

new CERAMICS

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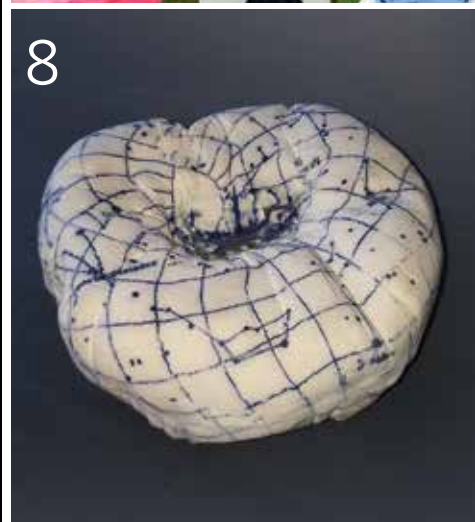
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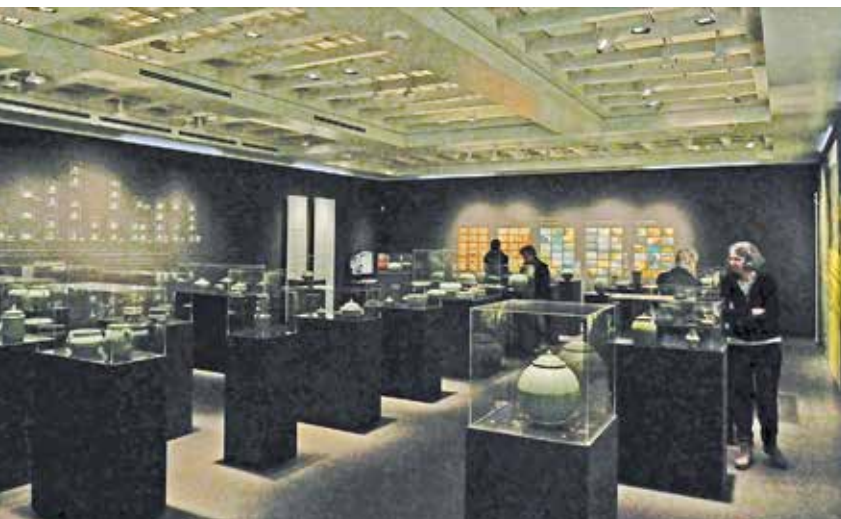
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"CELADON IN FOCUS"
page 42ff



Dear Readers of NEW CERAMICS

"Corona, Corona, Corona! Wash your hands, keep your distance, wear a face mask. We have understood and continue in our efforts. Corona has paralysed society, crashed the economy and driven up the numbers of unemployed. But none of this should be allowed to lead politicians and journalists to concern themselves with only this one subject." This is what Franz Alt, a well-known environmentalist, has written in an internet post on 16 May of this year.

The changes in society are happening rapidly, and now, almost four weeks later, the scenario of doom has lightened somewhat. "Easing" of the "restrictions" is now being introduced step by step, and thanks to scientific research, we now know more about the transmission of the coronavirus. It is probably indoor festivities with many people that provide the best conditions for infection, and the concentration of viruses in the atmosphere is crucial. Outdoors and with appropriate distancing, infection is less unlikely.

And yet ceramics markets and symposia, meetings and conferences are still being cancelled. Those responsible shy away from the risks. But what about shopping centres and supermarkets? Isn't the danger of infection greater there than in the open air? Gradually the mood of catastrophe is becoming more subdued and scientists with moderate views are having their say in the media – we are proceeding towards normality, but will it be like it was before the pandemic?

But it is not only the earnings that are missing, i.e. the financial aspect. If we have been forced to notice in the weeks of isolation how much we miss private contacts, we have also painfully missed the inspiring exchange of views, the talks and the contacts at the NCECA conference, for instance, the worldwide impact of the annual IAC/IAC assembly in Lapland or the exhibition openings and visits to galleries all over Europe. The numerous meetings via ZOOM and the online presentation of events, museum holdings and interesting ceramics were not a real substitute. Many events in the second half of the year have also been cancelled. I wonder why when the beaches of Italy and Spain are opening in the summer again. With these continuing restrictions, we all have to forgo an essential element, a very substantial enrichment of our art, craft and ceramic community.

Museums, galleries and restaurants largely seem to have reopened across Europe, and courses can take place again – with due regard to the respective hygiene regulations. But what about cinemas, theatres and concerts? Are we to allow whole branches of culture to die? Sporting events, which usually take place outdoors, will probably have it easier.

Presumably, a future without a certain residual risk will be unimaginable and anyone who feels endangered will have to take precautions or, in certain occasions, forgo participation. It is not yet clear how this will change our society. The range of information available on current events is as overwhelming as it is diverse – what remains is perhaps safety first, or the old German proverb puts it, "Vorsicht ist die Mutter der Porzellankiste" ("Caution is the mother of the porcelain box"). Which brings us materially at least back to our subject.

Even if there have been alternative events as well as others to take place in the autumn, such as the plans of the Werkschule in Oldenburg to "dismantle" the market, as it were, and spread the stands around the city centre, this shutdown has had a financially difficult, not to say disastrous effect on freelance artists. It is to be hoped that state assistance will cushion the worst.

NEW CERAMICS has also not got away unscathed. Our finances have two mainstays – income from subscriptions and from advertising. As many markets and events have been cancelled – some at extremely short notice – and the advertisements have thus been withdrawn, we have lost a not inconsiderable amount of revenue. Now we will have to make economies in other areas and spread them over the year, as we are in a similar situation to potteries that have to more or less balance out income and expenditure over the year and have not been able to accumulate any major financial assets for such downtime.

Let us remain optimistic and look into the coming times attentively and self-confidently.

Until September,
with the very best wishes,

Yours,



Bernd Pfannkuche

Working
from home





Art with a face mask

Austrian ceramic sculptor Ucki Kosdorff is known worldwide for her portraits and figures that show humankind in all its shapes, relationships and entanglements. To go with the coronavirus crisis, Ucki Kosdorff has now played with her art: sensitive busts of Nobel prizewinner Malala, Austrian author Thomas Bernhard and of Nelson Mandela have now been equipped with face masks – a polyvalent symbol of the presence and impact of art in times of unexpected intrusions from outside! www.ucki.net

photo - Ucki Kosdorff

BKV Prize 2020 for Young Applied Arts

The prize of the Bavarian Crafts Council for Young Applied Arts first awarded in 2006 took place this year for the 14th time. From a total of 102 entries, received this year from 24 countries, the judges selected three prizewinners and awarded two commendations. The first prize went to **Seungeun Kim-Lilja**, Berlin, Germany, the second prize went to **Felicitas Fäßler**, Halle, Germany, and the third prize went to **Miki Asai**, Nagoya, Japan. A further commendation was awarded to **Christina Gerke**, Hildesheim, Germany. The award ceremony could not take place as planned at the international crafts fair IHM in Munich Thursday, 30 April 2020. The fair was cancelled. The works of the three prizewinners, the two commendations and the thirteen finalists were exhibited from 1 – 23 May 2020 in the Gallery of Applied Art at the Bavarian Crafts Council. Bayerischer Kunstgewerbeverein e.V., Pacellistraße 6-8, 80333 München, Germany. +49 (0)89 / 29 01 47 - 11. www.bayerischer-kunstgewerbeverein.de

BurgLabs: new research labs at Burg Giebichenstein

Burg Giebichenstein University of Art and Design in Halle is investing in the future of creative and artistic research, and with BioLab, SustainLab and X-Lab is setting up three new laboratories. From 1 May 2020, the new facilities at Burg Giebichenstein will be devoting themselves to developments in materials and technologies as well as sustainability. The BurgLabs could be set up thanks to financial support of over 1.25m euros from the European Union and from the state of Saxony. With the setting up of the BurgLabs, new facilities will be made available at the art university for interdisciplinary research. In order to be able in future to find cutting-edge responses to the latest currents in research and questions from art and design, the new laboratories will offer the possibility to research exploratively and in public discourse in the areas of sustainability, biotechnology, artificial intelligence and robotics. Art and design will thus become interfaces between scientific materials technology research and the humanities so that in this way, the BURG will open up new avenues in this way, remaining a motor of innovation both locally and nationwide. The specialist knowledge acquired in this way enables students and staff at the BURG to get involved with future-orientated technologies for sustainable development. The laboratories are planned to open for teaching in October. Project management: Prof. Mareike Gast.

www.burg-halle.de/burglabs | burglabs@burg-halle.de



photo - Galerie Heller

Arnold Annen and Violette Fassbaender, Switzerland, Thirty years together in studio

For the second time since 2014, Galerie Marianne Heller hosts Arnold Annen, this time with his partner in life and in studio, Violette Fassbaender. At first sight, the viewer of works of the two Swiss artists notices the differences in particular: on the one hand, Arnold Annen's translucent, thin-walled white porcelain bowls and sculptures that seem to float, on the other, Violette Fassbaender's tense, self-contained bodies built of stoneware or porcelain. But on closer, repeated inspection, the family relationship becomes perceptible. Both artists present us with found objects from the realm of the invisible, membranes seemingly consisting merely of light, in hard fired porcelain, resembling protozoa, sculptures reminiscent of our oceanic origin, relics of the Earth's history composed of Matterhorns and morainic landscapes of the imagination: flawless, ingenious craft in the service of great art. *Joachim Utz*

Exhibition 19 July – 30 August 2020. Gallery Marianne Heller, Heidelberg, Germany www.galerie-heller.de

GEDOK FormART 2020 Elke and Klaus Oschmann Prize

In April 2020, an eight-member panel of expert judges selected the prizewinners in the 8th nationwide **GEDOK FormART Elke und Klaus Oschmann Prize**. The association of female artists and art patrons, GEDOK, presents the award every two years to three artists from GEDOK who have shown outstanding art and craft skills in the fields of applied arts and ArtDesign. The judges explained the equal prizes for **Heidi Degenhardt** (photo below), **Christiane Pott** and **Margret Schopka** thus: "Heidi Degenhardt (porcelain, GEDOK Reutlingen) creates her sculptural objects playing with deconstruction. This approach is always interesting as it presupposes the courage to 'destroy'. But it is at its best when what is created from the process becomes more complex and aesthetically valuable. Her work impresses through her visible pleasure in experimentation with forms and various working techniques. She skilfully transforms her models from nature into delicate, finely worked objects. The judges selected 19 further artists for an exhibition with a catalogue: Christine Demmel, Susanne Elstner, Gertrud Hahn-Stracke, Barbara Heigert & Cornelia Möbs, Susanne Högner, Bettina Kohlen, Michaela Köppl, Angelika Link, Sabine Martin, Irmengard Matschunas, Kirsten Plank, Nadine Rosani, Ulrike Scriba, Ulrike Umlauf-Orron, Nicole Walger, Ulrike Wamprecht, Renate Weber and Annette Zey. The EUR 10,000 GEDOK FormART Prize was first sponsored in 2006 by Munich businesswoman Elke G. Oschmann in memory of her deceased husband, Klaus Oschmann, as the

photo - Heidi Degenhardt



Klaus Oschmann Prize. It is worth EUR 2,000 each for three prizewinners and also provides for an exhibition for a maximum of 22 further artists to be selected by the judges, as well as a catalogue. The association of female artists and art patrons, GEDOK, is the oldest network for female artists of all disciplines and it is the largest in Europe. GEDOK was founded in Hamburg in 1926 by campaigner for women's rights and arts patron Ida Dehmel (1870 – 1942) as the "Community of all German and Austrian Associations of Female Artists from all Genres". The award ceremony at Galerie Handwerk, Max-Joseph-Str. 4, 80333 Munich, Germany, is planned in combination with a subsequent exhibition there from 11 – 26 September 2020. Bundesverband GEDOK e.V., Haus der Kultur, Weberstr. 59a, 53113 Bonn, Germany +49 (0)228-261 87 79 GEDOK@GEDOK.de | www.GEDOK@GEDOK.de

90th Anniversary of Carl Jäger Tonindustribedarf GmbH

In 1930, Carl Jäger founded the company now known as CARL JÄGER Tonindustribedarf GmbH in Höhr-Grenzhausen. After many years of success, Carl Jäger's grandchildren decided in 1972 to relocate to a new industrial area in neighbouring Hilgert in order to be able to expand further. This created the basis to be able to produce clay bodies, casting slips, glazes and liquid glazes themselves, besides dealing with products for ceramics. The well trained team including two ceramic engineers and one ceramic technician is pleased to offer customers any assistance. Today in the fourth generation, the company is still mainly family owned. After 90 years' successful work, CARL JÄGER Tonindustribedarf GmbH is able to say that it is one of the largest ceramics suppliers in Europe. www.carl-jaeger.de



photo - Carl Jäger GmbH

The company's former headquarters in Höhr-Grenzhausen (until 1972)

Oldenburg International Ceramics Fair – Organisers working on alternatives

Due to the coronavirus pandemic and the related ban on large-scale events, the Oldenburg International Ceramics Fair 2020 has had to be cancelled in its usual form, along side many other pottery and ceramics markets in Germany and Europe. But what is a summer without pottery markets and what is Oldenburg without ceramic art? Unthinkable for the organising team at the Werkschule e.V. in Oldenburg. So that northern Germany at least will not have to forgo quality ceramic art in 2020, the organisers are working at full speed on a "Ceramics Fair Alternative". What they are planning is a Ceramic Promenade – starting on the first weekend in August – stretching through the town centre of Oldenburg in the form of mini-markets, sharing shops and using unoccupied business premises. So far, 75 of the 125 ceramists previously selected to take part in the fair have signed up. However, because conditions are continually subject to change, the alternative plans can only be announced provisionally. Information on the latest state of planning will be regularly updated on www.keramiktage.com

2nd Südwestdeutscher Keramikpreis

Insurance company SV Sparkassenversicherung is sponsoring the Southwest German Ceramics Prize for the second time with EUR 10,000 in prize money. The cash prize accompanies a solo exhibition and is awarded to an artist from the 4 states covered by the insurance company, Rhineland Palatinate, Baden-Württemberg, Hesse and Thuringia. Cooperating partners are the Badisches Landesmuseum in Karlsruhe, the Baden-Württemberg crafts association and the Keramikmuseum Westerwald. The judges nominated the following 10 artists: MONIKA DEBUS, UWE LÖLLMANN, MARTIN NEUBERT, HEIDE NONNENMACHER, SEBASTIAN SCHEID, MARTIN SCHLOTZ, GUIDO SENGLE, SEBASTIAN STÖHRER, THOMAS WEBER, SONG ZHIFENG. The prizewinner is planned to exhibit their work at the Keramikmuseum Westerwald from 28 August – 4 October 2020. The prize will be awarded at the opening ceremony. www.keramikmuseum.de

Rotunda Artwork Sheraton Grand Warsaw

I would like to share with you my largest ceramic artwork to date, designed for the newly renovated lobby of the Sheraton Grand Hotel, Warsaw. The artwork was commissioned by the London based design company Goddard Littlefair, who redesigned and refurbished the hotel in 2019 together with London Interior designer Alex Kravetz. The installation features 170 sculptural ceramic wall modules in matte, hand painted glazes and gold enamel, informed by the interior colour scheme and the notion of relaxation and subtle luxury. The site specific design is inspired by rays of light that permeate from above and through stained glass windows. Heightened by its reflection in the mirror ceiling, the composition creates an atmosphere of contemplation and preciousness. Dynamically spaced out across the curved, dark panelled wall directly opposite the entrance, the artwork stands out as a luxurious centrepiece that adds to the vibrancy of the space and enhances the bright, spacious and inviting ambiance of the hotel. Regina Heinz is a London based ceramic artist and designer. She specialises in architectural ceramics and creates luxurious sculptural wall installations for private and corporate spaces. All her designs are site-specific. For further information please visit www.ceramart.net or contact her directly regina_heinz@ceramart.net –

Every year, Regina Heinz gives a course for www.ton-raum.com - Details on tonraum@neue-keramik.de



photo - Regina Heinz

GRASSI Museum for Applied Arts

fully open as of 7 May. The three-part major permanent exhibition, the temporary exhibition Peaks of Art Déco, Porcelain in the Jagged Style, and the special exhibition History in Fashion, 1500 Years of Embroidery in Fashion (extended until 20 September) are all open. The special exhibition *6UL. Lust and Desire* in Art and Design, originally planned from late April until the end of September, has had to be cancelled. Based on the current ruling of the Free State of Saxony regarding hygiene and safety, visitors must expect changes during their visit. The GRASSI Museum for Applied Arts has used the time since 14 March productively in several respects. The Museum's own restorers have subjected the permanent collection to a thorough cleaning. Curators have used the time to catalogue a large number of newly acquired pieces. The new Media Guide is nearing completion. Museum education officers have analysed the previous programme of events and developed new concepts for children.

www.grassimuseum.de

Thomas Schütte: Ceramics

Until 23 August 2020, the Hetjens – Deutsches Keramikmuseum in Düsseldorf is exhibiting new work by Thomas Schütte that had previously not been shown. The œuvre of Schütte (born in Oldenburg in 1954) is characterised by great diversity, ranging from early architectural models and even walk-through architectural pieces to work on paper and figural compositions in ceramics and glass, also including large-scale bronzes. A student of Fritz Schwegler and Gerhard Richter at the Art Academy in Düsseldorf, Schütte is considered to be a great loner in contemporary art. His work covers many variations of the theme of the human figure. Various surface textures and gleaming coloured glazes impressively add force to the appearance of his ceramics. Antje Soléau www.duesseldorf.de/hetjens

photo - Hetjens Museum





Foto - Loes & Reinier

Olga Simonova at Gallery Loes & Reinier, Deventer

This summer, the programme of the gallery is slightly different from what was sent before-hand, the reason being the unexpected complications that the coronavirus entails. For the months of July and August 2020, Olga Simonova was invited to a showcase exhibition with a number of recent works in porcelain. Olga Simonova (Ukraine, 1970). Training at the vocational school for Art and Industry Gshell (Moscow region) 1985-89. 1989-97 Designer and porcelain painter in the Gshell Porcelain Factory. Emigrated to Germany in 1997. She has lived and worked in her own studio in Wiesbaden since 2013. In 2019 she won first prize at the

10th Ceramic Biennale of El Vendrel in Spain. "My years of experience as a designer in a porcelain factory, as well as the constant research into material, shape and colour have left a lasting mark on my current artistic style. Particularly important for my work is the combination of functionality, emphasizing the aesthetics of the form with the hand painting and the beauty of porcelain as a material. As a porcelain designer I have the necessary skills and abilities of sculptors and painters as well as architects and technologists. In my studio I make small series of everyday objects and paint them by hand. As a material I use Limoges porcelain and coloured pigments for underglaze painting. My products are cast from plaster moulds and finished by hand.

"A unique piece of porcelain can be compared to small architecture. This definition accurately describes the spatial possibilities of this material. The three-dimensional shape contains a subject that is played scene by scene as you rotate it. To appreciate my work as a creation you have to take your time. Porcelain is unique – you can imitate many other materials with porcelain, while the reverse is hardly feasible. Since I discovered my love of porcelain twenty years ago, I have been trying to convey my feelings to art lovers through my work. I work instinctively and create my own intimate universe that reveals relationships, connections and contradictions as I perceive them. Clay is a versatile material and is indispensable for the expression of my ideas. The porcelain surface serves as a canvas for my imagination. The interplay of sculpture, graphic design and painting is the essence of my creations." www.loes-reinier.com | info@loes-reinier.com

CLAY project – Interreg Europe

— From the Good Practices to the Action Plans. The fourth meeting of CLAY – Interreg Europe project was held in Caldas da Rainha, Coimbra and Aveiro (Portugal) on February 19 and 20, 2020. The partners (from Italy, Finland, France, Portugal, Romania and Spain) studied the situation of the ceramic field in Portugal, thanks to the valuable support of the Portuguese



The seminar participants

photo - Giuseppe Olmeti

partner CTCV and of the Portuguese Association of Cities and Villages of Ceramics (AptCVC). The first morning of the transnational meeting was held in the important ceramic art school and polytechnic of ESAD. CR (<https://www.ipleiria.pt/esadcr/en/>). Partners and stakeholders shared presentations about Portuguese ceramics, innovative methodologies and results in the field of training, research and development, new start ups and workshops. The morning closed with an interesting round table with a focus on new ways to attract young students in the ceramic field. During the second day of the meeting, the project partners and stakeholders focused on understanding how good practices can be a useful tool to modify and implement a political objective to respond to the needs highlighted: the partners need to undertake regional work on policy analysis by discussing potential good practices, from other partners, to be imported into their regions. The second part of the day was dedicated to a study visit in the premises of the hosting partner, CTCV, and to Vista Alegre Atlantis - VAA (<https://vistaalegre.com/eu/>). The further steps of the project will see the partners concluding the organization of mid-term communication events and choosing the good practice to use in order to implement an action plan which will lead to the implementation of a policy in favour of the art and craft ceramic sector. www.interregeurope.eu/clay/ | www.facebook.com/clayeurope/ | www.linkedin.com/company/interreg-clay/ | www.instagram.com/clayeurope/ | <https://www.youtube.com/channel/UCjqhDmo5HmXfni9a-Bd4RA>. Press office: Giuseppe Olmeti (AEuCC) giuseppe.olmeti@romagnafantina.it - Elisa Emiliani (AEuCC) elisa.emiliani.86@gmail.com The next project meeting was held in Horezu (Romania), in June 2020, and the partners presented the good practice selected.



photo - Porzellanikon

PERFECTLY FORMED –

The Ceramic Design of **Hans-Wilhelm Seitz**. Exhibition until 4 October 2020 at the Porzellanikon – Staatliches Museum für Porzellan, Hohenberg an der Eger. **PASSION FOR PORCELAIN** – Nowhere else in Europe is the beauty and diversity of the cultural history of porcelain more comprehensively presented than at the Porzellanikon – Staatliches Museum für Porzellan, Hohenberg an der Eger. How exciting table culture for every day can be is demonstrated in the exhibition PERFECTLY FORMED – The Ceramic Design of Hans-Wilhelm Seitz until 4 October. In the heart of Europe's still most important porcelain region, in northeast Bavaria, one of the largest porcelain museums is situated. In the former mansion of the director of the leading porcelain maker Hutschenreuter, the 300-year history of German porcelain unfolds in a very special way.

From the refined to the useful, even including the bizarre, everything is represented. A man who for forty-five years has been successfully making porcelain history is Hans-Wilhelm Seitz. The gifted ceramic artist has worked for German and international porcelain companies. He has always remained faithful to his minimalist but characteristic design idiom – soft lines, pure elegance, perfect proportions and suitable for daily use. This led to the creation of classic series such as Carat, Daily and Cucina, which are used in Asia, Africa and indeed all over the world. Seitz's talent is borne out by numerous design prizes that have been awarded to him over many years. With this exhibition at its location in Hohenberg an der Eger, the museum pays homage to one of Germany's greatest porcelain designers. A richly illustrated, 104-page catalogue has been published for the exhibition. Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb, Werner-Schürer-Platz 1, 95100 Selb, Germany. +49 9287 91800-211 www.porzellanikon.org

Keramikmarkt 2020 Höhr-Grenzhausen

"We regret to inform you that owing to the current developments in the pandemic we have decided against an alternative date in the autumn. Thus there will be no European Ceramics Market in Höhr-Grenzhausen this year. Even if the ban on large-scale events is lifted by the end of August, the regulations (distancing, limitations on admission to the market area etc.) will certainly be out of proportion to the effort involved. We deeply regret this." This was the official announcement from the municipal authorities in Höhr-Grenzhausen sent to exhibitors. It is hoped that the European Ceramics Market in Höhr-Grenzhausen can take place on 5-6 June 2021.

He made a mark ...
Research and teaching ...
Materials and glazes ... what remains...

Ralf Busz 1939 - 2020

Ralf Busz, born in Krefeld in January 1939, enrolled for three semesters at the University of Bonn in 1960-61 to study science (geology). In search of creativity and more diversity of subjects, in 1961-63, he switched to a school of arts and crafts, the Werkkunstschule in Krefeld, in the ceramics department. Two lecturers there, K. H. Modigell and G. Schwarze, opened up new horizons to Busz, logically complemented by the continuation of his studies in 1963-66 at the Kunsthochschule Kassel. The department of vessel ceramics in the department of fine art had Walter Popp as a lecturer, an outstanding, intellectually and artistically inspiring personality. Busz graduated in 1965 and subsequently took a teaching post at teacher training college in Kassel to set up the ceramics department there. From 1966-70, he followed - together with his wife, Ursula Gerke-Busz, - the invitation to lecture at the university of applied arts in Istanbul, structuring vessel and glaze ceramics there. After their return to Germany, Dr Cremer and the Deutsche Steinzeug- und Kunststoffwarenfabrik in Mannheim Friedrichsfeld, part of the CremerKonzern, enabled them to work on its premises as freelance artists - Busz stayed until 1979 - when he took over the teaching in Kassel. Here in Friedrichsfeld, in this lofty studio space of over 200 sq. mtr., he created large-scale mural reliefs, large, assembled vases and bowls; here too he did glaze research, covering the systematization of alkaline earth glazes via craquelure to systematic experiments in crystal glazes, which ultimately earned him the reputation of being the doyen of glazes. After the death of Walter Popp, Busz was appointed professor at the Kunsthochschule Kassel. With many helping hands, it was here that after the completion of a systematic glaze library and hundreds of material samples on the systematization of clays for various temperatures, applications and colour shades, that the fascinating research into EGYPTIAN BLUE, silicic ceramics and the lustre glazes of the Middle East began. Major symposia and exhibitions in Germany and abroad followed. Jochen Brandt, who originally started this research and became later professor at the Institute of Glass and Ceramic Art of the Hochschule Koblenz, and Guido Sengle were both important partners in this field of research. Many wanted to study under Busz and were able to do so - the HBK Kassel was the outstanding university of the arts in western Germany from which the generation of artists of that era proceeded: Yong Jae Lee, Bernd Pfannkuche, Dr. Eid Abdel Latif, Guido Sengle, Hildegard Eggemann, Katrin Apel, Bernd Allroggen, Anne Törn, Ulrike Seilacher, Rita de Nigris, Martin Kröger, Peter Klube, myself and many others. I was myself able to work with Ralf at an early stage in the Friedrichsfeld Stoneware Company, and like so many of us I learned so many useful ceramics-related things, especially to ask questions, to question ceramic matters. He was a founder member of Material+Form (president from 1985-92) and a sought-after judge for many competitions. His work is represented in national and international collections. After retiring, Ralf Busz lived in Lichtenstein, Saxony, with a studio housing countless kilns, their electronic control remaining his favourite issue. He continued to research, analyse and make notes, collecting everything from kelims to raw materials, ceramic shards to cartoons until his death on 26 May 2020. It was the material and its laws, the hand of the potter and their skill in implementation, it was the diversity and the fascination of the detail in large scale which drove him relentlessly on. We will miss Ralf Busz - as an expert, as a friend and teacher, as a milestone in German ceramics.

Monika Gass



photo - Monika Gass



Young designers awarded TALENTE Prizes

Even if the International Crafts Fair, the leading crafts fair, could not take place in 2020 owing to the coronavirus pandemic, the panel of expert judges selected the TALENTE prizewinners for 2020. The ideas of ten creative minds from nine countries are thus being honoured virtually. Glass, stone, wood, ceramics, leather, metal, paper, textiles, furniture and jewellery. This year, the works of approx. 100 makers would have been on show at the Fair, from 14 different genres and 30 countries. The best among them were honoured with the renowned TALENTE Prizes. The prizewinners in the field of ceramics are **Isabelle Mackay-Sim**, Australia, she is using the material clay in a very conscious way and her pleasure in kneading clay is clearly perceptible in her works (photo left), and **Irina Razumovskaya**, Russia/UK. The judges were fascinated by the inherent contrast in Irina's works (photo right).

photos - www.ihm-handwerk-design.com



Argillà Italia 2020 postponed to next Spring 2021!

Dear Ceramists, We are sorry to communicate that Argillà Italia will not take place next September 2020. Unfortunately, the covid-19 prevention measures, including complexity in travelling and special conditions requirements for logistics and organization, do not allow us to maintain the international characteristics of the event. Argillà Italia is being postponed to Spring 2021 (the dates will be confirmed in the coming months), and according to the regular schedule, Argilla France will take place in August 2021. Ireland will be the Guest Country at Argillà Italia in Spring 2021. Exhibitors selected for the ceramics market in 2020 are confirmed in 2021. Argillà Italia will then go back to the original events schedule in September 2022.

Mi Sook Hwang – Surface and Line – showcase exhibition at the Staufen Ceramics Museum. Mi Sook Hwang, a Korean and resident of Münchweiler in the Rhineland Palatinate, combines two professions. She integrates her experience as a print media designer and book designer in her ceramics. The plane, for many years her domain, now becomes a theme in the three-dimensionality of the vessel. Here evenly thrown jars, jugs and bowls in white earthenware and porcelain are given a graphic pattern with an engobe. Fine, linear filaments and powerful bands encompass the vessel again and again. In woven or herringbone patterns, the surface becomes visually consolidated. Mi Sook Hwang greatly values symmetry and regularity. But she often finds a payoff by interrupting them. Cylindrical jars with precisely fitting, disc-shaped lids play a pivotal role. The sense and purpose of preserving and storing therein finds a logical form. Three-dimensional shape and décor merge to form a unit. With her geometrically conceived ceramics, Hwang, from Seoul, soon found acclaim. Purchases and awards have signalled approval along her way. From 28 August until 11 October, Mi Sook Hwang shows her vessels at the Keramikmuseum Staufen. The opening ceremony of the showcase exhibition is on Friday, 28 August at 7 p.m. Art critic Volker Bauermeister gives an introduction to the works.

www.keramikmuseum-staufen.de

photo - Keramikmuseum Staufen





Art with a face mask

Austrian ceramic sculptor Ucki Kosdorff is known worldwide for her portraits and figures that show humankind in all its shapes, relationships and entanglements. To go with the coronavirus crisis, Ucki Kosdorff has now played with her art: sensitive busts of Nobel prizewinner Malala, Austrian author Thomas Bernhard and of Nelson Mandela have now been equipped with face masks – a polyvalent symbol of the presence and impact of art in times of unexpected intrusions from outside! www.ucki.net

photo - Ucki Kosdorff

BKV Prize 2020 for Young Applied Arts

The prize of the Bavarian Crafts Council for Young Applied Arts first awarded in 2006 took place this year for the 14th time. From a total of 102 entries, received this year from 24 countries, the judges selected three prizewinners and awarded two commendations. The first prize went to **Seungeun Kim-Lilja**, Berlin, Germany, the second prize went to **Felicitas Fäßler**, Halle, Germany, and the third prize went to **Miki Asai**, Nagoya, Japan. A further commendation was awarded to **Christina Gerke**, Hildesheim, Germany. The award ceremony could not take place as planned at the international crafts fair IHM in Munich Thursday, 30 April 2020. The fair was cancelled. The works of the three prizewinners, the two commendations and the thirteen finalists were exhibited from 1 – 23 May 2020 in the Gallery of Applied Art at the Bavarian Crafts Council. Bayerischer Kunstgewerbeverein e.V., Pacellistraße 6-8, 80333 München, Germany. +49 (0)89 / 29 01 47 - 11. www.bayerischer-kunstgewerbeverein.de

BurgLabs: new research labs at Burg Giebichenstein

Burg Giebichenstein University of Art and Design in Halle is investing in the future of creative and artistic research, and with BioLab, SustainLab and X-Lab is setting up three new laboratories. From 1 May 2020, the new facilities at Burg Giebichenstein will be devoting themselves to developments in materials and technologies as well as sustainability. The BurgLabs could be set up thanks to financial support of over 1.25m euros from the European Union and from the state of Saxony. With the setting up of the BurgLabs, new facilities will be made available at the art university for interdisciplinary research. In order to be able in future to find cutting-edge responses to the latest currents in research and questions from art and design, the new laboratories will offer the possibility to research exploratively and in public discourse in the areas of sustainability, biotechnology, artificial intelligence and robotics. Art and design will thus become interfaces between scientific materials technology research and the humanities so that in this way, the BURG will open up new avenues in this way, remaining a motor of innovation both locally and nationwide. The specialist knowledge acquired in this way enables students and staff at the BURG to get involved with future-orientated technologies for sustainable development. The laboratories are planned to open for teaching in October. Project management: Prof. Mareike Gast.

www.burg-halle.de/burglabs | burglabs@burg-halle.de



photo - Galerie Heller

Arnold Annen and Violette Fassbaender, Switzerland, Thirty years together in studio

For the second time since 2014, Galerie Marianne Heller hosts Arnold Annen, this time with his partner in life and in studio, Violette Fassbaender. At first sight, the viewer of works of the two Swiss artists notices the differences in particular: on the one hand, Arnold Annen's translucent, thin-walled white porcelain bowls and sculptures that seem to float, on the other, Violette Fassbaender's tense, self-contained bodies built of stoneware or porcelain. But on closer, repeated inspection, the family relationship becomes perceptible. Both artists present us with found objects from the realm of the invisible, membranes seemingly consisting merely of light, in hard fired porcelain, resembling protozoa, sculptures reminiscent of our oceanic origin, relics of the Earth's history composed of Matterhorns and morainic landscapes of the imagination: flawless, ingenious craft in the service of great art. *Joachim Utz*

Exhibition 19 July – 30 August 2020. Gallery Marianne Heller, Heidelberg, Germany www.galerie-heller.de

GEDOK FormART 2020 Elke and Klaus Oschmann Prize

In April 2020, an eight-member panel of expert judges selected the prizewinners in the 8th nationwide **GEDOK FormART Elke und Klaus Oschmann Prize**. The association of female artists and art patrons, GEDOK, presents the award every two years to three artists from GEDOK who have shown outstanding art and craft skills in the fields of applied arts and ArtDesign. The judges explained the equal prizes for **Heidi Degenhardt** (photo below), **Christiane Pott** and **Margret Schopka** thus: "Heidi Degenhardt (porcelain, GEDOK Reutlingen) creates her sculptural objects playing with deconstruction. This approach is always interesting as it presupposes the courage to 'destroy'. But it is at its best when what is created from the process becomes more complex and aesthetically valuable. Her work impresses through her visible pleasure in experimentation with forms and various working techniques. She skilfully transforms her models from nature into delicate, finely worked objects. The judges selected 19 further artists for an exhibition with a catalogue: Christine Demmel, Susanne Elstner, Gertrud Hahn-Stracke, Barbara Heigert & Cornelia Möbs, Susanne Högner, Bettina Kohlen, Michaela Köppl, Angelika Link, Sabine Martin, Irmengard Matschunas, Kirsten Plank, Nadine Rosani, Ulrike Scriba, Ulrike Umlauf-Orron, Nicole Walger, Ulrike Wamprecht, Renate Weber and Annette Zey. The EUR 10,000 GEDOK FormART Prize was first sponsored in 2006 by Munich businesswoman Elke G. Oschmann in memory of her deceased husband, Klaus Oschmann, as the

photo - Heidi Degenhardt



Klaus Oschmann Prize. It is worth EUR 2,000 each for three prizewinners and also provides for an exhibition for a maximum of 22 further artists to be selected by the judges, as well as a catalogue. The association of female artists and art patrons, GEDOK, is the oldest network for female artists of all disciplines and it is the largest in Europe. GEDOK was founded in Hamburg in 1926 by campaigner for women's rights and arts patron Ida Dehmel (1870 – 1942) as the "Community of all German and Austrian Associations of Female Artists from all Genres". The award ceremony at Galerie Handwerk, Max-Joseph-Str. 4, 80333 Munich, Germany, is planned in combination with a subsequent exhibition there from 11 – 26 September 2020. Bundesverband GEDOK e.V., Haus der Kultur, Weberstr. 59a, 53113 Bonn, Germany +49 (0)228-261 87 79 GEDOK@GEDOK.de | www.GEDOK@GEDOK.de

90th Anniversary of Carl Jäger Tonindustribedarf GmbH

In 1930, Carl Jäger founded the company now known as CARL JÄGER Tonindustribedarf GmbH in Höhr-Grenzhausen. After many years of success, Carl Jäger's grandchildren decided in 1972 to relocate to a new industrial area in neighbouring Hilgert in order to be able to expand further. This created the basis to be able to produce clay bodies, casting slips, glazes and liquid glazes themselves, besides dealing with products for ceramics. The well trained team including two ceramic engineers and one ceramic technician is pleased to offer customers any assistance. Today in the fourth generation, the company is still mainly family owned. After 90 years' successful work, CARL JÄGER Tonindustribedarf GmbH is able to say that it is one of the largest ceramics suppliers in Europe. www.carl-jaeger.de



photo - Carl Jäger GmbH

The company's former headquarters in Höhr-Grenzhausen (until 1972)

Oldenburg International Ceramics Fair – Organisers working on alternatives

Due to the coronavirus pandemic and the related ban on large-scale events, the Oldenburg International Ceramics Fair 2020 has had to be cancelled in its usual form, along side many other pottery and ceramics markets in Germany and Europe. But what is a summer without pottery markets and what is Oldenburg without ceramic art? Unthinkable for the organising team at the Werkschule e.V. in Oldenburg. So that northern Germany at least will not have to forgo quality ceramic art in 2020, the organisers are working at full speed on a "Ceramics Fair Alternative". What they are planning is a Ceramic Promenade – starting on the first weekend in August – stretching through the town centre of Oldenburg in the form of mini-markets, sharing shops and using unoccupied business premises. So far, 75 of the 125 ceramists previously selected to take part in the fair have signed up. However, because conditions are continually subject to change, the alternative plans can only be announced provisionally. Information on the latest state of planning will be regularly updated on www.keramiktage.com

2nd Südwestdeutscher Keramikpreis

Insurance company SV Sparkassenversicherung is sponsoring the Southwest German Ceramics Prize for the second time with EUR 10,000 in prize money. The cash prize accompanies a solo exhibition and is awarded to an artist from the 4 states covered by the insurance company, Rhineland Palatinate, Baden-Württemberg, Hesse and Thuringia. Cooperating partners are the Badisches Landesmuseum in Karlsruhe, the Baden-Württemberg crafts association and the Keramikmuseum Westerwald. The judges nominated the following 10 artists: MONIKA DEBUS, UWE LÖLLMANN, MARTIN NEUBERT, HEIDE NONNENMACHER, SEBASTIAN SCHEID, MARTIN SCHLOTZ, GUIDO SENGLE, SEBASTIAN STÖHRER, THOMAS WEBER, SONG ZHIFENG. The prizewinner is planned to exhibit their work at the Keramikmuseum Westerwald from 28 August – 4 October 2020. The prize will be awarded at the opening ceremony. www.keramikmuseum.de

Rotunda Artwork Sheraton Grand Warsaw

I would like to share with you my largest ceramic artwork to date, designed for the newly renovated lobby of the Sheraton Grand Hotel, Warsaw. The artwork was commissioned by the London based design company Goddard Littlefair, who redesigned and refurbished the hotel in 2019 together with London Interior designer Alex Kravetz. The installation features 170 sculptural ceramic wall modules in matte, hand painted glazes and gold enamel, informed by the interior colour scheme and the notion of relaxation and subtle luxury. The site specific design is inspired by rays of light that permeate from above and through stained glass windows. Heightened by its reflection in the mirror ceiling, the composition creates an atmosphere of contemplation and preciousness. Dynamically spaced out across the curved, dark panelled wall directly opposite the entrance, the artwork stands out as a luxurious centrepiece that adds to the vibrancy of the space and enhances the bright, spacious and inviting ambiance of the hotel. Regina Heinz is a London based ceramic artist and designer. She specialises in architectural ceramics and creates luxurious sculptural wall installations for private and corporate spaces. All her designs are site-specific. For further information please visit www.ceramart.net or contact her directly regina_heinz@ceramart.net –

Every year, Regina Heinz gives a course for www.ton-raum.com - Details on tonraum@neue-keramik.de



photo - Regina Heinz

GRASSI Museum for Applied Arts

fully open as of 7 May. The three-part major permanent exhibition, the temporary exhibition Peaks of Art Déco, Porcelain in the Jagged Style, and the special exhibition History in Fashion, 1500 Years of Embroidery in Fashion (extended until 20 September) are all open. The special exhibition *6UL. Lust and Desire* in Art and Design, originally planned from late April until the end of September, has had to be cancelled. Based on the current ruling of the Free State of Saxony regarding hygiene and safety, visitors must expect changes during their visit. The GRASSI Museum for Applied Arts has used the time since 14 March productively in several respects. The Museum's own restorers have subjected the permanent collection to a thorough cleaning. Curators have used the time to catalogue a large number of newly acquired pieces. The new Media Guide is nearing completion. Museum education officers have analysed the previous programme of events and developed new concepts for children.

www.grassimuseum.de

Thomas Schütte: Ceramics

Until 23 August 2020, the Hetjens – Deutsches Keramikmuseum in Düsseldorf is exhibiting new work by Thomas Schütte that had previously not been shown. The œuvre of Schütte (born in Oldenburg in 1954) is characterised by great diversity, ranging from early architectural models and even walk-through architectural pieces to work on paper and figural compositions in ceramics and glass, also including large-scale bronzes. A student of Fritz Schwegler and Gerhard Richter at the Art Academy in Düsseldorf, Schütte is considered to be a great loner in contemporary art. His work covers many variations of the theme of the human figure. Various surface textures and gleaming coloured glazes impressively add force to the appearance of his ceramics. Antje Soléau www.duesseldorf.de/hetjens

photo - Hetjens Museum





Foto - Loes & Reinier

Olga Simonova at Gallery Loes & Reinier, Deventer

This summer, the programme of the gallery is slightly different from what was sent before-hand, the reason being the unexpected complications that the coronavirus entails. For the months of July and August 2020, Olga Simonova was invited to a showcase exhibition with a number of recent works in porcelain. Olga Simonova (Ukraine, 1970). Training at the vocational school for Art and Industry Gshell (Moscow region) 1985-89. 1989-97 Designer and porcelain painter in the Gshell Porcelain Factory. Emigrated to Germany in 1997. She has lived and worked in her own studio in Wiesbaden since 2013. In 2019 she won first prize at the

10th Ceramic Biennale of El Vendrel in Spain. "My years of experience as a designer in a porcelain factory, as well as the constant research into material, shape and colour have left a lasting mark on my current artistic style. Particularly important for my work is the combination of functionality, emphasizing the aesthetics of the form with the hand painting and the beauty of porcelain as a material. As a porcelain designer I have the necessary skills and abilities of sculptors and painters as well as architects and technologists. In my studio I make small series of everyday objects and paint them by hand. As a material I use Limoges porcelain and coloured pigments for underglaze painting. My products are cast from plaster moulds and finished by hand.

"A unique piece of porcelain can be compared to small architecture. This definition accurately describes the spatial possibilities of this material. The three-dimensional shape contains a subject that is played scene by scene as you rotate it. To appreciate my work as a creation you have to take your time. Porcelain is unique – you can imitate many other materials with porcelain, while the reverse is hardly feasible. Since I discovered my love of porcelain twenty years ago, I have been trying to convey my feelings to art lovers through my work. I work instinctively and create my own intimate universe that reveals relationships, connections and contradictions as I perceive them. Clay is a versatile material and is indispensable for the expression of my ideas. The porcelain surface serves as a canvas for my imagination. The interplay of sculpture, graphic design and painting is the essence of my creations." www.loes-reinier.com | info@loes-reinier.com

CLAY project – Interreg Europe

— From the Good Practices to the Action Plans. The fourth meeting of CLAY – Interreg Europe project was held in Caldas da Rainha, Coimbra and Aveiro (Portugal) on February 19 and 20, 2020. The partners (from Italy, Finland, France, Portugal, Romania and Spain) studied the situation of the ceramic field in Portugal, thanks to the valuable support of the Portuguese



The seminar participants

photo - Giuseppe Olmeti

partner CTCV and of the Portuguese Association of Cities and Villages of Ceramics (AptCVC). The first morning of the transnational meeting was held in the important ceramic art school and polytechnic of ESAD. CR (<https://www.ipleiria.pt/esadcr/en/>). Partners and stakeholders shared presentations about Portuguese ceramics, innovative methodologies and results in the field of training, research and development, new start ups and workshops. The morning closed with an interesting round table with a focus on new ways to attract young students in the ceramic field. During the second day of the meeting, the project partners and stakeholders focused on understanding how good practices can be a useful tool to modify and implement a political objective to respond to the needs highlighted: the partners need to undertake regional work on policy analysis by discussing potential good practices, from other partners, to be imported into their regions. The second part of the day was dedicated to a study visit in the premises of the hosting partner, CTCV, and to Vista Alegre Atlantis - VAA (<https://vistaalegre.com/eu/>). The further steps of the project will see the partners concluding the organization of mid-term communication events and choosing the good practice to use in order to implement an action plan which will lead to the implementation of a policy in favour of the art and craft ceramic sector. www.interregeurope.eu/clay/ | www.facebook.com/clayeurope/ | www.linkedin.com/company/interreg-clay/ | www.instagram.com/clayeurope/ | <https://www.youtube.com/channel/UCjqhDmo5HmXfni9a-Bd4RA>. Press office: Giuseppe Olmeti (AEuCC) giuseppe.olmeti@romagnafantina.it - Elisa Emiliani (AEuCC) elisa.emiliani.86@gmail.com The next project meeting was held in Horezu (Romania), in June 2020, and the partners presented the good practice selected.



photo - Porzellanikon

PERFECTLY FORMED –

The Ceramic Design of **Hans-Wilhelm Seitz**. Exhibition until 4 October 2020 at the Porzellanikon – Staatliches Museum für Porzellan, Hohenberg an der Eger. **PASSION FOR PORCELAIN** – Nowhere else in Europe is the beauty and diversity of the cultural history of porcelain more comprehensively presented than at the Porzellanikon – Staatliches Museum für Porzellan, Hohenberg an der Eger. How exciting table culture for every day can be is demonstrated in the exhibition PERFECTLY FORMED – The Ceramic Design of Hans-Wilhelm Seitz until 4 October. In the heart of Europe's still most important porcelain region, in northeast Bavaria, one of the largest porcelain museums is situated. In the former mansion of the director of the leading porcelain maker Hutschenreuter, the 300-year history of German porcelain unfolds in a very special way.

From the refined to the useful, even including the bizarre, everything is represented. A man who for forty-five years has been successfully making porcelain history is Hans-Wilhelm Seitz. The gifted ceramic artist has worked for German and international porcelain companies. He has always remained faithful to his minimalist but characteristic design idiom – soft lines, pure elegance, perfect proportions and suitable for daily use. This led to the creation of classic series such as Carat, Daily and Cucina, which are used in Asia, Africa and indeed all over the world. Seitz's talent is borne out by numerous design prizes that have been awarded to him over many years. With this exhibition at its location in Hohenberg an der Eger, the museum pays homage to one of Germany's greatest porcelain designers. A richly illustrated, 104-page catalogue has been published for the exhibition. Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb, Werner-Schürer-Platz 1, 95100 Selb, Germany. +49 9287 91800-211 www.porzellanikon.org

Keramikmarkt 2020 Höhr-Grenzhausen

"We regret to inform you that owing to the current developments in the pandemic we have decided against an alternative date in the autumn. Thus there will be no European Ceramics Market in Höhr-Grenzhausen this year. Even if the ban on large-scale events is lifted by the end of August, the regulations (distancing, limitations on admission to the market area etc.) will certainly be out of proportion to the effort involved. We deeply regret this." This was the official announcement from the municipal authorities in Höhr-Grenzhausen sent to exhibitors. It is hoped that the European Ceramics Market in Höhr-Grenzhausen can take place on 5-6 June 2021.

He made a mark ...
Research and teaching ...
Materials and glazes ... what remains...

Ralf Busz 1939 - 2020

Ralf Busz, born in Krefeld in January 1939, enrolled for three semesters at the University of Bonn in 1960-61 to study science (geology). In search of creativity and more diversity of subjects, in 1961-63, he switched to a school of arts and crafts, the Werkkunstschule in Krefeld, in the ceramics department. Two lecturers there, K. H. Modigell and G. Schwarze, opened up new horizons to Busz, logically complemented by the continuation of his studies in 1963-66 at the Kunsthochschule Kassel. The department of vessel ceramics in the department of fine art had Walter Popp as a lecturer, an outstanding, intellectually and artistically inspiring personality. Busz graduated in 1965 and subsequently took a teaching post at teacher training college in Kassel to set up the ceramics department there. From 1966-70, he followed - together with his wife, Ursula Gerke-Busz, - the invitation to lecture at the university of applied arts in Istanbul, structuring vessel and glaze ceramics there. After their return to Germany, Dr Cremer and the Deutsche Steinzeug- und Kunststoffwarenfabrik in Mannheim Friedrichsfeld, part of the CremerKonzern, enabled them to work on its premises as freelance artists - Busz stayed until 1979 - when he took over the teaching in Kassel. Here in Friedrichsfeld, in this lofty studio space of over 200 sq. mtr., he created large-scale mural reliefs, large, assembled vases and bowls; here too he did glaze research, covering the systematization of alkaline earth glazes via craquelure to systematic experiments in crystal glazes, which ultimately earned him the reputation of being the doyen of glazes. After the death of Walter Popp, Busz was appointed professor at the Kunsthochschule Kassel. With many helping hands, it was here that after the completion of a systematic glaze library and hundreds of material samples on the systematization of clays for various temperatures, applications and colour shades, that the fascinating research into EGYPTIAN BLUE, silicic ceramics and the lustre glazes of the Middle East began. Major symposia and exhibitions in Germany and abroad followed. Jochen Brandt, who originally started this research and became later professor at the Institute of Glass and Ceramic Art of the Hochschule Koblenz, and Guido Sengle were both important partners in this field of research. Many wanted to study under Busz and were able to do so - the HBK Kassel was the outstanding university of the arts in western Germany from which the generation of artists of that era proceeded: Yong Jae Lee, Bernd Pfannkuche, Dr. Eid Abdel Latif, Guido Sengle, Hildegard Eggemann, Katrin Apel, Bernd Allroggen, Anne Törn, Ulrike Seilacher, Rita de Nigris, Martin Kröger, Peter Klube, myself and many others. I was myself able to work with Ralf at an early stage in the Friedrichsfeld Stoneware Company, and like so many of us I learned so many useful ceramics-related things, especially to ask questions, to question ceramic matters. He was a founder member of Material+Form (president from 1985-92) and a sought-after judge for many competitions. His work is represented in national and international collections. After retiring, Ralf Busz lived in Lichtenstein, Saxony, with a studio housing countless kilns, their electronic control remaining his favourite issue. He continued to research, analyse and make notes, collecting everything from kelims to raw materials, ceramic shards to cartoons until his death on 26 May 2020. It was the material and its laws, the hand of the potter and their skill in implementation, it was the diversity and the fascination of the detail in large scale which drove him relentlessly on. We will miss Ralf Busz - as an expert, as a friend and teacher, as a milestone in German ceramics.

Monika Gass



photo - Monika Gass



Young designers awarded TALENTE Prizes

Even if the International Crafts Fair, the leading crafts fair, could not take place in 2020 owing to the coronavirus pandemic, the panel of expert judges selected the TALENTE prizewinners for 2020. The ideas of ten creative minds from nine countries are thus being honoured virtually. Glass, stone, wood, ceramics, leather, metal, paper, textiles, furniture and jewellery. This year, the works of approx. 100 makers would have been on show at the Fair, from 14 different genres and 30 countries. The best among them were honoured with the renowned TALENTE Prizes. The prizewinners in the field of ceramics are **Isabelle Mackay-Sim**, Australia, she is using the material clay in a very conscious way and her pleasure in kneading clay is clearly perceptible in her works (photo left), and **Irina Razumovskaya**, Russia/UK. The judges were fascinated by the inherent contrast in Irina's works (photo right).

photos - www.ihm-handwerk-design.com



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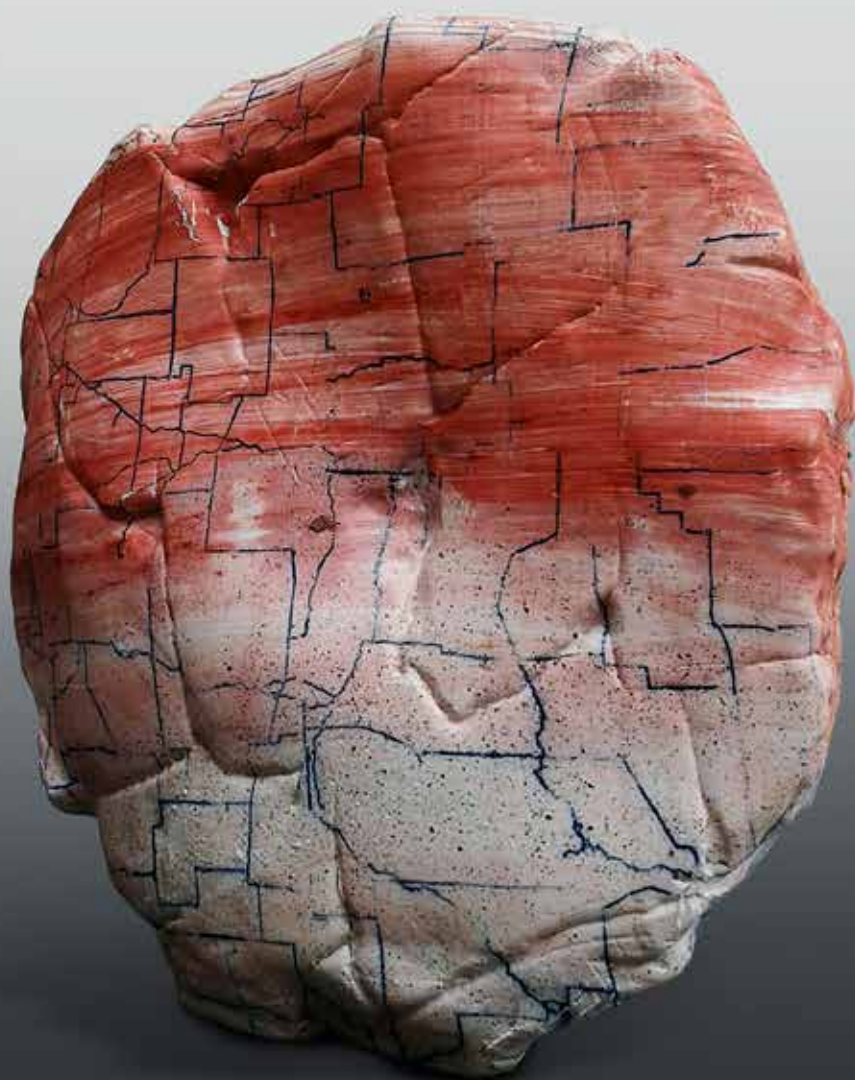
Mi Sook Hwang – Surface and Line – showcase exhibition at the Staufen Ceramics Museum. Mi Sook Hwang, a Korean and resident of Münchweiler in the Rhineland Palatinate, combines two professions. She integrates her experience as a print media designer and book designer in her ceramics. The plane, for many years her domain, now becomes a theme in the three-dimensionality of the vessel. Here evenly thrown jars, jugs and bowls in white earthenware and porcelain are given a graphic pattern with an engobe. Fine, linear filaments and powerful bands encompass the vessel again and again. In woven or herringbone patterns, the surface becomes visually consolidated. Mi Sook Hwang greatly values symmetry and regularity. But she often finds a payoff by interrupting them. Cylindrical jars with precisely fitting, disc-shaped lids play a pivotal role. The sense and purpose of preserving and storing therein finds a logical form. Three-dimensional shape and décor merge to form a unit. With her geometrically conceived ceramics, Hwang, from Seoul, soon found acclaim. Purchases and awards have signalled approval along her way. From 28 August until 11 October, Mi Sook Hwang shows her vessels at the Keramikmuseum Staufen. The opening ceremony of the showcase exhibition is on Friday, 28 August at 7 p.m. Art critic Volker Bauermeister gives an introduction to the works.

www.keramikmuseum-staufen.de

photo - Keramikmuseum Staufen



maria geszler garzuly



Meteorite Santa Fe
porcelain, silk screen
1330°C, reduction firing
39 x 37 x 6 cm, 2017

Meteorites and other poems

MARIA GESZLER-GARZULY / SÁRKÁNY JÓZSEF

I would like to present the artworks of the past decade, but before I tell my own thoughts, feelings and visions, I would like to quote the lines of Art Historian József Sárkány. He was a museologist at the Janus Pannonius Museum and turned his – otherwise also extended – attention to ceramic arts with special interest and support. I am greatly thankful for him regarding my 2015 grand exhibition at the Janus Pannonius Museum (Pécs, Hungary) and for my catalogue "Desire".

Maria Geszler Garzuly is one of the artists who produce artworks now for decades without any compromises: she created, and also continues to build nowadays an extremely rich, completely unified, high quality oeuvre with blessed intellectuality. She gives lectures at universities, teaches at art centers 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.

She placed "messages" into the foldings of tight-fitting clothes worn by the 70 cm tall porcelain figures – the shaping of these artworks has a lot of common with classical Greek sculptures. The dull red, vertical stave-ribbons of **Inside Voice** transform the figure into a musical instrument, "we can hear a sound of a cello solo sonata". A thick, green touch of a brush is sweeping away the dry ginkgo biloba leaves of the snowy-white body of **Falling Leaves** – "I am fighting the mystery of departure and the passing of time: this torso is the mostly 'human' of my artworks. Fear and unsteadiness turn up beside these lyrical, almost meditative art pieces. I was looking forward to create the **Dangerous Birds** object: I struggled for months with pictures of missiles, flying birds and their meaning, the fears of these times we are living in. I think after my first clay draft I only focused on this internal vision: how should this object become Me, my own self, a feminine piece of artwork, how should my fears and admiration flow through me to the skies by seeing these achievements of mankind. This torso would like to take away someone's breathe, to shock the person. To hit me in the heart, you shall fear..."

Sárkány József

RED SEA, porcelain wall plate
61 x 56 x 4 cm, gas kiln
1330°C, 2015

INSIDE VOICE, porcelain torso
63 x 27 x 14 cm, electric kiln
1260°C, silk screen, 2014
(collection Yingge Museum, Taiwan)





GO away...METEORITE, porcelain, silk screen, 1320°C, reduction firing, 37 x 37 x 7 cm, 2018

Are there any coincidences? Or pre-written, staged meetings? Consonances? In the solitude of my workshop in Szombathely, in recent years, I was looking for a new form of my thoughts and began to create meteorites. Then, one day in October, I was reading the wall pictures during a transfer on the Paris subway, and what did I see? Meteorites! Exhibition in the Archaeological Museum! Because these “beyond our Earth” objects have a meaning, a message, also today.

The genius whose unearthly sensitivity slams into our lives – like a meteorite – changes our history and destiny, makes deep wounds, or the talent and skills of this person walk into our life-paths as a shining and wonderful gift. We do not understand these objects – the meteorites with interstellar stardust

– where they come from, what messages and imprints are they transmitting to us from other worlds? They roar above and then fall upon us (like the incomprehensible and inexplicable talents and brilliant creators...) as celestial messages... Who understands this?

In our global world, deep in the forest of information, our Earth shrinks like a handful of clay in our hands. The horizon is within reach, the ice of the poles vanishes slowly. We worriedly would preserve the greenery of the remaining forests and the purity of the sky. Our world is getting smaller... the Universe is becoming more and more incomprehensible... Take care of the Earth!



ARCTIC METEORITE, porcelain, silk screen, 1320°C, reduction firing, 38 x 36 x 8 cm, 2017

Our nerves are strained like wires, we live among electrical discharges of love and hatred above our heads there is special buzzing of cables that is the music of the XXIst century. We all dream to see something new, to live, to discover, to understand. This experience has pushed mankind since the Stone Age, even in the millennium of moon travel. Who didn't feel something like this? Wandering on the banks of rivers, standing on the sandy shores of the seas, at the foot of the mountains, looking at the peaks? Who didn't feel the attraction of the unknown? To go far as possible, to see the horizon, to discover the mountain peaks, to reach the skies.

PLANET of FUTURE, porcelain, silk screen, 1320°C, reduction firing, 45 x 48 x 7 cm, 2019



CROSS ROAD
porcelain meteorite, silk screen,
48 x 41 x 8 cm, 2019

Every day is a mystery, every man is a secret, every story, our fate is inconceivable. My shape emerges in the clay, porcelain figures.

MARIA GESZLER-GARZULY
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Maria Geszler-Garzuly Born 1941 in Budapest. Studied at the Hungarian Academy of Craft and Design. Member of the Association of Hungarian Artists, Society of Ceramists 1966. Since 1991 she has been a member of *Hot Off The Press* artists group (Great Britain), and since 1992 of the *TERRA* artists group (Hungary). Since the foundation of the International Ceramic Studio in Kecskemét she has been a member of the artistic council. She founded the *Bosen Ceramic Group* (Saarland, Germany, 1989) and organised the *Geras Monastery Ceramic Group* (Austria, 1993). 2002 Member of the Hungarian Academy of Arts, from 1982 Member of A.I.C. Geneva. Her works are in many important international private and public collections.



KATHARINA LINK



MAGICAL GEOMETRY

Small bowls, h 6 cm, ø 9,9 cm, 2018

photos - Katharina Link

ANTJE SOLÉAU

For many of us in western Germany, the ceramics from the former GDR remain terra incognita that is yet to be discovered. As there are only very few galleries in the country that have set themselves the task of acquainting us with art from earth, ceramics that is, all we have are the numerous pottery markets all over the country. But are they a fully fledged substitute for the missing galleries? Nevertheless it is possible – with a little luck – to make finds there, for instance in Diessen am Ammersee. This is where after many years I met Katharina Link again, who long ago, when her mother was still working in Cologne, had exhibited on her premises. I wanted to learn more about her and her work and visited her in Müncheberg, in the state of Brandenburg.

Round plate, ø 30 cm, 2019



Antje Soléau: Katharina, you have “only” done – in quotation marks that I would particularly draw attention to – a successfully completed potter’s apprenticeship. After that, you didn’t study design or something similar at one of the renowned universities, situated especially in the east of the country. And yet your work can be found in major public and private collections all over the country. How would you explain that? Are you particularly proud of it?

Katharina Link: I would tend not to use the word “proud”. For instance, if I manage to do 30 push-ups, with a great deal of effort and in spite of my affinity for chocolate, I am as proud as Punch. But my work is much more relaxed, it gives me pleasure and sometimes it gives me some headaches, it triggers inner dialogues and spirits me away to other worlds that I love to roam and to look around. It happens automatically, without a plan or concrete intentions. Probably everyone is pleased by any form of recognition, whether they have a degree or not. Admittedly, I have never

Zylinder, h 38 cm, ø 15,5 cm, 2018

thought about what might have been different in my career if I had had a degree. Nobody knows ...

A.S.: Ceramics was not your preferred professional goal. What did you do before that and why did you switch?

K.L.: Initially I studied classical voice, but I soon noticed that the urge to confront audiences on a permanent basis was not strong enough, on the contrary, the process scared me and put me far too much under stress. With ceramics, I can work on my own for hours on end, trash the things that I don't like or try them again, without everything being judged immediately by outsiders. The finished ceramic product can then no longer hit a wrong note or fluff its lines.

A.S.: You have always been a staunch thrower, decorating your geometrical vessels and bowls in a very special way. How did you hit upon this very unusual, not to say unique form of sgraffito technique, for which your clientele and your collectors love you so much?

K. L.: I am fascinated by murals and decaying old façades of houses that in places reveal older layers of plaster beneath. I wanted to achieve similar surfaces on my ceramics, and I started to experiment with slips and engobes during my apprenticeship. Applying them, scraping them off again and revealing surfaces with a scalpel, scoring graphic designs. Until someone said, "Oh, sgraffito!" I had decided on this technique before I had any idea what I was doing.

A.S.: What a lovely story! But to continue with the story, or rather with my curiosity: before you apply your scalpel to remove the various layers of engobe, do you make a plan, that is to say do you work to a design that you transfer to the piece? Or do you work freehand?





3 Zylinder, h 30 cm, ø 12 cm, 2019

K.L.: I very rarely make design sketches. Sometimes a commission makes it necessary but I prefer to work freely and without any structure.

A.S.: Your vessels and bowls feel relatively light. What clay body do you use and where do you find it?

K.L.: I use manganese clay from the Westerwald region.

A.S.: And why do you use it? What has it got that other clays haven't?

K.L.: I chose this clay primarily for the colour when it is fired. As soon as I score into my painted surfaces, the lines show up in brown to black and form a readily visible contrast to the surrounding colour mood. And that this body vitrifies at 1100°C goes very well with the temperature range of the engobes I use.

A.S.: Here in the eastern part of Germany, where you grew up and where you still live today, you can be seen at all the relevant pottery and ceramics markets. Why do you keep such a low profile in the west in spite of your indisputable success?



Zylindrical bowl, h 8,5 cm, ø 20 cm, 2018

K.L.: For organisational reasons. As a single parent with a seven year-old child, I always have to arrange childcare when I am on the road. It suits me best if I the distance to the market permits me to get home after the market finishes on Sunday to take my kid to school on Monday. It's the perpetual balancing act between work and parenting.

A.S.: You have lived in many places in Thuringia and Berlin. How did you end up in Brandenburg, in sleepy Müncheberg?

K.L.: It was down to a series of coincidences that it turned out to be Müncheberg of all places. Berlin is a fantastic city, but for living and working with a small child, I was attracted to the surrounding countryside five years ago, where it is greener, there are fewer distractions, it is quieter and cosier. Oh yes, it is much cheaper too!

In addition, I draw inspiration from the landscape and I feel very much at home. The region is relaxed, a little bit deserted, in places pleasantly overgrown with lonely lakes and enchanted avenues. Herds of sheep in the morning mist. Cranes gathering in the autumn. Camp fires, soft ice cream, harvesting apples together. Just recently, a wolf trotted across the road in front of my car. What an experience! In my work, I encounter the possibility of documenting all my memories and impressions creatively, of expressing them. That makes me very happy.

A.S.: Thank you so much for your openness, Katharina.

K.L. I thank you for your interest.

Katharina Link was born in Potsdam in 1974. After graduating from school, she studied voice and music theatre at the Franz Liszt Hochschule für Musik in Weimar. In 1998 and 1999, she took ceramic training, specialising in architectural ceramics, which she complemented from 1999 and 2002 in Berlin with an apprenticeship as a thrower, qualifying in 2002. She subsequently deputised for the owner of a pottery in Sassnitz on the island of Rügen. She then worked for several years as a freelance ceramist in Berlin, later in Weimar and then back to Berlin before she finally settled in Müncheberg in 2015. Katharina Link has won several prizes and her work is held in major public collections.

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The Vignoli Sisters

Perfection in the execution of technique

In the complex world of contemporary ceramics, considering the vast range of possibilities offered by the sculptural arts, the only fundamental link common to all its expressions is the transformation of clay into a new substance, vitrified by the effect of heat, in combination with other elements that play a primary role such as concept, volume, movement and structure. Other materials are added in order to modify structures and surfaces. This leads to an interaction with other sculptural techniques, giving rise to mixed media, a term that is frequently used in their descriptions today: a whole range of new ideas that represent a departure from the traditional circular, symmetrical forms created on the wheel, and from their use, in both functional and decorative terms.

A demonstration of this concept can be seen from the fact that by means of a circular movement and a pencil, starting from concentric circles and curved lines, with a single point of origin at the centre, a whole world of geometric variables can be developed, with millimetric precision. This process can be described by just one word, one that tends to be misused in our modern times to describe any technique: "craft". In the do-it-yourself era, the term is freely applied to the works of any fool who spends too much time putting his heart into the job in hand. Talking about work by the Vignoli sisters means talking about genuine crafts, with authentic techniques and authentic artisanal skill. Their work is based on the traditional decorative technique of double-glazed majolica, highlighting the method of reduction-firing in an electric kiln achieved by the introduction of sugar and alcohol.

Notwithstanding everything that has been said in this text, if you ask people from the Far East about the difference between art and crafts, they will invariably just smile, because they don't see any difference at all.

Joan Serra - Ceramist, Member of the International Ceramics Academy

VIOLA EMALDI

The sisters Ivana and Saura Vignoli can be considered as being amongst the most important personalities in the field of high-end contemporary Italian crafts. They are celebrated ceramists, recognised for their distinctive professional qualities, acquired through talent, dedication and years of practice.

Their status is confirmed by the fact that in 2018 they were invited to take part in *Homo Faber*, the first large-scale cultural event dedicated to artistic crafts in Europe, a unique exhibition of truly international standing. The Vignoli sisters were included in the "Best of Europe" sector, a selection comprising the most

important contemporary artistic craft pieces, curated by Jean Blanchaert, and featuring objects created by contemporary masters using traditional and ancestral techniques. For this show, the Vignoli sisters presented three objects, eloquent expressions of their skill: the large Bisanzio plate, the Gio vases, dedicated to Ponti, and *Le acciughe fanno il pallone*, dedicated to Fabrizio De André.

Before this important event, in 2016 they received a special award for excellence amongst Italian Masters of Arts, MAM Maestro d'Arte e Mestiere (Master of Arts and Crafts), promoted by the Cologni Foundation for Artistic Crafts. From November 2013 to January 2014 they exhibited at Villa Necchi Campiglio, Milan, at the exhibition organized by FAI and titled *Ceramic Arts in Italy Today*, curated by Jean Blanchaert in cooperation with the writer of this article.

Giò, h 35 cm, vase in full-fire reduction majolica, 2018 photo - Marco Negri





We're all fishing in the same sea, ø 60 cm
vase in full-fire reduction majolica, 2015 *photo - Cesare Baccari*



Abundance, ø 55 cm, bowl in in full-fire reduction majolica, 2015
photo - Cesare Baccari

Bottega Vignoli opened in 1976 as an art and design workshop in Faenza, a city that is renowned worldwide for majolica, and that has been familiar as an important centre for the production of majolica ceramics right back to the 13th century.

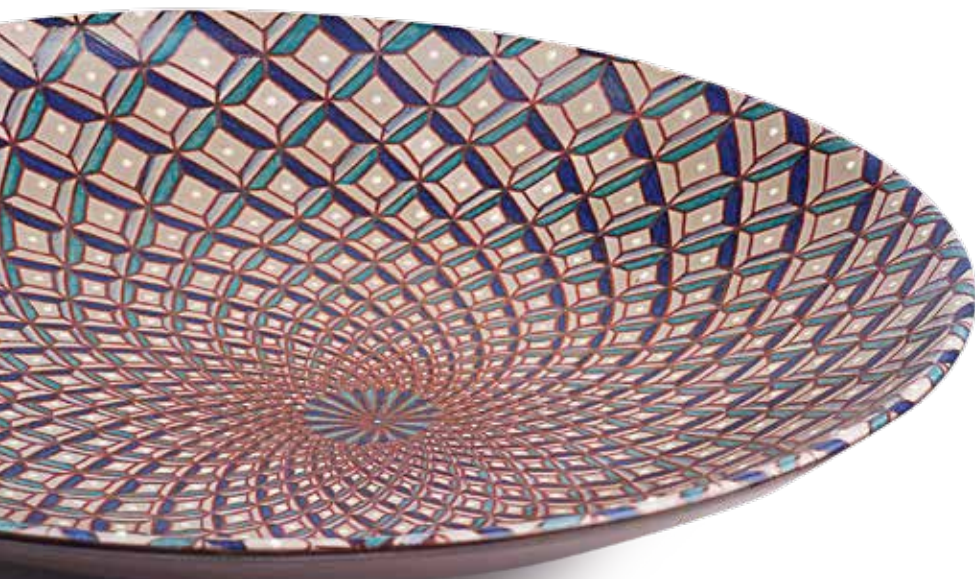
From the start, the Vignoli sisters made good use of this exceptional heritage of technology and culture, specialising in the creation of majolica pieces. The unique features of this material, enhanced by the full-fire reduction technique, give their objects unmistakable technical and visual characteristics. Ivana and Saura became particularly interested in a fruitful interaction with the history of ceramics, along with their deep-felt vocation for research and development in the decorative arts. From a very young age, they were lucky enough (or simply destined) to study ceramics at a great school while also frequenting the most important ceramics museum and archive in the world (the MIC International Ceramics Museum in Faenza), and they soon acquired a familiarity with its halls and storage spaces. They learnt to recognise the recurrent motifs and symbols that have accompanied the decorative arts in their evolution through his-

tory, and they mastered this visual language, which comprises elements that are perpetuated over time and from one location to another, interpreted in ever-different styles and cultural identities. Their workshop's motto became "ceramics are the key to the interpretation of a people's history and development". From then on, they combined quality of technique with the aesthetic realm of decoration, considering it as a true artistic revelation that permits a renewed approach to domestic furnishings. Soon the design of their collections reached new heights of qualitative standards for a classic material such as ceramics. This was achieved by means of ongoing stylistic innovation and the meticulous care that they dedicated to the study of decoration and forms. The finished products are hallmarked by their overall beauty and the superb precision of their detailing.

With their passion for Renaissance decoration as a starting point, the Vignoli sisters' pieces benefited from the inspiration and stimuli deriving from the rediscovery of their origins, and the consequent graphic and iconographic features. This led them to develop their own decorative style, which they defined as "Mediterranean", with references to Islamic, Iberian-Moorish, Ancient Roman and Byzantine culture.

Ivana has remarkable pictorial skills, and applies decoration by hand with great taste and sensitivity. She loves the Far East and its spiritual and symbolic content, and more specifically China and Japan. She adores Raphael, the precocious genius who brilliantly reinterpreted and renewed classical genres. Saura on the other hand is inspired by geometry, using it to create a grid that contains symbols and motifs. From early on in her education she has been fascinated by Vasarely, Op art, Bridget Riley, and the links between music and art. In this sense, looking at their pieces is an experience that has a lot in common

Borgia, ø 60 cm, bowl in full-fire reduction majolica, 2018 *photo - Marco Negri*



with psychedelic art forms. The impression is one of receiving various fluxes of sensorial information arriving all together, too much to be immediately understood, as if you were listening to complex polyphonic music: you can appreciate its complex, perfect harmony only when you stop trying to follow the individual voices.

We should add that their liveliest geometrical inspirations are based on the observation of nature, which for them represents an inexhaustible source of forms of unexpected regularity, starting from the soil and its textures, and more specifically the Romagna region with its badlands and cultivated fields. "Our father farmed the land, and we paint it," they told me. "We perform a completely different craft, with a different purpose, but the concept remains the same. And then there is order: in the countryside, the land is farmed in an orderly fashion, with a sense of harmony. We have always been fascinated by the pattern of the land, the geometrical subdivisions characteristic of man's way of cultivating nature." The Vignoli sisters perceive the intimately geometrical structure of nature, and develop the same architectural precision over the three-dimensional forms of their ceramic pieces. This technique is also known as tessellation, a sequence of shapes that completely cover a surface without overlapping or leaving any empty areas, an "orderly subdivision of space".

Ivana and Saura share a number of technical skills and interests, and they also both have their own specific passions, which they combine to perfection both in the design phase and in the stages of manual production. Their shared compositions are the result of this overall harmony that gives a uniquely recognisable identity to their brand.

Their themes benefit both from the heritage of the past and an aspiration for the future. Their decorative themes can be historic reinterpretations or wholly original compositions, perfectly aligned with their characteristically experimental spirit.

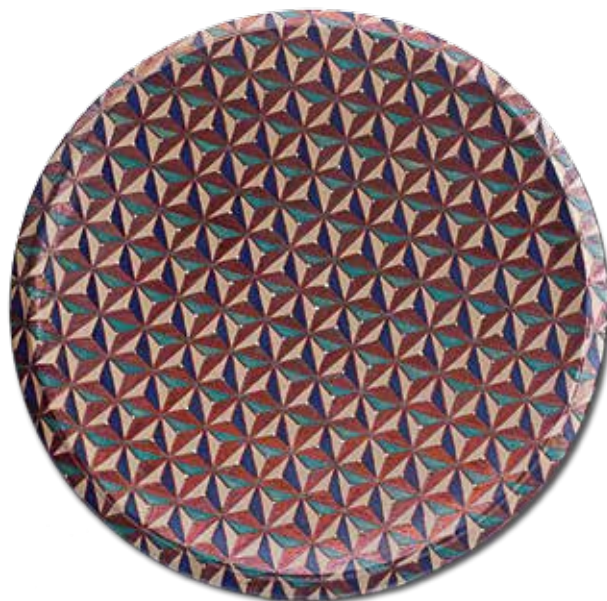
Considering that the basic concept is the design of a grid covering the object, it is not surprising that the shape of the piece is planned in function of the decoration. In fact, the Vignoli sisters entrust the creation of their forms to the wheel-turner. Ivana and Saura have developed new types of decoration, such as the recent and widely-appreciated collection named "Sardines", based on the repetition of a motif that becomes a pattern, and a demonstration of the fact that a regular scheme can be used to create a whole new visual world. This "all-over" decorative motif is applied to large vases, spherical containers, or tableware sets, and it is applied to the pieces in a busy but beautifully light style. Other new ceramic concepts represent the sophisticated results of an intense interaction between crafts and technology, such as 3D printing that redefines forms by means of a three-dimensional rendering of the geometric decoration, creating striking visual effects.

Today and looking towards the future, Bottega Vignoli continues to create collections of ceramic objects whose concept and individuality are hallmarked by an original style, based on the recovery and reinterpretation of history's vast heritage.

The sisters' method of making ceramics, based on meticulous design and impeccable crafts technique, can therefore be considered as midway between the physical and spiritual realms.

VIOLA EMALDI

is an art historian. She is the director of ITS and IFTS ceramic courses in Faenza and consultant and curator of galleries in London and Paris. She lives in Faenza.



Orvieto, ø 55 cm, plate in in full-fire reduction majolica, 2019

photo - Marco Negri

Bottega Vignoli is an art ceramics workshop founded in Faenza in 1976 by the sisters Ivana and Saura Vignoli (born in 1948 and 1956 respectively, in Brisighella, province of Ravenna).

During their training at the G. Ballardini State Art Institute for Ceramics in Faenza, where they attained their diplomas of Master of Arts and Art Education, their interests focused on a close interaction with the history of ceramic art, and they developed a deep-felt vocation for decoration. They considered majolica as offering the most encouraging possibilities of development in this field, from its origins to contemporary practice.

The artisanal characteristics of their workshop are prevalent with respect to the purely artistic dimension. The sisters make one-off pieces, but also collections for furnishing and quality restaurants. Their immediately recognisable work has become famous internationally, as well as in Italy. The workshop's earliest participations at Italian trade fairs and exhibitions opened the path towards exports abroad, above all to France, in addition to Germany and the United States.

They take part in the most important events dedicated to the highest expressions of the Italian ceramic arts.

Ivana and Saura Vignoli are also outstanding for their commitment to transmitting their expertise to the younger generations. In 2014 Saura became a Unesco consultant for ceramics restoration, and there are often a number of interns present at their workshop. Since 2001 the workshop has been engaged in an ongoing collaboration with designer and ceramist Andrea Miniati, who works on technical research applied to surfaces, experimenting coating systems that offer new stylistic opportunities.

BOTTEGA VIGNOLI

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MOMOYAMA

large kiln
and sake

RALF BURGER
interviews
HIROYUKI MATSUI

In the large kiln of Tougaku Mori's Shin-Ogama project after the firing

During my trip to Japan in 2019, I met one of Tougaku Mori's former apprentices who has been involved with the large old kilns of the Bizen potteries for twenty years. In February 2020, Hiroyuki Matsui came to Germany to dismantle an exhibition. Over coffee, he told me about his career and his ideas.

Hiroyuki Matsui
beside one of his large storage jars from the 2015 firing



From your CV, you can see that you only got into ceramics relatively later in life. How did that come about?

I used to work for a company in the banking and investment area. But even as a child I had been fascinated by ceramics. In fact, a well-known collector of Bizen ceramics lived in our neighbourhood. As a child, I visited his house many times and so I was able to admire some very old pieces. This meant my interest in ceramics grew continually. But nevertheless, like almost all of my age group, I worked hard at school so that I could go to university and then make money in a big company.

But even there, I was very interested in Japanese heritage, but mainly as a collector. I travelled Japan and Asia to view and purchase various pieces. During this period, the desire in me grew to make ceramics myself, especially Bizen ware, and I looked for a way to make this wish come true. I made enquiries and looked at various places, but after some thought I realised the path that was possible begins in Bizen. I have known Bizen since my childhood and it is only 40 minutes from my parents' house.



The Shin-Ogama kiln during our visit in 2019



In front of the kiln with Tougaku Mori's son, Chiaki Mori (left)

By that time, I was already married and had a little boy. So I realised that I couldn't do it just as a hobby but that I had to get professional equipment so that I could make money with it. It took five years from the first idea until I entered this world and left my old company. That was when I found out that even at my age, I could be accepted at the training college in Okajama prefecture.

How old were you then?

38 or 39. The age limit was 40. But I was still uncertain whether at 39 and with a family, I could risk taking this step. Then I read about Kei Fujiwara, who was also studying in Tokyo and who worked for a publisher until he was 39. There were no ceramists in his family history. But he entered this world and created things that I am very impressed by. That made up my mind to risk it. If I failed the entrance exam, and had no talent, I would accept it.

But luckily I passed the exam. I was the oldest one. About fifty people entered the exam and fifteen were accepted for the one-year basic training course.

How did you finance it?

Well, as I had been working for the company for almost fifteen years, I had saved some money, and secondly, we could live in my father's house in Aioi. I commuted to Bizen. That didn't cost much. During this period I visited lots of potters in the Imbe region with my student friend. I looked at their work. Mainly to find a master for the period after graduating from the college. Among all the possibilities, the work from Tougaku Mori's ogama impressed me most.

After a number of visits, he accepted me as his pupil. The apprenticeship with Tougaku Mori lasted five years. But he didn't instruct me directly, I simply watched.

I had to prepare clay every day – e.g. 300 kg – or clean the

In Hiroyuki Matsui's kiln during stacking



Hiroyuki Matsui's 20 metre kiln during a firing





Tableware from the 20 metre anagama with the fire marks typical of Bizen ceramics

floor, that was good for me but then I found it pretty tough.

What were the terms as a deshi?

There was no contract and no fixed duration for the apprenticeship. Only when he said I could take the exams was the training period over. Normally that takes four to five years, but that was not clear at the outset. So after four years, I asked, "I have got a son, I have got a family. I would like to go it alone, build a kiln of my own and make things and sell them to make money." The idea was wrong but I asked him if I was ready. And after five years, he permitted it. But after graduation, I was still a part of the Shin-Ogama project for a further ten years. Finishing the construction of the kiln, and obtaining wood and also making the huge pots myself. That was a very good experience for me. Through this process, I learned a lot about the history of Bizen and the old Ko-Bizen ware from the Momoyama Period.

Just by observation, that is to say without the practical experience of the construction of the Kanpoushin Ogama, I would not have understood the meaning of these wonderful pieces.

There are no written recipes or instructions but Tougaku taught me all that. It is not just about the purely technical side, but there are many tricky points, even mixing the clay.

It is not possible just to buy clay and to work with that. I learned that through the fifteen years of working with Tougaku. I hope that at some point I will myself be able to make things of that kind and quality.

Through a contact with a friend, I went to a brewery that was looking for large containers for sake production. The young master brewer had seen the production of wine in ceramic vessels on a trip to Hungary and had recalled the ancient Japanese tradition. The traditional firing in the Momoyama Period took two weeks, without glaze. This kind of ceramics is not very common nowadays.

Did you make these large containers, ogame, when you were with Tougaku?

My main job for Tougaku was preparing clay and wood. Everything to do with firing the kiln. Normally, Tougaku fired his 20-metre kiln once a year. Then I was able to fire fifteen to twenty of my own pieces in the kiln too that I had made in my spare time.

In the first four to five years, my older fellow apprentices did not allow me to make large pots for myself. But I could practice a lot. After five years, when I was good enough, Tougaku permitted me and some of the older deshi to make large pots.

The size (5 koku or approx. 900 litres) is very difficult to control. You work your way up to this size gradually. The big pots cannot be made on the wheel, they can only be handbuilt. That is very complicated and takes a long time.

What was the situation with the large Shin-Ogama when you joined Tougaku?

In 2001 the 53-metre Sabukaze-Ogama was the biggest kiln there. When I started, construction of the Kanpoushin Ogama had just begun. I was able to work on the construction for 15 years in a team of seven people and Tougaku.

When did you build your own kiln?

Two years after I had taken my exams with Tougaku. Preparations for the kiln and my own work took two years. I work alone with my family. But lots of helpers come for the annual firing.

How do you fill the kiln once a year on your own?

That is very hard. The kiln has seven sections and I only use the first five. But it doesn't matter that two out of seven sections are empty for the firing. When I make very large ogame,



Vases from the anagama

like this May, I can use sections 6 and 7 in the kiln.

In my plan for the year, I concentrate on production for 4 – 5 months. Some of the time, I prepare clay, some of the time I prepare wood, some of the time I take care of exhibitions. In winter and spring, I work every day to fill the kiln.

I would like to work longer to fill all the chambers of the kiln but then it is not certain that I could sell everything. That is the problem of the professional potter. I have to sell the pots. Through the order from the sake brewery, I can fire the kiln full. The pots are approximately 1 mtr. in height and 80 cm in diameter, i.e. 3 koku (~ 500 l).

Are the ogama filled with ware for the firing of the 85 mtr Shin-Ogama?

Not for the firing in May. I loaded one ogama in each section with smaller pieces around them. Two-thirds of the chamber are filled with an ogama, one third with smaller pieces.

In 2015, many of the pots didn't survive the firing in Tougaku's 85 mtr. kiln.

Is it easier with the 20 mtr. kiln?

I am not sure. I have tried to adapt what I learned from the Shin Ogama project. I made some changes to the clay. I have also worked more carefully. And the first pot dries for four months.

The firing will proceed very slowly too. I hope I succeed but it is still very difficult to make pots this size – nobody has the knowledge from the Momoyama Period today. At that time, there were communal kilns fifty metres long. And many large pots were being made. I will make and fire four pots. If fewer than two survive, I will fire again in six months.

It is not easy to live from ceramics, but if I sell these large pots, it might work out.

What do you think of the ogama project?

I think 20 metres is the minimum to fire beautiful pots. If I have enough demand, I will plan a 50 metre kiln for myself. But you cannot fill a 50 metre kiln by yourself. In the Momoyama Period, many potters shared one kiln and marked their pots with seals.

Tougaku is 83 years old now and had not originally thought of the idea of firing in a group but for a new project it would be something his sons could work on.

I think another firing of the big kiln could take place in ten years' time. There are many small kilns in Bizen but you cannot achieve Momoyama quality in them. Even if the potter is outstandingly skilled, he will be limited by the kiln. I am convinced that if you wish to achieve the highest quality of Bizen ware, the ogama is absolutely essential.

Kaneshige Toyu said that decades ago. He wanted to achieve Ko-Bizen quality in his kiln. But he believed he never reached Momoyama quality. His kiln was less than ten metres in size, so he wondered if it would be at all possible with those dimensions.

Only a few potters realised this in Kaneshige's times. Tougaku then implemented the logical conclusion of building the Shin-Ogama. In recent times, there are a few young potters like Taiga Mori who realise this too.

To me, Tougaku's ogama work is the most promising.

RALF BURGER

is a ceramist with his own studio in Aiding, Germany. He regularly organises and runs trips for groups to Japan and Korea.

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Dancing Before the Wall, detail, portrait of the Native American

A profile of the creator of forms

Hendrik Schink

"First I have a look"

Kai Nerger

"No Place on Earth" – We are astonished to discover in the course of our preparatory conversation that with the text by German author Christa Wolf*, we share a literary point of reference that we both once tried to come to terms with. I want to approach Hendrik Schink's works like a reader too, via their infused and burnt-in texts. The many layers and stories discreetly displayed in his works seem to me to define the individuality of their creator's art.

Schink was born in Neuruppin in Brandenburg, then GDR, and when he was sixteen he began an apprenticeship as a mould maker at the Steingutfabrik in Rheinsberg. After reading the somewhat unspectacular choice of literature at school, he discovered the local library and with reading Gustav Schwab's collection of sagas he laid the foundation to a joy in the dialogue between the ancient roots and the concrete present in our world, a joy that persists today. He was soon to make his first etchings, illustrating the "characters" or counteracting them. At the same time, he worked his way through the myths in the form of sculptures after he had been awarded one of the sought after places in the special sculpture course under Werner Rosenthal in the Potsdam district, a man Schink names as his role model in the creation of figures. Later he studied under his two other role models at Burg Giebichenstein in Halle, as a "Formgestalter" under Hubert Petras a term ("creator" or "shaper of forms" that he finds more accurate than "designer") and what Schink calls "the practical side, the making" under Karl Fulle.

Schink directs my literary approach to creators of myths who had a hand in

Modernism. He admires Chaplin for how quickly he worked and that as an artist he kept virtually all production processes in his own hands. He suggests his own work might be comparable with that of a film maker, who like him simply has to wait after each take until the result is ready to be viewed: "I want to see what it looks like when I do it a certain way." He also feels a link to film in the question he feels is crucial as to whether it is possible to hold on to time, to "freeze" it, as it were. *Momentum*, a thrown piece with added slabs (ø c. 60 cm) captures in white porcelain, magnified many times, the splash of a drip in a liquid, complete with the formation of annular ripples and the spurting of smaller droplets in the opposite direction. In this way, a demonstration specimen has been created that is as scientific as it is artistically enhanced, simultaneously representing an aesthetic and functional vessel.

The subtexts of the *Village People* – multiply encrypted at the threshold to Postmodernism yet nevertheless accepted as a component of the hip mainstream – are only seemingly incoherent quotations of contemporary archetypes, decipherable in context and erotically exaggerated to the point of satire, cast on the cusp between mass culture and subculture. Schink comments on this phenomenon, which plays with the awakening of sexual minorities and accompanies them musically, with his figural frieze, *Dancing Before the Wall*, originally a contribution to the tercentennial of the Porzellan-Manufaktur Meissen, a respectful yet ironically distanced monument. The six romanticised cliché roles are sculptures without a base to stand on, invisibly suspended and seeming to float and dance before a wall – or, as "puppets in a box" – try to escape from cardboard packaging imitated in porcelain. In contrast to their real-life correlatives, these figures are nude, the costume cautiously applied like makeup in the decor. The fragility of the material, industrial porcelain fired to 1,400°C, emphasises the fragility of the construction.

Since graduation from Halle, Schink has been invited to take part in symposia and exhibitions, he has been discovered by the art market, museums have purchased his works. He makes designs for porcelain makers Hutschenreuther and Lettin as well as for his employer during his apprenticeship, the Steingutfabrik in Rheinsberg.

He has recently discovered paper cuts, "loops", silhouettes such as the bottle and the related vases and vessels are variations of this. He says paper cuts are a natural development for practical considerations. They are not too delicate to transfer to porcelain and they also represent "pure relaxation" of finishing a composition without waiting. He is finding texts



Red Riding Hood



Momentum

again. Old and new myths flow into the *Sacrificial Bowl*, as does a humorously disguised sense of curiosity along side all the technical experience. But he tells the stories with a difference, makes new contentions: *Red Riding Hood* offers herself to the lecherous hunter, the wolf watches from above like an anachronistic hunting trophy.

Schink refuses to acknowledge that he is an artist. He claims instead to be a porcelain maker. Or rather a "Formgestalter" – a creator of forms, which is what his graduation certificate says. "I write because I can't help it", says Günderrode in Christa Wolf's novel. Perhaps that is it. His works take up their standpoint. Everywhere. "There is nothing that does not interest me – First I have a look," he says with a laugh.

*Quotations from Christa Wolf, *Kein Ort. Nirgends.* Berlin, Weimar, 1979. A novel by East German author Christa Wolf. It tells the fictional meeting of the German poets Heinrich von Kleist and Karoline von Günderrode. (These translations are not from the published version, *No Place on Earth*, but are mine. D. E., trans.)

KAI NERGER

studied German and classical language and literature in Hamburg. Since 2017, he has been principal of the Bertha-von-Suttner-Schule in Geesthacht.



Sacrificial Bowl

HENDRIK SCHINK born in Neuruppin in 1960. Apprenticeship as a mould maker at the Steingutfabrik Rheinsberg / Studied at Burg Giebichenstein, Halle, degree as a "Formgestalter" / Freelance since 1991. Euregio Prize in Raeren in 2003 / Neuenburg bursary for porcelain art in 2007 / Neuruppin Art Prize in 2010. Exhibitions (selection): PLUS-5 - Special exhibition from the New Federal States - Frankfurt am Main / 20, GERMAN CERAMISTS - Seoul, South Korea / KAUNAS '94 - Kaunas, Lithuania / BON-CHINA-WORKS - Vilnius, Lithuania / NCECA, Rochester, New York, USA / ALTECH CERAMICS BIENNIAL Johannesburg, South Africa / DESIGNBIENNALE - Kortrijk, Belgium / GRASSIMESSE - Leipzig / PRUSSIAN BLUE - Sanssouci, Potsdam/ CERAMICS OF EUROPE - Höhr-Grenzhausen, Germany / EUREGIO-PRIZE - Eupen, Belgium / 54th PREMIO FAENZA- Faenza, Italy.

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Palimpsest – Porcelain by Barbara Hertwig

CHRISTIAN LECHelt

Lifelong learning, don't stand still, don't be satisfied with what you have achieved – the experiment is too seductive. Buzzwords like these may be applicable to many artistic creators but that diminishes none of their relevance with regard to describing an artist's position and how it has developed. A multiplicity of experience leaves its marks,

subsequent training as master craftswoman. It was this in particular that has equipped her right up to the present to work as a freelance artist, both technically and organisationally. On the way to qualification, she became acquainted with all areas of ceramics, from small potteries to full-scale industrial operations, from earthenware to porcelain, from architectural ceramics to



Sculptural vase **Augenblick** ("Moment") from the **Structures** collection, porcelain, handbuilt, terra sigillata, printing, h 13 cm, 2018

they may fade, are eclipsed or overwritten. But this matrix is the basis on which artistic practice flourishes.

The convoluted career path of Barbara Hertwig now covers four decades of a past in the GDR up to the present in the Federal Republic of Germany. When she was not admitted to art school after graduation from secondary education, she decided to do a potter's apprenticeship, where she acquired a solid grounding in craft, which was considerably expanded in her

refined ornamental pieces. The frequent shortages of materials in the GDR developed her creativity, for instance in discovering natural ceramic raw materials, preparing them and experimenting with them.

After the reunification of Germany, she set up a municipal ceramics studio, which she managed until the end of the 1990s. During this period, it was particularly teaching art that was in her focus with a programme of courses and workshops all con-

Meerschäum ("Sea Foam")
bowl from the **Galaxy** collection
porcelain, thrown, wax resist and
crackled slip, ø 21 cm, 2018



taining a major social element. Today, she has settled on the edge of Berlin with her own open studio.

In her recent work on unique pieces, the artist has focused her attention on complex surfaces. The vessels constructed from thinly rolled porcelain slabs have relief structures, often from impressing textiles, united to form tautly composed pictorial



Matcha teabowl, porcelain, terra sigillata, wax resist, grooving, h 9 cm, 2019

surfaces with sgraffitoed or wiped coloured engobes. Hertwig mixes her own engobes as ceramic slurries adapted to porcelain, closely related to terra sigillata, particularly fine grained and with a delicately gleaming vitrified surface. However, she does not apply these slips as a coating poured over the vessel but rather as coloured paint, applied with a brush or by means of printing or resist techniques. A further speciality with regard to materials emerges in what she has termed "crackled slip", the composition of which she also developed herself. When it is applied,

this engobe cracks apart during firing to form raised island-like structures revealing the coloured layer beneath. This effect resembles shino glaze.

The complexity of her surfaces is shown to particular advantage on her uncluttered forms. The areas in relief evidently derive from found everyday objects, defamiliarized and sublimated through imprinting, through the coloured areas and through their interplay with the form. The expressive flow of the scorings and engobe brushwork awakens associations with role models such as Jackson Pollock or Cy Twombly, transforming into some-



Medusa-cherry beaker, porcelain, thrown, terra sigillata, wax resist, h 9 cm

Medusa plate porcelain, thrown, celadon crackle glaze and polished surface, Ø 22 cm, 2019

thing new and autonomous through their ceramic materiality. The viewer's gaze is repeatedly held by a detail and the urge to see a floral design, for instance, as representational dissipates in the same instant.

Art ceramics without celadon glazes is unimaginable. The infinite breadth of variations in nuance and shading of the glazes as well as their individualistic colouring is highly attractive and awakens a wide range of associations. Hertwig uses celadon glazes with a delicate crackle in particular for her *Medusa* series. Soft, thrown forms are individualised by intentional distortions, which enhance the abstract organic feel of the vessel. However, Hertwig's *Medusa* does not reference the mythological being with the serpentine hair-do but those weightlessly floating marine creatures, jellyfish. Their ambivalent nature – in water, of elegant form and movement, yet washed onto the beach collapsing formlessly – is reflected by the thin-walled bowls, beakers and tableaux. And the celadon glaze, its colour tending to grey here, evokes the colour of medusae lying in damp sand, enhanced by the delicate crackle. The *Medusa* series impresses with its skilful use of limited means: a warm white body, a form that has recognisably grown from the interplay of the wheel's rotation and the hands, the profound play of colour in the interior glaze, the finely polished exterior. In particular this last aspect makes these vessels come to hand nicely. The artist planned *Medusa* as a series (herself terming it a "collection"), consisting of a large number of bowls, beakers and tableaux. It is important to her that these pieces are suitable for everyday use so that customers can integrate them in their lives through usage.

She pursues a similar concept in her other collections such as *Lines*, *Structures* and *Galaxy*, all handcrafted functional porcelain, with the intention to beautify everyday life. Whereas *Lines* (and *Medusa* too) appear as decidedly restrained, *Structures* and *Galaxy* opt for a richer repertoire of surface treatments. The attraction lies in this conscious variance, seen to particular advantage in the combination of vessels from different collections. *Lines* presents the eponymous relief lines in combination with the unusually brilliant colours of the self-made terra sigillata engobes. For *Structures* and *Galaxy*, Hertwig has transformed stylistic elements from her one-off production such as prominent relief, layerings and "crackled slip" into individualised series. She also makes use of her glossy engobes in the manner of terra sigillata. In the whole range of her porcelain with a clear allocation of function the material displays its special characteristics, including haptic elements. The artist goes one step further with her *Matcha* bowls, which as a family of forms display a largely cylindrical corpus on a small, indrawn foot. In contrast, the surface treatments are distinctly individual, taking up and reinterpreting the traditional aura of this genre of teabowl.

Barbara Hertig stands for a self-confident standpoint between functionality and *l'art pour l'art* in a fashion that is only possible in fine craft. The drinking vessel is endowed with the same intensity and artistic verve as fine art objects which on their part intend at least a hint of function. Not least in this apparent ambivalence, the particularity of applied art (not only) of today is revealed, through its ability to inscribe itself directly in life, not distancing itself through placement in a museum con-



Vases **Snow I** and **Snow II** from the **Galaxy** collection, porcelain, thrown, distorted and handbuilt, terra sigillata and crackled slip, h 12 cm, 2018

text, interpreting its role rather as a mirror, a filter or an intellectual construct. As a representative of this standpoint, Barbara Hertwig belongs to the growing number of freelance creators who, refreshingly, evade simple categorization.

DR. CHRISTIAN LECHelt

is an art historian and the director of the Schloss Fürstenberg Museum, a visiting lecturer at the Technical University Hamburg-Harburg, as well as the vice-president of the Gesellschaft der Keramikfreunde e.V. and the publisher of the magazine KERAMOS.
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Barbara Hertwig –

Creativity has defined me from my childhood on. I grew up in a family orientated towards music and art and I was influenced by an introduction to craft and creative techniques at school so that working creatively has always inspired me. I soon decided to make my hobbies my profession. Unfortunately university places and apprenticeships for ceramists were rare in the GDR, which is why I worked in an advertising agency after leaving school in 1979. In 1980, I was able to start an apprenticeship with Keramos, in Saalfeld, Thuringia, and I qualified in 1982 – I was examined by Walter Gebauer in Bürgel. I trained as a master craftswomen under Mario Enke from 1985-87, after which I worked in various studios. The birth of my daughter in 1989 brought with it not only German reunification but also a break in my own ceramic activities. Through my involvement in setting up a municipal ceramics studio for children and young people in Berlin, my own artistic practice had to take place in my spare time. After further work experience with other ceramists, I set up my own studio in Berlin, where I regularly teach workshops.

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ANCA VINTILA DRAGU

Welcome to the contemporary fairy tales!

With “antropociberneticuses” and other exquisite little animals!

ION BOGDAN LEFTER



Jink with electric Scooter

In the past years, Anca Vintila's name has been impetuously added to Romanian ceramic art. Born in 1976, drawn by arts since adolescence, but firstly graduate of economic studies, and consequently having a successful career in corporate marketing, Anca Vintila Dragu grew close to the world of porcelain and clay, and obtained her bachelor's degree in decorative arts in 2016, followed by a master's degree in 2018 in the same field. She's been exhibiting her art for a decade now. She became part of Galateea Art Gallery in Bucharest, joining the Galateea Group of ceramists which, along with the school of Cluj, have been impressing the genre at the top of local visual arts in the past decades. They've also energetically asserted themselves around the world.

During her creative explorations, Anca Vintila Dragu followed two essential paths: she modelled ludic and comical series, as well as some sober-reflexive series, characterized by a more poignant symbolism, with more self-assumed

philosophical meanings. And, as expected, there were interferences as well: profoundness and depth can be found in the “playful” series, and instances of self(irony) infiltrate the auto-proclaimed conceptual ones.

Her most recent exhibition: *#Antropociberneticus* (at, of course, Galateea Gallery, Bucharest, July-September, 2018). The umbrella term indicates a hybrid species, the robot-man, something at the meeting point between our genuine race and contemporary technologies. The theme is very up to date in this day and age when we are increasingly more “connected” to machines and the “web”, more and more computerised. We have transplants and implants; we insert stents into our arteries, we replace limbs, joints, and other body parts with prostheses, with parts made of titanium and other rare, stainless elements. What have we become and who are we going to be tomorrow?

To such grave questions, implying sombre science-fiction projections, Anca Vintila Dragu offers playful answers, opting for a facetious lexical combination which she illustrates with the adequate garnish of characters.

The figurines are more or less humanoid, seemingly biped, upright, hunched, with tubes or other sort of splayers without features instead of heads, sometimes with some kind of trunks, with or without arms, with small wings that make them look rather like penguins, or with cockroach clamps in which they hold mobile phones, with headphones on their heads, antennas and other “accessories”, with a cool pocket at their back, looking like that of a pair of blue jeans, without legs, sliding on their lateral wheels, resembling a vacuum cleaner, or gliding on either a scooter, or a skateboard, wearing – for instance – an Elizabethan collar and screw nuts instead of eyes, wearing – in another instance – a graffiti-like inscription on their body, all ending with a Miss Insta, who looks rather like a peculiar corkscrew, with human proportions. The newest members of the



Jinks

group: a girl and a boy – *Antropociberneticus* lying down, sunbathing!

That is: some sort of parodic dolls with human features mixed at ease with those of other zoological species and mechanical or high-tech elements, little men-animal-robots, in no way frightening, but on the contrary, lovable, very cute, the first one to be amused when seeing them being, of course, the author herself.

The reflexive reverse of the project is important: the *Antropociberneticus* don't worry us, which doesn't mean they aren't stimulating our reflections on both the present, and the future. The series has the astonishing capacity to develop profound semantics, starting with some "playthings" which, though they have their compositional refinement, conserve their disconcerting simplicity. This layering is brought into attention by the play of colourful lights displayed on some of the figurines, the contours being those of some of the items from the series (video assistance: Alex Dragu): *Antropociberneticus* over *Anthropocibernetics*, with their identities and meta-identities, on which we are left to ponder.

In this exhibition, there were also included some pieces from Anca Vintila Dragu's: *Vecinul meu / My neighbour* (2019). During a working tenure in Denmark, at the Guldagergaard International Ceramic Research Center, as part of a group of artist from several continents (final exhibition in Apple House Gallery, in Skaelskor), the Romanian ceramist modelled and fired a set of *Viking crests*, with – once again – fanciful and playful additions from various registers, ranging from computer keyboards turned into ornaments, which surrounded the pieces, to electronic apertures, such as those through which holograms are projected. It is another piece of buffoonery of the past-present-future: wit with a core, some gist waiting to be unveiled...

Anca Vintila Dragu: a certainty, not merely a "promise" in current Romanian and international ceramic art.

ION BOGDAN LEFTER

writes on literature, arts and politics. He was the director in Romania of Radio Free Europe/Radio Liberty. Currently he teaches literature at the University of Bucharest, Romania.



Elisabethan Jink

ANCA VINTILA DRAGU was born in Romania, studied Business Administration in Bucharest and has a B.A. in Economics. Since 1999 her passion for art made her switch from her management and marketing career to professional artist. She then studied Ceramics in Bucharest Academy of Arts, UNArte and earned a B.A. and master's degree in decorative arts in 2018. She has exhibited in national and international exhibitions, was part of Project Network in Guldagergaard International Ceramic Research Center in 2019 and had three solo shows in Romania. She has been a member of the Union of Artists Bucharest since 2017. She is also passionate about design and owns a brand specialized in porcelain design, called Una ca Luna - one of a kind.

She works with porcelain collage technique, creating series of works for each idea or concept. In her artistic practice are included also ceramic painting, mix of materials and collaboration on installation works with other artists, on mixed media such as music and video.

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SONORES 10 & More

by Ana Maria Asan

The first objects belonging to the SONORES project (a metonymy for Céramiques sonores) were born in 2010-2011, in a key moment of my life, in close connexion with what I really am as an artist and a person. This year and the next one, I will celebrate the first decade of the project's existence, a living, uninterrupted exploration of ceramics and its sonorous dimension that places my work in the field of contemporary art, both as sound art (experimental acoustic music) and contemporary ceramics (installation and sculpture).

Intrusion (detail), 2013, Le Studiolo, Paris, 2014, porcelain, body imprint





Untitled, 2011, Galerie Vertige, Brussels, 2013 (partial view), porcelain stoneware, strings, plexiglas, sound device, variable dimensions

As my work always met appreciation and enthusiasm abroad, it would be great to collaborate in the near future also with Belgian and Romanian art partners in relation with this ten year anniversary (regarding Ceramic Art Andenne 2021, I am optimistically working on it). Anyway, meeting a new audience anywhere in the world remains essential to me.

To begin with, I would like to express my warmest thoughts to those who vibrated in unison with me, supported partially the project or made it visible. Before starting it, the Belgian ceramist Jean-Claude Legrand generously taught me for several years almost everything I know about clay. With the intention of being sincere and bringing more to the reader than a display of trophies, I will recall more or less happy aspects of this journey. My determination to become an artist lead by a profound vocation could encourage the very young ceramicists to follow their own way in this changing world. Yes, with a personal art approach, a lot of work and faith it is possible!

Why a journey?

Defining myself as an explorer, somebody who needs to investigate new paths, to move, to breathe fresh air, to fly, to be free, I created SONORES in my own image. The deep and intuitive sonorous exploration of the ceramics associated with the investigation of different clays and shapes constituted the common thread all these years. Partially borrowed from design, partially from nature – but always streamlined – these shapes show off a relationship between the objects and the body: arms, mouth, hands... However, they are not conceived as musical instruments (I am the one who decides to handle them in front of the microphone or, rarely, it is the audience, in the case of specific installations). Through their sensuality, my ceramics lead to another dimension, introspection, even contemplation. Their sonorous potential reminds us of the human soul. Whether you take it into account or not, it exists anyway. Inextricably linked to life, art bears witness to who the artist is: every recording session I make stands in time as a unique radiography of a precise moment. In the creative process, I also determine the sound objects I want for composing, from this growing ceramics sound library. The result has nothing to do with randomness, so dear to the language of art nowadays! It is at the same time constructed and driven by inspiration. *Untitled*, 2011 and *There Is No white Noise Only Colourful Sound*, 2015, that became in time a se-



There Is No White Noise, Only Colourful Sound, 2015 (installation) Porcelain, stoneware, strings, sound device, h 160 cm, w 150 cm, d 50 cm

ries, belong to this approach. *Untitled*, 2013, investigates the relationship between ceramics as amplifying objects and Art versus Design. *Noisy Family 1*, 2014 and *Noisy Family 2*, 2020 combine ceramic sounds with amplified sound resulting from the handlings of other matters (in these two installations the ceramic objects are enhanced by mundane elements of everyday electric domestic appliances, but completely emptied of their functionality). They are Dada objects, an allusion to the absurdity of the items invading our living space more every day. If the visual result can make one smile, the surprise comes through the headphones because the sound composition reveals the unexpected richness of the sounds bringing us towards a deeper, poetic zone. The relationship between what is seen and what is heard holds a central place in my art because it operates in a subtle and unique way for every person. This is one of the main reasons for the absence of my sound compositions on the Web. Last but not least, the path taken by *Resonances*, 2018 – a special site specific installation I created for the Nicolas Gate of the Daugavpils Fortress in Latvia – is again a different one: the exploration of the relationship between ceramic objects and architecture, especially its acoustics, as well as the capture of the audience's natural desire to touch, to interact with the art objects, even with the risk of damaging them.

Noisy Family 1, 2014, CODA Museum Apeldoorn, The Netherlands 2015 (installation view), Stoneware, elements of domestic appliances sound device, H. 95 cm, W. 75 cm, D. 50 cm





There Is No White Noise, Only Colourful Sound, 2015, Dome Museum, FLICAM, China, 2016 (installation), porcelain, stoneware, strings, sound device, h 160 cm, w 150 cm, d 50 cm

In less than 10 years, the project became a complex edifice with different levels intrinsically linked. We all know that the different cultures in the world created ceramic musical instruments. Some students and, surprisingly, some ceramic artists, who discovered the SONORES project's power and potential through art catalogues or in international events, tried to walk in my footsteps these last years, but they never went beyond the making or playing of crafted clay musical instruments. As mentioned before, the SONORES objects are not musical instruments. They are useless! Looking backwards, I congratulate myself for having "disobeyed" my ceramic teachers in La Cambre who wanted to make me tritely perform in front of the audience (anyway, more concerned by their own image and by spreading anachronistically a certain ideology, they never supported my art projects). In that corrosive atmosphere, none of my colleagues (in 2011, we were only three left!) stayed in the department to pursue a master's degree. So I decided to follow my intuition by conceiving a SONORES site-specific installation for the graduation exhibition, then quit the school for better horizon and study printed image at the Royal Academy of Fine Arts in Brussels. For presenting *Untitled 2011*, I separated in two well-marked areas the exhibition space in order to give the audience the possibility to dedicate itself entirely first to the listening experience

Ana Maria Asan



photos - Ana Maria Asan

(the spatialized acousmatic composition was broadcast through an 8 loudspeaker installation). Only after leaving this space could people discover the ceramic objects.

I mentioned the journey also because the whole project was conceived as a work in progress, opened to new possibilities, in a perpetual process of questioning myself and the audience. And in terms of possibilities, clay and sound are champions! From the variety of media I use, they are my favourite ones: the clay for its sensuality and its capacity to produce sound once fired, the sound for its profoundly emotional and prodigiously expressive nature. It takes time to listen to sound, you can't put it on a pedestal or hang it on a wall, and it costs money to broadcast

it, so I realise what a demanding medium I use, but from my first exhibition, the result was fantastic: people started to talk spontaneously to me about their memories, their feelings, their imagination while listening to the SONORES compositions. Some of them even came back to see and listen again and again... This consolidated my conviction that sound had the same triggering role as Marcel Proust's Madeleine. Based on this wide experience, my first short film and the lectures about ceramics and sound, perception and memory were born. SONORES project is an invitation to discover our rich perceptive potential and opens new possibilities for contemporary ceramics.

Visual and sound artist **Ana Maria Asan** counts over twenty participations in prestigious international art events in numerous European countries and Asia and eleven solo exhibitions, performances, happenings in Europe. She teaches art and ceramics in her studio and lectures on her SONORES project: Ceramics and Sound, Perception and Memory.

She was awarded a Honourable Mention at GICB 2015 South Korea, the 2016 ICMEA Gold FuLe Prize in Fuping, China, The Award of Excellence at Zagreb Ex-Tempore 2018 and a Honourable Mention in 2019, at the International Ceramics Biennale of Aveiro. On the occasion of the Taiwan Ceramics Biennale 2016 she met curator R. Giovannini at Yingge Ceramics Museum and joined in Faenza his travelling exhibition Espresso and Cappuccino Cups. She is an invited artist in residency at The FuLe International Ceramic Art Museums and the Daugavpils Mark Rothko Art Centre. Under the title Memories from the Future: *Exploring the Fortress as a Woman*, the artist conceived two semi-permanent site-specific installations for the Daugavpils Fortress (Latvia). In 2017, she wrote and directed her first short film What You See Is Not What You See, But What You Are. In recent years, several of Asan's artworks entered private and art museums' collections in Europe, Asia and Canada.

ANA MARIA ASAN

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www.youtube.com/watch?v=QDmt_sqVR8Y

YANG FAN



Lotus Rhythm, 2012, clay teapot, 1160°C, 13.2 x 10.5 x 8.3 cm photo - Shan Hu

I am currently teaching ceramics foundations, ceramic design, graduate studies and other courses in the Department of Ceramic Art and Design at the Academy of Arts and Design, Tsinghua University, Beijing, VR China. I have been engaged in ceramic art education and artistic creation for more than 20 years. I am committed to the theory and application of traditional ceramic craft culture and ceramic design.

One Stream, 2011, clay teapot, 1160°C 14 x 9 x 9.3 cm photo - Ziyu Jinsha



I think good ceramic works should be artifacts that are added to human emotions and can reveal human nature. I hope that during the creation process, I can integrate my thoughts and emotions into the work. I hope that the work can be restrained and calm, serene and free, classical and natural. My works pursue nature and simplicity with rigorous norms, dignity and quaintness, and pursue the harmony between artifice and chance. I like the feeling of unity of mind and body when I am fully devoted to the creation. There will always be a concern for the things created in my heart. I like to imbue vessels with spirit through my own thoughts and hands, and to realize the unity of knowledge and action through repeated practice. For me, creating a piece is both a work and a hobby. In this process, I can experience the joy of creating beauty and sharing beauty. A creation is like an adventure and a journey, you can find the unknown, and you will feel the emotions in the creation process. Driven by a child-like curiosity, you

will work hard to learn and discover beautiful things. In the aesthetic pursuit of art, I have always insisted on pursuing the artistic style of simplicity and elegance. This artistic style meets the plain and natural spiritual needs of tea lovers who drink tea. The spiritual connotation of Chinese tea culture bears both the philosophy of restraint, modesty, quietness, etherealness, and nature. Tea drinking can bring people's souls closer to nature and communicate in an artistic atmosphere. In the design aspect, we pay more attention to the overall sense of modeling, and the local treatment must obey the overall coordina-

tion and unity. For example, the shape of the work *One Stream* combines square and round, pursuing exquisite simplicity. The spout, the handle and the top of the lid pass through the entire line to form a complete image feature.

I like to blend subtle and natural charm into the works to trigger people's imagination, and hope that viewers can feel poetic associations from the works. I consciously emphasize the use and creation of "images" in the creation of works. By utilizing emotions and thoughts to integrate and communicate different objects, different situations are created in the heart.



Peer Vessel, 2019
clay teapot, 1160°C
16.3 × 13.5 × 17 cm
photo - Yang Fan



Mountain Trip, 2010, clay teapot, 1160°C, 12,2 x 9,2 x 7,7 cm und 11,1 x 9,2 x 7,7 cm photo - Yang Fan

I hope that I can always maintain a pious psychological state endowed by my feelings in my creation. I am eager to express the spirit of heaven and earth with human spirit and praise the cultivation of heaven and earth. For example, the work *Lotus Rhyme* is based on the theme of the lotus, and the pot body is composed of lotus petals. The lotus petals are arranged in an orderly manner, which is a symbol of purity and auspiciousness.

Each creation is an opportunity to improve one's own abilities and self-cultivation. From aesthetic self-cultivation to technical ability, and perception of life, I strive to continue to explore and discover in communion with ceramic materials, hoping to continue to improve my works in the future and continue to be creative. *The Sand Mountain* purple sand teapot designed and produced last year decomposed two pots from a simple and sta-

ble trapezoid, showing that the two mountains were originally a whole, as if split by the river, and the cliffs were towering, as if walking in the mountain gorge. The work expresses the natural beauty of the open mood. I have a reverence for traditional craft culture. As a form of cultural art, ceramic art work should pay attention to its traditional position. We should have a more intimate and sincere attitude towards utensils, regard them as a partner in life, endow the material with new vitality, and have a sacred emotion and sense of mission to accompany the creative process, making seemingly boring work full of passion, like expecting the birth of a new life.

The inspiration drawn from traditional craft culture, nature, and modern art works has greatly helped my creation. In creation, not only should we study the nature and the ancients, but also pay attention to our creative spirit.

Statement

In designing and manufacturing, I first respect the materials, and then pay attention to using the inherent characteristics of natural materials to design and manufacture based on the materials. I pay attention to the characteristics of the performance materials, fully display the beauty of the ceramic raw materials, through personal understanding of life and beauty. The clay is fixed by both hands and fixed into ceramic products, and the clay is turned into a tangible, useful, and emotional utensil. All pieces of purple sand tea utensils are all made of purple sand clay in Yixing City, Jiangsu Province, China. The moulding methods all use the traditional production process of mud tablet bonding and manual moulding. The firing temperature is between 1150-1200°C, both are oxidized by electric kiln, and the firing time is between 11-13 hours.

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What Does the Brain Do with Beauty?

The brain surprises us with the realisation that beauty is not merely beautiful.

GUSTAV WEISS

With beauty, the emotions always mean something positive. Experience tells us that it also has a job to do if we think that Providence, which foresees everything, is intent on the preservation of the species. Females select the males that appear most beautiful to them. Unconsciously, we humans proceed similarly in the choice of partners. Beauty promises a happy marriage with descendents fit for life.

With pets we see that beauty is only granted as long as they are young. People buy young cats and dogs for their children because they are so cute. When this phase is over, the animals finish as foundlings in a pet shelter. This is unkind of humans, for whom things may end similarly. The word "beautiful" easily trips from our tongue. It is said that beauty lies behind the beautiful.

Beauty and brain work together with emotion in the field of art. Since reward centres in the brain were discovered we can say more about how the brain deals with beauty. If we are speaking about fine art, not of music or literature, the image on the retina of the eye is transformed into electrical nerve impulses that are then delivered to the brain. There they encounter the reward system. With the aid of numerous tests, a detailed map of this system has successfully been drawn. The perception of beauty and the role of the protagonist, the "happiness neurotransmitter" dopamine, could thus be described as a link between various points in several different areas of the brain.

Since the Renaissance, art has insisted on its autonomy, implying that it should not be subject to being dictated to by the church or the state and that it should be pure and free of purpose. Since then, however, the meaning of art has expanded. An artwork possesses sense and value not only in itself but

also through cognition, experience or learning in images, it has a purpose. It can contribute to seeing individual things or even the world as a whole in a different way from science. A picture is based on a different cognitive faculty than language.

Emotion is involved with images. It has a more lasting effect than the word, for in the brain, like data on a computer hard drive, it is protected from deletion.

What art conveys is not new knowledge as conveyed by science, but observations or experiences. In the ability to express oneself, they are a function of art. The brain can give us an understanding of reality in terms of experience. This is more than the aesthetic conception of art can achieve, a conception that contents itself with art being beautiful. The brain allows us to judge how we evaluate what we have seen. Was this also the case in the infancy of humanity?

We know that over many generations the brain has become ever more complex in ever shorter periods as a result of changing environments. And thus the answers to the question, "What does the brain do with beauty?" have also changed.



The first answer:

Slender dancers superseded the beauty ideal of ample goddesses. That was 5,500 years ago when with the emergence of long-distance trade, images of slender dancers in papyrus boats appeared.

The second answer:

It gave content to form. Feelings and subjective emotions are reflected in faces, as can be seen in Leonardo da Vinci's smiling Mona Lisa five hundred years ago, or three hundred years ago in Rembrandt's works. In the Enlightenment, this was "fine art".

The third answer:

The psychological expression in faces could no longer be attended to. This kind of art died out because there was no one left to attend to it. Businesslike thought in industrialisation superseded emotion. It became intellectuality. This began with Modernism 100 years ago.

It happens that a new order such as industrialisation in this case also occurred at an earlier stage. In the Roman Empire, the reproduction of ornamentation in major production sites for terra sigillata ware no longer took place by hand but by a technical process.

The fourth answer:

Intellectuality was only a halfway stage. The love of wisdom followed, practically implemented in the representation of reality.

Through insight into the atom, it acquired a new aspect. Forms were found in the atom that create energy themselves. The escalating significance of this observation took hold of art.

Papyrus boat with dancers
Egypt, 3500 B.C.E.

Birthday of the Starfish. In the animal kingdom, the males must impress the females with their beauty. In the plant kingdom, the beauty of the flower attracts the transporters of pollen. In nature, it holds true that you are born to be beautiful. Glaze painting with high relief.

The interior of all things seen belongs to true reality. That was the beginning of abstract art. The representation of this reality manifests itself now as its task.

If we inquire what the brain does with beauty, then we are inquiring about a task that is accorded to it after its own judgement. This then is an active kind of beauty, contrasting with beauty that only has an effect because it is present from nature. Because "you were born to be beautiful". Beauty pleases the eye. But it can also please the brain if it provides revelation something. It becomes active beauty because the brain judges it positively.

In the infinitely complex nexus of the brain, concealed connections not apprehended by the eye are formed. The area of the brain where judgements emerge from these connections is a young part of the brain in evolutionary terms, right at the front in the cerebral cortex, immediately above the eyes. With regard to beauty, we say it is in the eye of the beholder, i.e. it is subjective. But there are also objective judgements. These include those that are based on evolution.

A sense of beauty emerged, as far as we know today, in a period that can be traced back further and further by scientific research. Only recently, the earliest cave paintings were discovered in Indonesia, dating back as much as 50,000 years. It was only in 2004 that a group of scientists determined that this is related to the frontal lobe of the brain. This was a predetermined function of the brain.

The new emerged. Brain research has discovered this in measurements of brainwaves. The kind of understanding needed for art is not the understanding life requires but the understanding that the organisation of the brain produces with its 100 trillion connections and its 5.8



million kilometres of neural pathways.

The nerves transmit the signals to areas with judgements that are more diverse than those of the eye, and they are concealed from the eye.

The brain is not merely the recipient of impulses but it is also capable of spontaneous activity. It is creative and inventive.

Experiments with volunteers, in which through measurements of brainwaves it was discovered which areas of the brain are activated by sensory stimuli led to the interesting result that the judgement of beautiful and not-beautiful activates the same areas of the brain as judging true or false. Beauty is linked to truth in the brain.

Creative ideas from intuition come from the unconscious and from the gift of taking a good decision spontaneously without understanding the connections, i.e. instinctively.

In contrast to finding ideas based on intuition, ideas in art are found on a scientific basis. Especially when a new view of reality emerges through science. Like beauty behind the beautiful, art is concerned with reflecting reality.

Such cases have a great creative potential and demand innovation be created. It is all about creativity and less about knowledge and skill; the power of imagination is required.

www.gustav-weiss.de

Beauty Lies Behind the Beautiful. There are various layers. Glaze painting with low relief.

Photos: Christian Weiß



SOUVENIRS OF THE MIDDLE AGES

ANTJE SOLÉAU

In the High and Late Middle Ages, the most important places of pilgrimage were, in order of significance; Jerusalem, Rome and – Cologne. It is not for nothing that the local dialect still speaks of “hilliges Köln” – “holy Cologne”. And this was also expressed in a children’s rhyme: “Wer nennt mir eine andere Stadt, die so viel Kirchen und Klöster hat, als Köllen an dem Rhein” (“Who can name another town that has as many churches as Cologne?”). Travelling was tough, laborious and dangerous in the Middle Ages. Such journeys, including pilgrimages, were usually only undertaken once in a lifetime, so what would have been more natural than for travellers to take a souvenir of the trip home with them. But it could not be too expensive because firstly the average pilgrim was not necessarily terribly well-off and secondly robbers were lurking along the roads eager to lay hands on the traveller’s belongings.

Even in Roman times, ceramic products were important export goods from CCAA – Colonia Claudia Ara Agrippinensium – along side glass. And so potters from Cologne hit upon the idea of making devotional items from cheap pipe clay.

These might be small clay figures or little tablets, comparable to today’s widespread images on paper. In the mid-1970s, when a bus station was to be built between the main railway station and the River Rhein, a pottery was one of the sites to be excavated. It was set behind the present day railway station, meaning it was very close to the cathedral, which at that time was a building site. In ancient shrine books, there is no record of potteries in this heavily populated district because of the danger of fire. Thus for this reason alone this discovery is noteworthy. The remains of an ancient kiln were found, although unfortunately the northern and southern ends have not been preserved. It is thus impossible to

say anything about the firemouth or the southern end of the kiln. Despite the incomplete state of preservation, it has nevertheless been possible to discover that it was a cross draught kiln.

In the refuse heap behind the kiln, there is plenty of evidence about what was fired there: countless fragments of statuettes in a light coloured clay, which because it was later used to make clay pipes is known as pipe clay and which has a relatively low specific gravity. In total, over 700 fragments were found there, including shards of moulds. They give some impression of a hitherto little or completely unknown branch of production for potters in Cologne in the Late Middle Ages. It should also be noted that besides the aspect of devoutness, the desires and needs of daily life were also clearly visible. The products oscillate between “high” art and “folk” art. Their producers were described in old records as “Bilderbäcker” or “Bildermacher” – makers or bakers of effigies.

The potter’s kiln found here has been dated by experts as from the late 15th century. However at that time, producing figurines in series was by no means a new invention. The ancient Cretans and Babylonians had developed a technique for the cheap, rapid production of these small figures, thus enabling less wealthy sections of society to purchase such items for their personal edification at a reasonable cost. Along side the countless figures of saints – especially Mary and the child Jesus – there were also more secular images, bearing witness to a carefree joy of living in quite explicit terms.

And Cologne must have been a centre for the production of such figures and tablets. This has been demonstrated by finds not only along the Rhine but also in parts of the Holy Roman Empire. They were cheap, easily made and readily saleable mass production items. But un-



Cologne Venus (KSM 1995441) = rba_d005674

fortunately, this also entailed a loss of artistic quality as with all mass produced items up to the present day. Little has changed in the souvenir industry since the Middle Ages.

Source: Kölner Museumsbulletin. Special edition 1/1988 for the exhibition Heilige und Gaukler. Kölner Statuetten aus Pfeifenton ("Saints and Jesters. Pipe clay statuettes from Cologne" at the Kölnisches Stadtmuseum.

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Photos - Rheinisches Bildarchiv, Cologne

St. Anthony (RM 1935/803 h) = rba_d005702

Madonna and Child (KSM 19988/383a) = rba_d005698

"CELADON IN FOCUS"

Jade-like porcelains and their masters in Longquan, PR China

Exhibition on the contemporary craft
of celadon and the criteria for its
appreciation –

Ethnographic Museum of the
University of Zurich
Pelikanstrasse 40
CH-8001 Zürich | Switzerland

ANETTE MERTENS



Visiting the Zhengcong Celadon Research Institute in Longquan
l. to r.: Mao Weijie, Mao Zhengcong, Anette Mertens, Mareile Flitsch
photos - Franca Wohlt



Shades of green and blue in the mountains of the Longquan region

The deep green-blue landscapes of Zhejiang in south-west China and the flawless craftsmanship with which the local ceramists transfer the palette of light and colour of their surroundings into celadon porcelains has been on show since 24 November 2019 at the Ethnographic Museum of the University of Zurich (VMZ) in the exhibition **Celadon in Focus – Jade-like Porcelains** and their Masters in Longquan. Until at least 22 October 2020, 18 master craftspeople will be representing the history, technology and the repertoire of a fascinating craft with their contemporary celadons, at the same time demonstrating its closeness to nature.

Those unable to travel to Zurich may wish to study the publication of the same name edited by sinologist, ceramist and guest curator Anette Mertens in cooperation with sinologist, technology ethnographer and director of the Ethnographic Museum of the University of Zurich, Professor Mareile Flitsch.

In its scientific exhibitions, the VMZ frequently places the focus on the skills and craftsmanship of humans worldwide, paying particular attention to the contexts, the worlds in which they live and their everyday knowledge brought forth by specific working techniques. This has repeatedly involved the craft





Niu xi (Brush washer with water buffalo). Vessel with in-turned rim and pale blue glaze, two water buffalo on the inside in dark, iron-rich clay as if swimming in water. Chen Shaoqing, 24 x 24 x 7 cm

Anette Mertens and Li Zhen discussing found objects in his private collection of historic celadon shards

of pottery, for instance in the 2009/10 exhibition on blue-and-white porcelains from Jingdezhen in the exhibition "Abgedreht! China töpft bodennah" and in 2019/20 on top quality celadons from Longquan.

Celadon in Focus examines the craft skills and mastery of the celadon masters in Longquan within the framework of a research project. It grants insights into the history and development of a region actively producing celadon and explores the contemporary working environment, the workshops and the characteristic working methods and vessels of the master craftspeople with their respective repertoires as well as the criteria for their appreciation.

An interview clarifies that contemporary celadon styles are still created from an immediate admiration of nature and the closeness to nature of people in antiquity. The Song Dynasty (960 – 1279) is referenced, which even in early times helped the production of celadon in Longquan to flourish significantly as it does right up to today. It was then that the jade-like, thick celadon glazes were created, which reflect all the shades of green and blue in the glorious natural surroundings of Longquan.

Contemporary masters, who have led a new resurgence in the art of celadon, have always drawn inspiration from historic fragments which – present everywhere in the ground – provide evidence of the scale of the wonderful production of celadon in the Song (960 – 1279) and Yuan (1279 – 1368) dynasties. These are shards from a period when celadon finest porcelain found





Jinsi hu (teapot with gold thread craquelure.) Zeng Wenlong. 6.8 x 16.5 cm, and **Mihuang you changjing ping** (rice-grain yellow long-necked vase). Series of full-bellied bottles, here with iron red/black craquelure. Zeng Wenlong. 20 x 11.8 cm.

in imperial collections, only later become mass produced export ware distributed all over the world.

The VMZ exhibition turns its attention to social and craft skills, showing how the makers survived in various historical phases, and especially how ceramists have cooperated since the resurgence of crafts moving into the 21st century.

On the one hand, this exhibition project intends to explore production and the major significance of the finest raw material, how they have been used and how craft techniques have developed, e.g. in the transformation of concrete techniques, particularly firing by master craftspeople, now designated “living national treasures” and representative mediators of intangible cultural heritage of humanity. On the other hand, it makes the extraordinary appreciation that celadons enjoy in Asia comprehensible and immediately tangible.

Thus the exhibition space is set up as a workshop area: besides explanatory texts there are large format photos of the landscape and the clay deposits as sources of raw materials, charts of the production process, approx. 70 min. of

Shenqi yuziwen Jar with grey-green glaze, pronounced craquelure consisting of a fine fish scale pattern and coarse silver thread craquelure. Mao Weijie. 33 x 33 x 46 cm



Siyu (Drizzle). Plum green celadon with gold thread craquelure. Mao Zhengcong. 22 x 22 x 18 cm





Suisui ping'an (Peaceful years of life). Spherical bottle with pale blue (fengqing) glaze with gold thread crackle of ge type
Chen Xianlin. 16 x 16 cm

Base and mark by Suisui ping'an



Tiandi shuiyun jian (Amidst heaven and earth, waters and clouds). Vessel with pale blue fengqing glaze, marbling and incised decor. Lower section with dark clay and crackle of the ge type symbolises the earth. The vessel unites the characteristics of di and ge celadons.

Chen Shaoqing. 22 x 22 x 24 cm

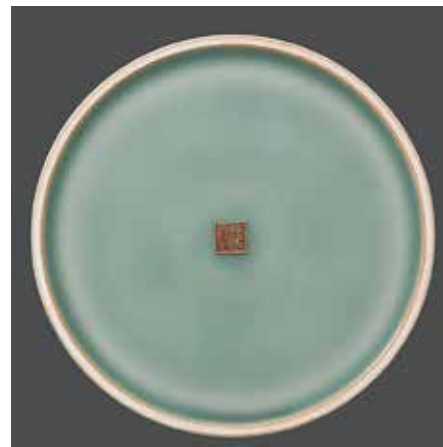
Base and mark by Tiandi shuiyun jian



Zhuque xiangxun (Mythical bird on fragrant grass). Blue-green incense vessel on three feet with open work, incised ruyi pattern and knob in the form of the suzaku bird.

Xu Jianxin. 18 x 21 cm

Base and mark by Zhuque xiangxun



film about the finishing touches and 18 profiles or self portraits of masters working today with their families and pupils.

As the transition in firing techniques from woodfired climbing kilns or dragon kilns up to 100 mtr. in length to modern gas kilns touches the vital nerve of celadon production, this is also one of the central themes of the exhibition, physically linking the two rooms of the exhibition.

After "Opening the kiln door by Master Mao Weijie", which makes the crackle of the celadons come alive, visitors enter the exhibition space for the celadon objects, where representative contemporary celadons speak entirely for themselves. They are also explained through a framework of reference. As a chart on the wall, it reflects the positioning of the individual pieces in the room and serves to classify them in a "value system". What is how valuable and why? These questions are made visible and tangible in this section of the exhibition

through immediate contact with the works.

Charts with detail photographs explain the visual effect of the glazes, demonstrating the connection of Song-era shards with the earths, the colour of the glazes and the "big surrounding nature" of Zhejiang – locating the objects aesthetically, visually and craftwise in the context in which they were made. The celadons breathe the beauty and admiration of nature. In this way, Li Zhen draws a line from Song-era shards, in the interview mentioned above, the need to stand up for the conservation of nature worldwide.

The exhibition offers the opportunity to share in a project that has lasted several years – the result of numerous visits in both directions and research visits of the Chinese masters as well as of the guest curator Anette Mertens, the outcome of an intensive photo and film trip by photographer Franca Wohlt from Berlin and film maker Marius Mertens (Vienna)

in 2018, and the fruits of a study trip by students from the University of Zurich (UZH) including students from the Centre d'enseignement professionnel de Vevey (CEPV) with their Professor, Mareile Flitsch, in 2019.

Information on the exhibition, guided tours and events is available on

<https://www.musethno.uzh.ch/de/ausstellungen/Seladon.html>

For further exhibitions or details of how to acquire celadons or tea ceramics as well as travelling to the ceramists in Longquan and the pottery centres of China, please go to

<http://www.china-at-work.de>

ANETTE MERTENS

is a ceramist and sinologist and works as a curator, lecturer and writer. She is a guest academic at the Ethnographic Museum of the University of Zurich and works at the SPSG Berlin Brandenburg. She organises trips to China.

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SALON DER KERAMIK



Priceless, Mohammed al Khuzairi-Ali

HEIDE MARGRET ZAVACZKI

Guests:

Umibaizurah Mahir and
Mohammad Al Khuzairi-Ali



The Lady Smokey Haze, Umibaizurah Mahir

Special guests of the exhibition and workshop series, Salon der Keramik -touch- Keramische Konstruktionen und Assemblagen, at Atelier Z-Keramik were **Umibaizurah Mahir und Muhammad Al Khuzairi-Ali**, who live and work in the region of Kuala Lumpur. In conversation about their work, we leafed through some catalogues and soon came to speak about their last solo exhibition, *Fragile*.

Like in their current work, ceramics were the focus there, but Mahir also works on canvas and combines it with ceramics as well as giving her works metal constructions. In the piece, *The Lady Smokey Haze*, Mahir shows the classic bust of Elisabeth, the wife of the former prime minister of Malaysia. She sits enthroned, wearing her crown, looking down on a group of her effigies, which through their individual colours become many different women, who have in common their colourful face masks, an item that was sold out in the Kuala Lumpur area even before the pandemic when the rainforest is being cleared in Malaysia and clouds of smoke hang over the capital. It is worthwhile looking these women in the eye – their eyes have been robbed

of poetry and are stolen, stolen from animals, eyes from insects and eyes that are nothing but flowers. A thought-provoking installation that caricatures the grandeur of the bust and tells of an enigmatic country. She, Umi, quietly turns a page and sensitively leaves a door open for the observer of Malaysian culture and the reality of life there.

A further series entitled *Unexpected Visitors (Fragile)* leads us to discuss self-portrayal, not self-portraits, because as Mahir says, this is not what it is about. The piece shows the sculpture *Ocean*, which is exhibited in Tokyo, and is now reproduced as a collage on a pedestal. The pedestal consists of three merged items: the barques of Venice, a brilliantly coloured origami cube and a wave, which seem totally unsuitable as a pedestal, being too soft, too wild, too wide and too far away. Yet they elevate the figure, which represents the artist, but which stands for everyone, who stand free before the choices of a diverse future, with eyes raised looking forward to innovations, a monument to contemporary cosmopolitan woman.

It is fascinating to see how the artist plans the sculpture without a preliminary

drawing, taking her work instead as an occasion for a new artistic dialogue.

Umi travels a lot and has exhibited in many countries. Travel is a routine matter, unavoidable for an artist like Umi. In *Unexpected Visitors*, she speaks of the continual changes travel brings, ubiquitous changes to one's own life, the distinctiveness of friend and foe.

We call it the foe in a white sheet, says Umi, a Malaysian equivalent to the wolf in sheep's clothing. *Unexpected visitors* are simply a part of things, she says, but she turns the idea around, narrating the extraordinary moment when she entered a hotel room in which she was not expecting a stranger. The unexpected visitor was her.

Mohammed al Khuzairi-Ali, who frequently travels with Umi and exhibits with her, is definitely no stranger. In his work too we encounter a canon of idiosyncratic figures.

In his most recent solo exhibition, *Priceless*, animals take centre stage.

Al Khuzairi is a cooperation partner of the WWF as the contradictions in how we treat nature are constantly an important issue for him and he takes the step of making these imbalances tangible in



Ocean, mixed media on canvas, 122 cm x 91cm, 2015-2016
Umibaizurah Mahir

his art. On the other side of Al Kuzhairi's images and sculptures stand robots, these stiff mechanical heroes, who are increasingly taking over the position of humans. Images that present everyday life as a mechanical process, opened bodies show gear wheels and illuminate for us a way into strangely repelling bionics, of fragile beauty, which is probably a particular characteristic of ceramics.

It is a pleasure to meet artists who place ceramics as a medium at the heart of their work and who experience the diversity and enrichment that is so obviously observable in working creatively with this material. They both share the challenge that they seek and that they both wish to be with great conviction.

Preparations for the Salon der Keramik 2021 have now begun to stall, and we wish for nothing more than that an "unexpected visitor" will be possible and that an unhindered exchange with international ceramists will be possible in Giessen in 2021. But now we have to think through the alternatives, and the head and the heart can be moved digitally too. This is why you can find more images relating to the artists on our website.

HEIDE MARGRET ZAVACZKI

is the organiser of the Salon der Keramik in cooperation
with Berthold-Josef Zvaczki and Nam Sook Chang
www.z-keramik.de

Unexpected Visitors, Umibaizurah Mahir



Woodfire Ceramics Festival

in Yixing and Shanghai, China

MARC LEUTHOLD / QIN LING

Yixing has become synonymous with teapots, an essential tool for tea drinking. Tea culture, even for a foreigner, is a rich and complex, highly significant element of Chinese culture.

Daily use enhances Yixing teapots.

And Yixing clay teapots enhance tea. Drinking and sharing tea is about fellowship. It is about sharing and creating dialogue and friendship. Drinking tea in China is layered with ritual and it is a deeper way to say hello and extend kind

regards and a wish for companionship.

During difficult times, hot tea helped people stay warm and gave some energy to drinkers. Tea is a healthy healing agent and so when people drink tea together, they are helping one another in many ways. Whenever one enters a Yixing house or shop, there is almost always a kind person offering this medicine for the body and soul. The ritual of tea and the beauty of Yixing teapots and tea implements is a kind of poetry that fascinates any sensitive person. Yixing Dingshan City tea culture is unique and eternal.

In October, the Shanghai Institute of Visual Arts, SIVA, hosted its third International Woodfired Ceramics Festival in Yixing and Shanghai. SIVA asked me to organize Western artists and lead the Symposium's three-week creation event. In honour of our generous Yixing hosts, I offered the remarks above to Symposium attendees and Yixing leaders. SIVA, The Shanghai Institute of Visual Arts is the leading undergraduate arts college in Shanghai and recently was awarded first-class undergraduate programme designation by the national government.

Since the Symposium was to take place in Yixing, it was essential to invite Richard Notkin to serve as the keynote artist of the event. Notkin is famous for his exquisite teapots inspired by Yixing wares.

It was fascinating to spend time with him and learn about how he had the idea of going to Yixing to learn about the exquisite "purple sand" tea pots. Notkin secured funding for this research when he was awarded a Guggenheim grant, the highest honour an American artist can receive. (There are no national government awards or designations for visual artists in the United States; these were abolished in the 1980s.) As a result of this support Notkin went on to fully develop his famed hybrid East/West teapots. With subsequent visits he established friendships, and Notkin was kind enough to allow me to accompany him as I helped him reconnect with his friends, now very famous and wealthy Yixing masters.



Symposium Participants

Richard Notkin and Marc Leuthold admiring Xu Xiutang art collection





Jazmine Pejic of Serbia



Danijela Piculjan from Croatia

There were some disappointments in organizing the symposium because there were some great talents who were unable to attend due to scheduling conflicts. Bruce Dehnert, Chris Gustin, Randy Johnston, Torbjørn Kvasbø, Jeff Shapiro, Tip Toland, Jack Troy, Velimir Vukicivek, and many others. But in the end we gathered an amazing group of artists from Norway, France, Germany, Spain, USA, Argentina, Serbia, Croatia, Korea, China, Japan, and Taiwan.

The Western artists who accepted our invitation were Vilma Villaverde, Rafa Perez, Jazmine Pejic, Danijela Piculjan, Ole Morten Rokvam, Raphael Meyer, Markus Boehm, Linda Lid, Conrad Calimpong. Anne Van Hoey and Artur Mueller

unfortunately had to cancel their visit because of unforeseeable situations.

This, our third iteration of the symposium, was enhanced by many changes and programmatic expansions. As usual, it was held in autumn and remains a biennial event. The last festival was held in two locations and I was asked to invite three Western artists, Peter Callas, Fred Olsen and Jordan Becker. That Festival was based in Shanghai and travelled to Ji-An for additional events. Callas, Olsen and Becker were kind, appreciative and generous guests. I've often participated in large symposia and wondered how it was possible to organize many people coming from distant lands and with varying expectations and language preferences. I knew it

would require a great deal of manpower, patience, organization and plenty of financial backing.

Fortunately, we were able to organize support from several sources. Last year, we applied for a government grant to create the International Cultural Inheritance and Innovation Studio, and this studio has several mandates including the Woodfire Festival. Shanghai Institute of Visual Arts (SIVA) also provided support. Each artist was paired with one of our SIVA students whom they could turn to for assistance when we were in Shanghai, a great opportunity for cultural exchange and sharing. Kind artists like Jazmine Pejic of Serbia gave small gifts to her student assistant. The biggest supporter of the Festival was

Master Li You Yu , Founder of Hanguang Porcelain



Sun Bo from Shandong Province



Linda Lid of Norway





Firing Master Wu Yongbing praying for a successful firing



Dragon Kiln firing staff animating ceremonial dragon

Marc Leuthold stoking 600-year old dragon kiln



Final reduction with bamboo

the Yixing government, which provided almost unlimited support for the creation process in Yixing.

After a short stay in Shanghai, the artists travelled to nearby Yixing to the Purple Clay Hotel. The artists stayed in the hotel and the entire sixth floor became a ceramics studio. This huge raw space was concrete – floor, ceiling, walls and not much else.

Within two days, after compiling the many requests of the artists, we had a functioning studio with wheels, clay, boards, tables, chairs – everything necessary to create work. The artists lived in the hotel and worked long hours creating art and getting to know each other.

Our Yixing hosts, Larry and Mr. Choo organized visits to famous artists' studios, special dinners, visits to dragon kilns,

museums and tool shops.

One of the highlights was attending the gala opening of Yixing's spectacular new Teapot Museum. Mr. Choo even invited us to his private tea house and gave many artists antique pieces. After working many days, we packed up our artwork in cardboard boxes and transported it to a studio in a vehicle that was a truck adapted from a motorcycle.

Master Qi distributing awards



First Prize winners Sun Jin Li and Tu Feng and Rafa Perez





Symposium founders **Master Qi** and **Master Li You Yu** at opening dinner



New Yixing Teapot Museum

Award winning teapot by **Velimir Vukicevic** at new Yixing Teapot Museum



3rd International Woodfire Artwork Exhibition in Shanghai Tower Museum

After the bisque firing, the works were transported to one Yixing's four remaining operational dragon kilns – this one 600 years old. One of the artists wanted to change the firing method of the dragon kiln, and the Chinese with exquisite politeness explained that the 600-year-old firing methods for a 60-metre-long kiln could not be successfully altered.

Workers crawled into the long tunnel (dragon) style kiln and stationed two feet apart from each other, handed in the works, one to another. After an awesome ceremony which involved prayers in a nearby temple and kiln workers animating an enormous paper dragon, the kiln was easily lit and drew air well.

There was no damper and most of the side vents were closed. Coal was the primary fuel for the three-day firing. For a final reduction, bundles of bamboo were stuffed into the vents from bottom to top near the chimney. After a two-day cooling, the kiln opening ceremony was thronged by thousands, and artists offered speeches and gifts to the Yixing government.

The following day, we all returned to Shanghai for more sessions and speeches

and the opening ceremony of the formal woodfired art exhibition. The exhibition was held in the 37th Floor Museum of the Shanghai Tower, China's tallest building. Before the opening and while the artists were touring Shanghai, we selected works for awards. Rafa Perez of Spain and Master Tu Feng of China won top honours. The exhibition featured about 200 functional and sculptural works from all over the world.

The final day of the Symposium included another round of presentations and discussions, the farewell dinner and awards ceremony. This was held at the SIVA wood kiln. With a stage set up outdoors and perfect weather and a huge buffet, attendees enjoyed Chinese entertainers alternating between the presentation of awards. All of the artists were honoured as part of the ceremony.

In reflecting about the Symposium, I remain struck by the commitment of the Chinese people to foster supportive cultural exchange and sharing. It is my hope that in the coming years, that there will be many more opportunities like this in China and all over the world. These expe-

riences pull us away from divisiveness and help us realize how much we learn from each other. I also hope that cross-cultural exchange helps all of us continue to prize kindness, inclusiveness, and generosity as the way forward in an increasingly challenging world. The wood fire experience is almost universal and provided a vocabulary to facilitate international exchange and harmony. We hope the next festival will be as successful as this third International Wood Fire Festival.

Marc Leuthold is an artist who creates objects, videos, and mixed media installations that create a dialogue between cultures, history, social justice, and the senses. He is affiliated with the State University of New York, the Shanghai Institute of Visual Arts (SIVA) and the International Cultural Inheritance and Innovation Studio at SIVA.
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Qin Ling creates public art and glass sculptures. He lives in Shanghai and is the Director of the Ceramic and Glass Programme at the Shanghai Institute of Visual Arts (SIVA) and is an Officer of the International Cultural Inheritance and Innovation Studio at SIVA. 13601990655@163.com

Crystal Glazes I - A Newcomer's Experiences

GERHARD KÜMMEL

is a keen hobbyist with his focus especially on developing crystal glazes. We have divided his detailed report on what he experienced into two parts. Questions 5 – 8 are dealt with in the next issue.

How it all came about

When I retired, it was my intention to discover new areas for myself and to gain new experience. I was prepared to invest my newly gained freedom to achieve this.

A friend talked me into joining a beginners' course in bonsai. It sounded very enticing to me because I was supposed to learn everything worth knowing about a subject that had interested me for some time in a single day. I wanted to learn how to transform wild saplings into delicate works of art from nature.

After the course, I was not only fascinated by the creative possibilities but I had also realised that in this art form, bowls played an important part. I wanted to give them my own individual touch.

So without further ado, I attended another one-day course, this time to learn handbuilding ceramics.

After I had made about sixty oval, weatherproof stoneware bowls, I was ready for a new challenge. In the relevant bonsai literature, the real tiny arboreal works of art were planted in round, thrown porcelain bowls.

So off I went and bought a wheel, a 100 litre toploading kiln that you need for pottery and two books so that I could teach myself. Initially that would have to do, because after all I had peered over the shoulder of an experienced potter for at least fifteen minutes and it all looked easy enough. But either the wheel was faulty or the explanations in the books were wrong. Absolutely nothing worked. But when a friend suggested that it might be me, I booked an introductory course in throwing with Moni Armbruster in Nürtingen.

In time, my throwing improved. After a number of courses in various studios and an excursion in raku firing, three years ago I happened upon two books about crystal glazes (Jon Price and Fara Shimbo). I was deeply impressed by the various possibilities to make crystals grow and once again, I was hooked – but this time, permanently. There was nothing more interesting than this combination of throwing, at first clay, then porcelain, and the effects of oxides and firing schedules on what the crystals look like on ceramic surfaces. And when someone pointed me at the article by Peter Wollwage in New Ceramics (issue 4/2016), there was no stopping me. I had simply devoured the literature and resurrected my rusty knowledge of chemistry and physics. I experimented with raw materials from England, Spain and the USA. But initially, the results were modest.

That all changed when I got in touch with two writers from New Ceramics, Peter Wollwage and Hans-Joachim Wehnert. We were in touch almost every day, and initially I received the crucial advice by e-mail, then later in person. A trusting friendship has developed between us and now I think I can even say

that in this circle I can now even contribute interesting results from time to time.

First experiences

Probably like everyone who is hooked by the fascination of crystal glazes, I have tried out a lot of things that are described in the literature (various base glazes, firing schedules, additions of oxides even including rare earths). Being able to share the experience of my two friends, I didn't have to make every mistake myself and I could benefit from their learning curve.

For this reason, I asked myself what I would change today as a newcomer to the complex but fascinating world of crystal glazes if I had already had the knowledge, the setbacks and all the positive experiences? That is the reason for what I have done here, which is backed up with experiments over the past few months.

Base glaze

In the literature there are countless base glaze recipes with and without frits, usually with the relevant firing schedules. With my firing curves, some did not produce crystals, or a countless numbers of crystals. Some cause cracks in the surface of the glaze because the coefficient of thermal expansion of the glaze does not go with the porcelain body, or others require extremely high temperatures in the kiln, inflating my fuel bills. So after many experiments, I chose a glaze that matures well at 1270°C, does not craze on Audrey Blackman porcelain and produces large individual crystals. Of course it should be mentioned that a number of incalculable factors such as the thickness of the glaze, position in the kiln and others often have to be left to chance. The results for two comparable pieces with the same thickness of glaze will never be identical in one firing. But that is precisely what makes crystal glazes so exciting.

As the base glaze for the following descriptions, I chose:

Frit 3110	370
Frit 644	100
Quartz	250
Zinc oxide	270
Titanium dioxide	10
Kaolin	10
Total:	1010

The total for the batch is over 1000 as the proportion of zinc oxide was raised slightly against the original recipe to get more

crystals. The whole batch was ground in a ball mill with 650 ml of water and 1% Bentone EW in solution for three hours.

The firing curve for a well insulated 100 litre Rohde kiln is usually 8 hours to 1270°C, which is the maximum heating capacity.

Cool to 1085°C, soak for 3.5 hrs

Cool to 1030°C, soak for 0.5 hrs

Heat to 1100°C, soak for 0.5 hrs

Cool to 1045°C, soak for 0.5 hours, then leave the kiln to cool for 1 day

Changes to this firing schedule are noted in the following appraisals.

With this one base glaze and various colouring oxides, it was attempted to find answers to the following questions:

1. *Crystal glaze on stoneware clay or porcelain?*
2. *Is crystal glaze possible on clay coated with porcelain slip?*
3. *What influence does the peak temperature have on the surface of the ceramic body and on the definition of the crystals?*
4. *How does the duration of the soak in the crystal growth temperature influence the size of the crystals?*

5. *Can I predetermine the positions of the crystals on the object?*
6. *What happens to the crystals in a third firing?*
7. *How can I create halos?*
8. *Do the size and shape of the crystals vary with the different oxide mixtures selected?*

The presented results are never directly transferable. Every kiln, every batch of raw materials, the heating curve of every kiln and the distribution of heat in it, differing kiln loads and so on can all lead to different results. My results should be understood as the basis for others' own experiments.

After approximately 100 glaze firings with crystal glazes and many false starts, I am convinced that starting with one base glaze and one firing schedule is the most productive course. If you then have enough self discipline to change only one parameter in the next firing, in my experience the path to success is assured.

1. Crystal glaze on clay and porcelain?

For the purposes of comparison, Scarva PF520 clay, G&S 474 grogged clay and Audrey Blackman porcelain were used. As colouring oxides, 2.5% MnO_2 + 2.5% Red Iron oxide were added (experiment A 26b, produces a golden hue) and in the second example NiCo_3 + 1% TiO_2 (produces a shade of blue).

Experiment A 26b:



G & S 474 clay (ø 24 cm)



PF520 clay (h 13 cm)



P. A. Blackman (h 10 cm)

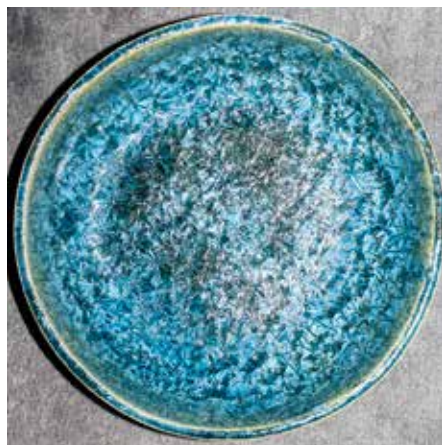


Detail G&S clay



Detail PF520

Experiment A 36:



G & S 474 clay (ø 24 cm)



PF520 clay (h 7 cm)



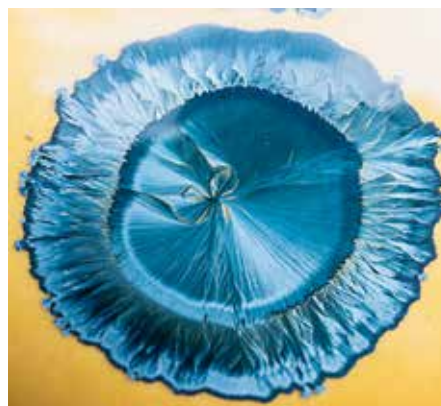
P. A. Blackman (h12 cm)



Detail G&S



Detail PF520



Detail A. Blackman

Result: The crystals differ greatly in size and shape on clay and porcelain. Large individual crystals can be achieved particularly on porcelain. The rings around the individual crystals (called halos) come from the firing schedule being used. Without variations in temperature in the crystal growth temperature range, no halos are formed. The size of the crystals varies slightly, depending on the oxides added (differing flow characteristics) but also on the position in the kiln.

2. Is crystal glaze on clay coated with porcelain slip possible?

However, individual crystals can be achieved if stoneware clay is coated with porcelain slip before the bisque firing. In the

example shown below, I added a red stain to the slip and used the base glaze without any further addition of oxides.

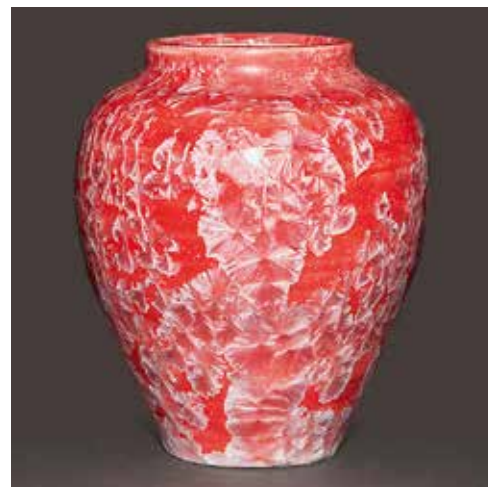
Experiment A 47:



PF520 with porcelain slip (h 21 cm)

A. Blackman porcelain (h 16 cm)

Slight differences in colour are noticeable



3. What influence does the peak temperature have on the surface of the ceramic object and the clarity of the crystals?

The following pictures show how close together the tem-

perature ranges of the upper melting temperature are for a well matured surface. In both cases, the soak was 10 minutes. But it is important not to go too high because the details in the crystals are not so clearly defined. In the following experiment, 0.2% Red Iron oxide and 1% CoCo_3 have been added.

Experiment A 44:



Peak temperature 1255°C



Peak temperature 1270°C

Result: With a soak of 10 minutes, the glaze has matured on the whole surface, including the rim. This is not the case at 1255°C. The raise of 15°C has scarcely any influence on the size and definition of the crystals. If the temperature is raised by another 20°C to a peak temperature of 1290°C, the crystals appear “flatter”.

After Wehnert, the viscosity of this glaze is: 1255°C: 2.8 – 1270°C: 2.7 – 1290°C: 2.6

4. How does the duration of the soak at crystal growth temperature affect the size of the crystals?

In the literature there are extensive descriptions of how the form of the crystals (from needle-shaped to circular) changes in

dependence on the temperature. Once an optimal temperature for crystal growth has been determined, crystal size can be influenced within certain limits. The following example shows this with reference to glaze composition as under point 1. In the left-hand picture, only the inner part of the crystal is relevant.



Soak at 1085°C for 3.5 hrs (inner crystal circle)



The vases are of similar size.

Soak at 1085°C 4.5 hrs

Result: It is possible to “play” with the soak at crystal growth temperature. However, it should be noted that the size and shape of the crystals depend greatly on the crystal growth temperature chosen.

Questions 5 – 8 are dealt with in the next issue.

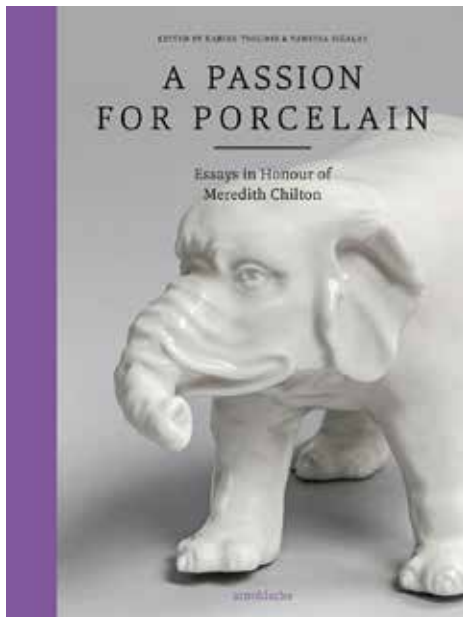


DIE PRAXIS DES GESTALTENS - Roberta Bergmann

The wide field of creativity – Just do it! This is the theme of *Die Praxis des Gestaltens – Ein Übungsbuch* ("The Practice of Making Creatively – a Practice Book") by creativity expert Roberta Bergmann. After her successful standard work, *Die Grundlagen des Gestaltens* ("Basics of Making Creatively"), the author this time encourages readers to simply get started with a series of practical exercises. Good concepts are an important starting point. But according to Bergmann, we often fail when putting them into practice. Nearly 40 different tasks from design, graphic design and illustration, three-dimensional forms and animation are about to change all that, encouraging readers to get started and to experiment. Each of the 10 chapters focuses on one creative perspective such as Size – Colour – Detail, Grid – Graphics – Diagram or Body – Space – Volume. These abstract concepts form the elements of creativity and are made to come alive with practical assignments. Whether it is landscapes made up of lines, logos or stop-motion films, Bergmann stimulates readers' ideas with the projects and helps creative individuals discover their talents.

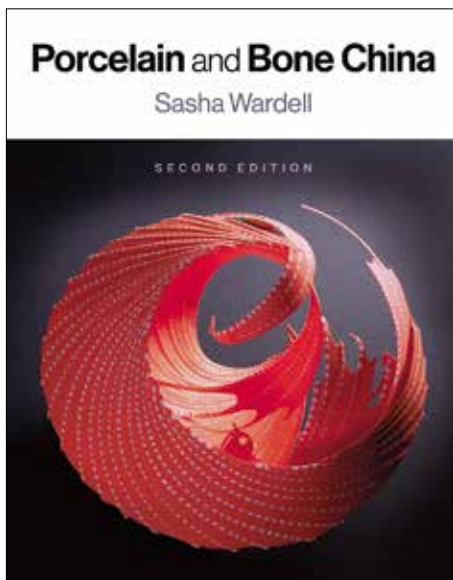
The richly illustrated practice book is an ideal companion to the basics from the previous volume. It is intended for everyone keen to gather more practical experience, is looking for a new challenge, or for teachers looking for exciting ideas for classes.

Roberta Bergmann, *Die Praxis des Gestaltens, Das Übungsbuch*. (German), pub. by Haupt Verlag, 160 p., fully illustrated in colour, hardcover, stitched, 19 x 26 cm.
EUR 29.90 (D), EUR 30.80 (A), sFr. 37.00 ISBN: 978-3-258-60217-2



A PASSION FOR PORCELAIN - EINE LEIDENSCHAFT FÜR PORZELLAN

ESSAYS IN HONOUR OF MEREDITH CHILTON. Meredith Chilton is one of the foremost scholars, writers and curators of early European porcelain. In 2018, a symposium was held in her honour at the Gardiner Museum in Toronto under the title of *A Passion for Porcelain* with long-standing companions and leading experts on porcelain from the younger generation. The essays now collated in this volume of the same name take the reader on a grand tour from Vienna and Dresden via Sèvres and Boston to Nabeshima in Japan. On the way, they make the acquaintance of established artists, meet anonymous makers and follow the paths of passionate collectors. Besides the history of "white gold" itself and the many ways to use it creatively, they also examine historico-cultural links in essays arranged by place: from the secret recipes that finally spread through the royal houses of Europe to gripping artistic rivalries and the alchemical activities of the heads of some workshops and even the private or political relationships that were forged and maintained through porcelain. This passion for porcelain continues into the present day and unfolds in its full intensity in this stunningly illustrated publication. A beautiful book – and a richly illustrated academic journey of discovery through the many-layered world of Baroque porcelain in honour of one of the greatest luminaries of the history of European porcelain. arnoldsche ART PUBLISHERS, 208 pages, 21 x 28 cm, 165 ill., hard cover, English, EURO 38 [D] / US\$ 65 / £ 38 ISBN 978-3-89790-584-9



PORCELAIN AND BONE CHINA

Second edition - Sasha Wardell

Porcelain and bone china have fascinated patrons, collectors and makers for centuries. This practical book looks at their composition, making methods and decorative techniques, as well as glazes and firing processes. It examines their different characteristics and explains how designers have worked with these clays within the ceramic industry. This new edition includes an additional chapter that introduces emerging technologies and new materials. It is a beautiful book that gives an authoritative account of these enduring materials, which ceramicists enjoy so passionately.

- Clear instruction on materials, recipes and techniques
- Practical advice on exploring the potential of clays and pushing the boundaries of design, form and decoration
- Examines links between industry and the individual maker

Sasha Wardell is internationally recognized for her work and pioneering approach in moving forward the traditional process of bone china production. Her distinctive pieces embrace and reflect contemporary taste and lifestyle, and use bespoke advanced industrial processes that Sasha has personally developed.

280 x 220mm, 192 pages, 250 colour illustrations, Paperback £19.99

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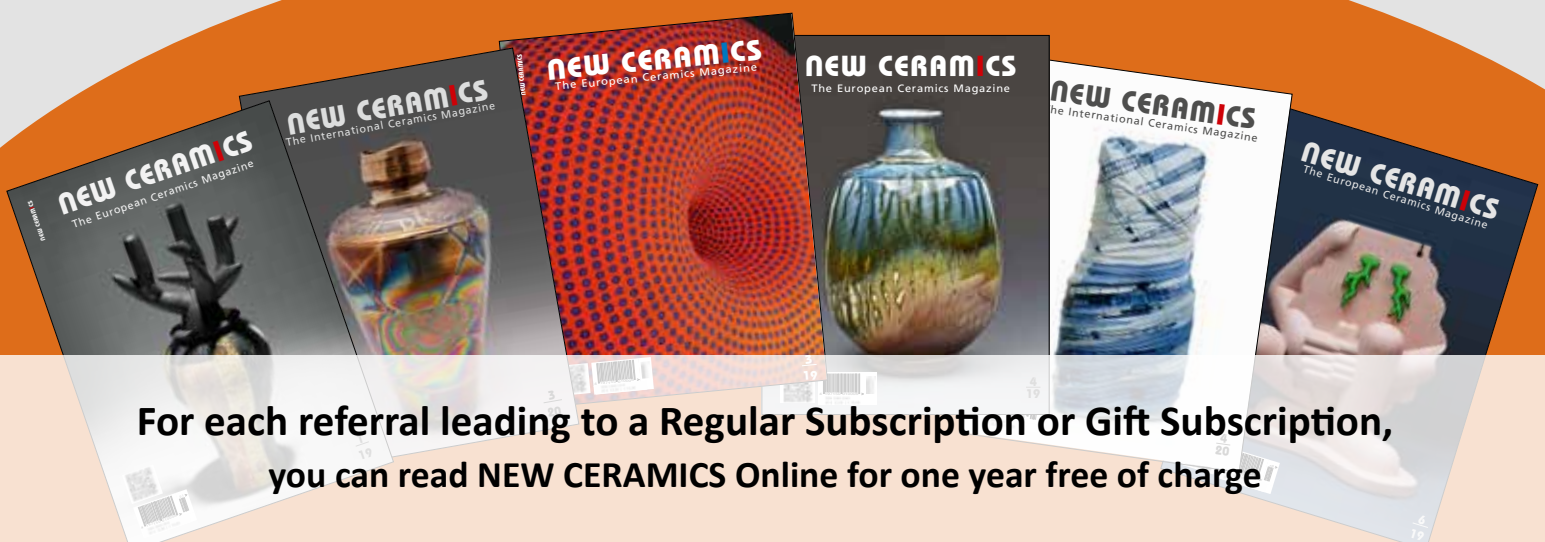
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ARTIST JOURNAL

Ting-Ju SHAO



photo - Anne Lakeman

Tanja Smeets (Netherlands)

Born in the Netherlands in 1963, the contemporary artist Tanja Smeets prepared her works at the EKWC for her 2019 exhibition in the Princessehof Ceramics Museum. Her mixed media works spread and proliferate in public spaces, in museums and galleries, in which their tiny elements characterized by sensibility and sophistication build up a whole that extends and changes, with strong tensions and rhythms that dazzle the viewer's eyes.

"I'm interested in the tension between the unexpected presence, the autonomous growth and the scale, density and the seeming fragility of the work in relation to its surroundings. I make use of materials from daily life, humble materials such as soup spoons, cups, sieves and building materials. These objects transform into structures that seem to grow and permeate the building. The tension that arises between this matter-of-fact presence on the one hand and the imminent danger of a growing organism on the other plays an important role in my work."

Mixed media



right -
Black Sun 2013
 black Chinese spoons, ceramics, 2013
 Museum Boijmans van Beuningen, Rotterdam
 photo - Ernst Moritz

below -
White Landscape
 2016 Lasercut felt, cable ties, porcelain
 Collection Museum Henan, Zhengzhou China
 photo - Henan Museum



ARTIST JOURNAL

Tip Toland (USA)

Invited to exhibit in the 2018 Taiwan Ceramics Biennale for the first time in Asia, Tip Toland (*1950), whose vivid and exquisite large sculptures have amazed and dazzled the viewers, was then immediately awarded the Grand Prize of the Korean International Ceramic Biennale 2019 Award.

They epitomize not only the people around us, but also the vulnerability of humanity. Notably, the flaws, delicacy, and inner conflicts she exposes imply a learning from and an acceptance of the deficiencies of life.

"What I am most interested in is to create figures which can make an emotional connection with the viewer and bring to light something true about an aspect of being human. Because of their vulnerability, I tend to choose characters which in today's world are marginalized. These are the figures that are not slick or polished but are disarming in their ability to allow us an honest view into our collective human psyche."

Clay, porcelain, paint, chalk pastel



photo - Ken Wassum



TING-JU SHAO

is a ceramist, curator and author based in Taiwan.

<http://www.tingjushao.com>

left -

Her terms, 2019

59.6 × 101.6 × 63.5 cm

photo - Richard Notkin

right -

Handy Do-rag, 2019

13.9 × 11.4 × 10 cm

photo - Chris Wooten



left -

Tantrum, 2017

59.6 × 101.6 × 63.5 cm

(The Grand Prize of the Korean International Ceramic Biennale 2019 Award)

photo - Ann Welch

In Studio with Maria ten Kortenaar

Evelyne Schoenmann



Maria, originally you trained as a silver and goldsmith. Would you tell us a bit about your biography and how you came to work with clay?

I went to art school in the eighties and after some years making jewellery, I felt an increasing desire to work with colour. So I tried clay. Clay gave me the opportunity to work with colour, and the nature of this material allowed me to form it freely, that made me happy. These days I work exclusively with porcelain because of the brightness of the colours in porcelain.

Are you still using similar techniques that you worked with as a goldsmith?

My previous study as a goldsmith ac-

customed me to a precise way of working and putting many tiny pieces together to create an object, as I'm an autodidact for ceramics I invented the way I work myself so I guess it is a bit like goldsmithing.

My last guest was a neriage artist, you work with the nerikomi technique. What is the difference between the two techniques?

I think neriage is about throwing, to be honest, I'm not sure about that. People say that my work is nerikomi, I'm not always sure about that too. Sometimes I create pieces just by sticking little slabs together. I simply work the way I like and need for what I want to make. When I started working with inlaid porcelain, I never heard about nerikomi. But anyway, I know that what I do is not neriage.

When I look at your art, I am reminded of stained-glass windows in churches, or also of something else completely: the flickering neon lights in Asian towns. What inspires you to these most colourful works?

That's good news, you discovered the secret behind the way I work! I started making pieces this way and have been working with porcelain since 2005. I visited Hong Kong that summer, the city so amazing and different from Amsterdam, where I live. Back in the Netherlands, I decided that Hong Kong was destined to become my first project in porcelain. I wanted to try to epitomize Hong Kong in porcelain, with all those tall buildings and all those coloured neon lights. I decided I had to use porcelain because of the brightness of colours in this material.



Using little bits of coloured porcelain and piecing them together with white pieces, almost as if I was making jewellery again, using black porcelain slip as lines that act as borders in between the horizontal and vertical strips of coloured and white porcelain. I succeeded and so I encased the impression that Hong Kong made upon me into porcelain. Now that I had discovered porcelain, which allows me to express that which I perceive, feel and experience in daily life, I never stopped working with it. An installation of seven "Hong Kong" cylinders together titled "Metropolis" is part of the collection of the Museum of Modern Ceramic Art, Gifu, Japan.

The list of your exhibitions and award winnings is long. What do you think people like best looking at your art pieces and technique?

I guess the reason why people like my work so much is recognition. There are simple themes in my work, it is all about my life, about happiness, about sunsets, rainy days, nights with shooting stars, love stories, flowers, travel around the world, stained glass windows. I'm not exceptional, so I guess people recognize their own feelings, their own life in my works which in turn will make the impression of the object upon them stronger. Although people always ask me how I create a piece, I don't think the technique is why they admire my works, it's all about the atmosphere.

As we can see in the picture series here, you add rectangle after rectangle to build the walls of the cylinder. Please guide us through the making process of your pieces.

In this series I'll show you how I create a "Green-Eyed Monsters" piece. These pieces refer to Shakespeare's green-eyed monster, which means jealousy. First, I chose the colours that I want to use for this piece and mix them through the porcelain mass. I create blocks with different graduations of a colour. To create such a block, I cut what for this occasion is a green and a white block

diagonally, the two halves of green on top of each other, the same too with the white parts and put them opposite of each other together as I show here. You can already see where I'm going to slice them. I cut the block made up like this in slices, where in each part is an amount of green and an amount of white, from much green to less white and opposite. I mix the little particles and lay them in the right order. I stack these parts one on top of the next to create a block from light to darker green. I do that several times with different colours of green, and I cut them for this piece in triangle shaped strips. From different triangles, and a little triangle of black in the middle, I compose a "green eye" block. I made different "green eyes" this way and I cut slices from these eyes to create a slab. To form the bottom of the piece I place the different slices of "green eyes" on a cotton sheet, fill some holes with little red parts or with parts from a block with black stripes.

I measure the size I need to build the wall. Constructing the wall is the same procedure, but now I make a rectangular slab. I cut this slab in little squares, because I built my piece from little squares, that gives me the opportunity to disturb the pattern just a hint, to draw in the attention of the viewer, this uneasiness catches the eye. That's why in my works the rim is always uneven. With these squares I build my pieces, row by row just like a brick wall. I fix the squares to the bottom with black porcelain slip. After the first row on the bottom comes the next one on top of the first row, and when I create a higher piece there will be more rows.

When the piece has been built it looks ugly, because of the black porcelain slip is everywhere, not only in the seams between the squares. So, I have to clean the surface, I do that with aluminium scrapers when the piece is leather dry. The whole process up to here takes about one week. Afterwards the piece has to dry very slowly, it easily gets ruptures in this part of the process and also during firing, that's why I only fire once at 1250° Celsius in my electric kiln. And here it is, my Green-Eyed Monster!





The walls of your cylinders are extremely thin. I wonder: why don't they collapse in the porcelain high fire?

To be honest, sometimes they do collapse. Everyone who works with porcelain knows that sometimes you're lucky and sometimes you're not. The material is not very easy and you have to work with it for years to get it the way you want it, but even then the result is not always what you hoped for.

At the moment the world is off its hinges. It's April 2020 now and we are in the middle of the Corona crisis. Exhibitions had to be cancelled, conferences and workshops to be postponed. Do you have, despite the uncertain times, ideas and hopes for the future of ceramics?

We have hard times now, all over the world. And indeed, everything had to be cancelled because of the corona virus. For me it means that all my shows and congresses for this year have been cancelled. I'm not sure but I still hope to go to Taiwan in October for my work is in the Biennale. Of course, I do have hope for the future, making art doesn't depend on viruses, shows or selling. It is an inner drive, for me, I need to work, I'm not happy if I don't work. I think there is always hope as long as people like to cheer up each other, and artists can do that by posting art on social media these days. Of course, I hope to show my work in public when there comes a better time for all of us. But my agenda is empty now and I work every day. In the meantime, you can take a look at my webpage, I hope I can make you feel happy for a moment.

Maria ten Kortenaar

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Evelyne Schoenmann's
next interview is with
Velimir Vukicevic, Serbia

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 July 2020

Please notice that museums, galleries and other institutions are maybe still closed because of Covid-19. Please inform yourself before your visit.

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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 🕒: Wet - Sat 13 - 18h

👁: **Echo of Collectible** | ▶ 11.7.

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.



**Angelika Jansen
Keramikdesign**

Verkauf:

www.angelika-jansen-keramik.com

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

27 Juni - 5 September 2020



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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

👁: **The spectacle of geometry** | ▶ 7.8.

Carouge CH-1227 Musée de Carouge Place de Sardaigne 2

T: +41 (0)22 - 3079380 www.carouge.ch/musee

🕒: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h.

Coburg D-96450 Kunstsammlung der Veste Coburg Veste

T: +49 (0)956 - 18790 www.kunstsammlung-coburg.de 🕒: Apr. - Oct. daily

9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h, Mon closed

Deidesheim D-67146 Archiv-Atelier-Ausstellung

Stadtmauergasse 17 T: +49 (0)6326 - 1222 www.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

👁: **Olga Simonov - "Showcase" - Porcelain** | ▶ 5.9.

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 bis 10.1.2021

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8

T: +49 (0)170 - 7069219 🕒: Wen + Sun 15 - 17h www.toepfermuseum-duingen.de

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




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, Plan 16, 2020
Foto: Michael Cleff

👁: **Vibrant Systems – Arbeiten von Michael Cleff ▶ 23.8.2020**
(voraussichtliche) Finissage am 23.8. um 11.30 Uhr
👁: **Eine kleine Zeitreise...100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand ▶ 21.2.2021**
👁: **Sommerferien-Workshop mit Susanne Hanf: Das Blumenhaus! 13.7. – 17.7.2020**

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
👁: **Vibrant Systems - Michael Cleff | ▶ 23.8.**
👁: **Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand | ▶ 21.2.2021**
👁: **Sommerferien-Workshop mit Susanne Hanf: Das Blumenhaus! | 13.-17.7.**

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

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



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

Genf CH-1202 Musée Ariana
Musée suisse de la
céramique et du verre
Avenue de la Paix 10
T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
www.ville-ge.ch/ariana ariana@ville-ge.ch
👁: **En noir et blanc ou en couleurs? | ▶ 27.9.**



ariana

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 | ▶ 19.7.
👁: **Earthen Beauty - Ausflug in die Antike Thailands | 6.9.-25.10.**



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

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Hettingen D-72513 Schloss Hettingen
www.hettingen.de/tourismus&kultur O: Mon - Fri 8 - 12h, Tue + Thu 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
👁: Formvollendet - Keramikdesign von Hans-Wilhelm Seitz | ▶ 4.10.

Höhr-Grenzhausen D-56203 **KASINO**
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Kasinostrasse 7 - Contemporary Ceramics
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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.
👁: Exponate 2020 - Absolventenausstellung Fachschule Keramik | ▶ 16.8.

Kandern D-79400 Heimat- und Keramikmuseum Ziegelstr. 30
T: +49 (0)7626 - 97 23 56 O: Wen 15-17:30h, Sun 10-12:30 + 14-16h
👁: Gefäße als Kunst | ▶ 28.10.

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



L'ANIMAL DANS L'ART
Nichola Theakston - Susan O'Byrne
Elaine Peto - Simon Griffiths
21/06 - 13/08

GALERIE DU DON
CÉRAMIQUE CONTEMPORAINE
GALERIE DU DON, 12140 LE FEL, FRANCE www.ledondufel.com

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**
Töpferiemuseum 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
👁: Keramik und Malerei - Eva Schäubel | 27.9. - 8.11.

Le Fel F-12140 GALERIE DU DON Le Don du Fel
T: +33 (0)05 - 65541515 www.ledondufel.com
👁: La bête dans l'art | ▶ 13.8.
👁: Une constance éblouissante - Claude Champy | 16.8. - 8.10.

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 BF 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 I ▶ 31.5.

Middelfart DK-5500 **CLAY** KERAMIKMUSEUM
CLAY Keramikmuseum
Danmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk
O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h

München D-80333 Galerie für Angewandte Kunst
Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsthandwerk-bkv.de
O: Mon - Sat 10 - 18h
☞: Ulrike Umlauf-Orrom - Glas Farbe Struktur I ▶ 4.7.
☞: JaKyung Shin - Formative Imagination I ▶ 4.7.

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
☞: "es grünt" I ▶ 1.8.

München D-80333 Die Neue Sammlung - The Desing Museum
Pinakothek der Moderne Barer Straße 40 O: Tue - Sun 10 - 18h, Thu 10 - 20h
☞: Ingo Maurer intim. Desing or what? I ▶ 18.10.

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

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

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

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

Ransbach-Baumbach D-56235



**SKULPTUREN
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- 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

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

Rheinsberg D-16831
KERAMIK HAUS RHEINSBERG
Rhinstraße 1 T: +49 (0)33931 - 34156
O: daily 10 - 18 h, also sun- and holidays
☞: 38. VERKAUFS-AUSSTELLUNG:
"100 schönste Tassen" - Unikate von namhaften Keramikern Europas
▶ September 2020
☞: JAHRESAUSSTELLUNG: Jahresbecher "Rheinsberg 2020", limitierte
Sammleredition von Juliane Herden I ▶ 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 Kera-
mikmarkt 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

Rottweil D-78628 Keramik Kunst im ATELIERHAUS TERRA
Einzigartige Ton- und Porzellanobjekte, Keramik-UNIKATE von Angelika
Karoly Neckartal 152 info@atelierhaus-terra.de
O: Termine nach Absprache

Selb D-95100 Porzellanikon Selb -
Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb
Werner-Schürer-Platz 1 T: +49 (0)9287 - 918000 F: -30
info@porzellanikon.org www.porzellanikon.org O: Tue - Sun 10 - 17h
☞: KUNST TRIFFT TECHNIK. Keramik aus dem 3D-Drucker I 11.7. - 24.1.21

Staufen D-79219 Keramikmuseum Staufen Wettelbrunnerstraße 3
O: Wen - Sat 14 - 17h, Sun 11 - 13 +14 - 17h www.keramikmuseum-staufen.de
☞: Ute Kathrin Beck - Gitter und Glitter I 10.7. - 23.8. V: 10.7., 19h
☞: Mi Sook Hwang - Fläche und Linie I 28.8. - 11.10.
☞: Picasso & Co - Berühmte KünstlerInnen und ihre Keramiken I ▶ 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

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

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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
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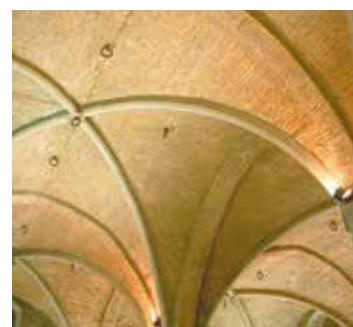
Wijster NL-9418PW Galerie del Campo
Drijberseweg 12 T: +31 (0)593 - 562433
O: Sat + Sun 13 - 17h and by appointment *A
www.galeriedelcampo.nl info@galeriedelcampo.nl
☞: Yves de Block and Maria ten Kortenaar ceramics, Babara Nanning and
Bibi Smit glass art I ▶ 31.8.

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

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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

Ceramics Triennial 2021

NVK
NEDERLANDSE
VAKGROEP
KERAMISTEN

The Dutch Association of Ceramists (Nederlandse Vakgroep Keramisten, NVK) will organise in 2021 for the fifth time a big ceramics exhibition. Artists living and/or working in the Benelux, France, Germany and the United Kingdom are invited to participate. There is no theme, work has to be made in 2019 or 2020. Alongside the exhibition of the selected works in March-June 2021 in CODA Museum in Apeldoorn (NL), there will be several related events. Three financial awards will be presented.

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

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

The small town of Zarevo stretches along two picturesque rocky peninsulas and along the coast. Zarevo is very hospitable. The climate is very suited to swimming and beach holidays – a great many sunny days and refreshing cool breezes from the forests. Relax sunbathing or combine it with walking in the woods of the nearby Strandhaz Mountains. The majority of the range has been designated a nature park with five nature reserves. The untamed natural beauty of the southern Black Sea coast together with its ancient riverside forests in the estuaries of the Ropotamo and Valeka rivers and its picturesque little villages define the impressive charm of the region.

Course programme 2020 in cooperation with TONraum. Clay modelling and drawing to an academic standard!

Small groups with a maximum of five participants with individual coaching. The courses are aimed not only at experienced artists, newcomers are also very welcome; bring your partner too! You have abundant free time in the afternoons and evenings to swim, explore, walk or enjoy culinary delights.

Course fee including studio use for 5 days' tuition – EUR 300 per person

We are happy to help with accommodation and flight transfers

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

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



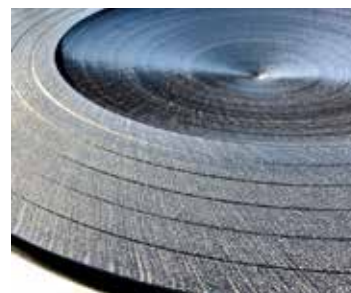
Siegburger KERAMIKMARKT

10. & 11. Juli 2021

Liebe Keramiker/innen,
gerne hätten wir in diesem Jahr 86 wunderbare
Keramikkünstler auf dem Siegburger Marktplatz
begrüßt. Dies ist aufgrund der Corona Pandemie
leider nicht möglich. So freuen wir uns nun auf den
Keramikmarkt am 10. & 11. Juli 2021.

Liebe Keramikfreunde, liebe Sammler/innen,
wenn Sie aber nicht warten wollen, schauen Sie
gerne online bei den Keramikern oder auf
unserer Homepage vorbei. Wir beraten
Sie gerne oder vermitteln Sie zu den
Keramikkünstlern weiter.

**Bleiben Sie gesund,
wir freuen uns auf ein
Wiedersehen in 2021.**



Stadtbetriebe Siegburg AöR · ein Kommunalunternehmen der Kreisstadt Siegburg
Infos unter Tel.: 02241 - 102 75 33, keramik@siegburg.de, www.siegburg.de

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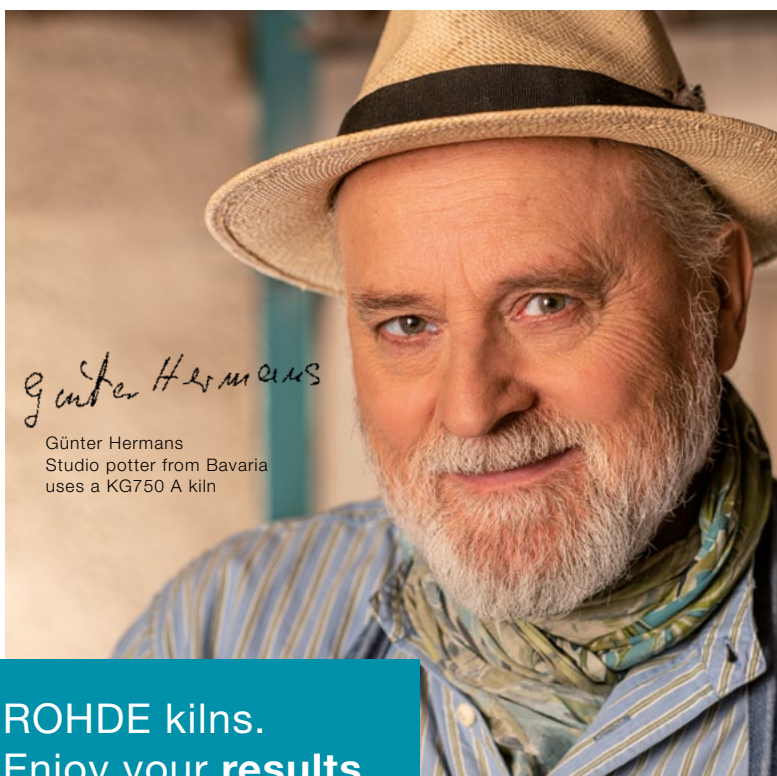
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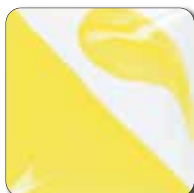


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1 “Japanese ceramic techniques such as Shino have inspired my work since 2003.

Taking inspiration from Japanese ceramic traditions is a challenging process when you don't carry the incredibly complex cultural-sociological identity of which these techniques are an expression. We do not have a full comprehension of concepts such as Wabi-Sabi and Shibui.” With these words, the article on Yves de Block begins, a Belgian artist living in Amsterdam. Lizette Groffen, a gallerist in Wijster, the Netherlands, talks about his ceramic career and his works in her article.

2 In the North Rhine-Westphalia state exhibition manu factum to find the winner of the State Prize in summer 2019, among many other entries there was a vessel group in snow-white, translucent porcelain by Gitta Radtge. The description of the material stated it was porcelain with fine flax fibres. How could this be? Antje Soléau followed up on this question and visited Gitta Radtge in her studio.

3 Tineke van Gils got the unique opportunity to work for two weeks in a specialized Chinese leaf bowl factory in Jingdezhen to make some of her one hundred porcelain teapots, a project for which she was invited to come to Sanbao. Tineke mixed her techniques on the potter's wheel with the partly-secret techniques of the factory. In this article she describes her working methods and relates her experiences during her stay.

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