these sculptures, di Palma created others with a totally different linguistic and expressive dimension, high reliefs of animals immortalized as if in antique photographic portraits, seen in front view, busts against a background of rough wood planks found in abandoned farmyards in the Apulian countryside.

These are the works that are most important for Giorgio, impossible portraits of an imaginary world of fables populated by animals sharing our own passions, heightened by caricature and a degree of irony. In addition to all this, there are dozens of sketchbooks made during di Palma's artistic residencies in various parts of the world. A sort of romantic grand tour travel journal brought into our contemporary epoch, in tune with the 21st century: notebooks in which the artist records moments of anxiety, hilarity and emotion in obsessive detail, in the form of drawings that look infantile at first sight, but that possess a biting and spontaneous communicative power. Each residency also gives rise to a video, in which the highly effective cinematography and montage reveals not only the depth of his technical and practical expertise, but also the conceptual and procedural significance of his works. These videos provide a unique record, film sequences that document the origins of wholly contemporary works of art.

LUCA BOCHICCHIO

is the director of MuDA Museo Diffuso Albisola, which includes the Asger Jorn House Museum (Albissola Marina, Italy). With a PhD in Digital Humanities, and a major in Modern and Contemporary Art History, he works as a lecturer at the University of Genoa. He is also an art critic, a curator and a cultural project manager for private and public institutions, in Italy and abroad.

GIORGIO DI PALMA was born in Grottaglie (Taranto) in 1981. After his secondary school diploma in science, he took a degree in Archaeology, and then spent several years abroad (Hungary, Portugal, Germany), working as an IT specialist. He also took part in a number of volunteer community projects.

In 2010 he decided to return to Grottaglie and opened a ceramics workshop, inspired by his father's own experience as a professor of design and owner of an art studio. In 2017, he was awarded the Fule Prize by ICMEA (international ceramic magazine editors association) in the world competition for new ceramics artists. His works are on display in many museums, and in public and private collections, in Europe, Asia and America. He has taken part in many artist' residencies, creating videos and publishing books that describe these experiences.

In 2015 he began a significant collaboration with photographer Dario Miale, in the Sano/Sano project, an ironic depiction of reality using photo-ceramic media.

He loves pizza, French fries, and black track pants. He hates woollen socks and going out without a hat on.



Automated Teller Machine, 50 x 70 x 16 cm, stoneware, glaze, decals, public installation in Bechyne (Czech Republic), 2018

STATEMENT

Not having attended art institutes or academies enabled Giorgio to develop a unique, very original style right from the start. His "ceramics that we didn't need" are full-scale three-dimensional depictions of everyday objects, with no functional purpose, but nonetheless possessing considerable aesthetic and conceptual meaning.

They represent a protest against the galloping consumerism of contemporary society, in which everything that is considered essential today is destined to become superfluous tomorrow. Giorgio enjoys using clay to transform useless products into eternal objects, immortalizing moments in time. His high reliefs are snapshots of melancholic instants, observed through the eyes of fantasy animals. Their gaze reveals feelings that have been forgotten by modern man, forever lost in the daily struggle to do everything as quickly as possible.

TECHNIQUES

Giorgio di Palma works clay principally by using the slab building technique, glazing and firing the objects at low temperature. In addition to works in clay, he makes videos, drawings and artists' books.

GIORGIO DI PALMA

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All photos - Dario Miale



Zibo Grand Master

Li Ziyuan

MARC LEUTHOLD

Traditional figural china painting

photos - Marc Leuthold



Zibo is a city of about 4.5 million people, midway between Shanghai and Beijing on the coast. Though not a large city by Chinese standards, it was the seat of ancient Qi culture. Qi culture existed from 1045 B.C. to 221 B.C. Burial sites there have yielded thousands of Qi ceramic vessels, stoneware with slip decoration.

Even more remarkable are the Qi bronze forms, usually bells and vessels of elegant and minimalist design. Especially interesting are the stone percussion instruments. Reminiscent of modern sculpture, twenty or so carved geometric stones hang from a wood frame. A series of these graduated forms can be used to create a musical scale.

Further, there are archeological remains that indicate that a game like soccer was invented and widely played in Zibo. All of these ancient artefacts suggest that Zibo is a city with a deep and rich history and culture. Recently, the City built a series of immense museums, more than a dozen clustered together to highlight the historical and contemporary accomplishments in ceramics, glass, metals and soccer. Asserting that Zibo is the birthplace of soccer, there is an excellent large museum devoted to the ancient Qi culture origins of the game. In Zibo, like in many Chinese cities, contemporary ceramics thrives, and both locally and nationally, Master Li Ziyuan is one of the leading artists.

Li Ziyuan, born in 1944, has been a recipient of a State Council life-long allowance since 1992. Li has a large property that serves as his home, studio, gallery and museum – as is common among top Chinese masters. Standing at the central position, atop a hill, Li has a large building of several floors. On the second floor there is a spacious tea and calligraphy room and a larger room where perhaps a hundred of Master Li Ziyuan's works are presented in glass cases. The works range from sculptures to decorated porcelain vases and large painted tiles. Li's painting is representational, highly detailed and shows delicate skill and control. Most of the vases feature peony, cherry or magnolia blossoms, or animals ranging from small birds and koi to tigers. There are also traditional female Chinese figures and modern

photo-based portraits – a sort of china-painting based photo-realism. In China it is common for artists to blur the boundaries between applied and fine arts. Li's large painted tiles appear to be paintings because they are often framed. It is difficult to tell if they are paintings on wood board or ceramic tile. In China – with its thousands of years of ceramic culture, there is no stigma attached to craft media.

Many of the photo-based portraits, both on tiles and vases, are modern and even commercial in style and conception. They appear likely to be used as commemorative objects or ceremonial markers. Ceremony and recognition play an important role in Chinese society. Oddly, these pieces, though technically well made, seem impersonal and artificial, not truly connected to the maker. The most beautiful pieces are the naturalistic pieces. Li captures the glory of a branch from a magnolia tree in full bloom. Or a small robin singing on a bough dappled with cherry blossoms. Perhaps most beautiful of all is a large vase with a school of koi swimming among lotus leaves. Li captures the slippery movement of the fish and the undulating curves of the lotus leaves. All of these motifs are very traditional and Li's work speaks about continuity, and eternal beauty. The world may convulse and erupt with volatile political economy, but Li seems to provide perspective that nothing is really new, that it is all a continuum of 5,000 years of culture. His work brings a heightened sensitivity and new life to tradition. This brings both viewers and Li himself to a place of serenity – evident in his work and in his person.

Li has many honorific titles and projects aside from his artwork and this is also common among Chinese ceramists, who relish the role of kingly master. He is head of many of the best ceramic organizations in China and Zibo, and he personally hosts an international symposium every other year. During these symposia, much like European ones in Bechyně (Czech), Römhild, (Germany) and Kecskemet (Hungary), a dozen artists are invited to make work and leave behind a record of their creative efforts. Interestingly, Li housed the collection of international

Vase with Koi and Lotus



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Left page - tiger china painting



Above - photorealistic china paintings

symposium artists on the ground floor of his Museum - while only the second floor housed his artwork. This sort of modesty, even among the top masters, is very common in China. Chinese admire international artists.

There were formal displays for each of the Symposium artists, complete with photos of the artist, biographical material and artwork. The artists include Sally Walk, Australia; Madhur Sen, India; Argentinian grand masters Leo Tavella and Vilma Villaverde; Jae Cheon, Korea; Cecelia Moriamez R., Chile; Sonai Cespedes Rossel, Peru; M. Dogan Ozgundogdu and Mutlu Baskaya, both from Turkey; Losifina Kosma, Greece, and Lee Middleman, USA. Some Chinese artists were also invited, Chen Yimo of Bosan, Shandong Province and Qu Yong from Zibo.

Behind this large museum building and to the right is Li Ziyuan's house, which also includes a ground floor studio with kilns. The studio is huge, airy and light. Because he uses it to host the Symposium, there were many tables and pottery wheels. When we visited, Li's son, also an artist, was working on a ceramic painting. Comfortable in a worn leather office chair, Li Junior showed his excellent mastery of blue and white painting on porcelain.

In back were smaller buildings housing gas and wood kilns. Sadly, due to pollution controls, it is no longer possible to fire the wood kiln. Perhaps he can apply to the government for a variance similar to the one granted to the Institut für Künstlerisch Keramik in Höhr-Grenzhausen in Germany. In Höhr-Grenzhausen, Artur Mueller and his faculty and students are allowed

to fire their Kannenofen (traditional German wood kiln for salt firing) on the last Saturday of September once every two years.

Though common in China, it is noteworthy to see ceramic artists in China enjoying tremendous government and private support. Chinese patrons of the arts routinely commission portraits or buy lots of ceramics as gifts for friends, associates or officials. Also, any Chinese person of high standing in government or industry must prove their cultural bona fides by supporting the arts, often ceramics. Most of these people also practice art in some form, often calligraphy. Art is a part of their daily lives in one form or another. Many Chinese collect ceramics with zest and enthusiasm. No wonder Chinese masters enjoy high cultural and financial status.

In the case of Li, the clearest evidence that this septuagenarian is still in his creative prime is to be found on his property on the left side of the large museum building. Rising up from the ground and shrouded in scaffolding and green plastic - as is typical in China - is Li's next building: a huge new museum so that Li can expand his efforts to showcase great Chinese and international ceramics.

It is inspiring to witness this kind of optimism and confidence about the future of ceramics.

MARC LEUTHOLD

is a dual-national citizen of Switzerland and the United States. He lives in Shanghai and is an International Professor at the Shanghai Institute of Visual Arts. www.marcleuthold.com

LI ZIYUAN was born in Zibo City, Shandong Province in 1944. He has devoted his lifetime 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. In 2003, he was among the first awardees of the title, Chinese Ceramic Art Master. In 1982, his porcelain engraving Lu Celadon Five-headed Porcelain won the Gold Medal and Best Achievement Award of the 34th Handicraft International Fair in Munich, Germany. The Chinese Government has presented 147 of his porcelains as gifts to foreign heads-of-state and friends worldwide.

LI ZIYUAN

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Father and son in workshop



AINO NEBEL

Interrogating the Material

ANTJE SOLÉAU

The work of Aino Nebel has been in evidence in national and international exhibitions for years now. She has taken part in all the major competitions, and yet she is only familiar to a small circle of experts and ceramics lovers. Where she showed a paraphrase of Rococo figurines at the Frechen Keramikpreis in 2003, as they are still being made in Meissen even today, three years later she was awarded one of three prizes in the same location for her highly realistic animal skins, which had only been defamiliarised by the use of a white glaze. Two souls seem to coexist in Aino Nebel. Antje Soléau has interviewed her to find out more.



Morning breath, 2019, porcelain, wood, 250 cm

photos - Aino Nebel

Antje Soléau: In the Northrhine-Westphalian state exhibition *manu factum* for the State Prize in craft art, you showed an installation of 14 woodfired beige-brown mugs – if I am not mistaken. For me this is a new, different Aino Nebel from the one whose works have been familiar to me for years. Where did this come from?

Aino Nebel: I am always trying out new materials and techniques and this is not the first time. I arrived at the Desperate Teabowls through my cooperation with Tomasz*. I was inspired by his teabowls, which I hold in high regard. To feel and understand what makes the quality of a vessel, I started on these mugs using the most banal of any technique, pinch-building. This was the first time I worked with restrictive rules: nothing can be removed from the initial ball of clay and nothing can be added, no tools are used and no glazes or decor. The only variable is the clay in its various mixtures.

A.S.: In the Europe-wide Westerwald Prize Competition, you submitted a similar work, another installation, but this time with white, vessel-like objects that were entirely freely formed. How do these things go together?

A.N.: My work and my life are closely interwoven, and as long as I am developing and changing and gaining a range of experience, I make different kinds of works. I have never pinned myself down to any particular material, a style, or much less a product, and I hope I never will.

What interests me are cultural techniques, especially early ones, and the question of when and by what means a picture emerges and how values materialise.

I have immersed myself in ceramics because the material permits me the greatest possible freedom and there is this infinite range of possibilities. I usually discover my own ways and techniques to give shape to the material. For the white clouds and cushions in the installation *Morning Breath*, I wanted to put

the porcelain in the lightest, airiest state that is at all possible. I wanted to combine sensorial abundance with lightness.

A.S.: *You studied sculpture at Burg Giebichenstein in Halle an der Saale and Dresden Academy of Fine Arts, a discipline usually associated with a hard material. How did you come to use a soft material like clay or porcelain?*

A.N.: I studied under three women professors in succession, Una Moehrke, a painter, Ursula Sax, a sculptor and Ulrike Grosart, a concept and performance artist. All three courses went into the fundamental questions of art and the individual's approach to it. They were not about mastering a medium. From the beginning, my media were freely chosen and diverse and even before ceramic materials, they tended to be soft and fragile: textiles, plants, paper, parchment ... I discovered porcelain in

wear down? Making a mark in passing. Or more reflectedly with a ruler? And a very important question – How do you create space in a small format?

A.S.: *What is your main artistic concern?*

A.N.: For myself, I prefer to speak of a need rather than a concern.

I need to work as an artist to establish a link between myself and the world and things. To understand and to feel alive. I have to create an atmosphere, a certain state in space that does not exist anywhere else. The studio is the only place I feel really free and safe.

Sometimes I like to make this feeling accessible to others through exhibitions, to share it with them. Exhibiting individual pieces doesn't interest me much. I am more concerned with



Porcelain object, 2018, wood firing

Dresden through the ubiquitous Meissen porcelain. I was curious as to how it was made and enquired about work experience. It wasn't possible at Meissen but I was put in touch with Porzellanmanufaktur Raupach, a small family business. And then things took their course ...

A.S.: *On your website, I have also seen some charming drawings. So your work to date has been multifaceted and wide-ranging. What is the reason for this?*

A.N.: I got more involved with drawing when, because of family commitments I had to look for a possibility to work at home in limited space. To find a link between everyday necessities and working with art. To stay in touch with thinking like an artist outside the studio. Like with my ceramics, in the drawings I am concerned with interrogating the material: How do you do justice to its characteristics? What is the paper like? How does the oil stain react with my breakfast tea? How does a pencil lead

how a space, is changed by objects, how the air between them can be made to vibrate, how a certain kind of light emerges and contradictions are resolved. Ideally, in an exhibition you shouldn't have to look so closely at the exhibits but you can feel yourself.

A.S.: *Generally, you work at some distance from any resemblance to a vessel. But last year you showed functional wares at Diessen Pottery Market. How did that come about?*

A.N.: The pieces I made for Diessen had almost all been made for a specific occasion. A year previously, I had received a commission with Tomasz for which we had developed a range of pieces for a special dinner event in cooperation with international star chefs. We were completely free in our designs, but in this context, my porcelain bowls and clouds and eddies had a kind of serving function to present the haute cuisine creations, which were visually exquisite too. But they



Porcelain bowl, 2018, porcelain, wood firing, ø 34 cm

wouldn't be much use for everyday purposes though.

But thinking about your question, a counterquestion occurs to me. The questions all go into differences and changes in my work. But when I look at my work overall, for all its diversity there is something that runs through nearly all of it. It just very hard to put a name to it. Have you got any ideas?

A.S.: Yes, that is true. There are very big differences and repeated changes in your work. But you just answered your own question when you said that you would like to establish a link between yourself and the world in your work as an artist. But finally, I have a personal question: What made you move from Berlin to Cologne? Generally, artists and galleries are drawn in the opposite direction.

A.N.: It just happened that way for family reasons. But I have to admit that after ten years I am still homesick. Not for the art

scene in Berlin but for the dimensions and the water and my friends. I hope I get the chance to go back.

A.S.: Aino, thank you for your openness. We wish you every success in future and – perhaps – that you can return home to Berlin soon..

*Cerapist Tomasz Niedziolka is Aino Nebel's partner.

ANTJE SOLÉAU

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

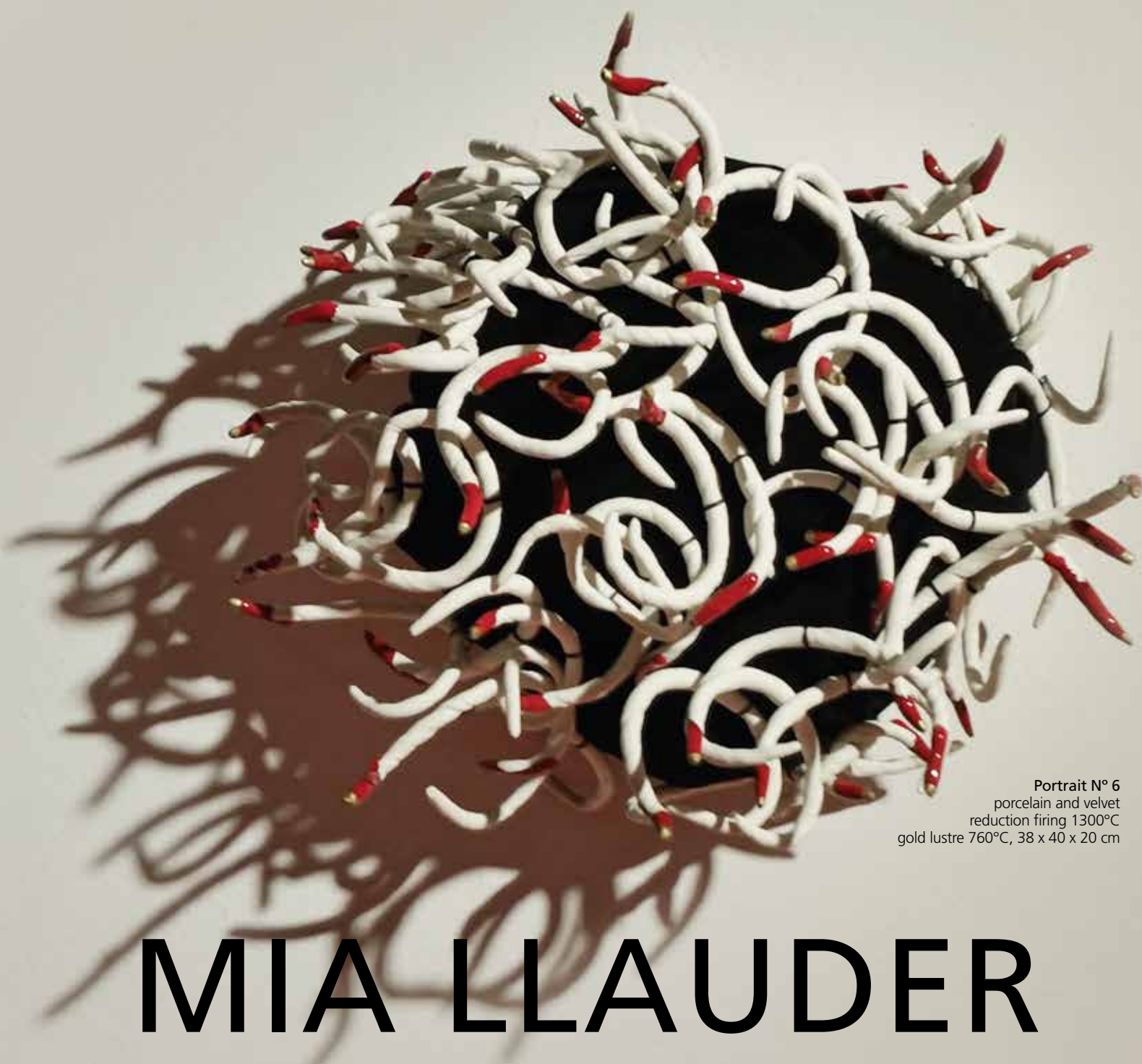
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AINO NEBEL was born in Berlin in 1972. From 1993 – 1997, she studied at the University of Art and Design in, Halle an der Saale under Prof. Una Moehrke and from 1997 – 2002 Academy of Fine Arts in Dresden under Prof. Uta Sax and Prof. Ulrike Grossarth. After graduation, she was in the master class of Ulrike Grossarth until 2002. From 2001, she was involved in the Atelier am Fluggraben studio in Berlin, where she continued to work until relocating to Cologne in 2011. At an early stage, Aino Nebel was awarded prizes and grants, e.g. in 1999 the art prize of the German federal association of paper recycling and in 2001 a state scholarship from the State Ministry of Science and Art in Saxony. In 2005, the Perron Prize of the town of Frankenthal followed, in 2006 the ceramics prize of the Frechen culture foundation and in 2010 she was shortlisted for the Sidney Myer Fund Australian Ceramic Award.

Objekt, twisted, 2018, ceramic, copper, ø 40 cm





Portrait N° 6
porcelain and velvet
reduction firing 1300°C
gold lustre 760°C, 38 x 40 x 20 cm

MIA LLAUDER

Weaving ceramics

Dancing shadows of woven porcelain structures, ethereal and untouchable. A rare specimen of ceramic sculpture.

CATERINA ROMA

Mia Llauder is a potter of bright imagination. Her work is primarily focused on creating a wide range of unique small pieces in 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 were nothing else: the tiny coil, the spiral, the round oval, a

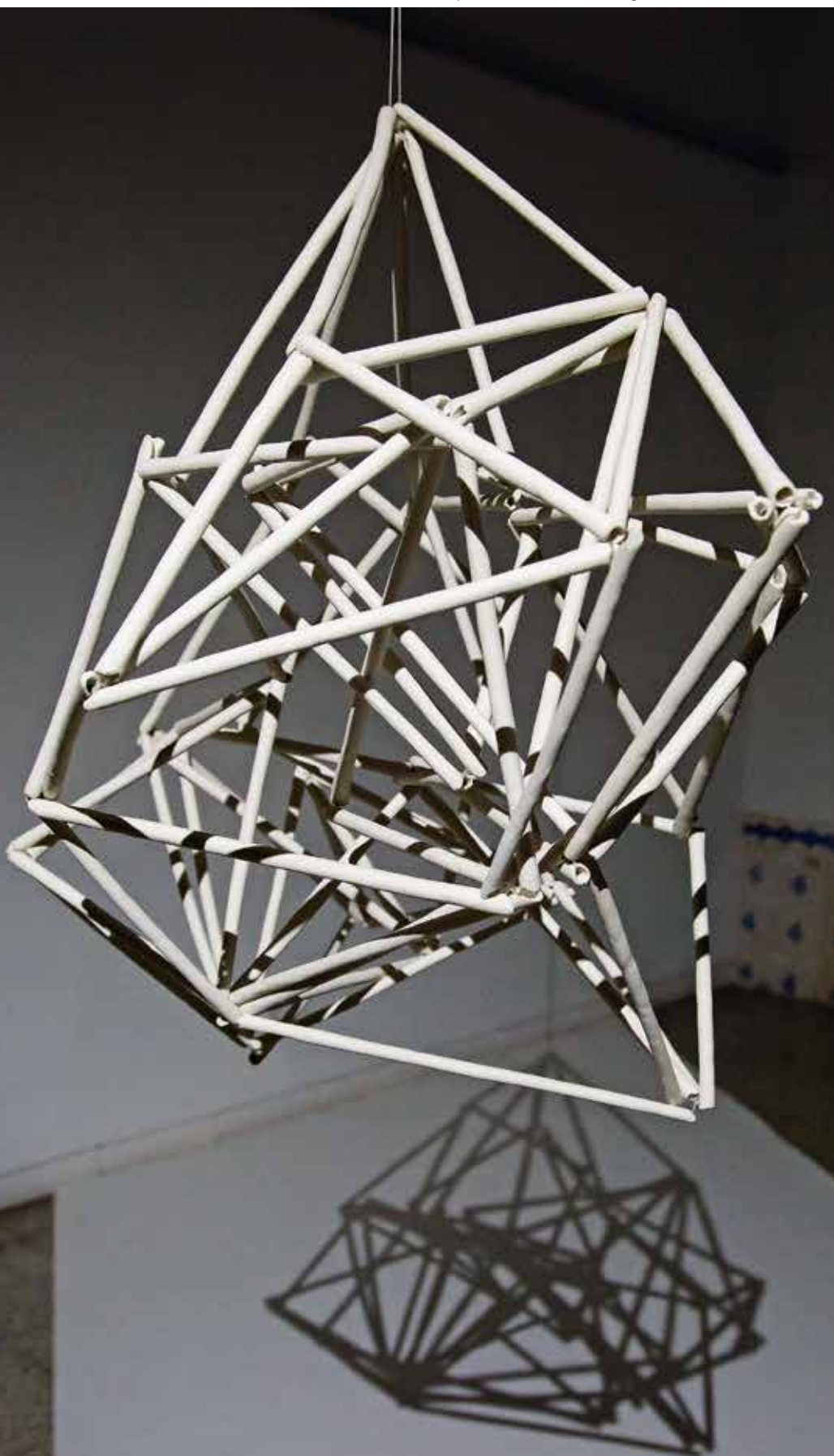
stick, a circle.... As if in her mind there were only that particular bit of porcelain, white or sometimes black, with a touch of black stoneware, and a final touch of red or gold lustre on the tips. Single-fired. And repeating that over and over, with the same care.

But that small piece is just a seed, which will become part of

a large structure, a true ceramic sculpture. An alphabet that creates a powerful language to express the most subtle concepts, just by sewing, joining, attaching with string, cloth, plastic and fibres with a logical but playful look.

Her family had a household linen company, so she grew up among colourful thread

Mobile N° 1, porcelain, reduction firing 1300°C, 100 x 60 x 70 cm



and ribbon reels, buttons of hundreds of shapes, crochet work... toys she grew to transform in a unique cosmology, and translated into an artistic approach.

Llauder's work is light and flexible, rare characteristics in the ceramic field. She works against the rigidity of the material, and seeks its movement instead. The artist changes the cold, hard, inert, dense nature of porcelain and transforms it in its opposite. Thus, each of these seeds can be part of the most diverse structures, creations and meanings. She is after the maximum expression using the most basic forms, and the minimum elaboration, creating the magic with the simple and banal. A minimalist essence for maximum expression.

In her studio cleanliness and tidiness reign, with lots of little drawers, like jewellery boxes which contain her small pieces in order, so she can construct a new tale anytime. Ephemeral art that depends on the space around. A pristine mind, gridded artistic approach, which works together with intuition to build spiderweb-like ceramic pieces.

Her new creations are more and more subtle and sophisticated. A world of logic, of rational, modular structures like neural nets, like small societies that work in perfect balance. The strongest message these pieces suggest is that life is not about things but about the link between things, about the space around and between the modules, whether people, objects, places...

Mia Llauder takes into account not only the pieces but the void they create, the shadow, the negative, the reflection in the space and spirit. It's not so much about the material aspect but about suggestion. Each piece is created conceiving the space, the volume the piece will take up, and building on that void, the structure emerges, just like a spider works.

It is as if Llauder had created a structuralist artistic branch, which didn't really take place at its time, but a discipline Levy-Strauss would for sure have approved of: the abstract structures are deeply telling of what's behind human relations, cultural structures, languages, so-

cieties, musical arrangements. The element loses its importance, the structure, the relations are what matters. It awakens the spirit of essence, the skeleton of things.

A clear example of this, a bit more explicit from her side, is the collection of Portraits, recently exhibited, where she represents her own personal look at relationships with people around her: friends, family, colleagues... They are there, but each one of them is also the archetype, the representation of roles and relationships. Each sculpture has a name, it refers to somebody, but also the peculiar role it has created with the artist.

Nevertheless, as she herself explains, Mia Llauder works guided by intuition, and any explanation of meaning appears only later, when the work is already there, when creation has already taken place. Her goal is mostly aesthetic, contemplative, not narrative or vindictive. What she means to say is just there, in front of your very eyes.

It is the language she has chosen to touch you, to tell you, to move you. And it's the viewer's task to draw conclusions.

CATERINA ROMA

is ceramist and graduate in literary theory and comparative literature. She lives in Barcelona, Spain.

Mia Llauder (1962) studied ceramics and applied arts in La Massana and La Llotja, both in Barcelona, during the 80s. She has worked as a ceramic master for many years, teaching both adults and children in her school Ixió, run together with the artist, Joan Serra. They also have a collection of large thrown, non-functional pieces, made of stoneware and porcelain, that sells in seasonal fairs around Europe.

Member of the International Academy of Ceramics, she has exhibited her work extensively since 1988, both in Spain and around the globe.

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Porcelain and Rubber Band N° 2, Reduction firing 1300°C, 25 x 20 x 18 cm
(view of the exhibition objects)





Double bowl, h 7.5, w 12.5 cm, feldspar-dolomite glaze, 2018



Small vase, h 15 cm, w 9 cm
tin-lithium-zink glaze, 2017

Melanie van der Donk

*"Ceramics is not a job, it's a way of life"**

When we were kids, my brother and I used the small opening of a very large gourd-shaped floor-standing vase to drop building blocks of the right size into it - for ever. When my father was a student, he trained under Jan Bontjes van Beek for six months and purchased some pieces from him. They were a normal part of our household along with his own ceramic experiments and a red clay body with which I was instructed to make a teapot at the tender age of five.

I grew up in Düsseldorf and Münster, Westphalia, in a family of artists and in the climate of the 1960s and 70s. Painting, photography and music defined our everyday lives, even in practical terms. As a teenager, I discovered in my parents' library a ceramics catalogue about Bontjes van Beek and an early Chinese piece from the Song era. I was fascinated by the illustrated pieces with their tremendous aura and their balanced forms and colours. The desire to become a ceramist developed in me. After graduating from school, a university course seemed the natural pathway and I lacked the independent-mindedness to find an apprenticeship as a potter. And so in search of art that was applied and three-dimensional, I studied set and costume design at the Art Academy in Düsseldorf.

Subsequently, I moved to Vienna, where I worked as an assistant at the Burg Theatre. Valuable, instructive years followed at various theatres where I most enjoyed the time I spent in the workshops. My daughter was born in 1997 and my son in 1999. Five years later, I decided to terminate my

work in the theatre and founded the art workshop for children, where I worked for 13 years.

The idea of becoming a ceramist was always present in my mind. Looking for a new challenge and for the fulfilment of my teenage dream, I signed up for a ceramics course and soon switched to the University of Applied Arts Vienna, where I found a highly competent instructor in the ceramics studio of Marion Lorenz, who besides pottery taught me the basics of glaze technology and, not least, a fair share of her pragmatic, close-to-nature philosophy. Anton Andert, who was also on the staff there, taught me how to turn plaster forms and gave me an introduction to the technique of slip casting. He encouraged me to pursue my own ideas of form and to choose ceramics as a living. As the course had been abolished at the university and thus the qualification, I took my qualifying exams as a potter at the Austrian Chamber of Economy in Graz. Liberated from the examination requirements, I made my first large-scale sculptural vase in 2016.

I also consciously decided to give up mould making and slip-casting in favour of pottery. The direct contact with the clay, the immediacy of shaping and the corresponding sense of freedom of defining the form at the moment of creation are essential parts of my work. Themes and forms that fascinate me especially form groups over the range of their variations, which I like to arrange in space as installations.

The large-scale vases in their contemplative process of creation correspond to my own inner tempo. They are often forms that I have worked out beforehand, direct and on the wheel,

but some ideas are developed via sketches in a notebook. There is always the possibility of developing something new from the idea.

A large vessel evolves on the wheel over two to three days in a mixture of throwing and handbuilding. I usually work with lilac or white stoneware clays from the Westerwald; I glaze in an electric kiln at between 1243° and 1257°C.

For me, developing glazes in the laboratory forms a wonderful contrast to working on the wheel. The seemingly endless possibilities fascinate me, the subtle variations as well as the chemical and physical development process of the glazes. For many technical questions, Andreas Widhalm, the head of the Glasurfarbwerk in Hornstein, provides patient assistance. The reward for much time, effort and patience are the surfaces and colours specially created for the individual pieces, with which they form a unit.

The influences from my childhood are tangible in my range of forms. In museums and collections, I am most enthusiastic about early Korean and Chinese ceramics as well as the deep, often monochrome glazes from the Song period. But ceramists like Lucie Rie or the simple forms of Young Jae Lee are an example to me.

Working in vessel ceramics frequently poses the question of what is the point. To me the boundaries between art and craft are often fluid. Function and beauty form a desirable unit, but even without any function, a beautiful object can change the atmosphere in a room like a picture or a sculpture and influences peoples' spirit. If one works seriously on something, with much love and passion, sometimes there is a happy moment of creating something truly beautiful. Most people recognise this. The object bears a personal and subjective handwriting – in the best possible sense – and thus comes alive. At the same time, something substantial is set free of its creator and becomes timeless.

** Quote from master ceramist Stefan Schwarz, Plankenwarth, for my qualification as a ceramist in Graz.*



Small vase, h 11.7 cm, w 7.7 cm, tin-lithium-zinc glaze, 2017

Melanie van der Donk was born in Germany in 1965. After studying set and costume design at the Kunstakademie in Düsseldorf, she worked at the Burg Theatre in Vienna and other German language theatres from 1992 – 2002. She gave up working in the theatre in 2004 and founded an art workshop for children. Melanie signed up for her first ceramics course in 2009 and studied ceramics and glaze technology under Marion Lorenz and Anton Andert at the University of Applied Arts Vienna from 2010 until 2014/15. She began to set up her own studio in Vienna in 2015 and qualified as a ceramist for functional pottery the same year. She has been giving courses in ceramics and glaze technology in adult education institutions in Vienna for four years. She had her first solo exhibition in June 2019 at the Rotwanghaus in Berlin in cooperation with the architect Georg Scheel Wetzell. In autumn and winter 2019, she was represented at the ceramics market Pots und Blitz in the Museum Quarter in Vienna, at the Rami open ceramics studio on Volkertsplatz, Vienna and at the exhibition Sternchen ("Starlet") of the Graz workshop.

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TEREZA HRUŠKOVÁ

Czech Republic

interviewed by MONIKA GASS

How did it start with your work in clay and painting?

After graduating from high school, where I studied applied painting, I felt like taking a break and trying a different craft. I applied for a bachelor programme in ceramics and porcelain at the Academy of Arts Architecture & Design (AAAD), which, to be honest, was just a lucky choice, since I didn't have much experience with clay. In the last minute of application deadlines I was still deciding between ceramics or glass.

During my first two years at the academy, I was trying not to base my art on painting. Clay was a new medium to me and I wanted to prove to myself that I can create good artworks without painting. This caused me some really hard times. I often found myself not enjoying what I was doing and I even considered quitting the programme. It doesn't make that much sense to me any more, but back then I felt that making painting a vital part of my projects would mean to surrender to this new medium. To concede that I can't make beautiful art just from pure porcelain. I didn't want to admit that painting is essential to me and my porcelain.

When I started painting again, everything went smoothly, more easily and naturally, I had better ideas. It felt almost like cheating when I started enjoying making art again. It took me some time to realize that this is just how it was supposed to be, and that to resist combining the two crafts I love was silly and futile.

Can you please explain your technique and why you decided just for this way to treat ceramics just like you do...

My favourite technique is underglaze painting, which I prefer to overglaze when decorating porcelain. I like how it seals the painting under a thin sheet of glass forever. I find it challenging to spend several months painting a motif with engobe, knowing that the transparent layer of glaze will change it completely – the hues, contrast and brightness, nothing stays the same after the firing. I never know in advance how the artwork will turn out, but I like to do what my colleague jokingly likes to say: to close the kiln and pray. That's all I can do, I think.

During last year I fell in love with Wedgwood-style reliefs. I enjoy playing with the cuteness and softness I see in them, so much that I've already used it in two recent school projects.

left page -

The 2841 vase set, nicknamed as 'Selfie Vases', underglaze engobe painting with platinum and gold detail on French porcelain
w 25 cm, h 48 cm, 2018 photo - Anna Pleslová

right -

From the 2842 series, underglaze engobe painting with platinum and gold details and French porcelain, w 25 cm, h 48 cm photo - Anna Pleslová

below -

Thanks to You – portrait of Peter Fabo, underglaze engobe painting with gold decor in combination with reliefs on French porcelain
photo - Peter Fabo

Half a year ago, in a project called *Thanks To You*, I explored the combination of painting and relief decoration. The result were two monumental Napoleonic-style vases with the portraits of Maxim Vel ovský and Milan Peka, the current heads of the Ceramics and Porcelain Studio at AAAD.

Please try to explain your idea, your inspiration...

My projects are very visual rather than conceptual. They always reflected my current state of mind, my problems and thoughts. Two years ago I realized that many once-famous Czech porcelain manufactories are going out of business these days. That most people prefer cheap mass-produced kitchenware, because they don't see any point in buying expensive handcrafted pottery. It made me upset that nobody understands the effort artists put in them.

That's when I came up with my bachelor's thesis project called 2841 – a set of large porcelain vases painted with realistic images documenting how those very vases were made.

A year later, after several months of living in constant stress, I really needed something heartwarming that would help me escape and cheer me up. That's how I started those two Wedgwood projects - Clouds and Give In To Cuteness!

At what moment do you feel completely satisfied with a piece, with a work of yours? What is your goal?

I can't start working until I have a complete idea of the finished product in my head. I seldom make designs, sketches or colour tests. All I need is this image in my head that I follow. I keep working and polishing the product until it looks at least as good as the original idea.

People sometimes point out that my ultimate, uncompromising approach is quite unique. That I always work as if there was only one option, as if the final product couldn't look but this one specific way. I think it's true.

Once I have an idea, I'll do anything to make the product look exactly as I imagined it and I don't even consider revising my concept mid-way. Removing gruelling details or making small adjustments to make my life easier is not an option for me.

What are your next steps? New projects / travelling / artist in residency / teaching / setting up a workshop?

My next project will be my master's thesis. When I graduate, I'm considering applying for an internship abroad. I'd be happy to find a spot in Germany. Having my own workshop would be amazing, but there's still a long way to go. The thesis project will be a big full-time challenge for me. And I will see what opportunities the future brings.





A Room For Rest, underglaze engobe painting on French porcelain, ø 12 cm, h 30 cm photo - Tereza Hrušková

Artist's STATEMENT:

"I think that designers and artists – no matter whether they do fashion, painting, ceramics or something else – should not just ride the trend waves. Everybody should create what makes them happy, what makes them complete. Of course there are great trendy pieces out there; I just like to see individual uniqueness and diversity. The 2841 vase set, nicknamed as 'Selfie Vases', examines the meaning of handicraft and tries to justify its place in today's modern times. Through showing the individual steps of the manufacturing process and through paintings I use to decorate vases, I practically present the effort required to produce such a vase. My intention is to make people think about the incomparable value of human handwork and its products in contrast with their machine counterparts. The name 2841 is inspired by the frequent answer to questions about realistic porcelain painting: "It takes a lot of years, experience and practice." Two thousand eight hundred and forty-one is the number of days for which I have been gaining my experience in both working with ceramics and painting. Both

from professional craftsmen and through my own work. The count starts with first painting courses I took at the Secondary Professional School of Applied Arts. It ends with the day I handed in my bachelor thesis and final work, finishing 4 years of studying ceramics and porcelain at UMRUM."

Clouds, a collection of porcelain vases, clouds a combination of naive animal motifs and the Wedgwood technology, which evokes contemplating clouds drifting across the sky. The decoration of the original Wedgwood vases was realistic motifs borrowed from Classical mythology as well as 18th century social life. Their colour palette and soft execution may today seem frolicsome or even childish, which inspired me to select the subject of silly puns and to approach them in the style of illustrations found in children's books.

Give in to Cuteness - open your heart to cuteness! Don't hide away your feelings! Don't be shy to show tenderness! Offer the vase a new home! Cuteness is the notion that the next time you come back home after a long day out in the crazy world, your precious vase will be safe and warm, waiting just

Give in to Cuteness, Wedgwood style technique of decoration on French porcelain, 2020, ø 13 cm, h 21 cm photo - Vojtěch Veškrna





Tereza Hrušková photo - Monika Martykáňová

for you. Let her put a smile onto your heart.

A Room For Rest shows forest as a household shared by different animals despite their species, which do not always get on well together

Project *Thanks to You* presents two porcelain vases decorated with hyperrealistic underglaze painting and Wedgwood-like relief. It depicts and honours the current heads of the Ceramics and Porcelain Studio at AAAD in Prague, Maxim Vel ovský and Milan Peka. The decoration of these vases follows historical archetypes – Napoleonic imperial scenes, typical of the French National porcelain manufactory in Sèvres or the classical style of the Royal Porcelain Factory in Berlin.

This project was featured on the occasion of exhibition *Firing* held on the occasion of the 100 year anniversary of the Ceramics and Porcelain Studio at the Academy of Arts Architecture & Design in Prague. The shapes are designed by Milan Peka.

MONIKA GASS

is a ceramist, art historian, curator and writer.

She is press officer of NK / NC.

Give in to Cuteness, Wedgwood style technique of decoration on French porcelain slip, ø 12 cm, h 32 cm, ø 11 cm, h 16 cm, 2019 photo - Vojtech Veškma



Tereza Hrušková

was born 25 November 1994 in Prague. From 2010-2014 Secondary Professional School of Applied Art in Prague (Studio of Applied Painting – Heads of the Studio: Alena Novotná & Miluše Poup tová). She studied and gained her Bachelor's Degree in 2014-2018. From 2018 till now she has been at the AAAD Academy of Arts Architecture & Design in Prague (Studio of Ceramics and Porcelain – Heads of the Studio: Maxim Vel ovský & Milan Peka). Besides she has worked as a Ceramics Tutor at The English College in Prague since September 2018.

Group Exhibitions: 2020 - Talente 2020/ Munich, 2019 - British Ceramics Biennial/ Stoke-on-Trent, 2019 - Firing/ 100 Years of Ceramics and Porcelain Studio at AAAD in Prague/ UM Gallery 2019 - K ehký Mikulov/ festival of art design/ Mikulov Castle, 2018 - Grassimesse/ Grassi Museum/ Leipzig, 2018 - Dana Nováková a její absolventi/ Galerie 9/ Prague, 2016 - Students works for Laufen/ showroom Laufen/ Prague Awards & Scholarship

2018 - FRSA award winner - Franz Rising Star Project

2018 - Scholarship - Franz Rising Star Project

2016 - Scholarship - decor design for Atelier JM Lesov

2016 - Scholarship - tile design for RAKO, cooperation with LAELSBERGER, s.r.o.

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NATHALIE SCHNIDER-LANG

REINIER VAN DE VOORDE

Figuration inspired by people and music

Nathalie Schnider was born in Zurich (CH-1965). At the age of 16 she started studying at the Centro scolastico per le industrie artistiche CSIA (the Kunstgewerbeschule) in Lugano. At the department of decorative art painter and sculptor Nag Arnoldi led a class at that time with the main focus on learning to see, classic drawing and visual techniques as well as dealing with different materials. (1981 – 85).



Urban photo - Klaus Ditté



Frames photo - Schnider-Lang

After this basic training, she was interested in studying theater: stage design, costume design. But the circumstances did not allow it.

As an alternative, however, she found an internship at the pottery of Vincenzo Altopost in Lugano, a studio ceramist who, like many potters, worked in the Anglo-Japanese style in the second half of the 20th century.

"This type of ceramic was new to me. It was also my first conscious contact with Tenmoku, Celadon and ox blood glazes. The atmosphere of the pottery studio was wonderful. Vincenzo Altopost is a great person and teacher. His vessels breathe the deep spirituality that he himself lives."

There she made her first experiences on the potters wheel, felt the fascination of throwing and recognized ceramics for the first time as a holistic life plan. In 1985 she set up her own workshop in Mesocco-CH, a small mountain village in the Italian-speaking Grisons.

Nathalie initially made domestic wares. In fact, as a trained artist in figuration, she rather came from nude study to the vessel.

"In the beginning I was interested in the archaic, the Neolithic, Cyprus, ancient Babylon, Indian and African ceramics and the wonderful vessels of the Jomòn period."

It was the strength and aesthetics of this work that attracted me.

The ceramics gave me support, it was fulfilling and sensible to make tableware. At the beginning of the 80s we were looking for new ways of life. The topic of self-sufficiency was in the air. My friends laid out gardens, kept goats and made cheese. So it felt right to contribute something useful with the handicraft."

Following an impulse, she attended the "la Borne en Feu" event in 1990, a symposium on wood firing kilns, and hoped to see works by Claude Varlan there. She was very impressed by his spontaneous, intuitive way of turning vessels, and above all by his decoration.

Unfortunately she didn't meet Varlan but she met Peter Lang and that changed everything. They became a couple.

At that time Peter was an apprentice in the Saida pottery in Schopfloch.

"When we could imagine a future in Germany a little later, I attended the technical school for ceramic design in Höhr-Grenzhausen (1992-1995), while Peter first graduated from the master school in Landshut and followed in '94 to Höhr. During this time our first son was born."

The technical school was an incredibly exciting time for ceramic exchange. The school equipment was overwhelming. Here she came into contact with a wide variety of design, surface design and, of course, salt firing. She was interested in the low salt firing, a technique she noticed for the first time at



Im Juli photo - Schnider-Lang

Then in 1995 the couple settled in Alerheim (Bavaria). There they opened a ceramic workshop and Peter built a two-chamber wood-burning stove with a salt chamber.

A busy period followed creating salt glazed pottery and garden ceramics.

Meanwhile the family was enlarged with another child. So no time to work quietly on unique works.

A solution was found in an additional space for Nathalie as a refuge. There she let herself be inspired by her earlier interest in the aesthetics of the antiques and started again creating one off modeled pieces. She wanted to deal with something timeless. Nathalie began to feel more and more attracted to the variations on an old theme: The human figure.

When they moved to Nördlingen in 2000 and opened their 'KERAMIK & WOHNEN' shop, the subject of figuration already took up so much space that she specialized in it.

Nathalie's figurative sculptures are realized by sculpting very soft clay by hand in swift touches and by quickly forcing the chosen figure into the desired shape with the fingers and thus bringing it to life. Just like a choreographer determines the movement of the dancer and turns these into an emotion.

The music that she is listening while working plays a major role in this. That music, classical, baroque or contemporary ethnic music often determines the atmosphere of the personation. Nathalie is a musician too, she plays several instruments and is a choir singer in several ensembles.

"The music gives me a lot. I especially like the ensemble playing, where you work together on a sound. A lot is happening on the emotional level. As with ceramics, you can spend a lifetime occupying yourself with it without pervading everything. What fascinates me the most is that the music addresses the emotional world so directly. Without a word and without matter."

David Miller(GB). The sensuality of this surface particularly appealed to her and she started to use it for one-off pieces.

"After throwing almost exclusively for about 10 years I met Ruth Eigelshoven who just came back from Thailand and she gave us, at that time technical students in Höhr-Grenzhausen, a workshop in Asian modeling technology. I was absolutely thrilled!

I always loved to throw, but suddenly I felt like I had found my place. It immediately triggered something in me. In addition, you could realize large formats with this technique and I loved to work with, and paint on large formats. This type of modeling was a turning point."

Her images bear witness to intuitive spontaneity, the performances are put down in striking keys. It is the light and the lively that appeal to her, the playful dialogue with the material that arises in the flow of music and movement.

The figures arise from her imagination. Nathalie hardly makes sketches on paper prior to modeling. At the most, for her larger sculptures she first does a few preliminary studies in clay to have an indication of the proportion.

In addition to lively poses that depict a musical feeling or dance figures, a large part of the

right - Luther_after_Lukas_Cranach
photo - Schnider-Lang

below - Nathalie Schnider-Lang in her studio

work consists of character sketches, fictive portraits and staging.

The use of color plays an important role in the perception of Nathalie's work.

In the post baroque western culture, sculpture usually has no color, i.e. the image has the color of the matter; the color of the stone, of wood, bronze that is only stained by applying a patina. The images of Nathalie, however, are polychrome and then very specially colored in clear pastel colors (without applying black) that further reinforce the dynamic character of the images. The light pastel shades bundle the light and appear to make the figures more light-footed. The earthy character of the ceramic is pushed into the background. The frequently used yellow, orange and bright light green bring a lot of light into the space around the image.

Her method can be compared to that of a painter. The sculptures that are modeled from red-baking stoneware clay are painted in raw state after they have first been covered with a ground layer of porcelain slip. The colors of the porcelain slips and glaze are mixed on a palette just like a painter does, and applied to the fairly coarse clay surface with quick notes.

That looks more spontaneous than it actually is. Because every tone has to hit the mark, she is careful not to spoil it at all. She states that coloring sometimes takes more time than sculpting the image.

Subsequently, the work is fired in the salt kiln in one go at a temperature of 1100 ° C. The matt powdery character of the slip decoration is interrupted during the firing by the deposits of the sparingly introduced salt into the kiln, causing soft gloss accents on her figures there where the slip has been sintered.

About her actual work she says: *"At the moment I am increasingly concerned with people in space and environment. Painting sometimes creates a bridge here to reflect the outer world on the body."*

REINIER VAN DE VOORDE

and his wife Loes are the owners of gallery LOES & REINIER
in Deventer, Netherlands.

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NATHALIE SCHNIDER-LANG
"Figur - Raum - Experiment" - Figuratives
TONraum Workshop from 3 to 5 July 2020
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COLLECT 2020 Somerset House, London

REGINA HEINZ

Collect 2020, now officially the International Art Fair for Modern Art and Design, took place for the 16th time this year, between 27 February and 1 March in Somerset House, a major exhibition and event venue in the heart of London on the north bank of the Thames. Since the art fair was launched in 2004, Somerset House is the event's third "home" after the Victoria and Albert Museum (5 years) and the Saatchi Gallery (10 years).

Somerset House is a 19th century Neo-classical palace with a large rectangular courtyard, which is converted into an ur-

ban skating rink in winter. These traditional surroundings allowed Collect to present itself in a completely new guise.

In contrast to the Saatchi Gallery, a neutral, contemporary exhibition space, Somerset House offers a succession of "rooms" of various sizes with original parquet flooring and traditional fireplaces, which makes a much more intimate setting for the exhibits.

"Context" is thus the key word. In the press release, Collect is described as a fair for "Contemporary Fine Craft contextualised and in motion", to do justice to the new "domestic" exhibition concept.

Once again, more than 40 galleries and 400 artists exhibited this year. Some of the galleries that had been familiar for

several years were missing, e.g. Adrian Sassoon, one of the leading dealers in ceramics in London, and also Contemporary Applied Art, a crafts collective from London, Contemporary Ceramics, the gallery of the Craft Potters Association UK, Ruthin Craft Centre from Wales and Galerie Rosemarie Jäger from Germany. Numbers were made up again by many interesting new galleries, including design and art galleries, art agencies, studios or collectives, which, to my mind, represent new concepts and ventures in the changing European crafts market. I would like to mention IntoArt here, a charitable UK arts association that works with people with special needs, Cavaliero Finn, a UK art agency, Oxford Ceramics

Stand of Alveston Fine Arts Ltd. Gallery



Bodil Manz, *Cylinders*, Oxford Ceramics Gallery





Stand of Han Collection, Icheon Ceramic

Gallery, specialised in classic Studio Pottery, some London art galleries that also show ceramics, including Cynthia Corbett and Alveston Fine Arts Ltd. This last gallery was showing Vicky Lindo and Bill Brookes, the winners of the British Ceramics Biennial 2019. Other exhibitors included 50 Golborne, a gallery for African Art, Ting Ying Gallery from Hong Kong and galleries from Korea: Wannmul Gallery, Lloyd Choi Gallery, the Han Collection, an art gallery from London specialising in Korean art and crafts. Artists' collectives were represented by Savoir Faire Takume, a cooperation of 20 artists from Paris and Kyoto, Collection Ateliers d'Art de France and Craft Scotland, as well as Widell Projects from Sweden.

As a rule each gallery had one room at its disposal which could be accessed from a central corridor. Initially the layout was slightly confusing as it was difficult at times, because of the large number of visitors, to enter the rooms and see the artwork from an appropriate distance. However, with a little patience I was once again able to discover beautiful new pieces. I would like to make special mention of Ranti Bam, a ceramist from Lagos, who now lives in London. Her colourful, innovative slab-built and slip decorated vessels, presented by 50 Golborne Gallery, were one of the highlights for me this year. I was also pleased to see classic studio pottery at the Oxford Gallery, including works by Lucie Rie, Bodil Manz,

Rupert Spira and Julian Stair.

Well-known British ceramists such as Ashraf Hannah, Nicholas Lees, Hannah Townsend and Ikuku Iwamoto were presented by Cavaliero Finn. A further discovery here was Korean ceramist Mimi Joung, who studied at the Royal College of Art in London. Her sculptural vessels are assembled from letters made with a slip trailer. Technically innovative and inspired by texts, they tell a "story" on a conceptual level.

The Icheon ceramics, presented by the Han Collection in cooperation with Icheon City, the UNESCO City of Crafts and Folk Art, were also wonderful. Long-standing exhibitors Flow Gallery and Joanna Bird from London also presented

Carol McNicoll, *The West*, Ting Ying GalleryHalima Cassell, *Acapella* Joanna Bird Gallery



Tal Batit, **Ethnic Synthti**, Collect Open 2020



Vicky Lindo, **Bill Brookes Jug**, Alveston Fine Arts Ltd Gallery



Sue Xianzhong, **H Paper Small**, porcelain, Ting Ying Gallery



Hannah Tounsend, **Ceramic Sculpture**, Cavaliero Finn Gallery

lovely ceramics, by artists including Akiko Hirai, Derek Wilson, Halima Cassell, James Oughtibridge and Jennifer Lee. The well-known British ceramist Caroll McNicoll, who also gave a talk as part of the lecture programme, was represented through the Ting Ying Gallery from Hong Kong. A further highlight were the abstract, material-orientated pieces exhibited by Officine Saffi, a ceramics gallery from Milan. Artists

represented included Irina Razumovskaya, Kati Tuominen-Niittylä, Michal Fargo, who now lives in Berlin, and Torbjørn Kvasbø, to mention but a few, many of them graduates of the Royal College of Art in London.

Due to the spaces available, there was no open, large-scale installation on show for *Collect Open*, the exhibition platform for individual artists, but here too I was

able to discover innovative works from some of the 12 selected artists. I was particularly impressed by the mural installation inspired by carpet designs, made of cast ceramic tubes by Tal Batit, a design studio from Tel Aviv. The *Collect Open Prize*, sponsored for the first time by Sanlam UK, an investment company, went to Margo Selby this time, a well-known London textile artist, for her large scale



Ranti Bam, *Vase 50*, Golborne Gallery



IntoArt Arrangement, *Collect 2020*



Mimi Joung, *Time*, Cavaliero Finn Gallery



Akiko Hirai, *Moon Jar*, Flow Gallery

woven wall pieces in Op art style.

Further prizes were the *Collect Object of the Fair Prize* for the Perfume Bottle Ring by Bernhard Schobinger (Gallery S O – Switzerland), the *Collect Outstanding Display Prize*, awarded to IntoArt, London, the *Crafts Council Collection Prize*, sponsored by Brookfield Properties, an international real estate company. The prize was awarded to Matt Smith for his unusual tapestry work

presented by the Cynthia Corbett Gallery, London. Also showing were some of the finalists of the *Loewe Foundation Craft Preis 2020*, including Peter Bauhuis from Germany (metalwork) and Bodil Manz from Denmark (ceramics).

My visit to *Collect 2020* once again turned out to be interesting and enriching. The new exhibition concept confirms that ceramics and beautiful objects can

very well be brought to exhibition in an intimate, “artists domestic” context. And so the Crafts Council again kept its promise to present the best galleries and artists in the crafts sector to a wider audience. (More images on page 2)

Regina Heinz

is an internationally renowned artist. She lives and works in London. She contributes intermittently to NEW CERAMICS.



Zolt Jozsef Simon, *Spherical Atlas*, 2015

Form and Dynamism

CERAMIST'S PORTRAIT OLDENBURG INT. CERAMICS FAIR

31 July – 2 August 2020

HANNELORE SEIFFERT

For over twenty years, the cultural organisation, die Werkschule – Werkstatt für Kunst und Kulturarbeit has been organising the Ceramist's Portrait within the framework of the Oldenburg International Ceramics Fair. Two outstanding international ceramic artists present their work over a whole

day, showing the audience their working methods. This year, the two artists, Alberto Bustos from Spain and Zolt Jozsef Simon from Hungary, have been invited to take part. Both from the idea of their work and the technique of its execution, they both show a highly original, innovative approach.

ALBERTO BUSTOS, born in 1972, was highly creative even as a child. Since he came into contact with ceramics during a course, he knew that he had found the "material of his life" and, in a deeper love of nature, his subject. Although he was self-taught, he developed special techniques to depict tufts of grass, for instance, or twigs and whole groups of plants, bent in the wind or triumphantly sprouting towards the light. His works are often arranged in several rows or circles consisting of many individual elements, every component delicately shaped by hand. By means of a special technique, he throws the conical lumps of clay on a flat surface to produce pointed forms that are then assembled directly on the kiln shelf as it is scarcely possible to move the highly fragile piece again. After drying thoroughly, the piece is then fired to 1190° – 1220°C.

Bustos is increasingly concerned with the threat to nature and its destruction by humans. He tries to empathise with the distress and affliction of plants. He is thus able to show the power of nature when small tufts of vegetation squeeze their way out from underneath blocks of stone, sprout from gaps in the wall or find a new way into the light via their roots. Bustos' work has found a huge response all over the world, he has won prizes in competitions and biennials, has been invited to take part in solo and group exhibitions and also runs master classes and workshops. Numerous publications about him have appeared and he has also been inducted into the International Ceramics Academy, the IAC/AIC in Geneva.

Born in 1973, the versatile and gifted artist **ZSOLT JOZSEF SIMON** tested and deepened his talents in his broadly diversified training and education. He set out in 1988 by studying porcelain painting with the Herend porcelain factory. But achieving extreme precision in a prescribed work process with a clearly defined result did not fulfil him. "It was my curiosity and my desire to create something that had previously not existed in this form, to represent a development, not a static, finished piece of work." From 1995 – 1999, he trained in spatial dynamics and Bothmer Gymnastics, qualifying as a teacher. At the same time, he deepened his general artistic interests at the Jelenlet Art School in Budapest, studying music, drama and painting. In a further course at the Moholy-Nagy University of Art and

Alberto Bustos, *Circulo*

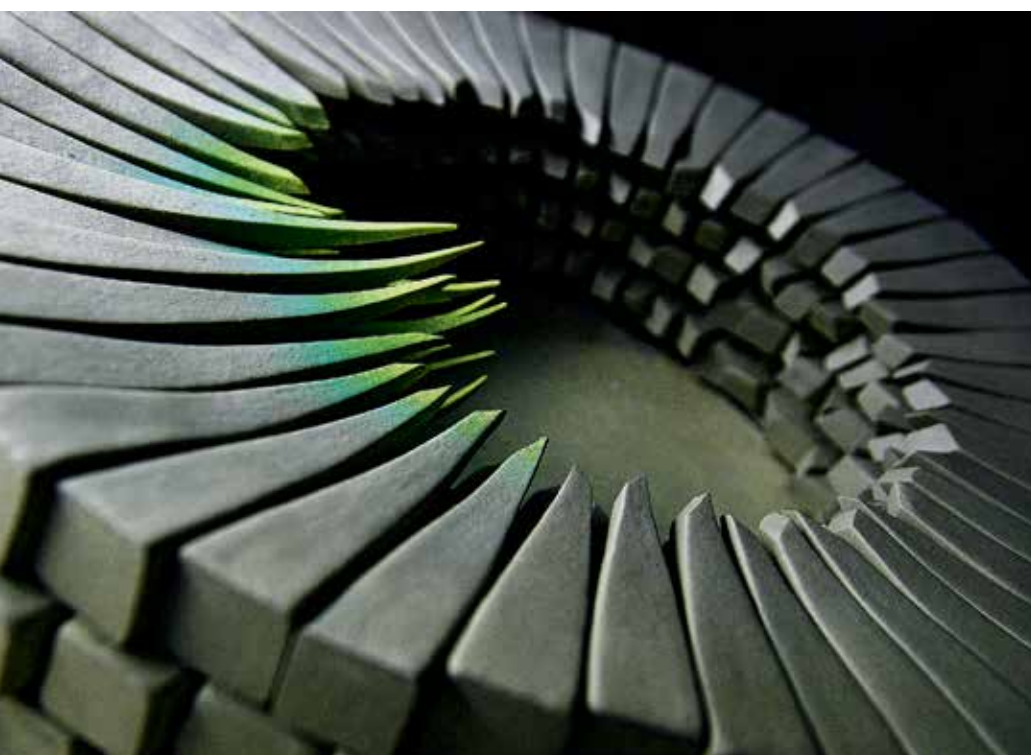




Zsolt Jozsef Simon, János Bánáti, 2016



Zsolt Jozsef Simon



Alberto Bustos, *untitled*



Alberto Bustos

Design in Budapest, from 2001-2006, he graduated as a ceramist, sculptor and designer, with a further degree in porcelain technology and a qualification as an art teacher.

His idea of finding a solid form and at the same time showing movement and the creation process was now the starting point and goal of his art. In a sculpture, he finds ways to illustrate both the process of growth and the energy of motion at the same time, with thin-walled extensions pushing outwards, reminiscent of fruit forms, petals or sharp edged pieces of rock. He contrasts this with a smooth, gently curving, clearly defined interior structure, expressing the perfection of the form.

Zsolt Jozsef Simon works mainly in unglazed porcelain, only occasionally making use of colour, staining the body itself. With such strange-looking, almost bizarre artwork, he was soon highly successful at international exhibitions and in competitions. Since he received an honourable mention at the 2007 World Biennale in South Korea, his name has appeared every year in the important competitions and major galleries of the world.

OLDENBURG INTERNATIONAL CERAMICS FAIR 31 July – 2 August 2020

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HANNELORE SEIFFERT

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REACHING BEYOND THE POT

Wouter Dam
Turi Heisselberg Pedersen
Anne-Marie Laureys
Monika Patuszynska at
France's Galerie du Don

For our purposes today, let's divide the world of craft ceramics into two. On the one hand, potters who wish for nothing better, who are content to continue creating within the slowly extending boundaries of a certain tradition. And on the other, those who sense that these same boundaries are too constraining and that clay offers creative possibilities reaching far beyond the contingencies of function. Eager for adventure their cry is "Let's go see!"

NIGEL ATKINS

Monika Patuszynska, two sculptural vessels from the 2018 series **Transform Plus**



Wouter Dam, **Blue Sculpture**, 2016



"Easier said than done" is what everyone notices very quickly indeed. Stepping out of the potter's studio means leaving the old rule book behind. What passed for competent yesterday may now appear trivial or insignificant because the original framework of appreciation has been replaced by one that is wilfully different.

For those seeking to reach beyond the pot, the key question is whether or not to conserve certain formal or elemental references related to their previous training or personal studio activity. Should it now be evident that I was previously trained or worked as a potter? Or would it be wiser to steer away from all that inherited vocabulary and pretend that I'm totally free?

Two questions only an ex-potter can ask. An artist discovering the creative possibilities of clay is only too happy to initially ignore the cultural weight of ceramics' history and just busy themselves with the difficult business of mastering the matter so that they can realize works that correspond to their intentions.

Yet, on the decision taken, much depends. Too much evidence of an attachment to a historical tradition can easily be seen as a constraint on innovative expression, while too little or none could well mean that the artist now intends to abandon much of what is so specifically and preciously attached to the delight of expressing ideas in clay.

In bringing together these four artists for this exhibition, our intention was to illustrate the exceptional strength and wealth that is to be found in the work of artists who, although trained as potters, or even worked for a period as potters, have now moved on to the altiplano of pure plastic expression while often incorporating remembered elements or features of what previously constituted their daily studio practice. In fact, as we shall see, in certain cases, the use, or exploitation, of these cultural quotations can easily become the artist's central preoccupation.

Wouter Dam trained as a potter at Amsterdam's prestigious Rietveld Academy before setting up his own studio to make among other things, subtly altered Neolithic urns. Just as we can sense the seriousness of a man who decides to root his expressive language in the most primitive of origins, Wouter could also see the limitations. Increasingly alienated from containment as a central concept but unwilling to abandon the formal delight that so many early forms offer, he stumbled on his great invention. Throwing his

pots without bases and then unravelling the profiled walls to use them as constructional elements for his exquisitely elegant sculptural compositions.

It was a huge and radical step. Wouter's pots as baseless containers gave birth to a series of evocative ribbons of clay that, when woven together, created sculptural propositions that were entirely new while the individual elements were each marked by the cultural charisma that is associated with the souvenir of a previous use.

Turi Heisselberg Pedersen trained as a ceramic artist on the wide-ranging five year course at the Kolding Design School

in Denmark where the students were introduced to many different mediums and techniques. On graduating in 1990 she set up her own studio and concentrated on the production of one-off vessels, many of considerable size. Although a competent thrower, much of her work, because of its scale and because of her wish to explore increasingly dynamic shapes with lively surfaces, was made by slab building or coiling.

What is interesting is that all her pots were constructed as potential containers, as though it was important to fulfil some unspoken obligation to echo a use that

Anne-Marie Laureys, *To Lift Such Heavy Weight*, 2019



would no longer be imposed. "We are vases, but not for flowers" every new creation seemed to say! Realizing the contradiction, it was in 2012 that she started to systematically close off the openings at the top of each piece, transforming her large dynamic pots into increasingly imposing sculptures. Since then, her work has evolved further, becoming formally more affirmative, more resolved. It would seem that the final closing of the upper aperture was her definitive goodbye to the world of the pot. But even with the pot behind her, there is still much in her current vocabulary of forms and surfaces that pays tribute to much of the great Scandinavian ceramic tradition of the past fifty years, when pots were, quite literally, the ceramic sculptures of the day.

Monika Patuszynska also had a brief spell of studies in Denmark before returning to the Academy of Fine Art in Wrocław, Poland for their five year ceramics course. Monika's speciality has always been slip-casting, a discipline whose applications are essentially industrial and whose main advantage is its capacity to repeat perfection. Out-

side the factory world, where production needs are colossal, its use is less evident, particularly in small studio potteries where diversity and small quantities are often the key to success. Seeking a structuring theme for her own work, and fed up with her pursuit of the flawless, she found her inspiration by concentrating on the imperfections of the process, initially exploiting the rough-edged casting lines on the freshly unmoulded raw ware before finally inventing a system for reassembling broken or disused industrial moulds so that she could produce her large and very impressive composite pieces. Here, the reused relics of an industrial past provide an essential cultural contribution, a time-frame rich in pathos and a material complexity that is arresting and uncommon. The technique is intriguing, the results impressive.

After completing her ceramic studies at the Royal Academy of Fine Arts in Ghent, **Anne-Marie Laureys** set up a studio making a whole range of thrown pots, many of them richly decorated. But the moment came when she saw that her pots, fine as they were, were incapable of transmitting the emotional complexity that now increasingly interested her. The decorative had eliminated the expressive. In her own words, she needed to push beyond the idiom of the pot to make ceramic sculptures that would "give physical shape to metaphors of feeling". To succeed, her battle would be to develop an original and consistent language that would infuse each work and also lend unity to the whole of her opus.

And this is what she has done. By concentrating her clay working skills on the exploitation of her clay's natural plasticity, whether on or off the wheel, and by deforming and combining the different thrown elements in such a way that we end up completely forgetting their whirling origin, she has constructed a uniquely recognisable formal language that appears to be both sensually and physically polyvalent.

Garth Clark even suggested in an article in 2017 that her sculptures establish an analogy to the "mechanical body, muscles and hands; the sensual body of touching; the emotional body as the treasure chamber of experience; the human body being a human among others; and the thinking body ventilating ideas". Garth's imaginative analysis may have rung true in 2017 when much of her work seemed inspired by billowing viscera, but more recently Anne-Marie's field of reference has clearly expanded way beyond the narrow confines of the human body to embrace the whole phenomenon of organic growth. Her sculptures now seem to be alive, just pausing for our pleasure, before dilating further or reaching higher. It's as though, beneath the throwing and stretching marks which lend such an uncanny muscularity to the surfaces, a sentient organism dwells.

This is fine boundary-expanding work, which, like that of the other three artists, declares openly and proudly its artistic heredity and its place of origin, the potter's studio!

NIGEL ATKINS

*is the founder of la Galerie du Don, le Don du Fel, France.
www.ledondufel.com*

Galerie du Don, Le Don du Fel , 12140 Le Fel
France. Exhibition from 24 April to 18 June 2020.
Opening hours - contact www.ledondufel.com

Turi Heisselberg Pedersen, **Branching Form**, 2019



25 YEARS OF BONN TÖPFERMARKT

ANTJE SOLEAU

On 13 and 14 June 2020, the Bonn Töpfermarkt (Pottery Market) celebrates its 25th anniversary on Münsterplatz in Bonn. Under the stern gaze of Ludwig van Beethoven, whose monument commands the square, 66 potters are offering the products of their studios this year. Their product range includes everything from out-of-the-ordinary vessel ceramics in any form and colour imaginable via colourful garden ceramics to sophisticated one-off pieces. After a lengthy start-up phase and a difficult intermediate phase, the Bonn Töpfermarkt is now one of the most popular pottery markets along the River Rhine.

This was not necessarily to be expected in the early 1990s when Heinz-Theo Dietz from Königswinter came up with the idea. In spite of numerous objections but always with the support of his colleague and friend Peter Seekircher, he gained acceptance for the idea, thus creating a further forum besides the Cologne Töpfermarkt (now Keramikmarkt) for the members of the North Rhine ceramists' guild to present themselves and their ceramic products to a wider audience.

Today, Veronika Dietz, one of Heiz-Theo Dietz's four daughters is not only the Obermeisterin of the guild but also runs her parents' studio in Königswinter. Last summer, the pottery celebrated its fiftieth anniversary. Veronika Dietz is one of very few practitioners to still have trained as a master potter ("Töpfer" as distinct from a ceramist, "Keramiker" in German) and still trains apprentices. This is becoming increasingly difficult for her and her colleagues, especially owing to legislation on the statutory minimum wage.

It is a feature of the Bonn market that from the very beginning it has always been a market by ceramists for ceramists, and it still is. It is organised by a team of three volunteer master potters or ceramists. These teams change from time to time – after all, everyone should have an opportunity to contribute to the community. But this also means that new and different emphasis is regularly given. Thus Veronika Dietz as the guild Obermeisterin (since 2019) introduced pottery with children in Bonn, which is a matter of particular importance to her.

For the anniversary, the organisers have come up with a very special idea: in a hands-on activity for everyone, they plan to make a 2 x 2 mtr. pixel portrait of the great son of the city of Bonn, Ludwig van Beethoven, whose 250th birthday is celebrated this year. Anyone who wants to join in can work on a prepared tile in the shades black, grey and white, which will then be assembled to form the image. One private individual has already stated his interest in acquiring the mural to hang on his house – if the city of Bonn doesn't purchase it first.

ANTJE SOLÉAU

lives in Bonn. She is a freelance journalist contributing to German and international arts and crafts magazines.



photo - Frank Schillo



ANDREAS FRITSCHKE

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MAYAKO FORCHERT



Two Square Jars, left: white earthenware with relief decor, right: tin glaze, h 10.5 cm

photos - Heinz-J. Theis

This year, the culture foundation, A und A Kulturstiftung from Cologne is celebrating its tenth anniversary. Since then, the spotlight has annually fallen on personalities from the world of art and culture who quietly pursue their profession far removed from the media circus. With this year's prize going to ceramist Andreas Fritzsche, the foundation has for the first time honoured the craft world. The artist, born in 1953 in Wernigerode, will be honoured for his life's work on 2 February 2020 at the Keramik-Museum Berlin (KMB). His career began in 1972 with an apprenticeship at the workshop, the HB-Werkstätten für Keramik in Marwitz just outside Berlin.

Under the tutelage of the famously grounded grande dame of domestic wares, Hedwig Bollhagen in her smock overall, Fritzsche learned the craft of pottery from scratch. Later, he gained a degree as an engineer for ceramic technology in Thuringia at the Ingenieurschule für Elektrotechnik und Keramik in Herms-

dorf. Whether craft or technology oriented, he was able to familiarise himself with all areas of ceramics, by no means a matter of course in the GDR. Many years after Bollhagen's death, he was still in Marwitz as the head of what is a vital area of such a ceramics operation, mould making. To continue his artistic development too, he enrolled for a distance learning degree at the Hochschule für Industrielle Fromgebung Halle, the "University of Industrial Design", as the famous Burg Giebichenstein University of Art and Design was known in the GDR. He graduated in 1989, the year the GDR collapsed, with a designer's degree. At an unusually early stage, as a fifteen-year-old student, he was drawn to enrol in a three-year evening course in painting at the Kunsthochschule Berlin-Weißensee. Very much later, after German reunification, he found a further field of artistic activity in the preservation of historic monuments, where until 2008 he was engaged in making historic roof tiles and

ornaments for architectural monuments. All in all, even retracing historic forms certainly schooled his precision and sensitivity. Both characteristics can be found in his latest work. In his career in ceramics, his constant willingness to master new tasks and areas of knowledge war is remarkable.

Since 2015, Andres Fritzsche has worked as a freelance ceramist in Hohen Neuendorf to the northwest of Berlin, not far from Marwitz. Without any commercial ambition, ceramic gems emerge from there, all one-off individual pieces, showing a clear heritage from his years training and working with Hedwig Bollhagen – not surprising after almost thirty years of collaboration. But these were also years of giving as well as taking, during which there were always opportunities for an exchange.

But as so often, convergence is comes with individuation. His confidently drawn geometric designs on bowls, jars and candle holders show that the ceramist



Oval Jar, white earthenware with underglaze painting, h 14 cm



Square Jar, white earthenware with underglaze painting, h 10.5 cm

has gone his own way. His uncluttered forms are slipcast, and this is where he benefits from his decades of experience in mould making, coupled with good spatial awareness, especially for forms consisting of various components, and a knowledge of the various properties of his materials, e.g. shrinkage during firing. He works with the same decorative techniques that are typical of the HB-Werkstätten, a lot is faience with in-glaze brushwork or white earthenware with underglaze painting and a transparent glaze. His porcelain forms an exception.

Fritsche is an absolute decor virtuoso, with the designs corresponding well to the forms. Sometimes, humorous details can be found in the patterns, such as naturalistic representations of insects. Particularly his sought-after series, Punk Angels sparkles with details like piercings in ears and noses, a theme that suits the rebel and free thinker Andreas Fritsche down to the ground. In many pieces especially in black-and-white, decor and

form recall the Wiener Werkstätte and the nineteen-twenties; in some patterns, op-artist Victor Vasarely was the defining influence.

Geometric series, corrugated surfaces and delicate underglaze patterns in delicate colours fascinate him. In other pieces, a geometric zigzag pattern was incised in the brown body in sgraffito technique and a white tin glaze was brushed on, making his small, rhomboid lidded jars look like fancy chocolates.

The idea appeals to him of making countless variations of the same form with various patterns and glazes. Thus no two works are the same, even if they have the same form.

Because of the award, the KMB has devoted the exhibition *Andreas Fritsche. Ausgezeichnet* to him. (In German, "ausgezeichnet" means both "excellent" and "award-winning".) No more suitable venue could possibly be found for this – exactly twenty years ago for the tenth anniversary of the Museum, he was once

again faced with a welcome challenge, which he mastered with flying colours. At that time, with Hedwig Bollhagen still alive, the head of the mould-making department of the HB-Werkstätten was entrusted with the tricky task of creating a multi-piece casting mould from a small historic sculpture. The original plaster mould of the *Dame mit Hund* ("Lady with a Dog") – an enchanting figure from the 1920s by Berlin sculptor Walter Sutkowski (1890 – 1983) – had been donated to the Museum from the latter's estate. Thanks to Fritsche, new life could be breathed into it for the Museum's anniversary as a faithful replica of the original in a limited edition.

Now the KMB is presenting approximately 100 pieces by Andreas Fritsche for its thirtieth anniversary.

DR MAYAKO FORCHERT

is a freelance art historian in Berlin and a member of the board of the KMB.



Vase, 2020, h 25 cm

FIRED DRAWING

Georg Kleber - Jochen RÜth

RÜDIGER HEINZE

When graphioc artist, painter and sculptor Georg Kleber works together with ceramist Jochen RÜth – and they have been doing so for ten years – porcelain vessels such as vases and bowls are created that take up and continue the archetypal elements of Classical and traditional Greek, Asian and Africa 360-degree motifs. The artistic spirit of the Kleber-RÜth duo does not incline towards classic vessel forms that are supposed exclusively to radiate a sense of refinement but rather towards a hermetic, harmonious composition on a calm area, in apparently curved space. Fired drawing in a place of contemplation.

When Kleber starts out placing his black engobe on a bisqued piece, he begins on opposite sides of the vessel. One might term this the first and third act of a semi-abstract – or semi-figurative – drama. It is only then, in the intervening spaces, that the second and fourth acts take place – so that in Kleber's words "the story comes back to the beginning after 360 degrees." It is thus a dramatic perpetuum mobile of brushwork and scoring on porcelain, a process viewable from all sides on the skin of a vessel, a story that repeatedly gives birth to itself. Then comes the second, controlled and colour-changing trip to the kiln. In the truest sense of the word, the organic succession of scenes is "burned in" as it vitrifies on a hollow form – "the simpler the better", says RÜth.

But what the stories evolve between semi-abstract and semi-figurative, between glaze and engobe, on hollow spheres or cones? Fundamentally, Kleber's art develops, especially in his drawings, his paintings and his sculptures, on the basis of everyday life, as can currently be seen in the Taubenturm ("Pigeon Tower") in Diessen. In its intuitive, autonomous and risky spinning out of forms of reality, this artwork finds its way to an exalted level. Nothing is unworthy of being depicted for this pupil of the likes of Rieger, Schoofs or Tim Ulrichs – other than images already painted by others. What remains a worthy subject – with just the one exception – is everything, and best of all the banal, Kleber admits.

Thus we find in his work dustpan and brush, shoes and gloves, pipe clamps and espresso filters, and a dead hornet too. Kleber studies the things in the household, in the garage, the cellar and on the workbench. He circles them, drawing, painting and modelling, dismantling them into their component parts, enlarging them, joining them up, breathing dynamism and life into them. It is not unusual for forms from the field of equipment



Group of vessels, 2017-2020, h 9 cm, 24 cm, 13 cm

technology to transition into the realm of the figurative – and hybrid beings begin to draw breath. Composed creatures begin to evolve in this process. In conversation, Kleber confirms the assumption that in this process of spinning out, drawings evolve in him. If it all works, he achieves a state of elation.

And yet: in the porcelain vessels it is not so much concrete things, the materials of daily life, that are spun out as previously posited abstract black forms, turned dynamically into figurations, rhythmically, seriously/playfully, with calligraphic verve. It is illuminating to follow this up in the video Moon Jar on YouTube. In a loop, as it were, enigmatic beings resembling paper cuts emerge, performing enigmatic actions. And score marks are scattered across the 360° projection surface left and right, foreground and background. No beginning, no ending. Time becomes space.

RÜDIGER HEINZE

belongs to the editorial team of the culture section of the *Augsburger Allgemeine* newspaper, part of the Mediengruppe Pressedruck.
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Georg Kleber was born in Markt Rettenbach, Southern Germany, in 1956. From 1984 – 1989, he studied art education at Augsburg University. He has been a freelance artist based in Rehling since 1989. Solo and group exhibitions in Germany, Austria, Switzerland, Japan, China, Brazil and France. Teaching assignments since 1988 at Augsburg University, Schwaben-Akademie Irsee, Kunstakademie Bad Reichenhall, Akademie Geras, Austria, Ulmer Schule, Freie Kunstakademie Augsburg, Kunstfabrik Vienna, Kunstwerkstatt Allgäu, ADBK Kolbermoor and for the German Journalists' Association. Private seminars in drawing in Rehling, Bavaria

Jochen RÜth was born in Würzburg in 1960. From 1981 – 1985 work experience in three potteries in the Allgäu region. After community service (in lieu of military conscription), he set up a ceramics studio in Hammelburg, Bavaria. Six years later, he purchased and restored the former joiner's shop in Altisheim, also Bavaria. He has lived and worked there since 1995. Since 1986, RÜth has participated in numerous exhibitions and competitions in Germany and abroad. His work can be found in public and private collections and in museums. He has received a number of awards for his work, both domestically and internationally.

Georg Kleber



Jochen RÜth





Über Addition ("On Addition"), 2010, h 39 cm
photo - Christian Schlüter

"VIBRANT SYSTEMS"

An exhibition with works by
Michael Cleff at the KERAMION

GUDRUN SCHMIDT-ESTERS

The list of works by Michael Cleff held in national and international museums and major collections is very long, with the graduate of the Düsseldorf Academy being among the leading German artists who work in clay. This is reason enough to devote an exhibition to his art at the KERAMION in Frechen.

Cleff's style is unmistakable. In spite of the developments that have occurred over the three decades he has now been making his wide-ranging works, they can immediately be identified as his.

In his work, Cleff concentrates on a small number of formal components. He places the same basic geometric forms such as circles, squares, rectangles and ellipses

in various changing relationships to each other. The viewer immediately associates architecture at the sight of his free-standing sculptures. We think we can recognise groups of buildings, bungalows, silos, bunkers, high-rise buildings or churches in the outlines of his handbuilt objects. These compact, hermetic forms occupy space and self-confidently wait for their subtlety to be discovered. The minimalist form with its schematic clarity and lucid geometric structures is the first impression the viewer gains but this resolves itself on closer inspection in stair-like recesses, projecting cubes or transverse struts.

Surprisingly offset lines or punched holes and incised lines are further well-

considered structural details. Similarly, the appearance of a reduced palette of monochrome engobe on the surfaces in contrast to the uncoloured brown-beige of the clay is only partially accurate at second sight. Suddenly, muted colour is revealed by the grog in the ceramic body, its grainy texture and the unevenness of the surfaces. Further accentuating details such as burnished or discreetly coloured planes and glaze inclusions, like in his work *Liquids*, enrich the pieces.

But not only the eye of the viewer is stimulated and satisfied by the concentrated aesthetic, the hand and the mind too are virtually invited to touch these pieces both in the concrete and the figu-

KERAMION

Bonnstraße 12 , 50226 Frechen, Germany

Exhibition: Michael Cleff

7 June – 23 August 2020

Michael Cleff will be in attendance for the opening on 7 June 2020 in the KERAMION.

The catalogue

Michael Cleff, An den Rändern

is available from the museum shop.



Großer Plan 14 ("Great Plan 14"), 2019, h 64 cm photo: Michael Cleff

rative sense. Through the avoidance of strict orthogonality, of precise line and of unambiguous colour, they radiate something personal, emitting a sense of calm in their wholeness, meditative silence and balance.

A group of mural pieces, whose titles centre on the idea of the plan, create a completely different effect. Appropriately enough for this designation, their upright system of struts suggests architectural drawings. Do they permit a view of the interior that the freestanding pieces enclose? Do they reveal a compilation of what are rather graphical-looking elements? Or does the succession of rectangles – there are also circles and ovals too – resemble a framework?

The compact, elongated mural pieces are highly aesthetic and are subsumed under the title *Liquids*. The title is very plausible as it takes up the association triggered by the narrow strip of glaze. Enclosed by a slightly higher rim, the network of cracks in the crackle glaze is clearly reminiscent of sparkling or frozen water. Or of gems, which make these objects look like out-sized pieces of jewellery despite the restrained forms.

Michael Cleff uses ceramic material unpretentiously and knowledgeably to com-

bine the contentual conception and the sensory aura in his work.

Let us summarise in conclusion with a quotation from Walter H. Lokau from his article on Michael Cleff from 2013, *Präzise Unschärfe* ("Precise Unclarity"):

"With unswerving tenacity, he has driven forward his wilfully paradoxical

concept of carefully conceived yet playful, material-orientated, sensual ceramic sculpture for over twenty years now, combining his dual education and training as a craftsman and an artist."

GUDRUN SCHMIDT-ESTERS
is the director of the KERAMION.

Über Addition, ("On Addition") 2010, h 31 cm photo: Christian Schlüter



The Pottery Island of Sifnos

A journey into the past

HANS-JOACHIM KNÖSS

Let me say at the outset that I hope the kind reader of our travelogue will still be able to find much of what we saw on the pottery island decades ago, of what we discovered and which astonished us and gave us joy.



could tie up in the small harbour bay of Kamares to then continue on its way to other Cycladic island. The arrival of a ship in Kamares is always an impressive sight for passengers arriving and departing or for the locals.

Some disappointment at the first sight of the island is soon forgotten. Sifnos only reveals its charms little by little when the body's rhythms have adapted to the timescale of the shepherd god Pan, at least in the summer months.

Over a light meal in one of the small port taverns (tomato salad with feta, stuffed vine leaves and freshly baked bread), the gaze wanders around the idyllic bay and all the strain of travelling is a quickly forgotten.

Back then, we discerned dense clouds of black smoke, signalling that the local potter was just firing up his large, white-washed, brick-built kiln for a firing. As we ex-backpackers still had to find accommodation (reservations via the Greek travel agency FFM were not possible forty years ago; Sifnos was virtually unknown back home), Kamares initially remained a mental note to look up the potter when the opportunity arose.

To get to the main town, Apollonia,

it is necessary to take a bus or a taxi, then on again by bus/taxi to Kastor, built on a sheer cliff, or to one of the hotels booked from home, e.g. in Apollonia or Platy Yalos.

We chose to stay in Kastor. "The taxi drivers of Apollonia seem to know the way there in their sleep, every blind bend in the road, every pothole, then after a brief journey... stop, this is Kastor... This is truly the end of the journey." Kastor is probably still a hidden gem even today because it is set off the beaten track in a quiet location.

The setting of Kastor is always imposing, not just at first sight. An ancient paved pathway winds from Apollonia to Kastor. You should not miss the opportunity to take this ancient path to visit Kastor. It is a very old settlement. It resembles a single large-scale living complex with courtyards, alleys, wooden balconies, terraces, stairs and supporting arches.

This is all expediently and practically interlinked in Kastor. Back then, it seemed that time had stood still in Kastor. Although the potters do not dwell in Kastor (the former capital of Sifnos) – Kastor means fortress – we straight

By plane to Athens, two-and-a-half hours from Frankfurt am Main, then straight on by taxi to Piraeus, not forgetting to ask the taxi driver about a hotel and to buy the ferry tickets to Sifnos for the next day in the port. There is enough time to explore Piraeus. Vibrant diversity can be seen in the narrow streets of the butchers, greengrocers and fishmongers. Freshly slaughtered lamb, tripe and other kinds of offal. Vast quantities of fruit are offered for sale and there are varieties of fish we had never seen before. The best Greek cooks are reputed to come from Sifnos.

The onward journey by ferry from Piraeus begins bright and early, via Kythnos and Serifos to the small Cycladic island of Sifnos. At one time, the ferry had to accomplish a complete turn before it

View of Kastor





Thrown pots drying in the sun



Here too in the shade of a tree right on the beach

away found local pottery in the shape of large clay jars (comparable to amphorae) known as pithoi.

But in other pottery locations, you can purchase handy clay utensils that the master potters make for tourists that are not ceramic kitsch. Any potter is glad to be able to take home a handy item as a travel souvenir. Practical kitchen utensils, cooking pots and cooking vessels are made of the clay from the earth of Sifnos. And certainly large storage vessels probably once used for oil, wine and grain. I will leave it up to interested ceramics fans to discover whether this is still the case today.

All clay products are a firm part of daily life and thus a factor in the economy. Nothing has changed for centuries in this respect. Practical, traditional and functional household goods form an urban unit with the areas of living and working.

To come back to the externally unglazed jars, the pithoi: these are used to store slaked lime, with which the locals regularly whitewash their houses, especially on Sundays and feast days. The countless coats of whitewash create the dazzling whiteness in the sunlight which would thrill an artist.

Disused, damaged household pots are sometimes wrapped in silver paper. Sage and basil are grown in them. On Sundays, local men lodge a sprig of basil behind their ear or in their hat band, a cheap and aromatic eau de toilette.

In Kastro, our former holiday quarters, we saw a woman carefully repainting the

joints between the slate slabs in the narrow streets, on a daily or even hourly basis when strangers – tourists – had carelessly traipsed on them on their way to the beach! The port tavern set beneath Kastro offered various fish dishes back then, e.g. sword fish and, if you ordered it from the fishermen, spiny lobster.

Allow your gaze in Kastro to wander towards the sea. Laboriously constructed terraced fields stretching up to the hill-top monastery, 670 mtr. above sea level, where every year the feast of the prophet Elija is celebrated on 17 July. If you should happen to be there at that time, you really should not miss going there on foot from Apollonia for a once-in-a-lifetime experience! Just follow the locals on their way up. One family each year, known as panygirades is honoured to cater for all the visitors with food and drink in one of the monastery's out-buildings. Of course, the local pottery (plates, drinking mugs, etc.) is used. Lamb, giouvetsi (rice noodles), a tasty sauce and cabbage salad are served, with endless refills of retsina!!!

Long after midnight, we returned to Apollonia with the locals bearing lanterns and singing, and then on to the very quiet Kastro. During the daytime too, Kastro is refreshingly quiet, vibrant activity begins in the small villages of Sifnos, like in the whole of Greece, in the late evening. In Kastro, the narrow streets and small squares turned into a forum for conversation to exchange news, and into the children's playground.

Visiting the "cooking-pot potters" in Platy Gialos

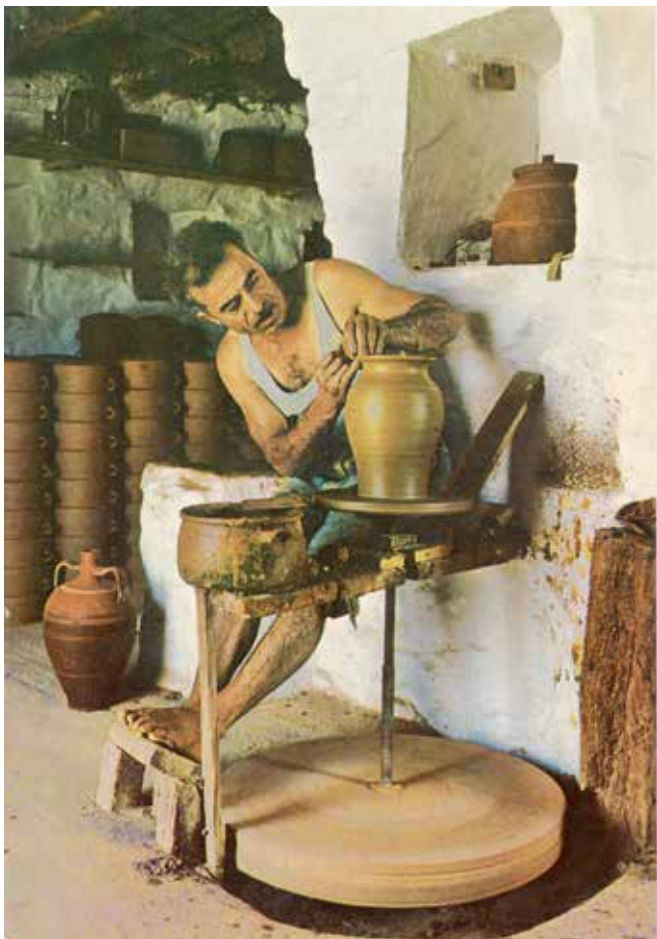
You reach all the potteries after a stopover in the main town, Apollonia. If you start out early enough, you have time while you are waiting for your bus to Platy Yalos to purchase delicious confectionery from the baker. It is a local custom to take confectionery packed in decorative boxes as a gift when visiting friends and family.

So on by bus to Platy Yalos to the "cooking-pot potters". Of course they make other ceramic products too. During the bust ride, and later in other places on the island, we noticed the chimneys on the roofs of the houses. Elaborately thrown, individual chimney pots are a speciality of the potters here.

In Platy Yalos, there were three potteries in existence then, located along the glorious bathing beach.

From the small village street, the traveller sees large wood-burning kilns, the firing chambers bricked up with old cooking pots and smoothed over with clay, an indication that a firing is about to take place or that the ware is soon to be removed when it has cooled down.

Firewood stacked up for the next firing, clay not yet watered and the settling tanks outside the houses told us that we had finally reached our first pottery. All the potters in Platy Yalos and the one we visited in Pharos had simple wheels at their disposal. We also saw the remains of old kick wheels too, which would



Potters sit beside their wheel here



One of the many updraft kilns on Sifnos

probably one day be used as fuel. Not many tourists realise, we observed, that beyond their beach towel there was a pottery that made skilfully thrown cooking vessels and other products.

We got a surprise when we entered the pottery: the potter sits beside the wheel and not behind it as they do in our country.

We tried out this unaccustomed sitting position and noticed the fineness of the clay, which “escapes” between your fingers if you apply too much pressure when centring.

There were no filter or vacuum presses back then. The remarkable fineness of the clay is probably produced by the stepped settling tanks.

The production of cooking pots, which seemed paradoxical to us at first, becomes more reasonable when one realises that even today they are still used on open flames on kitchen ranges, and they are sold all over the country.

The body of the pot is made on the wheel – it is thrown upside down and after the walls are pulled up, the opening

is closed, creating an intentionally curved bottom, like making a cheese cover. The pot is then wired off the wheel and carefully set aside. No plaster batts were in evidence. Of course these pots are made in various sizes so that depending on the housewife’s wishes, they fit the opening in the top of the wood-fired kitchen range.

The handles are not pulled either but cleverly and simply thrown on the wheel, slicing off thin strips of clay one after another from a thrown cylinder using a fork with only one tine. They are then cut to length and simply attached to the respective utensil with slip. All the fireproof pots and storage jars are glazed on the inside. Water bottles, the pot for the Easter meal and the clay pipes for beehives are not glazed though.

You can get to another pottery location named Vathi by small boat from Platy Yalos or on foot via a three-hour walk from Apollonia (don’t forget to take supplies of food and water).

I should also mention Pharos, which can be reached on foot from Kastro. We

met a potter there who signed his work with a stamp. We had the opportunity to observe the potter glazing and slip-decorating his pots. We discovered his products in Amarussi, another pottery village we visited on the way back.

That the potters need every imaginable kind of wooden object as fuel for their firings became very evident here: driftwood, old ship’s planks and an abandoned oar were evidence of value of this materials as the fuel required.

One of the small taverns had freshly caught fish on the menu, a welcome change to our spartan rations (biscuits and water) for the hike to Pharos.

Like everywhere in the little pottery villages, the tavern was spartanly furnished. A few tables and chairs, sunshades made of straw mats above the patio, simple functional interior. Back to Apollonia and to the kafenion there, where during the day the older men spend hours over a glass of wine or ouzo, killing time just twiddling their walking sticks. We drank Coffee. The landlord always serves a glass of water free of charge to

go with it. No wine though as the hike to Kastro still awaited us, and no ouzo either! Along the way, by the roadside, wild thyme and rosemary, and in Kastro a small, typical local meal at the tavern. In the evenings, we often had gyros or stifathio (beef cooked in the oven in red wine) served in rectangular clay dishes, glazed inside and out.

A walk to Artemon

On Saturday, we met adults and children carrying a lidded cooking pot with chalk marks from Apollonia to the district of Artemon. This made us curious and we followed the bearers. Local families take a pot of uncooked chickpeas to the baker's. The dish is placed in the baker's oven overnight and is eaten on Sunday after church.

The chalk mark on the pot enables the baker and the owner of the pot to ensure everyone gets their own pot back. It is worth taking a look inside the baker's oven late on Saturday afternoon. There they all are lined up, the chickpea pots. At first just on the floor of the bakery. Small, medium and large pots. The lids tightly sealed with dough. Ancient, blackened pots, but also newer ones, each marked with the owner's name, which find their way into the oven during the night.

If you want to try out the dish – here is the recipe for Greek chickpea soup, known as revithia. We always use pre-cooked chickpeas from a tin that are available in any supermarket.

Ingredients:

1 large tin of chickpeas
 ½ cup olive oil
 garlic and onions to taste
 3/8 ltr. – 1/2 ltr. vegetable stock
 Salt, pepper, perhaps a little cream

Preparation:

Fry the onions and garlic in olive oil, add the chickpeas (drain them first), stir, add salt and pepper, top up with stock, bring to the boil and finally puree the soup.

The cooking procedure is reminiscent of Jewish tradition of eating cholent consisting of meat and dumplings on the Shabbat, but also of the cuisine in Alsace, where the wives of the weavers or dyers in Strasbourg put their stew, Baeckeoffa, consisting of three types of meat, in the oven, but in this case early Mon-

day morning. This tasty dish is prepared by slowly cooking all day in lidded pots from Soufflenheim. Recipes for cholent and Baeckeoffa are readily available on the internet.

When the ship's bell sounds, the locals in Kamares and the holiday passengers know that the little ferry will chug across to the pottery island of Heronissos. When you arrive, one of the fishermen will perhaps be sorting his catch. Fish of your choice – see if they have red mullet – are deliciously prepared on the barbecue.

Our destination was the two potters still working on kick wheels. Heronissos still had no electricity back then, which makes the potters' skills all the more admirable. The full diversity of Sifnean craftsmanship was on show here: storage jars, jugs, plates, cooking vessels in various sizes, yoghurt pots, charcoal braziers, bowls for capers and olives. One potter was in the process of throwing several stamnoi to order. Remarkable, when you consider the foot-driven kick wheel.

Meanwhile, the fisherman, who had previously also been a potter, had the meal ready that we had ordered on arriv-

al. You must definitely try the fish soup. In Heronissos, before the ferry departs for Kamares again, don't forget a souvenir in the shape of a lidded cooking pot. You should be able to find space for it in your luggage. And of course the other potters will be pleased if you buy one.

Back to Kamares, where the ferryman received the fare in drachmas back then.

Perhaps these snapshots from our journey will inspire ceramics lovers to plan Sifnos as the destination for their next holiday. Sifnos-explorers please note that on the internet at sifnos.greec.com comprehensive information can be had on the various villages, the customs and festivals on Sifnos. If you want to find out about Sifnos in detail before you plan your holiday, please refer to the very readable book by F. C. Wagner, *Die Töpfersiedlungen der Insel Sifnos*, published in Karlsruhe, 1974. Quotations from this book would have gone beyond the bounds of our little travelogue.

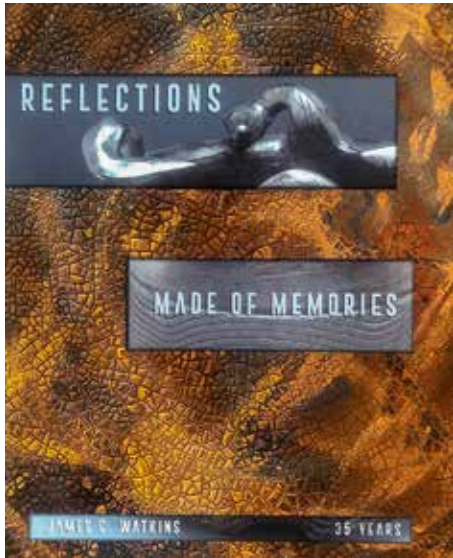
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He lives in Münster (Hesse), Germany.



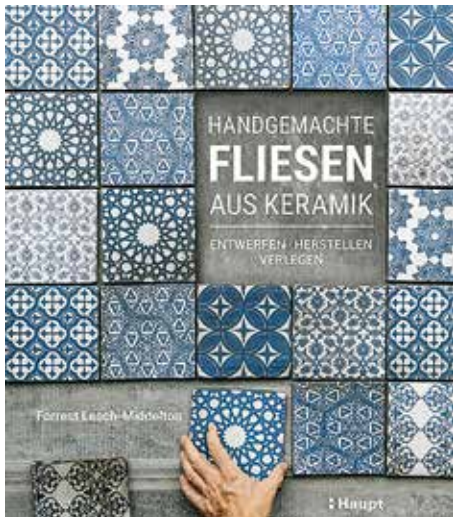
In the streets of Kastro



REFLECTIONS MADE OF MEMORIES - James C. Watkins 35 Years

Watkins is the 2019 recipient of the HCCC Texas Master Award given by the Houston Center for Contemporary Craft. The highlight of this self-published book documents 35 years in the life and work of a major Texas artist. The book chronicles 100 selected pieces made between 1983 and 2018 and demonstrates how to make and fire a large double-walled vessel which has become Watkins's forte. Offering an extensive photographic explanation of Watkins's techniques, the book shows how the vessels are built, how clay slips are made from organic materials collected at the various sites Watkins often visits in Texas, and how both technology and serendipity are part of the firing process. Through photographs the readers will discover the rare beauty of parts of the American Southwest not often seen, and how these landscapes translate into his aesthetic values, and creative motivation. Watkins also derives inspiration from memories of growing up in rural Alabama in the 50s and 60s. The book addresses the influences of various teachers, his African American heritage, and his belief in the power of dreams. Watkins is a Paul Whitfield Horn Professor Emeritus in the Texas Tech University College of Architecture. Watkins' work has been included in 21 permanent collections including the White House Collection of American Crafts and the Shigaraki Ceramic Cultural Park. Watkins is also the co-author of three books, *Alternative Kilns & Firing Techniques* published by Sterling Publishing, *Niedrigbrand* published by Hanusch Verlag Publications – the German translation of *Alternative Kilns & Firing Techniques*, both books co-authored with Paul Andrew Wandless, and *Architectural Delineation: Presentation Techniques and Projects*, published by Kendall Hunt Publishing, co-authored with James T. Davis. His work is the subject of a book entitled *A Meditation*

of Fire: The Art of James C. Watkins by Kippa D. Hopper published by Texas Tech University Press. He received his BFA from the Kansas City Art Institute and MFA from Indiana University. Hard cover, English, 118 pages. Printed by Sheridan Books and distributed in Kendall Hunt Publishing. Available exclusively at: https://he.kendallhunt.com/reflections_memories | ISBN 978-1-7335071-1-0-3



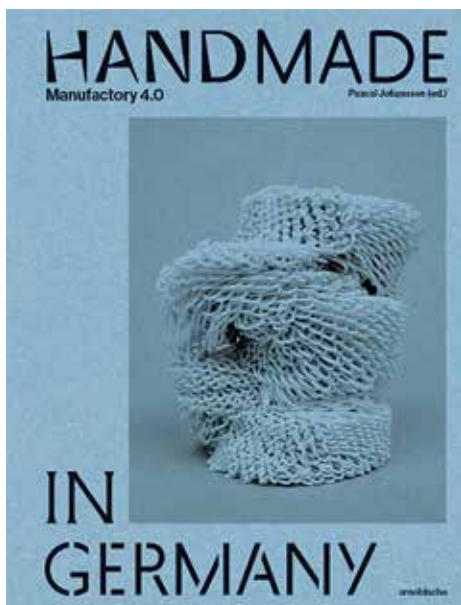
HANDGEMACHTE FLIESEN AUS KERAMIK -

entwerfen, herstellen, verlegen - Forrest Lesch-Middelton
(Original title: *Handmade Tiles: Design, Create, and Install Custom Tiles*)

Tiles are indispensable in our everyday lives – in the kitchen, the bathroom or as hygienic cladding in public spaces. When you make them yourself, they add an individual touch to any room. With this book, Forrest Lesch-Middelton provides a practical guide to making your own tiles, taking you step by step through every stage of the whole process. From planning, making and decorating to firing, he explains everything you need to pay attention to. Which bodies are suitable? How do you roll out clay slabs by hand? How can the tiles be decorated? He also devotes a whole chapter to installing the tiles, giving tips on how to do it professionally and thus provide lasting pleasure. In addition there are inspiring profiles of seven artists who have specialised on ceramic tiles, showing the range of creative possibilities and providing inspiration for the reader's own projects. Making your own tiles is time consuming but the reward is a unique and lasting artwork. This comprehensive manual not only gives an overview of the most important techniques and ideas but with its many tips, it also motivates readers to put their own ideas into practice. Forrest Lesch-Middelton is the proprietor of FLM Ceramics and tile in Petaluna, California. His work has been covered extensively in publications such as *Ceramics Monthly*, *New York Times*, *Architectural Digest* and *American Crafts Magazine*. In 2013, Forrest Lesch-Middelton was voted Ceramic Artist of the Year by *Ceramics Monthly* and

Ceramic Arts Daily. 208 pages, all photos in full colour, hard cover, CHF 48.00 / EUR 39.90. ISBN 978-3-258-60218-9

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HANDMADE IN GERMANY - MANUFACTORY 4.0 - Pascal Johanssen

Manufactories from Germany have a worldwide reputation, whether it's porcelain, watches, church organs or handwriting equipment. These masterly products with their outstanding design originate from traditional craft training in Central Europe, a part of the intangible cultural heritage. "Made in Germany", the mark of quality that gave Pascal Johanssen's new book its title, references the human component in production in connection with the word "hand". However, in the 21st century, the fundamental processes of change of digitalisation and globalisation have left their distinct mark in the field of the crafts. In view of the world market, manufactories must reinvent themselves. They are placing their trust in future-orientated technologies, trying to realise the vision of combining "Manufactory 4.0" with the classic role of the workshop and studio. Worldwide communication in real time, production with 3D printers and new marketing strategies are just some of the competencies that enable success today. The book, *Handmade in Germany*, presents manufactories that are facing the challenge of the evolution in design and production processes, whether it is design teams realising their fashion collections or global players like Faber-Castell. They subvert the principle of maximum functionality and stand for a future-oriented entrepreneurial approach in which sustainable production is already reality. The book gives an insight into the practice and future visions of the leading German manufactories. Pascal Johanssen classifies their unique features in categories such as independence, authorship, responsibility or beauty. In extensive interviews, the masters of individual fields give an insight into their world, always accompanied by photos that are as aesthetic as they are informative from the respective manufactories.

An exciting look at the future of manufactories in the 21st century.

arnoldsche ART PUBLISHERS, 256 pages, 22 x 29 cm, 251 ill., hardcover, German / English, EUR 38 [D] ISBN 978-3-89790-541-2

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ARTIST JOURNAL

Ting-Ju SHAO



Kutani Tsutae (Japan)

Tsutae Kutani was born in Imizu, Toyama Prefecture, Japan, in 1952, and graduated from Tama Art University with a MA degree in 1977. Kutani began developing her "Empty Wrapping Series" in 1976. Seemingly still, the solid fabric with folded pattern captured the moment of life in constant expansion. With a surface that manifests inner tension and negotiates being and emptiness, the series attracted extensive discussions and attention in 1980's, 1990's. Her works after 2010 centers on plants "Rubbing out Form", documenting the life, death, and immortality of things.

"Kiln fire burns out wrapped materials, and makes their form present before our eyes. Existence where something is contained by it, but its contents is gone, and only its outer parts remain behind".

Slip porcelain, 1140°C

TING-JU SHAO

is a ceramist, curator and author based in Taiwan.

<http://www.tingjushao.com>

left -
Empty wrapping K-3.
1984, 32 x 41 x 20 cm

right -
Empty wrapping 8.
1984, 58 x 40 x 37 cm

below -
Empty wrapping R.
1986, 64 x 31 x 46 cm



ARTIST JOURNAL

Meekyoung Shin (South Korea / UK)

"Her work neatly straddles the divide between craft and conceptual art; her exquisite craftsmanship is evident throughout her work..."

Working between Seoul and London, Meekyoung Shin (b. 1967) registers her idea of 'translating' her experiences and observations in different cultures and environments with various media. Her famous soap sculpture series transformed the inexpensive and expendable modern medium of soap into vivid blue-and-white porcelain and stained glass vessels, even the statue of Duke of Cumberland installed in Cavendish Square, Central London. In 2019, Shin made more than one hundred stone-like ceramic objects in EKWC.

"These works stop time in its tracks and visualize petrified time at the moment of explosion – a midpoint between what has disappeared and what exists, nature and art".⁽¹⁾

⁽¹⁾"Weather" by BARAKAT GALLERY.

Soap, porcelain, casting



left -
Translation series blue and white
2006-2012 photo - Junghun Lee

below -
Megalith series barakat
photo - Alex Merz



In Studio with Angela Burkhardt-Guallini

Evelyne Schoenmann



Angela, how did you come to be a ceramic artist, and who inspired and encouraged you most?

I always like telling the story – thirty-five years ago, the Japanese poet, calligrapher and ceramist, Mitsuya Niiyama (*1922) gave me a small porcelain tablet in neriage technique when we met briefly. It was hardly any larger than a thumb. But to me it was a revelation. I have been working in this technique ever since. I taught my self how to do it via research and experiment and perfected the technique. But the ceramics of the Zen monk Matsui Kosei from Japan have always fascinated me too. There is no shortage of inspiration even today – I find it in nature,

when I am travelling, but also in architecture and art.

For Western artists, it is difficult to prove yourself in Asia, especially with one of their own techniques. But you have won prizes both in Japan and Taiwan with the neriage technique. How do you explain your success?

I think I probably strike a chord with my artwork, I awaken sensitivities with it. And I have never stopped working with the neriage technique, I have never had a crisis with it. A love of detail is important and a love of craft and especially the Japanese appreciate that very much. And in addition, I only work with good stains

and very good porcelain. Otherwise, I don't need much: a table, a kiln, plaster moulds I have made myself, rolling pins, good wooden boards to press the slabs with, good cutting knives and a good ruler.

In the well known Yingge Museum in Taipei, Taiwan, you had a solo exhibition in 2011. A very great honour

... that made me very happy. I was very apprehensive about this challenge. The preparations were very elaborate; there were 35 pieces, or ceramic bowls, that had to be securely packed. But the red tape was even more complicated. I had to fill in customs forms and make sure



the exhibits returned safely to Switzerland, and so on. But exhibiting itself was a pleasure. The Swiss ambassador to Taiwan took a great deal of trouble and gave a very moving speech. Afterwards, there was a wonderful evening meal in a traditional restaurant in Taipei. Everything was perfect.

You only work with white porcelain and porcelain from Seto that you stain yourself. What do you think of what people say, that "porcelain is simply too much"?

Yes, it says that in the catalogue for the 2nd International Ceramics Biennial in Meissen, where I was invited to take part. It was a wonderful exhibition in the historic Albrechtsburg castle in Meissen. I would rephrase the statement that porcelain is simply too much. I would say that working with porcelain as a material is a great technical and physical challenge, like painting a picture.

Making a ceramic bowl takes weeks. In the end product, my emotions and my sensitivity are entwined. Referring explicitly to porcelain, it is a little bit like the Princess and the Pea. Since 2005, I have been working with a porcelain from Seto, Japan, which is perfect for me. It is especially lovely, it almost shines. I came across this body when in that year I won the Bronze Award in the ceramics competitions in Mino, Japan.

The porcelain from Seto comes from a small family business. But for several months, I couldn't get any satisfactory results with it. Everything warped or cracked, it was very frustrating. I first had to find out how to work with this porcelain. In 2008, 2011 and 2014, I took part in the Ceramics Competitions again and imported many, many kilos of this high grade porcelain. This paid off to the extent that in spring 2019, I had a showcase exhibition at the Keramikmuseum Staufen in Germany. Last month I received a delivery of several 100 kilos of Seto porcelain. A tonne of porcelain lasts me for about three years' work.

In 2018, when we both exhibited together with the Nanyang Clay Group in Singapore, you showed a very informative and very aesthetic



short film about your work. Where can the film be seen?

I am very happy about this film. It shows how I work very clearly. A student from the Lucerne School of Art and Design made the video as a study project, so it is his property. That is why I only show the film with his permission.

It is probably not only of interest to me whether you have an idea of how the lines will be arranged when you start to make a piece, if perhaps you even make a rough sketch or if it is a surprise to you too every time ...

It is true that there are many ways to an artistic end product. There is the path that is drawn in advance and there is the path that leads you through unknown territory. I used to make drawings of all my good ideas or inspirations. I didn't see then what I see today, I didn't feel what I feel today. Now, I work intuitively, instinctively. The good thing about growing older is that you know what you do by instinct.

Would you like to explain the neriage technique to our readers with the photos in this article?

The neriage technique is an ancient pottery technique, highly esteemed especially in Asia. With this technique, stains are kneaded into the porcelain body. The right choice of porcelain is crucial here. As I already mentioned, since 2005 I have only worked with porcelain from Seto. I buy the stains from various countries. Working in the stains is a feat of strength, but it is also very meditative. I love to listen to music while I am doing it. I roll out the white and the coloured bodies, cut them up and reassemble them to get various patterns. While I am working I must absolutely avoid any air bubbles because otherwise the porcelain would crack during the firing. While I am putting the individual layers together with slip, the strips have to be damp, and a rhythm and a flow must develop. To make bowls of various sizes, I lay the strips in or over various plaster moulds. It is essential to work quickly for the neriage technique. The ambient temperature plays a very important part





during drying. If the humidity is high, the porcelain takes twice as long to dry as in cold, dry air. The drying process is crucial and tricky. When the pieces are dry they are sanded with steel wool and various grades of sandpaper. After the bisque firing, the pieces are polished several more times with even finer sandpaper and diamond abrasives. The aim is to get a silky surface. I fire the finished pieces to 1250°C in an electric kiln. The firing is tricky too. I often have a surprise here again when something doesn't work as I imagined.

An absolutely flawless execution is typical of your work. But can you reach an even higher level? Will we be seeing new experiments in future?

Things are always progressing. With every piece of porcelain I have worked on, the next one is ready in my mind. I always test the boundaries of this art form to the maximum. Obviously, not everything is perfect, there are flawed pieces too. And this art form takes time, a lot of time, thousands of hours. What always comes out in the end are new, unforeseen pieces. After over three decades for and with the neriage technique, there is no end in sight for me. In 2019, I won the Shimada City Prize in the famous International Ceramic Art Festival in Sasama, Japan, for my newly developed "yunomi" teabowl series. And in the Taiwan Ceramics Biennale in Taipei from 9 October 2020, new work from me will be on show again.

ANGELA BURKHARDT-GUALLINI
Kehlhofhöhe 18
CH 6043 Adligenswil
SWITZERLAND
angela@burkhardt-guallini.ch
www.burkhardt-guallini.ch

Evelyne Schoenmann's
next interview is with
Maria ten Kortenaar, the Netherlands

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

Copy date for entries: 31 May 2020

Please note that due to the Covid 19 pandemic, many museums and galleries may be closed and exhibition dates that have been announced may have been postponed or canceled.

Please inform yourself before your visit.

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

Berlin D-10585 Keramik-Museum Berlin
Schustehrusstraße 13 📞: Fri - Mon 13 - 17h www.keramik-museum-berlin.de
👁: **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)
📞: daily 10 - 18h www.museum-neukoelln.de

Bozen I-39100 TonHaus Rauschertorgasse 28 T+F: +39 (0)471 - 976681
📞: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h info@tonhaus.it www.tonhaus.it
Permanent presentation of ceramics from different workshops

Brüssel B-1050 Puls Contemporary Ceramics
Edelknaapstraat 19 rue du Page (Châtelain) T: +32 (0)26 - 402655
www.pulsceramics.com mail@pulsceramics.com 📞: Wed - Sat 13 - 18h

Andreas Fritsche
Ausgezeichnet!
mit dem Preis der A und A Kulturstiftung
für Kunsthandwerk (Keramik) 2020

2.2.2020
1.6.2020

Keramik-Museum-Berlin.de
Schustehrusstr. 13 B-Charlottenburg
Fr - Mo 13 - 17 Uhr Tel. 030 - 321 23 22

KMB
facebook.com/keramikmuseumberlin
Museum Berlin - Kunst und Kultur



„Die Selbständigen im Kultur- und Kunstbereich brauchen Ihre Unterstützung!“

Aufgrund ausfallender Messen und Fachmärkte finden Sie auf meiner Internetseite eine neu eingerichtete Seite mit Objekten, die Sie erwerben können.

Schreiben Sie mir gerne eine Mail oder rufen Sie mich an. Ich verschicke, sicher verpackt, auf dem Postweg“.

Vielen Dank.

Angelika Jansen
Keramikdesign

Wildor-Hollmann-Str.12 · D-41379 Brüggen Niederrhein
angelika.jansen@keramikwerke.de
Tel.: 0151 2065 2525 oder 02163 5719680

www.angelika-jansen-keramik.com

Bürgel D-07616 Keramik-Museum Bürgel Am Kirchplatz 2
T: +49 (0)36692 - 37333 F: -37334 post@keramik-museum-buergel.de 📞: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h www.keramik-museum-buergel.de
👁: **30 Jahre Thüringer Töpferinnung 1990 - 2020** | ▶ 26.7.

Bukarest RO-10094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 3173814 galeriagalateea@yahoo.com
www.galeriagalateea.blogspot.com
📞: Tue - Fri 12 - 20h, Sat 11 - 19h - Permanent exhibitions
👁: **„Inner Structures“** | ▶ 27.5.
👁: **Christa Zeitlhofer - „About the Vulnerability of the Surface“** | 1.6. - 1.7.

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

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

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

Deventer NL-7411 JP LOES & REINIER Korte Assenstraat 15
T: +31 (0)570 - 613004 📞: Thu - Fri 11 - 18h, Sat 11 - 17h *A www.loes-reinier.com

Düsseldorf D-40213 Hetjens-Museum
Schulstraße 4 T: +49 (0)211 - 8994210 📞: Tue - Sun 11 - 17h, Wen 11 - 21h
www.duesseldorf.de/hetjens
👁: **Märchenhaftes Meissen - Traumwelten der DDR** | Verlängerung ab 19.4.



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



Michael Cleff, *Liquids 19*, 2018,
Foto: Michael Cleff

☞: Michael Cleff, ▶ 23.8.2020
☞: Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand ▶ 21.2.2021
①: Sammlerbörse im KERAMION:
Erwerb von qualitativsten Stücken von privat

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
Reinhild Alber & Frank Breiter | 22.3. - 28.6.

Eggenhard-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
☞: The LEVI Donation | ▶ 3.5.
☞: 61st FAENZA Prize | V: 19.6., 18 h

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
☞: Ausgewählte Deutsch - Dänische Keramik | ▶ 13.9.

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


Frechen D-50226 Stiftung KERAMION
Centre of Modern + Historical Ceramics Bonnstraße 12
T: +49 (0)2234 - 697690 F: -920 O: Tue, Fri + Sun 10 - 17h, Sat 14 - 17 h
☞: Michael Cleff | ▶ 23.8.
☞: Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand | ▶ 21.2.2021

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

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

Fürstenberg D-37699 Museum Schloß Fürstenberg
Meinbrexerstraße 2 T: +49 (0)5271 - 96677810 O: Tue - Sun 10 - 17h
museum@fuerstenberg-schloss.com www.fuerstenberg-schloss.de
☞: Porzellan-Sonderverkauf - Auslaufserien, Restbestände | ▶ 10.5.

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



Gemünden D-97737 KUNST im blauen haus im Schloss Adelsberg
Adolphsbühlstraße 57 T: +49 (0)151 - 28269622
O: Sat + Sun 14 - 18h www.imblauhaus.de *A
☞: "Zeitzeichen" - Eva Kojl | ▶ 17.5.

Genf CH-1202
Musée Ariana -
Musée suisse de la
céramique et du verre
Avenue de la Paix 10 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
www.ville-ge.ch/ariana ariana@ville-ge.ch
☞: Meissen - Verrückt nach Porzellan - Verborgene Schätze aus schweizer
Sammlungen | ▶ 6.9.




Gmunden A-4810 Galerie im K.-Hof, Kammerhof Museum Gmunden
O: Wen - Fri 13 - 17h, Sat + Sun 10 - 17h www.k-hof.at www.keramik-gmunden.at

Gotha D-99867 Herzogliches Museum Gotha Schloß Friedenstein
Schlossplatz 2 T: +49 (0)3621 - 82340 www.stiftung-friedenstein.de
O: daily 10 - 16h, 24. and 31.12. closed


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

Hameln D-31785
Keramikgalerie Fata
Alte Marktstraße 45 T: +49(0)5151 - 959133 F: -821294
www.keramik-galerie-fata.de galerie-fata@t-online.de
O: Mon - Fri 10 - 13 u. 15 - 18h, Sat 10 - 16h *A



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

Heidelberg D-69117
Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
T: +49 (0)6221 - 619090
info@galerie-heller.de www.galerie-heller.de
O: Tue - Fri 11 - 13 u. 14 - 18h, Sat 11 - 18h
☞: Arnold Annen und Violette Fassbaender - Schweiz
30 Jahre Ateliergemeinschaft | 10.5. - 19.7.



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

Hettingen D-72513 Schloss Hettingen
www.hettingen.de/tourismus&kultur O: Mon - Fri 8 - 12h, Tue + Thur 12 - 14h

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

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



Höhr-Grenzhausen D-56203

Keramikmuseum Westerwald Lindenstraße 13

T: +49 (0)2624 - 946010 F: -120 O: Tue - Sun 10 - 17h *A

www.keramikmuseum.de kontakt@keramikmuseum.de

👁: Johannes Nagel - stegreif | 26.6. - 16.8.



Karlsruhe D-76131 Staatliche Majolika Manufaktur Karlsruhe GmbH

Ahaweg 6-8 T: +49 (0)721 - 9123770 O: Mon - Fri 8 - 16h

Kellinghusen D-25548 Museum Kellinghusen

Hauptstraße 18 T: +49 (0)4822 - 376210 F: -15 O: Tue - Sun 14 - 17h *A

museum@buergerhaus-kellinghusen.de

Köln D-50667

Museum für Angewandte Kunst Köln

An der Rechtschule T: +49 (0)221 - 2213860

O: Tue - Sun 11 - 17h 1st Tue in the month 11 - 22h makk@stadt-koeln.de

www.makk.de



Landshut D-84028 Keramikschule Landshut Marienplatz 8

T: +49(0)871-9223880 F: +49(0)871-92238845 O: daily from 10 - 16h

👁: Abschlussausstellungen der Absolventinnen und Absolventen der Staatlichen Meisterschule für Keramik & Design, Staatlichen Berufsfachschule & Berufsschule III für Keramik in der Keramikschule Landshut | 12.7. - 19.7.

V: 11.7., 10:30h

Langerwehe D-52379

Töpfereimuseum Langerwehe

Pastoratsweg 1

T: +49 (0)2423 - 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h

Sun + Holidays 11 - 18h www.toepfereimuseum.de info@toepfereimuseum.de



TÖPFEREIMUSEUM
LANGERWEHE

Le Fel F-12140 GALERIE DU DON Le Don du Fel

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

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



Leipzig D-04103 Grassimuseum Museum für Angewandte Kunst

Johannisplatz 5-11 T: +49 (0)341 - 2229100 www.grassimuseum.de

O: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h

👁: Spitzen des Art Déco | ▶ 11.10.

London UK-WC1B 6F Contemporary Ceramics Centre

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

O: Mon - Sat 10:30 - 18h www.cpaceramics.com

👁: Paul Philp - Modern Classics | ▶ 31.5.

Middelfart DK-5500

CLAY Keramikmuseum



KERAMIKMUSEUM
DANMARK
MUSEUM OF CERAMIC ART
DENMARK

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

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



johannes nagel
stegreif

26.6.

16.8.

2020

KERAMIKMUSEUM
WESTERWALD

München D-80333 Galerie für Angewandte Kunst

Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsthandwerk-bkv.de

O: Mon - Sat 10 - 18h

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

👁: Ulrike Umlauf-Orrom - Glas Farbe Struktur | 29.5.-04.7.

👁: Jahresausstellung der Mitglieder | 10.7.-29.8.

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: Tue- Sun 10 - 18h, Do 10 - 20h

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

Oldenburg D-26122 Landesmuseum für Kunst- und Kulturgeschichte

Schloss Oldenburg www.landmuseum-ol.de

Potsdam D-14467 a.e. GALERIE Charlottenstraße 13

T: +49 (0)178 - 6028210 O: Wen- Fri 15 - 19h, Sat 12 - 16h www.a.e-galerie.de

Potsdam D-14467 Freundschaftsinsel

O: daily 11 - 17h www.freundschaftsinsel-potsdam.de

Raeren B-4730 Töpfereimuseum Raeren

Bergstraße 103 T: +32 (0)87 - 850903 O: Tue - Sun 10 - 17h

www.toepfereimuseum.org

Exhibition in Haus Zahlephohl opposite the castle

**Badisches
Landes**

Picasso & Co

Berühmte Künstler*innen und ihre Keramiken
7. Februar – 29. November 2020

*Keramikmuseum
Staufen*

Museum



Ransbach-Baumbach D-56235

**SKULPTUREN
MINIATUREN**
Museum

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

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

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

Rheinsberg D-16831

KERAMIK HAUS RHEINSBERG

Rhinstraße 1 T: +49 (0)33931 - 34156

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

☞ JAHRES-AUSSTELLUNG: Jahresbecher "Rheinsberg 2020", limitierte Sammler-Edition von Juliane Herden, Berlin | ▶ Dezember 2020



Rheinsberg D-16831 Keramikmuseum Rheinsberg

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

Römhild D-98631 Förderverein "Internationales Keramiksymposium

Römhild" e.V. Postfach 1141 www.keramiksymposium-roemhild.de

Ausstellungen im Museum Schloss Glücksburg und Rüstsaal Thüringer Keramikmarkt in den Höfen und Park des Schlosses jährl. am 3. Aug.-WoE

Rödental D-18055 Europäisches Museum für Modernes Glas Schloss Roseau

O: daily. 9:30 - 13h and 13:30 - 17h www.kunstsammlungen-coburg.de

Rotterdam NL-3012 GH Galerie Theemaas Karel Doormanstraat 469

www.theemaas.nl info@theemaas.nl

Selb D-95100 Porzellanikon Selb - Staatliches Museum für Porzellan Ho-

henberg 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

☞ Jochen Rütth - Erdkrusten und Glasurflüsse | Ausstellung wird aufgrund der aktuellen Situation zu einem späteren Zeitpunkt stattfinden.

☞ Picasso & Co - Berühmte KünstlerInnen und Ihre Keramiken | ▶ 29.11.

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.okmh.de info@okmh.de O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h

☞ "Heidi Manthey: Another World" – Eine Retrospektive über 70 Jahre künstlerischen Schaffens | ▶ 31.5.



Weiden/Oberpf. D-92637 Internationales Keramik-Museum

Zweigmuseum der Neuen Sammlung München Luitpoldstraße 25

T: +49 (0)961 - 814242 O: Tue - Sun + Holidays 11 - 17h *A

www.ikmweiden.de keramikmuseum@weiden.de

Westerstede D-26655

Galerie Belinda Berger Mühlenbrink 17

T: +49 (0)4488 - 525391 F: -525392

www.belindaberger.de O: Sat + Sun 16 - 18h *A

Permanent exhibition of gallery artists



Wijster NL-9418PW Galerie del Campo

Drijberseweg 12

T: +31 (0)593 - 562433

O: Sat + Sun 13 - 17h and by appointment *A

www.galeriedelcampo.nl info@galeriedelcampo.nl

☞ Nirdosh Petra van Heesbeen ceramics, Geir Nustad glas | ▶ 30.6.

☞ Pop-in mit Maria ten Kortenaar | ▶ 27.6.



Zürich CH-8801 Völkerkundemuseum der Universität Zürich

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

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

26 Jahre!

Ceramique de la Gare 2020

Georg Krüger und Doro Brandenburg

Kurse in zeitlicher Reihenfolge:

- **Juni:**
- **6. Kapselbrand** mit Gestaltung durch Form, Oberflächenbearbeitung und Engoben sowie Sand, Reduktionsmaterial, Bänder und Nori-Blätter, Setzen der Kapsel, Brennführung
- **August:**
- **10. Sommerintensivkurs**, der Kurs für Keramik total, auch Drehtechnik möglich. Oberfläche, Stelen, Gefäße, Skulpturen in verschiedenen Bränden und Techniken
- **11. Gestaltung mit Sinterengoben** am Gefäß, der Skulptur, der Platte, dem Relief, sehr viele Möglichkeiten werden im Kurs gezeigt und praxisorientiert durchgeführt
- **Oktober:**
- **13. Raku Spezial, der Kurs für die Rakufans!** Viele Themen wie: Lüsterengoben, Eisensulfat Reduktionsbrände, Alkoholreduktion, Kupfermatt und Craquelé- Glasuren und Varianten sowie Viele weitere Verfahren mehr
- **November:**
- **16. Drehwochenende** zum Kursjahresende mit bester Betreuung und Drehskript

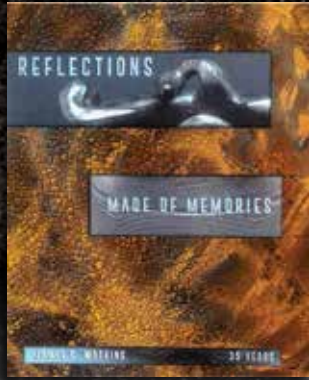
Durch die Corona Pandemie kann es zu Änderungen kommen. Hier ist ein aktuelles Fenster auf der Homepage eingerichtet, da zum Erscheinungstermin der Anzeige der Ablauf des Kursjahres noch nicht vorhersehbar ist. Bitte auf die Homepage schauen, es können in den ausgebuchten Kursen auch wieder Plätze frei werden:

www.krueger-keramik.de


Die Kurse finden in deutscher Sprache statt, Übersetzung in Französisch und Englisch möglich. Alle Infos finden sich auf der Homepage und im Jahresprogramm 2020. Wir freuen uns auf

Euch!!

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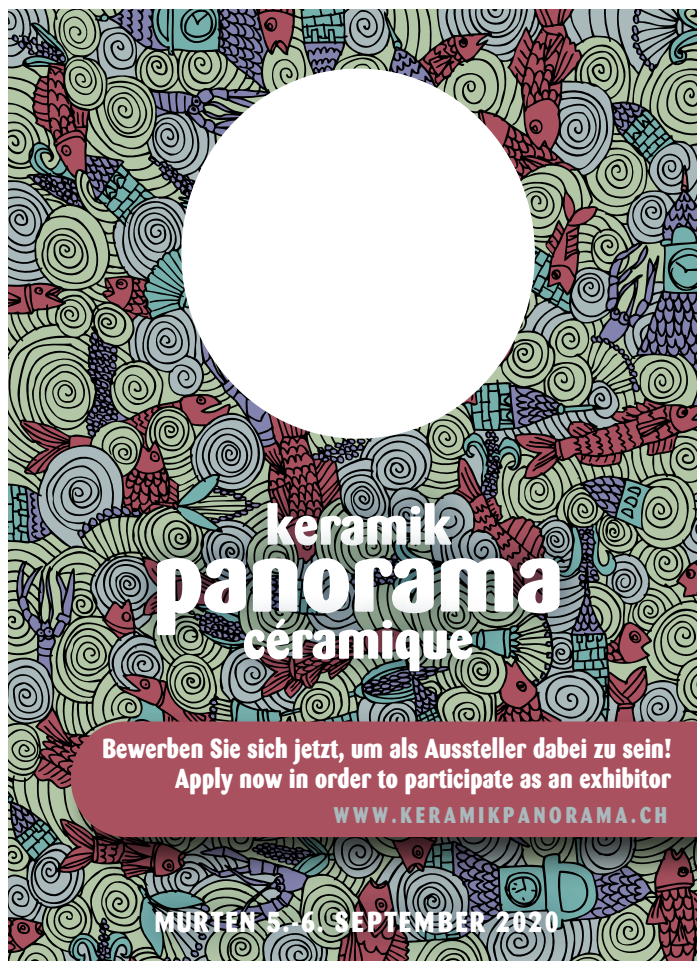


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The last chapter of my book demonstrates and explains how I make and fire a large double-walled basket form. This publication chronicles 100 selected pieces made during my teaching career between 1983 and 2018 and contains 12 stories with photographs that explain the influences and development of my artwork. These stories outline my creative motivations and clarify my aesthetic values achieved through extraordinary experiences.

Foreword by Joshua Green, Executive Director of NCECA, National Council on Education for the Ceramic Arts



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The deadline for application is September 30th 2020.
Application fee: € 35,- per participant. Selection of works will take place in October 2020 by a jury of independent ceramic experts. The jury will select the works anonymously. There can be no correspondence about the jury selection. The application fee cannot be returned. For all up to date information, regulations, selection and downloading of the application form see: www.keramiek.nu

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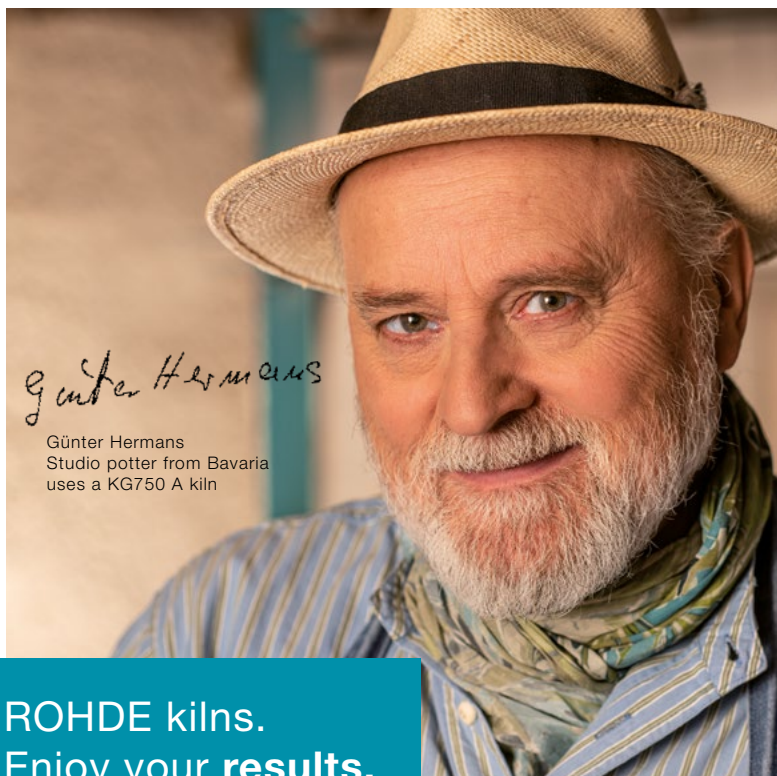


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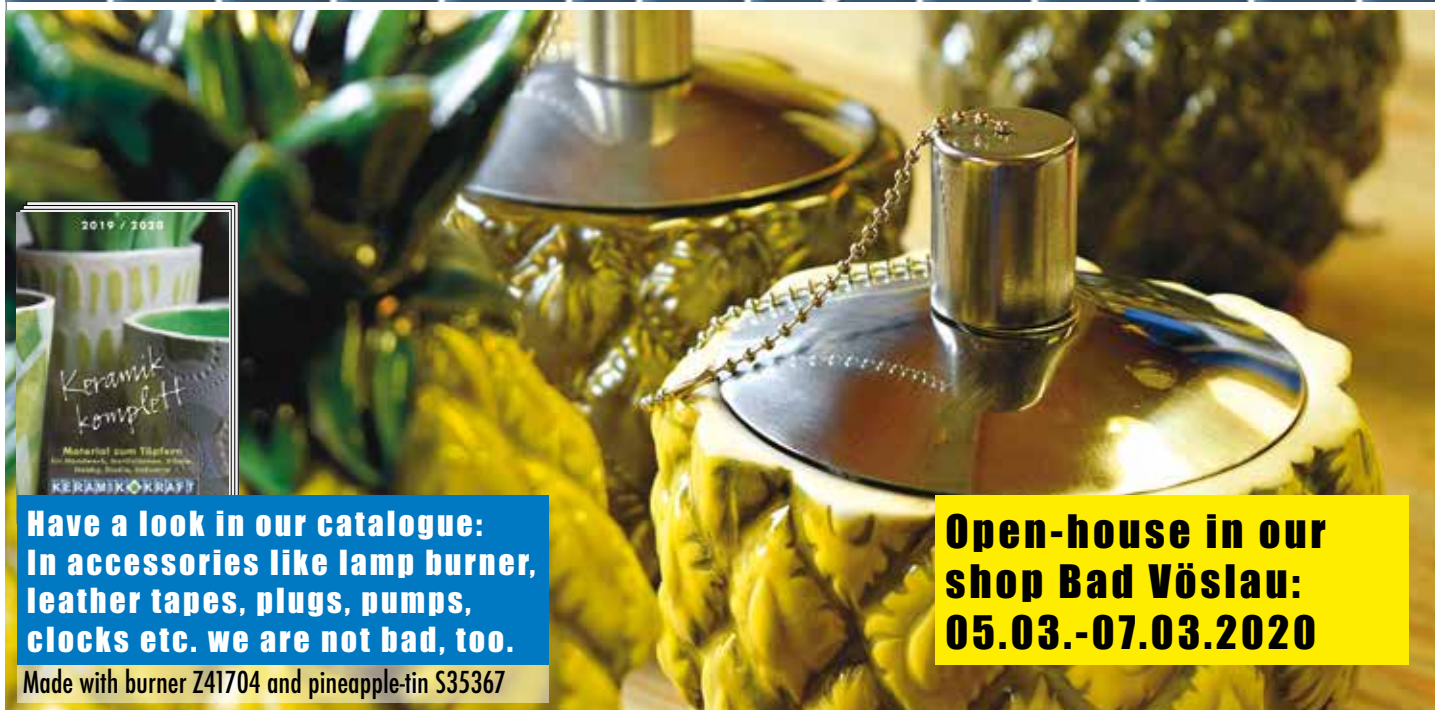
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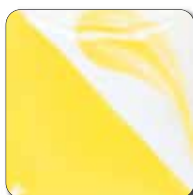
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1

**1 Katharina Link**

was born in Potsdam in 1974. After graduation from school, she studied voice and music theatre at the Franz Liszt University of Music in Weimar. From 1998 –1999, she underwent ceramic training, focusing on architectural ceramics, which she complemented with an apprenticeship as a thrower in Berlin from 1999 to 2002, when she qualified. Antje Soléau met her at the market in Diessen, later paid her a visit, and has now sent us a fascinating interview with her.

2 József Sárkány, former director of the Janus Pannonius Museum in Pécs, Hungary, provides anintroduction: **Maria Geszler Garzuly**

is one of the artists who have produced artworks for decades without any compromises now: she has created and nowadays continues to build an extremely rich, completely unified, high quality oeuvre with blessed intellectuality. She gives lectures at universities, teaches at art centres from Taiwan to France, Finland to Turkey, the United States of America to Australia. The most significant museum collections present her artworks at exhibitions, she wins a lot of awards at prestigious ceramic competitions – and Maria presents some new works and her own thoughts here.

3 Marc Leuthold

reports on the 3rd International Woodfired Ceramic Festival in Yixing and Shanghai. The Shanghai Institute of Visual Arts, SIVA, commissioned him to organise this international meeting of woodfirers and ceramic artists whose work is linked with the world-famous teapots from Yixing. The works were then fired in the 600 year-old Dragon Kiln (illustrated left).

2



3



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