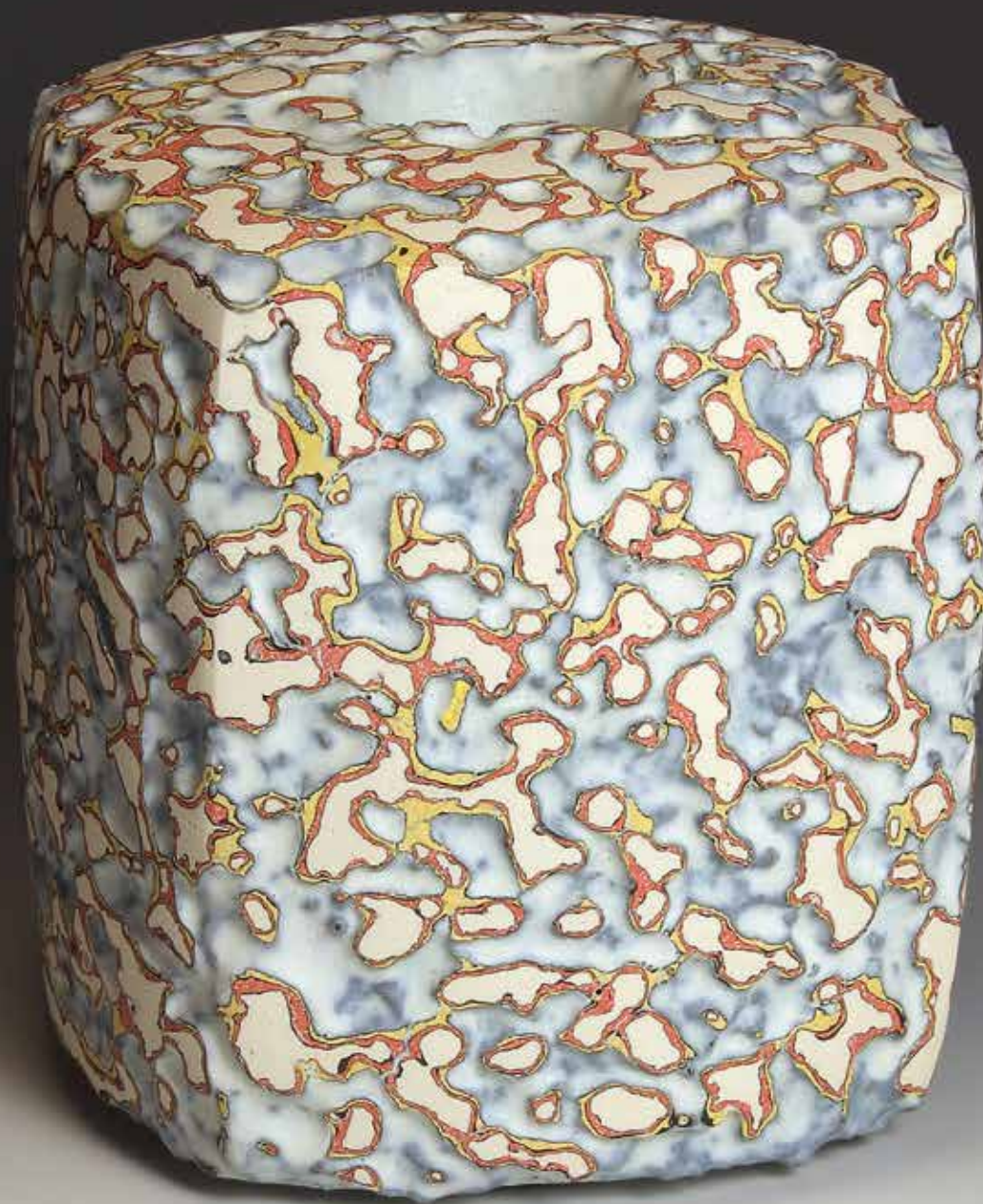


new CERAMICS

The International Ceramics Magazine

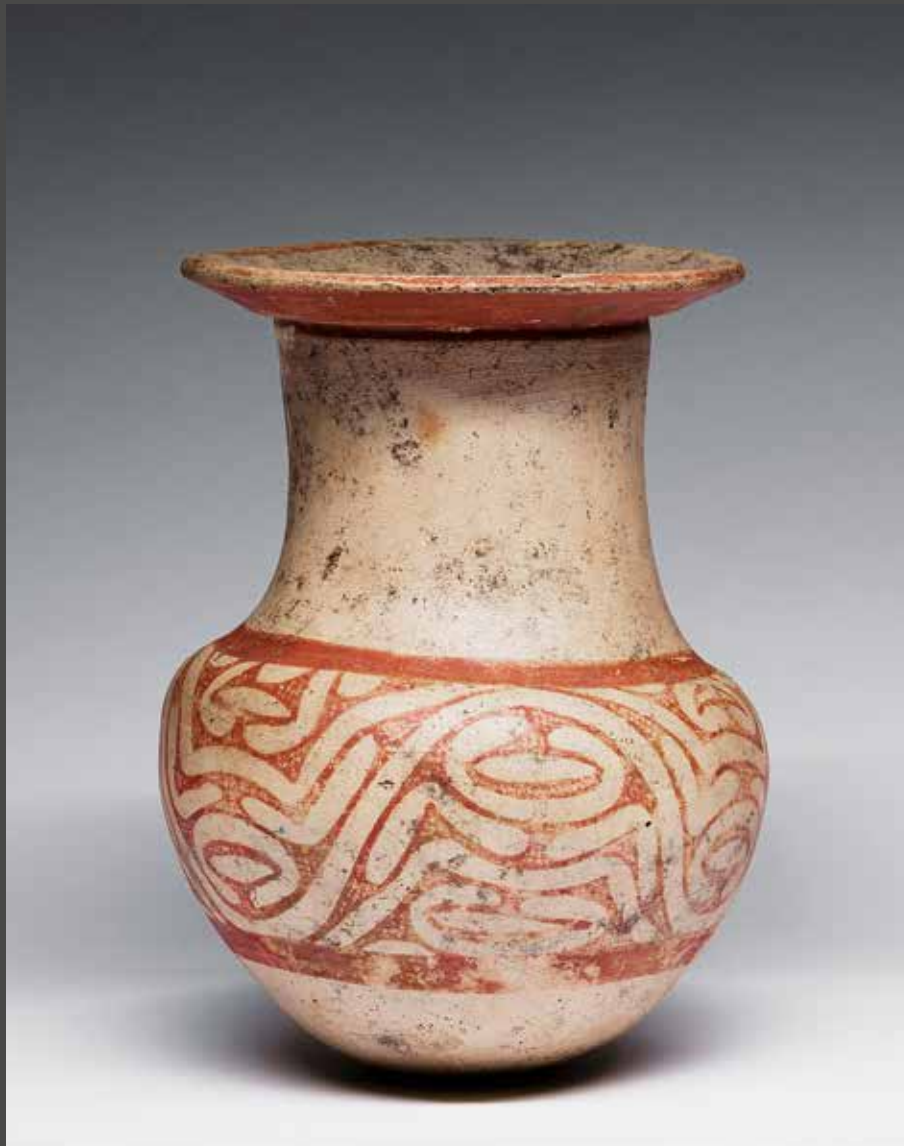


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Galerie Marianne Heller presents

EARTHEN BEAUTY

Masterpieces from ancient Southeast Asia
from the Dr. Kurt Sandmair Collection



Big Jar, Early Iron Age, circa 300 – 100 BC, 27 x 20 cm

6 September to 25 October 2020

Opening hours:

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EARTHEN BEAUTY -

Excursion to the Beauty of Southeast Asia
Masterpieces from the Dr Kurt Sandmair Collection
Galerie Heller, Heidelberg



800 – 500 BCE



800 – 500 BCE



1800 – 1000 BCE



c. 300 BCE



c. 300 BCE

Dear Readers of **NEW CERAMICS**

In this issue, you will not find photos of contemporary ceramics or snapshots from recent events on the opposite page to pictorially complement the articles in the magazine. Instead there are objects that have survived for a long time, some for a very long time.

Gallery owner Marianne Heller, who is otherwise known for her affinity to quality contemporary ceramics, has decided to exhibit historical works from the collection of Dr Kurt Sandmair (1932-2013), a patents lawyer who worked in southeast Asia between the 1960s and 1980s and, with an obvious connoisseur's eye, assembled a collection of rare items from the Ban Chiang region in the northeast of Thailand, near the border to Laos.

Apart for the aesthetic dimension that these pieces reveal – for me especially those from the Bronze and Iron Ages – and the possibility to approach the forms and more especially their decor in a meditative fashion, these ceramics and the exhibition have a value as symbols of the times. As if the eye could recover from the ephemeral, unstructured and arbitrary pieces that in some places predominate in contemporary ceramics. Even if the vocabulary of forms of these pieces stems from a time before our era and no longer seems to be en vogue, it radiates a great sense of calm and certainty, which is something the present day multipolar understanding of art seems long to have lost, at least in the mainstream.

And then there may be a further analogy symbolic of the times in this exhibition: our currently prescribed standstill in cultural events, one might even say the enforced atrophy of all cultural life. Of course an exhibition of historical artefacts cannot be described as standstill as the gaze is directed by it towards things long past, no new tendencies are being revealed. But it goes with the overall picture that in a time of pausing we do not look expectantly into the future, but the past pushes its way into the consciousness in recapitulation.

It is quite clear that gallerist Marianne Heller had a very fine sense of activities appropriate to the times.

Let us now come to the current prospects for the future, which still do not look very bright. It seems that in our hemisphere, only Gmunden in Austria is being brave enough to allow the ceramics market planned for the near future to actually take place. We have already reported the cancellations of other major, well-known markets. Regrettably, we go to press distinctly before the dates of the market, on 28 – 30 August, so that we will only be able to give an impression of Gmunden in the next issue.

However, it was not necessarily a lack of courage among the organisers of other markets that led to the cancellations; they have had no alternative but to cancel the markets in view of official government guidelines that have made it impossible to put the markets on. Where is this going to lead? How much more damage will be inflicted on the culture sector?

Apart from these difficulties, which we hope are temporary, we are working as always on improving what we have to offer to our readers. Our current project is overhauling our online edition. Whereas in the past it was possible to scroll through the pages of each issue from start to finish, our readers can now leaf through the magazine and enlarge individual pages in order to be able to inspect details more closely and read the texts more easily. In the next issue, we will present this new version of **NEW CERAMICS** in more detail. And with publication of this issue, you will find a shortened version of it on our website www.neue-keramik.de that is accessible free for everyone.

That is all for now so I send you
my very best wishes until November.

Yours,



Bernd Pfannkuche

*With few current opportunities
for visits and meetings, here is
an image from earlier times:
with our master bricklayer Ali,
building the first ceramic kiln in
Yemen, near Sanaa.*





photo - Burggalerie

Burg Galerie im Volkspark – Halle an der Saale

Burg Galerie im Volkspark celebrated its 20th anniversary on 28 June 2020. On 28 June 2000, it opened its first exhibition entitled Reflekt, showing laboratory art and media. Since then, an average of six exhibitions a year are put on with work by students, alumni and lecturers from the department of art and design at Burg Giebichenstein University of Art and Design, as well as work by guest artists. In total, the Burg Galerie im Volkspark has presented 130 exhibitions up to now. Since it was founded, the university gallery has been a space located in the Volkspark for students of the BURG to gain experience and to present various activities. The two generous exhibition spaces provide optimum conditions to try out the practice of exhibiting. At the same time, new forms of presentation are always being developed, and panel discussions, readings, and conversations or guided tours with artists are offered. Experimental forms of presentation such as performances or participatory forms of interaction with the public are developed in situ, providing important impetus for the local arts world. The gallery has been run since 2013 by curator Dr Jule Reuter with the support of a curatorial assistant, currently Gala Goebel.

<https://www.burg-halle.de/hochschule/hochschulkultur/burg-galerie/>

Alfonso Leoni, the rebel genius

At MIC Faenza, from 1 October to 19 January, an exhibition devoted to a meteor of ceramic art, an undisputed artist and innovator, celebrates 40 years from his death. An absolute protagonist of contemporary art, a very talented and rebellious genius, unfortunately prematurely passed away. To Alfonso Leoni, 40 years after his death, is dedicated the next great exhibition of the MIC Faenza. A long research work, curated by Claudia Casali in collaboration with the Leoni Archives, that collects for the first time in an anthology all the artist's work, with the aim of analyzing the rich and intense production dedicated not only to ceramics but also to the different languages of contemporary art (painting, graphics, design, sculpture). Although Alfonso Leoni lived in the provinces (he studied art and ceramics at the Art Institute Ballardini where, from 1961, he also became a professor of sculpture), his artistic research was constantly against the trends, projected to a new vision. He aimed to unhinge ceramics from mere technical and functional aspects to elevate it to be a sculptural material. In his short career, Leoni left a fundamental imprint and legacy for the whole world of ceramics from Faenza and beyond. "Leoni has been able to place ceramics at the centre of his reflections, as a provocation, as a voice outside the chorus, a metaphor for intellectual change above all", curator Claudia Casali explains. "He started again from ceramics reconsidering it from a conceptual point of view as a material of contemporary art. He understood that ceramics was a material both ancient and contemporary." For the occasion, Silvana editoriale will publish an extensive 380-page monograph, with over 400 images, to retrace an intense, short, artistic career. Museo Internazionale delle Ceramiche, Viale Alfredo Baccarini, 19, 48018 Faenza RA, Italy. <http://www.micfaenza.org/>



photo - MIC Faenza



Vase by Elke Sada
photo - Grassi Museum

GRASSIMESSE LEIPZIG

Panel of expert judges selects 100 artists and designers from Europe, Asia and the USA to participate. 320 craftspeople, designers, artists' groups and graduates from 18 countries worldwide applied to take part in the GRASSIMESSE, due to take place from 23 – 25 October 2020 at the GRASSI Museum of Applied Arts in Leipzig. The number of applicants and the proportion of applications from other countries has never been as high as this year. The judges have selected a total of 100 participants from twelve European countries, as well as Taiwan, Japan, South Korea and the USA. This year's guest nation, Lithuania, will be presenting young and surprising design and crafts. Out of solidarity with the artists, designers and graduates, the museum is forgoing the customary participation fee. A complete list of exhibitors and projects will be available from mid-August on

<http://www.grassimesse.de/de/aussteller/>

Major Photo Competition in Raeren

The Töpferiemuseum in Raeren, Belgium, has organised a photo competition from 1 July – 31 December 2020. Under the title Pott in the Spott, contestants photograph the museum, its collection and/or activities from various angles. The competition is aimed at both professional and amateur photographers. In conclusion, there will be a joint exhibition of all entries and an award ceremony. The photos are to show the ceramics museum, its collection and/or its activities in a new light. Participants may enter up to three photographs. Judging is in pre-defined groups: children up to twelve, from 13 – 18, and adults. There will be a judges' prize and a visitors' prize. For professional photographers, a single winner will be selected by the judges.

Further details on: +32(0)87 /850903 or paedagogik@toepfereimuseum.org

-50

ihm - International Applied Arts Fair, Munich – 10-14 March 2021

Craft-art and design at the highest level - international makers and designers wanted

Until 5 October 2020, creative makers and talented jewellery designers can apply to take part in the renowned special exhibitions, TALENTE and SCHMUCK (= jewellery) at the Internationale Handwerksmesse 2021 in Munich. The special exhibitions TALENTE and SCHMUCK enjoy an international reputation and present outstanding makers from all over the world, transforming Munich in March every year into a Mecca for international design and craft. These special exhibitions are commissioned by craft-fair organiser the Gesellschaft für Handwerksmessen mbH, headed by Wolfgang Lösche from the department for fairs and tradeshow at the Chamber of Skilled Trades for Munich and Upper Bavaria. Further details of the fair on www.ihm-handwerk-design.com. They are organised as competitions: makers and jewellery designers from all over the world submit their work in order to be able to take part in the respective exhibition. Closing date for applications is 5 October 2020 on www.ihm-handwerk-design.com/bewerbung-schmuck-talente.

A painter discovers ceramics

Exhibition with Eva Schaeuble at the Töpfermuseum Langerwehe – **27 Sept. - 15 Nov. 2020**

As you approach the old fairytale parsonage in the pottery village of Langerwehe, you are welcomed from the distance by billboards in the museum's meadow depicting huge vases, painted on all sides, prelude to a wonderful exhibition of majolica in the main hall of the Töpfermuseum. In 2009, painter Eva Schaeuble discovered forgotten stock in the cellars of the Staatliche Majolikamanufaktur in Karlsruhe, bisqued ware, prefabricated, not yet ready for sale or finished with majolica glaze. These pieces put her immediately under their spell. To paint them, she used ceramic stains and white tin glaze. Faces became round on the vases, with puffed cheeks and full lips. Unmixed colour sparingly applies powerful accents. The gloss of the majolica glaze enhances the effect of the brushwork immensely. In the painter's hands, an unobtrusive handle on a jug becomes a foaming wave, turning it into an element from a fairy tale. The whole vase tells tales from the Mediterranean region. It is easy to imagine these vases in a Renaissance palazzo. Indeed, the exhibition brings a touch of Florence to the Töpfermuseum. Eva Schaeuble's sense of humour is in evidence in countless teasetts where a pair of eyes gaze at the user when they lift a teacup. Or in vases, where a new painting becomes visible when you peer into its belly. As with her fanciful necklaces. Eva Schaeuble, born in Kuppenheim near Baden-Baden, Germany, in 1951, studied from 1972-77 under maestro Prof. Markus Lüpertz at the Karlsruhe Academy of Fine Arts, graduating as an art teacher. Töpfermuseum Langerwehe, Pastoratsweg 1, 52379 Langerwehe, Germany. www.toepferei-langerwehe.de/

photo - Töpfermuseum Langerwehe



PARCOURS DES MONDES to take place from 8 to 13 September 2020 in SAINT-GERMAIN-DES-PRÉS, PARIS.

50 participating galleries, 42 specialising in TRIBAL ART, 3 in ASIAN ART, 4 in ancient ART ARTEFACTS and 1 bookseller. This year, Parours des mondes will celebrate its 19th anniversary in Saint-Germain-des-Prés, Paris. Everything possible is being done to ensure the event can be held as normal under the current circumstances. Parours des mondes is the largest international art fair for tribal art, Asian art and ancient art. As always, the iconic Beaux-Arts district of Paris will be the backdrop for this well-established and highly regarded week-long event that brings together galleries from the four corners of the globe: the United Kingdom, Switzerland, Italy, the Netherlands, Spain, Australia, Belgium, and all over France. The narrow streets of this historic district will once again morph into a veritable temporary museum where art lovers and enthusiasts can stroll between a range of galleries to discover unique works of traditional art spanning five continents. Parours des mondes is a not-to-be-missed event for anyone involved in the non-European arts scene, whether they come from the public or private sector. In a clear indication of the dynamism and gravitation of Parours des mondes, four new dealers will be participating in the event this year: Larock Granoff, la Galerie Cybèle, Didier Claes and Arte Primitivo. <https://www.parcours-des-mondes.com/>

Prow figure Marquesas Islands, 18th century, wood, h 34.3 cm. Provenance: Richard Kelton Collection, Los Angeles
photo – Michael Hamson Oceanic Art 2020



Gift voucher for high quality craft

An Initiative of BdK crafts association in

Baden-Württemberg - This voucher is a perfect gift for anyone who appreciates quality craft. Whether it is exquisite jewellery, special ceramics, items in leather, textiles, wood, paper or metal, the recipient can choose and can even spread their "budget" over several different studios. The only condition is that the makers involved must be members of the BdK. Via the website www.kunsth Handwerk.de, the voucher can be ordered. The association takes care of the organisation and the financial transactions. There is a vast range of different products on offer. The BdK comprises over 200 makers from various crafts. Its members can be found on its website with examples of their work. Every piece is designed in their studios and crafted by hand. It is unique and a piece of contemporary culture. With this voucher, the BdK offers its members, who have currently been hard hit by the coronavirus crisis, a further opportunity to sell their goods. Additionally, this initiative is an important step in raising awareness of the distinctiveness and individuality of craft art. Every piece is made locally with selected materials and to the highest quality standards, forming an antithesis to anonymous mass-produced goods. Further details and contact: Judith Brauner, BdK Öffentlichkeitsarbeit, 79100 Freiburg, Germany. Tel. 0761 208 87 50, mobile 0171 217 53 03, e-mail judith@brauner-marketing.com BdK Bund der Kunsthandwerker Baden-Württemberg e.V., Heilbronner Str. 43 70191 Stuttgart, Germany. Tel. +49 (0)711 26 37 09-130, bdk@handwerk.de | www.kunsth Handwerk.de

100 Teapots by Tineke van Gils in Delft Blue

12 September – 31 October

After Tineke van Gils made 100 unique porcelain teapots in Jingdezhen in November 2019, she continued in Delft with a series of 50 unique Delft blue teapots in collaboration with the factory of Heinen Delft Blue. She combined her wheel throwing technique with the traditional slipcasting and painting techniques of the factory. The exhibition includes 50 china porcelain teapots and 50 Delft Blue teapots. Heinen Delft Blue, Factory De Paauw, Delftweg 133, NL-2289 BD Rijswijk/Delft, The Netherlands, Tel: +31 152124920



Römhild International Ceramics Symposium

The organising committee of the Internationales Keramiksymposium e.V. has decided to postpone the XIIth International Ceramics Symposium from 2021 to 2022. The new deadline for applications to the Symposium has already been published on the Symposium website at www.keramiksymposium-roemhild.de



Stoneware shards - photo Udo Reißel

The Bartmann lives!

Frechen, near Cologne, is a major historical pottery centre, and its main ceramic product, the Bartmannkrug ("bearded man jug", also known as a "Bellarmine") was traded as far afield as Australia. Even if today little brings this special material-related story to mind, there is still plenty of evidence of it, revealing this exceptional tradition. Thus the exhibition devotes itself to recent finds from excavations in the centre of Frechen and includes various projects to illustrate the ceramic tradition in Frechen like the join-in activity at the Keramion, Bartmann weltweit gesucht ("Searching for Bartmann worldwide"), as well as cooperation projects with local schools and other institutions. A fascinating supporting programme completes the show. Opening on **6 September 2020 at 11 a.m.** Stiftung KERAMION - Zentrum für moderne + historische Keramik, Bonnstraße 12, 50226 Frechen, Germany. info@keramion.de | www.keramion.de

New Bauhaus Objects in the permanent exhibition of the GRASSI Museum of Applied Art, Leipzig

The great anniversary year, Bauhaus 100, and the temporary exhibition presented last year, Bauhaus_Saxony, are now over at the GRASSI. Nevertheless, new Bauhaus-themed projects are planned for 2020. In the summer of 2020, there will be several new additions to the permanent collection at the GRASSI Museum of Applied Art: a rare lamp from the company Kandem in Leipzig, designed in 1928 by Marianne Brandt and Helmut Schulze, a box for postage stamps by the Ruppelwerke factory in Gotha, also designed by Marianne Brandt, a door handle by Mies van der Rohe and a fruit plate after designs by Wassily Kandinsky (photo right). Additionally, illuminated lettering in a font by Josef Albers have been permanently installed and an exciting project is planned to recreate woven Bauhaus textiles.

GRASSI Museum für Angewandte Kunst, Johannisplatz 5-11, 04103 Leipzig. www.grassimak.de

photo - Grassi Museum



EARTHEN BEAUTY - Excursion to the ancient world of Southeast Asia

Masterpieces from the Dr. Kurt Sandmair Collection - **6. September – 25. Oktober 2020**

When Marianne Heller, whose gallery in Heidelberg has been providing an inspiring platform for international contemporary ceramics for more than forty years, now takes a step into a distant past by staging an exhibition of early Thai ceramics, it's no doubt surprising at first. It's certainly an experiment for the gallerist and a special challenge for the viewer's perceptual habits. But we soon realize that, compared to the multifarious shapes and designs of contemporary ceramics, the archaic appearance of these early fictile masterpieces lends them an aura of exquisite freshness and vibrancy or, expressed in other terms, a certain simplicity and naturalness that has a pleasantly soothing effect. The pieces on display are part of the collection put together by Dr. Kurt Sandmair (1932–2013), a patent attorney from Munich, who, between the mid-1960s and early 1980s, was able to amass one of the most important collections of Southeast Asian ceramics thanks to his diverse business contacts in the region. Obviously selected by the collector with an experienced eye, the ceramics, featuring archaic shapes and very special surface designs, transport the viewer to a mysterious, bygone world where a very distinctive concept of design prevailed.

Stephan von der Schulenburg

Galerie Heller, Friedrich-Ebert-Anlage 2, Am Stadtgarten, 69117 Heidelberg/Germany. www.galerie-heller.de

Water Buffalo, Neolithic Period, circa 1800 - 1000 BC

BRENNPUNKT KERAMIK II - Unique contemporary ceramics from the Hannelore Seiffert Collection

4 September – 22 November 2020 - After successfully presenting unique ceramic objects from the Hannelore Seiffert Collection in 2018, the municipal Städtische Galerie Neunkirchen now presents a further exhibition, Brennpunkt Keramik II ("Focus on Ceramics II"). Whereas ceramics was long associated with craft, clay as a medium has increasingly been used by fine artists for sculptural work in recent years. The works from the Seiffert Collection reflect this experiment in form and the enormous range of the various creative approaches. It is crucial to the collector that her collection contains only unique, one-off pieces meeting the highest quality standards. In accordance with this motto, Hannelore Seiffert has brought together a collection of outstanding works in over twenty years. Her collection has now grown to encompass 1,200 pieces by more than 400 artists from 35 countries. In the exhibition at the Städtische Galerie Neunkirchen, 120 exhibits by 70 leading ceramic artists will be displayed, including Susan Collett (Canada), Simcha Even-Chen (Israel), Maria Geszler Garzuly (Hungary), Ewen Henderson (UK), Beate Kuhn (Germany), Marc Leuthold (USA, Switzerland), Johan van Loon (Netherlands), Beatrijs van Rheeden (Netherlands) (photo left), Hasan Sahbaz (Turkey) and Frank Schillo (Germany). Their works demonstrate the diversity of stoneware, earthenware and porcelain – figural works meet sculptures with abstract form, vessel ceramics with unfamiliar glaze techniques and shapes are on show, as are freely formed sculptures in which the properties of clay are taken to the point of absurdity, leaving the astounded viewer with the realisation that these pieces really are ceramic. Hannelore Seiffert, who also works as a ceramist herself, is not only a passionate collector of contemporary unique ceramic works, but she also lives and surrounds herself with them. In 2007, the collector from Schiffweiler in the Saarland region was inducted into the International Academy of Ceramics (IAC) in Geneva and writes for German and international specialist magazines. A catalogue will be published for the exhibition. Städtischen Galerie Neunkirchen, KULT. Kulturzentrum Neunkirchen, Marienstraße 2, Neunkirchen, Germany. Exhibition opens on 4 September 2020 at 7 p.m. and runs until 22 November 2020. www.staedtische-galerie-neunkirchen.de

photo - H. Seiffert



Color & Tactility **Stoneware ceramics by the Danish ceramist Finn Dam Rasmussen**

Finn Dam Rasmussen is a ceramicist and skilled sociologist. As a young man, Finn had his own ceramic workshop and showroom in Northwest Funen between 1967 and 72. He participated in a number of exhibitions and was a member of the section, Danish Arts and Crafts Funen. Finn then studied sociology, did research and taught at the university for several years. Since 2008 he has worked full time as a ceramic artist in his own studio in Tisvilde in Nordsjaelland. Finn makes sculptural stoneware, which is fired at approx. 1300°C. The shapes are sleek, simple and monumental. The surfaces are usually worked with slips. Coloured clay that has been plastered on the object in many layers, resulting in a nuanced surface with a very fascinating dusty expression. This work will be presented at the exhibition under the title Color & Tactility. Exhibition at gallery Loes & Reinier, 7411 Deventer, Korte Assenstraat 15, The Netherlands. **Exhibition from 12 September until 31 October 2020** <https://loes-reinier.com/>



photo - Loes & Reinier

26th Euregio Ceramics Market on 12 – 13 September 2020

Exhibition of the prizewinners in the Euregio Ceramics Competition cancelled owing to the coronavirus. Because of current developments with regard to the Covid 19 pandemic and the new restrictions related to it that the Belgian government has introduced since 29 July 2020, Raeren Pottery Museum sees no alternative but to cancel both the 26th Euregio Keramikmarkt at Burg Raeren (12 – 13 September 2020) and the linked exhibition of the prizewinners of the Euregio Ceramics Competition 2019 at Haus Zahlephohl (9 August – 13 September 2020). Going through with these events with their participants and several thousand visitors from various European countries in the current situation would neither be feasible nor responsible. The museum remains open, every day except Monday, from 10 a.m. – 5 p.m. with the latest safety measures in place. Planned educational activities will also be going ahead as planned. Töpfereimuseum Raeren, Bergstraße 103, 4730 Raeren, Belgium www.toepfereimuseum.org

Robin Vermeersch - IN SITU

VisitTorhout welcomes Robin Vermeersch. Until 27 September 2020 a summer exhibition takes place at Castle Ravenhof, Pottery Museum Torhout (West Flanders, Belgium). Under the same roof as the unique collection of Torhout's pottery, Robin Vermeersch seeks a ceramic dialogue with his own pottery sculptures and installations. In addition to the presentation of the pot sculptures, Robin Vermeersch is also showing an installation with a selection from his ceramic work over the years. These include sculptures that were recently made in the European Ceramic Work Centre in Oisterwijk, the Netherlands. The various sculptures come together within one installation where they communicate with each other as one whole. The sculptures and painted wall by Robin Vermeersch show us an alienating world of miraculous structures and natural elements that refer to a different reality. They are fragments that have been extracted from a larger whole and therefore have the capacity to evoke new meanings. The work breaks through all boundaries; painting, sculpture, ceramics, installation, decoration and design seamlessly merge to become a very personal artistic world. On the occasion of the exhibition, a catalogue is published. Museum Torhout's Pottery, Ravenhofstraat 5, 8820 Torhout, Belgium www.visittorhout.be



photo - VisitTorhout

Crystalline Glaze - the Charm of the Crystals

The Faenza Art Ceramic Center announces the third edition of the Ceramic & Colours Award, a ceramic competition with the aim of promoting and enhancing research in the field of ceramic glazes for the finishing of ceramic objects. For the 2020 edition, the crystalline glaze effect has been selected. It is a kind of finishing of ceramic glass surfaces that can be developed both at high and low temperature, whose main characteristic is the formation of macro crystals that can easily be seen with the naked eye. All matt or satin surfaces that in many cases can turn out because of a devitrification of the glazes during the cooling process are therefore excluded from the competition. We would like to highlight that, because of the technical nature of the competition, the technical committee will mainly take into account the artworks that will better develop the potential of this theme and its complexity: the size of the crystals, chromatism and chemical nature of the crystallization caused by zinc, molybdenum, vanadium, wolfram, titanium, lithium, etc. Participation: The Award is open to everybody, with no restrictions concerning age, gender, nationality or other factors. Each competitor may present only one work. The participation to the Competition is free. Applications must be submitted to the Faenza Art Ceramic Center NO LATER THAN 30 September 2020. Details under: <https://www.facc-art.it/en/product/iii-edition-competition-ceramiccolours-award/>

Perron Art Prize of the Municipality of Frankenthal 2020 in the category Porcelain

On 7 August in Frankenthal, the Perron Art Prize of the Municipality of Frankenthal was awarded. In the exhibition, which runs until 13 September, works by the following artists are on show: Mendy Arp, Dorota Albers, Emanuel Boos, Katrin Bohnacker, Katharina Berzbach, Pascal Marcel Dreier, Elke Eder-Eich, Elvira Günther, Manuela Homm, Silvia Klöde-Hoffmann, Saara Kaatra, Kim Hyunjin, Luo Xinzhe, Oliver Neu, Nadia Pereira Benaventa, Heide Nonnenmacher, Jochen Rüdth, Fritz Rossmann, Gitta Radtke, Christiane Riemann, Keiyona C. Stumpf, Olga Simonov, Jiyou Shim, Catherine Sanke (Sponsorship award), Sebastian Scheid (photo right, first prize), Hendrik Schink, Julia Schmölzer, Isa Schreiber (Sponsorship award), Dorothee Wenz, Silke Wellmeier, Jutta Widmer. Frankenthaler Kunsthaus, Mina-Karcher-Platz 42a, D-67227 Frankenthal. https://www.frankenthal.de/sv_frankenthal/de/Homepage/Kultur%20und%20Bildung/Kunsthaus%20und%20Kulturstiftung/aktuelle%20Ausstellung/



ulla viotti

"I had found
my religion:
nothing seemed
more important
to me than a book.
I saw the library
as a temple."

*From The Words,
the autobiography of
Jean-Paul Sartre (1964)*



A TEMPLE OF CLAY

SUNE NORDGREN

below -

Bibliotheca

archaeological library with authors
names printed in to the brickbooks
Kivik Art Center sculpture park,
Sweden 2019 *photo - Mads Frederik*

In a sculpture park in south Sweden called Kivik Art Centre, dedicated to the collaboration between artists and architects, Ulla Viotti was acting in both roles in the summer of 2019 and created an artwork that took centre stage. Amongst architects and artists like Snøhetta from Norway, David Chipperfield and Antony Gormley from Great Britain, Sol LeWitt from USA, Petra Gipp and Gert Wingårdh from Sweden and Matti Suuronen from Finland, Ulla Viotti brought a new expression and a new material to the beautiful park by the Baltic Sea. A harmonious round form and made of the material that lies closest to her heart: bricks. She named her sculpture "Bibliotheca-archaeological library". A fortress saturated by memory of poetry and the narrative referring not only to guarding and defence but also to lively, struggling literature.

The sculpture is six metres wide and with walls two and a half meters high. Impressive



ULLA VIOTTI

Äppellunden 1
27238 Brantevik
Sweden

ulla@viotti.se

www.viotti.se

[homepage WABA](#)

dimensions, but on a human scale. Here the visitors are invited to wander through the meadow, towards the large sculpture with the sea in the background and onwards to the narrow entrance. Well through the eye of the needle you are surrounded by books and shelves made up by handcrafted black bricks. The names of well-known authors with their roots in the southern region are embossed onto the spine of the books.



Cimbris, memory of earlier brick factories, 10 m diameter 4 m high, Simrishamn, Sweden, 1997 photo - Hans Marklund

The construction material is produced at the unique Petersen Tegl brickworks in southern Jutland, also the generous main sponsor of this project. More than 10,000 bricks were made in order to build the sculpture to the intensions of Ulla Viotti. The actual construction was also a work of precision that demanded careful preparations and skilled craftsmen. Yet the risk was minimal. Ulla Viotti has done it before, belonging to the pioneers when it comes to enriching the art of sculpture with clay and bricks as the materials. You can visit her constructions and temples in several places around Sweden and Denmark.

Ulla Viotti was also among the first in Scandinavia who courageously crossed all the old borders between art and craft, design



Homage a King Bol,
3 mtr diameter
Gallery Ljungsjögården Simrishamn
Sweden, 1991 photo - Hans Marklund

opposite page
Bibliotheca
archaeological library
6 mtr diameter, 2.5 mtr high
Kivik Art Center, Sweden
2019
photo - Anders Norsell





Traces of life", sandroom-stoneware, 25 sqm, Södertälje Art Gallery, Sweden, 1981
photo - Jan Nordahl

Gravehill, sand-stoneware, 5 mtr diameter, Ystad Art Museum, Sweden 1985
photo Hans Marklund



and architecture. Four decades ago she already presented exhibitions where her ceramic craftsmanship occupied gallery and museum spaces which visually and architecturally overtook the visitors like a classic "gesamtkunstwerk" and left nobody untouched. Exhibitions about creation and decay, lust and fear, life and death as a dramatic contradiction, but at the same time intertwined as an unavoidable symbiosis.

The floor covered with sand, the fine grained sand from just around the corner, where Ulla Viotti has settled down permanently. Visitors were directed to use the wooden landings, like those on the nearby beaches or those connecting the workplaces at an archaeological excavation. In between, crowds of ceramic head-shaped spheres of different colours and sizes. Cracked, weathered and some with empty eye-sockets, as if they were skulls from a discovered mass grave. Running along the walls were bones and skeleton parts like a primitive calendar. Counting down from a catastrophe to the scale of the people of Pompeii, surprised by the Vesuvius eruption.

The next room was suddenly the opposite, the other side of the coin, a flowering Tree of Life and the artist was just as convincing: there is a hope, a new life waiting. A ceramic tree surrounded with objects and useful things for every day. Keeping, preserving, sharing with everyone who chooses to take part. These early exhibitions by Ulla Viotti, once experienced, are never forgotten.

One continuous belt of clay runs diagonally through the ground in southern Sweden, literally under the ground where Ulla Viotti settled down. It is a very pure freshwater clay interspersed in layer after layer with coal particles. A hundred-and-forty million years ago this coal was the plants that grew alongside a swirling river. The clay was the sludge the river tore along and it was mixed with sand and granite gravel to form this rich kaolin clay that can stand firing at very high temperatures. At both ends of the clay belt, rich ceramic industries grew around Höganäs and Bornholm, still active on craft levels. At the centre of this belt, Ulla Viotti lives and works in her studio and workshop.

Ulla Viotti is a pioneer in her field – and beyond it. Constantly experimenting with her materials and expressions. A pathfinder who paved the way for generations of ceramicists and artists with clay as their basic material. A forerunner with the knowledge and the courage to take the definite step not only into the art galleries and museums, but also out of them – back to nature. Back to the earth.

SUNE NORDGREN

was for 25 years director of arts institutions such as Malmö Konsthall and the National Museum of Art, Architecture and Design in Oslo. Founding director of IASPI in Stockholm, BALTIC Centre for Contemporary Art in Gateshead, the design centre Vandalorum in Värnamo and Kivik Art Centre. Today publisher, writer and graphic designer (Kalejdoskop Editions), art advisor and freelance curator.

STATEMENT

Bricks represent the essence of life. The very material has an innately exciting history. In connection with an international artists' symposium in a brick factory near Gdansk in Poland 1973, I discovered in earnest the Gothic Hanseatic brick architecture around the Baltic Sea. Since then I have been fascinated by the brick's strength and range of expression. Artistically, when working with this material, I have wanted to employ the historical experience and the many variations that fired clay has to offer, show its poetry, magic and natural qualities. Besides work with brick installations I also designed a floor of nature stones for the Swedish Parliament's new library in Stockholm in 1996. Since 1990 I have worked regularly in collaboration with Petersen Tegl brick factory, in Denmark. About 30 different brick sculptures have been made for public environments and for many exhibitions in Sweden and internationally.

As a founder of WABA (World Association Brick Artists) I participated in work symposiums and exhibitions 2011-2018. At Petersen Tegl and Cathrinemünde Brick Museum, Denmark, Clayarch Gimhae Museum, South Korea, Nau Gaudi Art Museum, Mataro-Barcelona, Spain, Medalta Brick Sculpture Park, Medicine Hat, Canada, Archie Bray Foundation for Ceramic Arts, Helena, USA. My last brick sculpture, Bibliotheca for Kivik Art Sculpture park in 2019, can be seen as a symbolic archaeological excavation.

Ulla Viotti

ULLA VIOTTI was born 1933 in Eskilstuna, Sweden

Studies at School of Art, Blackpool, England, 1950-1951. Konstfackskolan, University of Arts, Crafts and Design, Stockholm Sweden 1952-1956. Solo exhibitions and group shows at museums and art galleries from 1962 in Sweden, Denmark, Norway, Finland, Israel, Germany, Poland, Hungary, Yugoslavia, Czechoslovakia, Latvia, Great Britain, Belgium, France, Italy, Greece, Turkey, Egypt, Spain, Switzerland, Austria, USA, Australia, Canada, China, Japan, Korea.

1991- 2019 exhibitions and permanent sculptural installations with bricks from Petersen Tegl brick factory in Denmark. Selected permanent brick sculptures from different brick factories. "Energy" officebuilding (EON) Malmö, Sweden 1991. "Homage a king Bol" Gallery Ljungsögården, Simrishamn, Sweden 1991. "The book as architecture-Library" Sculpture Biennale Copenhagen, Denmark 1992. "Telewall" Tele Sønderjylland Aabenraa, Denmark 1993. Firma Jacob Cement Flensburg, Germany 1994. "Union Monument" Town Hall Gallery Kedainiai, Lithuania 1995. "If you have a garden and a library you have everything you need" Cicero library building Staffanstorps, Sweden 1996. "Cimbris" Simrishamn, Sweden 1997. "Energy-Magic" Sculpture park, Art on hill Kumla, Sweden 1998. "Brick architecture" Grimmerhus International Ceramic Museum Middelfart, Denmark 1999. "Green line" Rufford Sculpture Park Nottinghamshire, Great Britain 1999

"Bricktower" Sculpture park Anadolu University Eskisehir, Turkey 2001. "Tinos" Sculpture park Guldagergaard Skaelskør, Denmark 2003. "Olympia Dwelling" Olympic International Ceramic Sculpture Park Athens, Greece 2004. "Lotus" Scandinavian International Ceramic Museum Fuping, China 2005. "Captains mine" Höganäs, Sweden 2008. "Library-Sarcophagus" Görväln Sculpture park Järfälla, Sweden 2008. "Homage a Gaudi" Nau Gaudi Art Museum Mataro-Barcelona, Spain 2016. "Secret Tower" Medalta Brick Sculpture Park Medicine Hat, Canada 2018. "Bibliotheca" Kivik Art Center Sculpture Park, Sweden 2019.

Represented in museums and collections in Sweden and world wide (selected): National Museum, Stockholm Sweden, County Museums in Jönköping, Örebro, Karlstad, Kristianstad, Linköping and Gävle, art museums in Ystad, Eskilstuna and Västerås, Museums in Malmö, Höganäs and Helsingborg, Röhsska Museum Gothenburg, Museum of Sketches Lund. State Art Councils collections, Sweden, Museum Narodowe Wroclaw, Poland, Museum Narodowe Gdansk Poland, Alsova Jihoceska Bechyne, Tjeckien, Umeleckoprumslove Muzeum Prague, Tjeckien, International Ceramic Museum Kecskemet, Hungary, Museum of Decorative Arts and Design Riga, Latvia, Schloss Museum Röhmhild, Germany, Emslandsmuseum Schloss Clemenswerth Sögel, Germany, Hetjens Museum Düsseldorf, Germany, Kulturhistorisches Museum Osnabrück, Germany, Museum für Moderne Keramik Deidesheim, Germany, Museum für Angewandte Kunst Gera, Germany, Grassi Museum Leipzig, Germany, Württembergisches Landesmuseum Stuttgart Germany, Keramikmuseum Westervald, Höhr-Grenzhausen, Germany, Haarets Museum, Israel, Museum Angewandte Kunst, Austria, Musée Ariana Geneva, Switzerland, Kunstindustri Museum Oslo, Norway, University College Collection Aberystwyth, Great Britain, Tennessee State Art Museum Nashville, USA, Musée Louvain-La-Neuve, Belgium, Icheon World Ceramic Center Kyonggi province, Korea, Scandinavian International Ceramic Museum Fuping, China, International Ceramics Museum Maroussi Athens, Greece, Ceramic Collection Kale Bodur Canakkale, Turkey. Honorary member of the Swedish Sculpture Society and member of KRO, Swedish Artists. Organization, IAC (International Academy of Ceramics) Geneva, WABA (World Association Brick Artists).

Library, the book as architecture, Sculpture Biennale Copenhagen, Denmark, 2000, Today in Sculpture Garden Art Gallery, Hishult Sweden
photo Hans Marklund

ALL IN THE HEAD

"There is no getting away from fashion . . ."

Karl Lagerfeld



Zora, 2014, stoneware, engobe with natural ochre colour
28 x 25 x 15 cm

EDITH FRIEBEL-LEGLER

Encountering clay was pure chance, but it was a revelation at the same time. After many years of working as a designer and lecturing in the field of fashion and textile design, in 2010 I returned to my studio and started working for myself again.

A raku workshop with friends, Professor Ralf Busz and painter Karla Schoppe turned into a new creative adventure for me. It was fascinating to extract a form with my hands from the soft medium of clay and to see the impression of my fingers on it. Since the beginning of this journey, it was the figural that interested me most, and I have always focussed on freestanding sculptures. Although my choice of medium has changed, the fascination inherent in sculpture impacts the expression of my sculptures.

For me, considering the wrapping of body forms from a different point of view is another way of experiencing the exploration of the human figure. At the same time, the experience gathered in my professional past and my feel for the clothed figure as integral elements also have some influence.

I consciously avoid making sketches for my work – the freedom to make decisions while I work is very important to me. The element of surprise in working in this way makes the results excit-

ing right up to the end and has a great attraction for me.

For sculptures, I generally use a grogged stoneware. The grainy appearance of the material suits the character of the way I work. When it is rolled out to form thin slabs, the clay behaves similarly to a textile material and permits many possibilities of plasticity. It lays itself over the body like a second skin and it becomes the support for colours, textures and patterns. Through turning, squeezing and tearing, openings appear, allowing unexpected perspectives. From impressions of old wooden moulds, which I assemble like a collage, to freehand drawing on the clay, many creative variations emerge.

Initially, the raw, colourless character of the material is the main focus, with the play of light and shade as the objective of my creative intentions, dominating what my sculptures express. But now, working with colour has developed to become a central theme of my work. Using various coloured glazes and metallic oxides often leads to unexpected results in raku firings, which cannot be repeated in the same form and that become a changing interplay of colours on seemingly archaic heads. In another group of my figures, I work with engobe. Through the ochre hues, matte, velvety shades can be achieved. These are special pigments for me that I discovered on a visit to an old pigment factory near the ochre mines of Roussillon in Provence. The various shades of the mineral pigment range from a warm yellow to an earthy reddish violet. The brilliant colour of the ochre was highly esteemed by



Alfa - Beta, 2018, raku, stoneware, glaze, 25 x 17 x 23 cm



Bella figura, 2019, raku, stoneware with white colour, details with gold leaf, 34 x 28 x 20 cm,

the ancient Romans for painting pottery and gave the place the name of the "red mountain".

The largest part of my ceramics is taken up by figures with strongly coloured glazes. I delight in the play of colours and the flow of the glaze, which is often determined by chance and changes what I planned to express. I love these imponderables during the firing, which sometimes help to make a figure special. In contrast to the changeability of fashion, the moment remains, captured in clay here. Among the themes of my work, currently heads are the most important, but they are always fictive portraits, at peace with themselves or taking pleasure in striking a pose. Adorned with unusual accessories, floral elements and ani-

mal beings, they appear as self-confident women or androgynous personalities.

I exhibit my work under the title of KOPFSACHEN (literally "head matters", i.e. approx. "all in the head"). I have not finished with this theme, there are many more possibilities for finding new forms and I have not yet reached the limits. The journey continues...

Prof. Edith Friebe-Legler

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BIOGRAPHICAL NOTE

From 1972 – 1976, I studied textile design at the college of applied art in Schneeberg. I then worked as a designer at the Salon der Plauener Spitze in Plauen, after which I enrolled for a five-year distance learning course at Weißensee Academy of Art, Berlin, leading to a degree in fashion design. From 1977 – 1992, I was a lecturer and head of a study programme at the college in Schneeberg. Subsequently I was appointed professor of fashion design at the University of Applied Sciences in Zwickau, Saxony. Until 2010, I was responsible for the artistic training and education of the students. As a member of the artists' association, BBK, during this time I took part in various exhibitions in Germany and abroad. After retirement in 2010, I resumed working in my own studio, continuing to develop my artwork in design and painting. Since 2013, I have become actively involved with figural ceramics and exhibit my works in galleries and public buildings.





series one bicycle wheel:
new world fucker, 2017
majolica, worn-out bicycle tires
aluminium, iron, rubber
ø 70.5 x 8.5 cm
photo - Andrea Piffari

Nero/Alessandro Neretti

Lorenzo Madaro

An unorthodox ceramic sculptor

Embarking on a review of Nero/Alessandro Neretti (born in Faenza in 1980) and his oeuvre spanning two decades reveals a specific approach that is an intrinsic part of his technique: Nero is an all-devouring observer, capable of looking around himself in a plurality of activities, which include symbiotic relationships with the spaces in which he operates, revealing narratives and links with forms and locations. He observes and extracts, incorporating material into a possible internal archive in a state of constant evolution. Nero is in fact a serial catalogue of visions and spaces, of visual languages, of intimate struggles

with his material (or rather, with a number of materials). Today, now that he has a long heritage of experience in the production of artworks and exhibitions, this entire procedure can be seen to be not only concentrated and systematic, but also highly consistent, even within the bold, intentional diversity of his work. Nero is many artists in one. His obsessive plurality, when carefully examined from a privileged, close-up point of observation, takes form in cyclic visions, programmatic clarity, and a tried and tested method of operation, though forever different, because site-specificity is another of the baselines of his technique, in all



actually with no title, 2016,
ancient Chinese ceramic sculptures,
aluminium and plastic ladder
salvaged wood
234 x 198,5 x 64 cm
photo - Andrea Piffari



the knights of the sea or my soul hangs out with bad company, 2014, glazed earthenware, iron, reclaimed wood, 310 x 520 x 450 cm - Private collection photo - Andrea Piffari

my mom always said: no alcohol, no drugs, no lies, no easy girls and no slow horses, 2014, glazed earthenware, 94 x 62 x 28 cm photo - Andrea Piffari



aspects of his operation. The artist's procedure privileges exhibition display as far as possible, transforming fragments, arranging shards of sculptural elements, giving expression to the interaction of material and space, the shapes and characters of an alphabet that is often stupefying for its intrinsic energy. Amongst one of the first artists to use ceramics – well before it became today's fashionable trend adopted by many artists under the age of 45 – Nero is first and foremost a sculptor, his interest is to penetrate form. He loves diving deep into its volumes, capturing the potential offered by his material, but without running the risk of a monogamous relationship with it. On occasions he links ceramic sculpture to video – as in the case of *Mediterranean meditation* (2017, a work created for Valletta 2018 – European Capital of Culture), in which an opened-up ceramic head is in intimate interaction with the Maltese sea – or to other materials, because Nero considers them as simply tools generated by specific ideas, which re-emerge on every specific occasion with a new appearance.

Nero has an ancestral relationship with ceramics. It is part of his visual DNA, because it is the source of an inexhaustible personal imagery, linked to his origins. He was born in Faenza and grew up there, and from when he was a child, he had the opportunity of exploring his home town's history of ceramics. During his education, he was able to gain experience in the workshops and plunge into the creative power offered by sculptural materials, with the many different techniques that they offer, in the symbiotic relationship between a project and the work itself.

Faenza, Nove, Albisola, Sassuolo, Austria, the Netherlands, South Korea, Japan and China: Nero has used his experience of various traditions, creative processes, techniques and working methods in his art, involving different geographical locations where, over the course of his hyperactive career, at workshops, exhibitions and residencies, he has always been able to change identity while remaining true to his anarchic exploration.

So Nero is not orthodox – neither in ceramics nor in form – and in fact he has often employed salvaged objects, with operations that suggest the hand of an ironic do-it-yourself handyman, a description that fits him, even though he remains true to his own approach to sculpture and imagery. This vast collection of motifs, icons taken from imaginative bestiaries, profiles, spells, stupors, nightmares and desires, overflows into a possible open-ended repertoire, which Nero updates on every occasion, recalibrating it, or even converting it, because his type of sculpture progresses by the intimate experience of a vocation that regen-



black river on Antarctic landscape (almost fake), 2018, fir wood, Renoire by Cercom, 187 x 635 x 266 cm photo - Andrea Piffari

erates its own identity, fuelled by a multifarious heritage from which emerge skulls, faces, dogs, lions, motifs, assemblies, holes and offshoots. And every time that one of his works is brought into an exhibition space, often interacting with preexisting elements, the poetic effect generated by the resulting contrast, something that has always hallmarked his art, is remarkable. A good example is the experience at the Museum Beelden aan Zee in Scheveningen, in 2017, where the artist was able to work on the collection, incorporating it without altering it at all, and on the contrary enhancing it with his widespread installation.

Therefore Nero is not an orthodox exponent of ceramic sculpture. As is often the case for artists capable of developing consciously creative processes, he treats each project separately, moving effortlessly between different areas, alternating or blending languages such as drawing, digital printing, sculpture for interiors or for public spaces, clearly formulating a vocation, that of the heretic. And this is a positive value, because it gives him freedom.

I 3 porcellini ovvero le favole sono finite (Three little pigs or the fables have ended, 2007), three dogs made in ceramic with the emblematic opening in place of their mouths – an ever-present feature in Nero's figures, even in his anthropomorphic subjects – is one of the earliest works characteristic of the artist's early period, a theme that was later developed with greater complexity (and maturity) in the work *i nuovi apostoli ovvero paesaggi economico-strutturali (The new apostles or economic-structural landscapes, 2010/2011)*, which won the under-40 section of the 58th International Competition of Contemporary Ceramic Art, purchased for the permanent collection of MIC - International Museum of Ceramics in Faenza.

His world is a composite, often unsettling bestiary. Sometimes it has dreamy, surreal dimensions, and sometimes it is violent, highly topical and dramatic: an example is *Trovo il tempo e divento natura ovvero Jappo dream (I find time and become nature or Jappo dream, 2007)*, a dog to which a fish's tail has been attached, or, in a more recent work, *series one bicycle wheel: new world fucker (2017)*, which depicts two galleons sailing on the sea, taken from Dutch imagery, enabling us to understand

how Nero can work contemporaneously on very different visual cultures. Often these presences seem to be engaged in a silent conversation, developing a mute interaction that gives cadenced rhythm to an interior, as was the case of the solo show *Le ossa del cane nel cuore (The dog's bones in the heart, 2008)*, presented at PAC - Padiglione d'Arte Contemporanea, Milan, in 2008, one of the artist's multifaceted exhibition experiences. Another example is the show held the following year in Faenza, in which he presented the large-scale installation *Sala ©: objects, memorabilia, fragments of personal memories*, which at first sight are dispersed throughout the space but that in actual fact are cadenced on the walls, in the shade of large sculptural roofs that echo the irregular but well-organised architecture of nomadic peoples. And this brings us to another of Nero's characteristics, nomadic values, his quest for precarious balance. On this point, I think that it is interesting to quote a thought by the artist himself: *"My constantly precarious position has forced me to search for alternative spaces that could welcome a homeless individual – therefore increasingly linked to the design process and increasingly distant from studio works – such as industrial premises, improvised havens, the covered car-parks of shopping centres and sacred locations such as Davide and Marta Servadei's Bottega Gatti. In 2008 I realized that there was no longer any sense in working in the studio, it was pointless to make works that would then be installed in spaces without any possibility of interaction. As a result, successive projects have been based on constant dialogue (with architecture, history, the customer, the space, territory, economy, time...) and for this reason, as a result of this form of communication, they have a spontaneous narrative power. 'Do what you can, with what you have, where you are', said Theodore Roosevelt,"* he added when interviewed by Irene Biolchini for Artribune.com.

His nomadic approach also leads him to overturn canonical models, hybridising them ironically in a quest for new interpretations of forms linked to tradition: such as hunting trophies, which are given fresh identity by combining ropes with a specific tiger's head (coloured earthenware, 2014-2016); veritable Wunderkammern rich in materials, objects and presences (*Face/vase*



(L) **gipsy, lesbian, leech, cocksucker**, 2014, glazed earthenware, limestone blocks typical of the Bari area, wood, grey tape, 128 x 38 x 42 cm
 (R) **jew, nigger, faggot, disabled**, 2014, glazed earthenware, limestone blocks typical of the Bari area, wood, grey tape, 138 x 28 x 36 cm

project room, 2015-2016); when he offers an innovative reading of the iconography of “official” and “noble” portraiture by removing all physiognomic connotations from the busts, emptying the eye-sockets, nose and mouth so that the pieces become totems of an embryonic narrative (*gipsy, lesbian, leech, cocksucker*, 2014), and when he disassembles horses’ heads and impossible heraldic references and rearranges them in a large installation in which once again, the act of display is the principal channel for the construction of the work itself. A tendency towards accumulation, the denial of function (tyres and other everyday objects are given new shape in works made over the last few years) and

a passion for the second life of forms and materials: Nero comprises all this. He intentionally steals appearances and tangible layers of meaning from the history of art and crafts, rearranging them into his own, immediately recognisable alphabet that is in a state of constant evolution. Because for Nero, art is a form of research expressed by metamorphosis.

LORENZO MADARO

is a curator and art critic for Robinson di Repubblica and the Rome edition of La Repubblica, professor of art history and phenomenology and contemporary art at the Academy of Fine Arts in Lecce, Italy.

STATEMENT - My method of work is always new because for a long time I have constantly been renewing a pact I had made with myself, a past choice that underlies everything: examining, conceiving, sharing, producing, inventing solutions that revolutionize perception and attract the viewer. My interest has always been the exploration, the vision, the reinterpretation of the socio-contemporary context in order to reveal a shared view of the historical, economic, architectural, naturalistic and cultural situation.

My aim is to describe a fact, using a series of both physical and conceptual elements to recreate an event that can be perceived by observers, allowing them to be intrigued and captured at the same time, creating a memory and an interaction. Working exclusively in a site-specific manner necessarily requires a space that is new on every occasion, and developing a dialogue with it. This is my task, proposing or accepting challenges that can lead us in new directions every time, conscious of the effort and the difficulties, and willing to create all the tensions necessary for the disaster.



Nero/Alessandro Neretti was born in Faenza in 1980. He graduated in various specializations at Istituto Statale d’Arte G. Ballardini in his home town. Some of his solo projects have been hosted by CASABELLAlaboratorio - Milan/Italy, Museum Beelden aan Zee - Scheveningen/The Netherlands, MAR - Museo d’Arte Della Città - Ravenna/Italy, PAC/Padiglione d’Arte Contemporanea - Milan/Italy. He has taken part in group exhibitions, residencies for artists and workshops in spaces including: Cinema Eden - Vallauris/France; Airbnb HQ - San Francisco/United States of America; Spaziu Kreattiv and Faculty of Media Knowledge and Science - Malta/Malta; International EgeArt Days - Izmir/Turkey; FLICAM - Fuping/China; NICARP, Nami Island/South Korea; World Ceramic Biennial International Workshop, Icheon/South Korea; MAC/Museo d’Arte Contemporanea - Lissone/Italy; Museo Civico - Bassano del Grappa/Italy; Spain Pavilion - Venice/Italy; Aubin Gallery - London/United Kingdom; Kunstmuseum - Bornholm/Denmark; Fondazione Benetton Studi e Ricerche - Treviso/Italy; F.R.A.C./Fondo Regionale d’Arte Contemporanea - Baronissi/Italy; Basilica Palladiana - Vicenza/Italy; Zichy Palace - Lodz/Poland. In 2019 he won First Prize in the 26th Contemporary Ceramic Competition, Grottaglie Museum - Grottaglie/Italy; in 2013 he won First Prize at the 58th International Competition of Contemporary Ceramic Art – under-40 section, International Museum of Ceramics in Faenza/Italy; in 2009 he won the sculpture section at R.A.M. 08/09, Ravenna/Italy; in 2008 he won the Bronze Award at the 8th Mino International Ceramics Competition, Museum of Modern Ceramic Art, Gifu/Japan.

Nero/Alessandro Neretti www.overonero.net | neretti@gmail.com
 Personal profiles on Instagram, Vimeo, LinkedIn and Facebook

GITTA RADTKE

The Fascination of Porcelain

Or: How did the flax get into the porcelain?

ANTJE SOLÉAU

In the exhibition *manu factum* at the Museum of Applied Art (MAKK) in Cologne, to find the winners of the 2019 North Rhine-Westphalia State Prize, along side many other exhibits there was also a group of vessels in snow-white translucent porcelain. Details of the materials read: porcelain mixed with fine flax fibres. How can that be, I wondered, so I drove to see Gitta Radtke in the Lower Rhine region. Two years ago, she and her Dutch husband moved from Dronten, a polder town in the centre of the Netherlands, to Nettetel, almost within sight of the Dutch border. Flax in porcelain has a long back story. It starts with the profession the young Gitta chose. Actually she knew very early, when she was thirteen, that she wanted to become a ceramist. When she graduated from secondary school at the age of sixteen, there was a shortage of apprenticeships in this trade in North Rhine-Westphalia. In addition, her mother said she should train for a "proper" job first. So Radtke trained as a nursery school teacher and obtained an entrance qualification for higher education. After work experience at a pottery in Bielefeld, she enrolled at the Ecole des Beaux Arts in Luxembourg. "It was all too theoretical for me there. Practical work in the studios, which I felt was so important, didn't get enough attention." After a year, she left Luxembourg and via a detour she found an apprenticeship with Birgit Flath in Kirchberg/Jagst. They worked so well together that even after qualification she continued to work there for a time, before she worked in various potteries in Ireland, Luxembourg and Germany, gathering plenty of experience along the way. Finally in 1991, she enrolled to study ceramic design under Dieter Crumbiegel and Horst Göbbels in Krefeld, where she concentrated on architectural ceramics, almost exclusively

Vase

porcelain, handbuilt, decor with areas washed out
photo - Christiane Wörmann





Object, porcelain mixed with fine flax fibres *photo - Ton Milatz*

in stoneware. Accordingly, a large columnar fountain was her graduation piece, which she also managed to sell – her first commission. This seemed to map out her future career: freelance cooperation with architects and landscape gardeners with a focus on sculptural fountains and outdoor ceramic sculpture. A tough job, as she was soon to discover. The path to the customer via the architect – and ultimately to the commission – could be long (not to mention the path to payment). She therefore decided to design and make a tableware series in stoneware, which sold well.

But she had always admired porcelain, especially hand thrown, except at markets and in exhibitions, so in the end she decided

to make her tableware in porcelain. And when she opened her first kiln stacked only with porcelain, that was it for her. Since then, she has worked exclusively with this fascinating material. She had always thrown the stoneware extremely thinly and now she tried it with porcelain, which is much harder to work. Now she handbuilds her one-off piece from slabs – she has given up the production of tableware. She rolls these slabs out to a thinness of only one millimetre.

The difficulty she now faced was how to give this wafer thin material structural rigidity. Radtke experimented with paper-clay and with the general principle of adding a stabiliser to the body, and via this route she arrived at flax. It reinforces the

Bowl, porcelain mixed with fine flax fibres *photo - Ton Milatz*



body and gives it a kind of material textile quality. The slabs become more flexible and do not break so easily. The flax forms a kind of interior structure that gives the porcelain strength and the desired rigidity, especially when it is rolled out wafer thin. To achieve this, the porcelain is dried, crushed and mixed with water and fine flax fibres to form a viscose porcelain slip. This is then made into a plastic body that retains its brilliant whiteness. The slabs she makes from it are then built, sometimes with overlapping edges, to create the unique vessel sculptures for which Radtke is now known.

Many of her works are simply brilliant white. The decor often consists of floral or abstract motifs, where the surrounding areas are coated with wax or shellac and the motifs are washed out. This creates ultra thin, translucent areas. Colour sometimes comes into play too: brilliant green lines reminiscent of freshly picked blades of grass seem to have been scattered over the white background. For this the ceramist carves out small indentations in the surface and fills them with the appropriate engobe, subsequently washing off the excess engobe. She only uses glaze for the interior if the vessel might be for practical use.

The smooth feel that offers itself to the touch is achieved in particular by rolling out the body, which is thereby highly compressed. The small metal tool used for turning contributes to this too. The inspiration for these kinds of "decoration" comes simply from her view from the studio window, which gives onto an orchard meadow, reaching to a wood. A view of nature is an important factor in her life and her work.

Although Gitta Radtke won the Lower Rhine Ceramics Prize in 2010 and has exhibited her work three times in succession at the state exhibition, *manu factum*, she is still considered among experts to be an insider's tip. Correspondingly, her work is found almost exclusively in private collections in the Netherlands and Germany.

ANTJE SOLÉAU

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

Gitta Radtke was born in Gütersloh in 1962. She qualified as a nursery school teacher in 1982, also gaining an entry qualification for higher education, in Rheda-Weidenbrück. She studied in the ceramics department at the Ecole des Beaux Arts in Luxembourg from 1986-87. From 1987-89, an apprenticeship as a ceramist followed in Kirchberg/Jagst. She subsequently worked as a ceramist in various studios in Germany, Ireland and Luxembourg until 1991. From 1991-96, she studied ceramic design at the Lower Rhine University of Applied Sciences in Krefeld. She has worked as a freelance ceramist in her own studio since 1997, first in Kempen, then in Dronte in the Netherlands, and since 2018 in Nettetal. She has participated in selected exhibitions and competitions, mainly in Germany.

Upcoming exhibitions:

- Perron Art Prize at Kunsthaus Frankenthal, until 13 Sept. 2020
- Ideen und Objekte, Akademie für Handwerksdesign at Gut Rosenberg, Aachen, 7-8 Nov. 2020



Vase, porcelain, handbuilt, decor with areas washed out
photo - Christiane Wörmann

GITTA RADTKE

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Yves de Block

LIZETTE GROFFEN

Finding beauty in imperfection: earth's ways

"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 (a world view centred on the acceptance of transience and imperfection) and Shibui (which refers to a particular aesthetic of simple, subtle, and unobtrusive beauty)."

In the seventies, Yves lived in an old farm in the countryside of Flanders, Belgium. He learned wheel throwing from Bill Spears in Cornwall (1975), and when he returned, he built a gas fired kiln with a little help from his friends, using secondhand high alumina hard brick from industrial furnaces. The next four years, he practiced making celadon tableware on his farm. It was a good learning school, but the pursuit of beauty, whilst working alone on a farm, was also a lonely one. He returned to the city, to The Hague and eventually to Rotterdam, where he has been living for the past 35 years.

The first 5 years in Holland, Yves didn't work on ceramics; he went to the art institute Psychopolis in The Hague to study conceptual art, followed by a B.A./M.Sc. in Art Philosophy at the University of Amsterdam. However, he missed his ceramics studio and started up a new one in Rotterdam. His work from this period is characterised by a broad range of styles and expressions. Twenty pieces from this period were featured in a duo exhibition with painter Rineke Kop at the Provinciehuis Zuid-Holland Gallery in 2003. The same works featured in his first solo exhibition at Galerie Theemaas in Rotterdam that same year.

A quiet period followed from 2005-2012. During this time, Yves focused on his societal roles as father of two little girls, his position as head of the Fine Arts department at the Educational Art Centre of The Hague and cofounding the national art competition ZomerExpo at The Hague Municipal Museum. His ceramics studio sat quiet, awaiting his return. Eventually it was Bartho van Meggelen, gallery owner of Galerie Theemaas in Rotterdam, who inspired Yves to get back to work in 2012. His work between 2014-2017 is a contemporary interpretation of the Egyptian Ba symbol used in the death ritual in Ancient Egypt. The pieces *Pig's Dream I* and *Pig's Dream II* were featured in the Keramikmuseum Westerwald exhibition Focus Vessel: Modern Classics (2017).

Early 2018, he returned to basic shapes: vase, bowl and bottle. And to the shino glazes he used ten years ago. Wild glazes. "I sometimes go too far in my desire for rich textures. Too far in the wild, expressive richness that shino glazing enables, and too far for the limitations of the container. I am now looking to restrain the extraversion a bit again, but without losing intensity.

In his search, he eventually made a switch to the sculptural carving technique called Kurinuki. A technique of cutting and notching in a mass of clay that allows an immediate and intuitive workflow, resulting in angular, creased and cracked asymmetrical shapes, whilst remaining full of poetic beauty.

photos - Gallery Del Campo



O.T., reactive slip, red-white shino, h 54, ø 7, h 52, ø 7 cm, gas fired, cone 10



O.T., green-white shino, wax, salt glaze, cone 10, h 33, ø 17 cm



O.T., red-white-green shino, gas fired, cone 10, h 36, ø 22 cm

He currently uses the Kurinuki technique to experiment with small sculptural vases and boxes. Boxes are the perfect playground because the design of the outside and inside of the box can be used to complement each other or to create opposites and tension. The box has function and holds mystery. The box is an outside object with an inner life. The box is a beautiful metaphor for the daily dialectics of the individual – the way we work on, tear at and craft ourselves on the outside shapes our inner world – sometimes to great surprise. In true Tao fashion, Yves says: "We'll see where it takes me."

Yves de Block will exhibit in Gallery del Campo until the end of October. On October 11, he will demonstrate the Kurinuki technique during the gallery's end of summer pop-in day.

LIZETTE GROFFEN

is the owner of the countryside gallery Del Campo in the Northern Netherlands. www.galeriedelcampo.nl

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BIOGRAPHICAL NOTE

Yves de Block was born in St Niklaas (Belgium) in 1951. He studied Sculpture at the Art Academy of Temse. Between 1982 and 1984, he studied conceptual art at the Art Institute Psychopolis in The Hague. In 1984 he enrolled at the University of Amsterdam, where he completed his M.Sc. in Philosophy and Aesthetics in 1991. In 1995 he took the post-academic course Organising Art and Cultural Institutions at the University of Rotterdam. He completed his poetry course at the Writers Academy of Antwerp in 2016.

Kurinuki, reactive slip, red-white shino, gosu slip, cone 10, woodfired ø 10, w 13, h 11 cm



TECHNIQUE

His glazes consist of a diverse palette of shinos and reactive slips. Warm, earthy colours, brown-black, orange, red, white, beige and various shades of green that match his rugged shapes. They are usually fired in reduction to cone 10 in his Laserkiln or to cone 12 in Marnic de Lange's Anagama.



NICOLAE MOLDOVAN

Sculptures / Architectures for peaceful contemplation

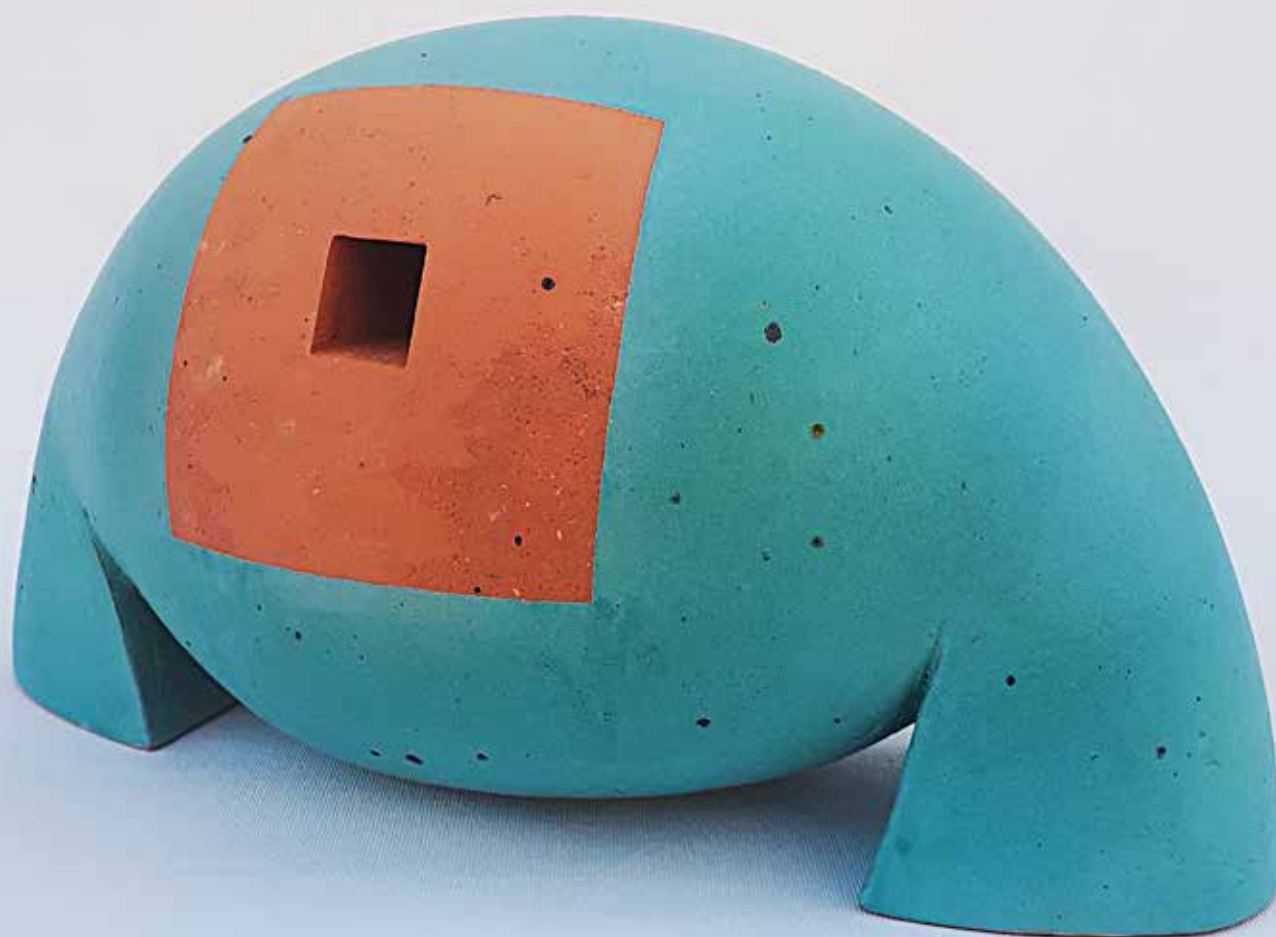
CRISTINA POPESCU RUSSU

The creations of Nicolae Moldovan, ceramist / sculptor, essentially minimalistic, are unique in the Romanian space and strike happily in the international space. In 2007 at the Dimitrie Gusti National Village Museum in Bucharest, Romania, I did not know the artist, but his works of art fascinated me with their simplicity. The clay shapes, warm, clean (as a truth) and the white of the engobe with slight iridescence, like the cottage fireplaces, lived in perfect harmony. You were tempted to touch them to charge yourself with energy and pleasant peace of mind. Since then, I have been following his evolution with excitement.

As he himself states, "the simplification of form to the essence" has always preoccupied him. Made of sandstone or clay, its generous shapes surprise with their clarity and simplicity of volume, with austere chromatics: white, black, brown, terracotta red with mixtures of grog or pigments, but also blue in the last pieces. Modelling, by raising the walls with rolls of clay or sandstone, as well as the decoration, specific to Neolithic art, are an intrinsic part of the universal of his creation. The minimal, monumental form is his doctoral theme recently chosen with the title "Monumentality of the minimalist form. The sculpture in ceramic material", and all his creation, so impressive, in number of works and variety, is based on these coordinates.

Bulging blue, clay, glaze, 20 x 37 x 21 cm, 1050°C, 2020

oppos. page - **Alignment**, clay, glaze, 70 x 55 x 25 cm, 1050°C, 2014







At a personal exhibition in June 2019, the art critic and historian Madalina Mirea wrote that Nicolae Moldovan's works, easily recognizable, are "essentialized forms, combined in tongue and groove, which refer to ancestral tools, whose usefulness seems to have been lost. Humble, serene volumes, with smooth surfaces, urge you to touch them. Each artwork is a small container of distilled thoughts, in which the artist captures the first and the last moment of the genesis of form, long negotiated with a higher court. Sometimes he wins, other times the form wins and this balance is spectacular and attractive."

Nicolae sometimes imprints his sculptures with metal nails (Bearded Portrait) or plates moulding the metal (Dad and Son), not as a simple decoration, but to give strength to the form, to protect it as if from an evil spirit, like chain mail that once protected brave warriors. Other artworks, small or large, become strong, monumental fortresses, ready for defence (Red Architecture) or places of prophecy, oracles. A hole (square or round) seems to remind us of those prehistoric temples where bright minds calculated exactly the trajectory of a sunbeam to penetrate it at the right time. The holes are found in most of his sculptures, sometimes singular, four or more, as centres of light and air, like windows to other worlds (Passages, Grow, Male etc). From Bulging blue or Suspended Volumes, only 20 cm high, to Aquatic Sample or Alignment of 60 – 70 cm, he gives them all a powerful monumentality.

"My sculptures live, first of all, through the force of the main form ('mother form'), a form that from time to time interacts with elements of a different consistency and materiality (wood, metal)", says Nicolae.

It is true that the mother form leans against elements like pillars, or sometimes ends with crenels, which raise it in the air and at the same time strengthen it. Sometimes it is pierced by other el-



top -

Contrasts, clay and stoneware, glaze
70 x 65 x 32 cm, 1050°C, 2014

left -

Bearded Portrait, stoneware with metal inserts, 75 x 72 x 22 cm, 1050°C, 2018

ements (Aggression Form, Relationship, Contrasts) that make it more aggressive. But when looking at the architecture we are standing as if in front of a temple.

Here is what art critic and historian Doina Mândru wrote about Nicolae Moldovan's works of art:

"Continuing with maximal thoroughness a plastic démarche achieved with potter's oldest tools, clay and stoneware, worked out without wheel in the ancestral technique called raising-to-hand, Nicolae Moldovan inaugurates in Romanian artistic space a new minimalism, imprinted with subtle extreme-oriental resonances, full of tonic and discreet vitalism. Nothing is flabby or limp in the warm veiling of the great monochrome volumes, clearly contoured by a supple and fluid but neat line, resembling the Trovant rocks caressed for centuries by running waters. The matte clay and the monochrome-glazed stoneware recall, in suggestive sculptural compositions some of which are Dada type, the way bizarre modernist constructs can be welded on an archetypal body. The unwonted juxtapositions have strong surrealist echoes, but the vigour, clarity and purity of the major volume the archetypal body highlight a new sensibility and a new trend in Romanian sculpture."

Absence of the human character, animation of the object defined as ambiguous, composite and mysterious speak in science-fiction terms about the super-technological world, which, apparently familiar, is just autonomous and frightening, a world whose birth is advertised now in the Ice House, as a post-scriptum to the industrial era.

Until further clarification, it's but the phantasmic world of Nicolae Moldovan, a minimalist sculptor who models clay while rummaging inside humanity's archetypal store. Wonderful ceramic sculptures, strong, warm, born naturally, seem designed for the public space. You look at them and want them placed somewhere on the green lawn, or you imagine them as oversized architectures, for peaceful contemplation.

Cristina Popescu Russu

is a ceramist, curator, member of AIC / IAC Geneva and project manager of Galateea Contemporary Art Gallery, Bucharest, Romania. She lives in Bucharest.



Aquatic Sample, clay, glaze, 53 x 51 x 9 cm, 1050°C, 2020

photos - Nicolae Moldovan

NICOLAE MOLDOVAN was born in 1970 in Bucharest, Romania. Graduated from Nicolae Grigorescu Institute of Fine Arts, Bucharest, Ceramics Dept. in 1998. Member of the Visual Artists Union of Romania (UAP Romania) since 2004 and of the IAC/ AIC Geneva, since 2016. Since 2015 he has been a member of the Galateea Contemporary Art Gallery Initiative Group and of the Board of Directors, Decorative Arts Branch of the UAP Romania, since 2016. Since 1995 he has participated in numerous group exhibitions organized in the country and abroad, received national art prizes and participated in international symposiums. Nicolae Moldovan is a member of the International Academy of Ceramics at Geneva - IAC/AIC.

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MICHAELA KLOECKNER

COASTAL COMPOSITIONS



Cocoon, 22 x 22 x 42 cm, 2018

Very few people would be interested in the fairly evil-smelling heap of washed-up seaweed on the beach with its shells, driftwood and, yes, regrettably, plastic too.

Most probably, you would give it wide berth, but ceramist Michaela Kloeckner, originally from Bavaria, Germany, studies it with great interest. To understand her motivation, it is necessary to know something about her past.

Michaela grew up in the picture book landscape of Oberammergau in the Bavarian Alps. In her childhood, she hiked the alpine landscape with her family and swam in the crystal clear, ice-cold mountain lakes. Her love of travel propelled her into the wide world, and exactly forty years ago Australia became her final destination, and the famous Bondi beach in Sydney as well as Australia's beautiful coastal landscape were to become her lifelong love.

In 1981, she moved to the Gold Coast in Queensland and began her training as a production potter at Lyre Bird Ridge Pottery in Springbrook under master craftsman Errol Barnes. In her apprenticeship, a burning passion for pottery ignited, which still burns today. She spends her leisure time on the beach, and at the tender age of 45 she learned to surf. Henceforth, every free moment, summer or winter, was spent on the beach and in the sea. In 2004, she won the Gold Coast Design Award with her colourful hand painted cups and plates, inspired by the surf.

In 2016, the Gold Coast Regional Gallery invited her to produce work for the exhibition, *Ode to the Souvenir*. This invitation took her in a new, experimental direction. Michaela collected a wide range of sea sponges, which lie among the washed-up heaps of seaweed and driftwood along the coast, especially after a storm.

She dips them in slip and combines them initially with existing forms. The Tea Party is Over is an old fashioned teapot decorated with decals and gold but which also has an environmental warning. For some time, large parts of the Australian Great Barrier Reef have been dying. The sculpture *Mangrovia* contains a real bird's nest and tells of the importance

I Love Queensland, 10 x 10 x 15 cm, 2016





Commemorative Platter, 31.5 x 6 cm, 2018 — all works in stoneware, 1280°C photos - Michaela Kloeckner

of the ecosystem of the mangrove forests along the coast. The amphora-like forms are not premeditated but develop through the process of the intuitive combination with sponges, beach pebbles and various kinds of clay. Once they have been fired, they are painted with bright ceramic colours, thus evoking images of coral reefs and encrusted amphorae in long-sunken shipwrecks. Michaela is continually inspired by the endless potential that clay has to offer.

"I have the good fortune to have been close to the earth for 35 years of my life! I am happiest when I have clay in my hands. Right up to the present day, I find the endless possibilities and challenges of the medium exciting and frustrating at the same time."

She also finds inspiration in the works of ceramists Rafa Perez (Spain), Aneta Regel (Poland) and Neil Hoffman (Australia). Their works set no limits to creativity and foster the unexpected.

A move to Nambucca Heads (NSW) has enabled Michaela to be closer to the ocean than ever before. Who knows what she will discover in her almost daily contact with sand and sea and what unusual creations will emerge from it in the future!

Ed.

Michaela Kloeckner

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The Tea Party is Over, 16.5 x 15 x 22 cm, 2016



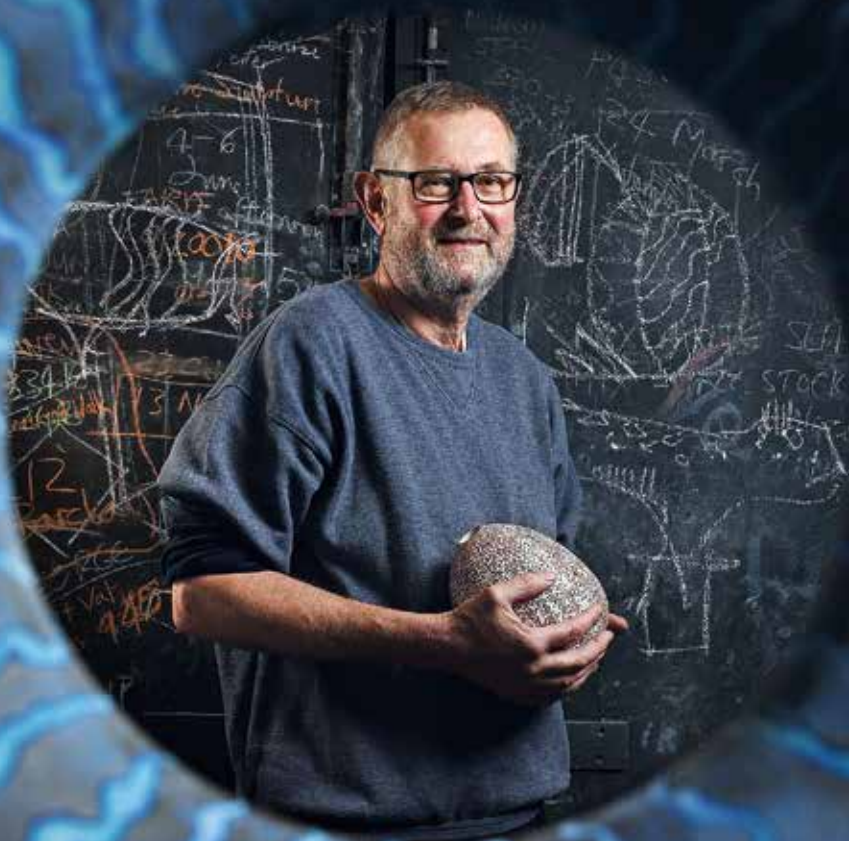


photo - John Millar

Peter Beard - Texture, Pattern & Form

WILL FARMER

Peter's home and studio are tucked away in a quiet corner of Warwickshire, England, a discreet lane off the main road takes you down to an idyllic corner of the countryside, where he lives and works. Inside his home, there is a huge array of works from fellow artists sitting along side a few of his own pieces, working drawings sit casually on the kitchen table, ideas quickly sketched out as a thought comes to mind. His home is not only beautiful but also an outward expression of his creativity and love for his work. Colour, pattern, texture and form are all subtly and beautifully put together, just like his pieces.

As you walk from the house to his workshop Peter's work is all around you, from ceramic to slate and bronze, his organic fluid pieces sit comfortably amongst the greenery of the garden.

His workshop itself is an assault on the senses with pieces in various stages of execution covering every possible surface. Elegant organic forms with sweeping curves, ovoid vessels and simple discs all sit side by side.

As you cast your eye round his workshop it's clear that creativity is all around you. There's not a spare inch of space; glaze samples are pinned to the wall, drawings scattered around, half-finished pieces fill every surface and then there are the shelves of completed work ready for his next show. It is layer upon layer of colour and pattern.

It's clear to see from the finished work that Peter has spent many years developing his style and perfecting his techniques, resulting in a body of work that is achingly beautiful with a clear understanding of how colour, pattern and form should unite.



Black and white ground vessel, 17 cm, h 17 cm, square

photos - Peter Beard

Black and white ground block vessel
20 cm, h 19 cm



Foundations for the future...

With no background of ceramics in his family it was a fortuitous moment when at just eight years old a teacher provided his class with some clay to model with. Instantly Peter was fascinated by this material which had so many possibilities and which would be the catalyst to his future career.

This initial spark was then further developed following his family's move to London. Located at the end of his road was a small pottery run by the "wonderful, kind, eccentric Peggy Foy". As a very shy nine-year-old, Peter asked her if he could have some clay, she gave him half a bag, which he had to drag all the way home as he couldn't lift it. When he was older he got a Saturday job at Peggy's pottery and worked there during the school holidays.

At college Peter studied industrial and furniture design. As part of his course he was allowed to take a different subject one day a week and there was a small pottery department in the college. Owing to Peter's obsession with ceramics he was nearly thrown off the course as he wasn't designing furniture and the design staff never saw him.



Dark blue double disc on stone base, 51 cm h inc base 34 cm, w 13 cm

Grey green hollow form, 19 cm h, 26 cm long, 26 cm w



Fortunately there was a tutor by the name of Graham Burr, who was head of the ceramics department and who vouched for Peter's passion and growing skill in ceramics. The rules were "relaxed" a little to allow him to pursue his first love on the condition that he produced two pieces of furniture for the degree show, one of which still sits in his home today.

After his degree, he followed his heart and moved to Scotland to help establish a pottery making domestic wares. Here he learned to throw 45 mugs an hour, however if Scotland taught him anything it was that he didn't want to make domestic ware anymore, it was just too repetitive.

On his return Peter secured a job as a technician at his former college and took a space in the studio of his childhood mentor Peggy Foy. From here he began to develop his work, slowly but surely introducing it to galleries who began to recognise his skills. Perseverance, practice and perspiration paid off as his reputation grew and his work became introduced to a wider audience. The years of learning his craft meant that Peter had established himself as a successful career potter.

Travels on a journey of discovery...

When looking back at his work there have been various key moments in the development of a style and technique for which he is now known. His earliest work was very much based on the landscape, or at least an interpretation of it. One of his earliest influences was a result of a six month trip to North America and Canada. Urban to rural vistas became integral to his early work, and large or small, scenes from a view became translated in to the pieces he was producing.

Over his life Peter has been all over the world and visited many places not only as a traveller but also as an artist in residence and teacher. A travelling scholarship to Egypt in 1990 was a landmark experience for him. He has always been interested in ancient Egypt and there are elements of it throughout his work from the wind-driven sand in the desert to the traditional felucca sailing boats. Add to that residencies in USA, Hungary, Taiwan, and at the end of last year China, all of which are now ingrained in his work.

Inspiration from pattern and texture...

When looking at Peter's work, it's clear that colour and pattern are key elements to his creative process. From the texture of a stone slab to the pattern within a landscape, he has always been interested in finding glazes and fired finishes that can replicate patterns seen



Dark blue flat vessel, 22 cm h, 22 cm w, 5 cm deep

in nature. His love of experimentation with glazes and the infinite possibilities that they can produce remain at the heart of his creativity. It's that pure moment of alchemy experienced by all potters when opening the doors to the kiln, the excitement of the unknown, waiting to see how the combined elements will react within the firing, "It can be a fantastically exhilarating moment, it can be terribly depressing or a mixture of the two."

When he's applying decoration, Peter works in two distinct styles. Wax resist glaze effects and the pieces he calls his "ground work". Each are exacting and intense in their execution and both processes require maximum concentration. For the more painterly wax resist pieces, biscuit-fired vessels and objects are dipped in a matt base glaze. For the subsequent wax resist technique to work, the coverage has to be perfectly even, so he spends time scraping away excess glaze to get an even coating.

First, to compose the pattern, Peter draws freehand lines using food colouring applied with a delicate brush. Next he starts building up layers of combinations of different glazes

Dark blue flat vessel, 17 cm h, 22 cm w, 5 cm deep





Red yellow and black ground vessel, 19 cm h, 12 cm ø

PETER BEARD Born 1951. Discovered clay at 8 years old. Studied Industrial Design and Furniture Design at Ravensbourne College of Art, London. Started working professionally in 1973. Works in ceramics and bronze. Work is held in many public and private collections and exhibits internationally. He has been awarded prizes and scholarships for his work. He is a member of the International Academy of Ceramics based in Geneva and a Fellow of The Craft Potters Association UK.

PETER BEARD

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using wax as a resist between the layers to create a pattern, the different layers of glaze then create different colours and textures. This work is laborious and takes up to 3 months from start to finish.

The commitment to a "ground work" piece is an even longer process. In these Peter starts off with a smooth surface and begins build up very thin layers of coloured clays. He uses a combination of different clays including porcelain, semi-porcelain and stone-ware which may or may not be stained with ceramic colours, depending on what he's trying to achieve. The process of layering is repeated over and over until they're about a centimetre thick on the surface before being glazed and then fired, often multiple times.

When they come from the kiln, by Peter's own admission, "they look like rubbish, they're all lumpy and bumpy". However, this is when the creative magic begins. Using a diamond angle grinder he slowly polishes and grinds away the surface which begins to reveal little swirls and shapes and colours that had been built up within the structure. The final product after 6 months of work is like marble with a textured multicoloured surface. The effect, while very different to the wax resist pieces, still shows the basic elements of Peter's style with its focus on beautiful patterns, seemingly random yet achieved with the skill of years of trial and error.

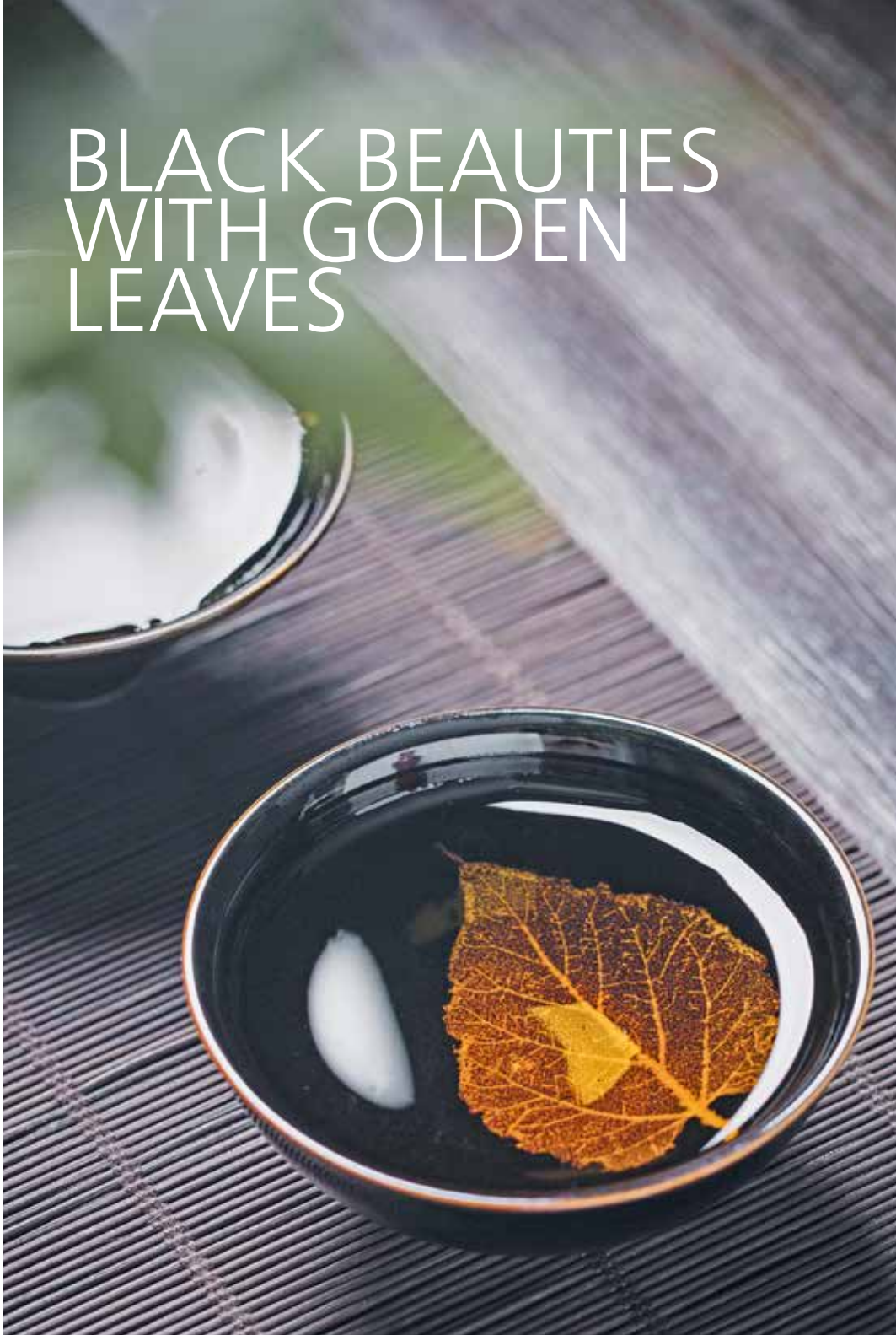
While Peter has developed, and perfected, two such different techniques they sit together with ease. Both have their foundations in his detailed observations of texture and pattern effortlessly combined with his passion for colour which is now synonymous with his style. Peter's work is held in private and public collections around the world by enthusiasts who are drawn to his unique style of working. As any collector will tell you the thrill is in the acquisition of a new piece and the joy of Peter's work is the varied and the constant development of a style with seemingly endless possibilities.

WILL FARMER

is a Fine Art and Antiques Auctioneer and Director of Fieldings Auctioneers Ltd., where he specialises in ceramics, glass and 20th century decorative arts.

BLACK BEAUTIES WITH GOLDEN LEAVES

TINEKE
VAN
GILS



The Golden
Leaf Bowl
of the factory
photo:
Dao Ceramic Art Company

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. This is her story.

"Behind a Buddhist temple in the "Porcelain Valley", there is an old path uphill. On my too small Chinese bicycle I pedal firmly to stay ahead of the barking dogs to reach the Dao Ceramic Art Company, one of the most prominent and exclusive leaf bowl factories of Jingdezhen. It's my goal to combine their slip casting technique with my skills on the potter's wheel. At first I have little interest in the leaf bowl itself, because I had already seen too many cheap and artificial versions of it in the city shops. But that is going to change. For me it turns out to be a great opportunity to work in this factory, where there is a sculpture class and a gallery, but where normally no artists or students enter the factory itself.



Black glaze

When I start throwing a few thin free-style teapots, one of the employees brings me some slip cast teapot handles. I adjust my throwing style to the size of these small parts, which increases my appreciation for the delicate factory work and the reflective black glaze that fits so perfectly with it. On every edge, as if the sun is breaking through, the black changes into gold. This saturated iron glaze, I know it by its Japanese name *tenmoku*, was the speciality of the Jizhou kiln, a local kiln in a village near Jingdezhen, in the Song Dynasty a thousand years ago. I should like to use this glaze on some of my teapots. My style of throwing is very suitable for the effect of the golden edges. I get the taste.

Golden leaf

A few days later when Lemon, the designer, pours tea in a leaf bowl I notice that the leaf seems to be floating. Now I get an eye for all different leaves in the bowls: mulberry, bodhi and ginkgo. Every detailed leaf is telling a story. In the Song Dynasty the leaf bowl was a rare and celebrated product of the Jizhou kiln. It is told that the technique was discovered by accident when a tree leaf fell in a bowl that was brought into the kiln. In the 15th century this simple-looking, but in fact extremely difficult technique got lost, to be rediscovered many times in many ways since 1980. In the Dao factory the leaves in the bowls are absolutely perfect to the point which is quite telling considering that the leaves from the Bodhi tree near the Buddhist temple have a very long point. The leaves are melted completely, there is no unevenness in the glaze. Lemon explains: "Our glazes are based on iron and natural materials, we use no chemicals, so our leaves get no strange discolourations, they stay natural. It took our boss, mister Jiao Ding Hui, seven years and a lot of fired kilns to stabilize the technology, so we can guarantee the deep black degree of our glaze and the integrity of our



top -
Golden Leaf Teapot
by Tineke van Gils, porcelain
L 15 x W 10 x H 8 cm

photo - Kees Hageman

below -
Waiting for the firing:
Bodhi leaves on the teapots
of Tineke van Gils

photo - Lemon

product.” What didn't interest me initially becomes a challenge now. I am aware of the beauty of golden leaves in black glaze. A bit late, because I now see that all teapots in this factory have a lid with a few millimetres overhang, otherwise the minerals of the leaf would sink into the rim and after firing the lid would not open anymore. In addition to this the pots have only a slight slope, so that the leaves do not slide off. Ultimately only three of my teapots turn out to be suitable for a bodhi leaf. But I'm happy with it.

Kiln secrets

After the first firing up to 800°C. I was told to meticulously blow, spray and sponge my teapots dust-free before glazing and firing up to 1000°C. Bald spots have to be glazed again for a third firing. In the factory, we exchange knowledge. My throwing style is rather special in Jingdezhen. I teach Lemon how to throw thin on the potter's wheel so that trimming is unnecessary, this way the first handwriting can remain visible in the clay. In his turn Lemon shows me how to make slip ware and how to prepare leaves: “We press fresh autumn leaves between paper towels so that each leaf stays flat and stretched when it goes into our drying box. The semi-dried leaves are still soft and green. They are not soaked or dipped in chemicals. In former time a light glaze was applied on the leaves before they were stuck on the black glaze, but we do not need that technique”. And then the moment is there: three of my teapots with somewhat dry Bodhi leaves on top are fired in oxidation to 1280°C. What happens in the kiln remains a secret, but my teapots come out with totally perfect leaves hidden in shiny dark glaze. When light strikes the leaf reveals itself fully.

In the evening rush hour, I cycle my three black beauties to the Sanbao Museum, where they will be exhibited with my other ninety-seven teapots. Once back in The Netherlands, I realize that I am going to belong to a worldwide group of ceramists who are triggered by tree leaves and tenmoku every fall”.

TINEKE VAN GILS

has been a well-known ceramic artist for almost forty years. She is a specialist in combining techniques on the potter's wheel, with a preference for porcelain and teapots. She has her studio and gallery in Schipluiden, near to Delft, Netherland.

www.tinekevangils.com



Present staff of the day. Top row, from left to right: Fleur (my assistant), Lemon (the designer), Mr Jiao Ding Hui (the boss), Tineke van Gils
photo - Tineke van Gils

Slip casting area in the factory photo - Tineke van Gils



Work in progress photo - Fleur



Tineke pouring a porcelain teapot photo: Fleur



STOVES AND STOVE TILES

in Saxony

RAINER G. RICHTER

There are three stoves that immediately stand out when we speak of the stylistic transition from the Late Renaissance to the Baroque era:

1. the Großer Römische Ofen ("Great Roman Stove") from the new buildings of the stable yard belonging to Dresden Royal Palace (c. 1588/1590),
2. the tiled stove in the Lutherstube (Martin Luther's living room) in Wittenberg, dated 1608,
3. the stove built during the modernisation of Schloss Netzschkau in 1627.

While the first of these is only known from photographs from the time before the destruction of Dresden in the Second World War, the two later stoves still exist in their original locations. Today, we know that the Roman Stove was built approximately thirty times, and aside from a number of rooms in Dresden Palace, and the new stable yard buildings built by Paul Bucher (1531-1607), were also erected in Königstein Fortress and in various of-

ficial residences in Saxony. The iron plates were cast in 1588 in the Electoral Foundry in Königstein. The wooden mould for the plates was made by the sculptor Andreas Walther (c. 1560-1596) from Dresden. It is not known who sculpted the moulds for the stove tiles.

A large iron firebox with reliefs from Roman mythology rises on eight sandstone feet. The frontal portrait-format plate of the firebox shows the Roman hero Marcus Curtius on horseback, the two somewhat larger lateral plates show identical representations of battle scenes between Marcus Valerius and a Gaul as well as Horatius Cocles defending the pons sublicius. Above the firebox, large black glazed relief tiles on two stepped levels show alternating relief tiles with Alexander the Great and the Persian king Kyros II and the Assyrian queen Semiramis. The stove is crowned on the narrower side by an eagle and on the longer sides by eight lions rampant between pine cones. Decoration between the tiles is formed of columns and hermae.

In Luther's living quarters in Wittenberg with its furnishings from the 16th century, the stove still stands in the same place as in Martin Luther's day. However, in the early days of the veneration of Luther, the stove was rebuilt during refurbishments in the early 17th century, i.e. approximately 60 years after the death of the reformer. It is thus an early example of the veneration of Luther in museum-like form, in this example to the taste of the early 17th century. In its construction, colour and form, it already resembles a stove built two decades later in Schloss Netzschkau near Plauen.

In these stoves, known as rear loaders, one of the narrow sides was placed right against the wall of the room so that it could be stoked it from the outside. Since that time, monumental stoves evolved in Saxony with framed relief tiles and a curv-

ing dome, with a crown in the shape of a vase, fruit, flame or similar objects.

Further examples of fine stoves from this period are the massive stove from the Kleincarsdorf estate and two remarkable stoves from the electoral vineyard, Hoflöbnitz. Whereas in the former, the mottled glaze in manganese red and white with small blue coloured particles obscures the relief ornamentation of the large relief tiles with their colour, in the two electoral

Dresden Stove from Kleincarsdorf with the arms of the von Lemmels and the cast iron plate, „To Transience, after a mould by Heinrich Böhme (1636-1680); probably court potter Georg Fischer, c. 1685. H 376 cm

"Great Roman Stove", h. approx. 330 cm
stove tiles with Alexander the Great

photo - Office for the Conservation of Monuments, Saxony



stoves, with their two-coloured design, the relief stands out much more clearly.

In around 1680, the General War Paymaster of Saxony, Johannes Lemmel (1644-1705) purchased the Kleincarsdorf estate and had it modernised, including the construction of the large stove.

The cast iron plates of the firebox were supplied by the foundry in Bahra, with the lamb of God and allegories of transience (pipe-smoking and soap-bubble blowing putti).

With the stoves from the Elector's bed chambers at the vineyard in Hoflößnitz, we come to a potter we are familiar with not only from archival sources. We have already met him through an old potter's mark (cf. *New Ceramics* 3/2019, p. 34). On the brass plate, inscribed on the reverse we find among other data the name of the court stove potter and head of the Dresden potter's guild, Georg Fischer.

Fischer not only created stoves for the Elector but in his workshop he also made stoves for clients from the aristocracy in Saxony and Bohemia. In early 1670, Fischer was appointed court stove potter by Elector Johann Georg II (1613/1656-1680). This house in Hoflößnitz was erected by Elector Johann Georg I (1585/1611-1656) as a fine half-timbered building between 1648 and 1650. However, the completion of the interior fixtures and fittings including the stoves from Fischer's workshop dragged on until the end of the reign of the succeeding Elector Johann Georg II (1613/56-1680).

The Elector's blue-and-white faience stove stands on six sandstone feet. The panel tiles of the firebox show a symbolic representation of fire (characterised by the Latin inscription "ignis") as well as a fanciful mythical creature labelled "Sallamander". Above the frames of these tiles, mouldings and ledges bearing various relief motifs with a blue-and-white sprayed decor form the transition to the curving dome with a crown in the form of a 17th century incendiary bomb.

The second stove for the Electress consists of green and white faience tiles. The relief decor shows vegetal decoration, the crown is a pomegranate.

Wenzel Adalbert Count von Sternberg († 1708) ordered a magnificent summer palace to be built in Prague (1679-1685). The Dresden sculptors George and Paul Heermann were involved in the sculptural work on the stairs and for the garden sculptures, and in the main building, Georg Fischer constructed at least three stoves. The large coloured tiles with their



photo - Dr Stefan Krabath

Radebeul, Hoflößnitz:

Stove in the bed chamber of the Electress, h 335 cm

Stove in the bed chamber of the Elector, H 335 cm



photo - Rainer G. Richter



Blue-and-white stove in Troja Palace with the arms of the von Sternbergs
c. 1685, h 355 cm photo - Dr Stefan Krabath

generous relief designs were made in the workshop in Dresden, i.e. they were modelled and formed, painted, glazed and fired. The individual components were then shipped on the Elbe and the Vltava and delivered by horse and cart to the palace.

These massive stoves stand on baluster-shaped marble feet with stars. Above this, framed by cornice and lenticular tiles, there are large relief tiles with diverse decorative elements, cartouches with the coat of arms, festoons with fruit and flowers as well as hovering putti.

In slightly modified decorative forms of the relief, the second stove appears in the colours white and manganese red-brown. The third stove, on brass feet, of the same size and in green and white only has festoons and baskets of flowers in the plant decor of the pilasters.

After a fire in 1661, which destroyed not only the small town of Libochowitz (now Lobochovice) but also the Renaissance palace of the same name, Wenzel Adalbert von Sternberg sold the estate to Gundekar von Dietrichstein (1623-1690)

in 1676. The latter then ordered the reconstruction and conversions after the plans of Antonio della Porta, which took until 1690. In the new rooms of the palace, he had at least 15 large-scale stoves constructed by the Fischer workshop in Dresden, of which today 11 (!) are still in existence. All of these stoves are built to the same pattern as those in Hoflößnitz and Troja. On its large, white tiles, the stove in the games room shows the arms of the von Dietrichstein family, Alexander the Great, King Nimrod, and putti holding a large portrait medallion, as well as an artichoke as the topmost element. The stove in the library, for example,

shows the forms already familiar from Troja besides the coat of arms. The stove in the "Corner Room" shows four cartouches with lions rampant; beneath these are Kaiser portraits (Ferdinand III, Ferdinand II and Albertus) as well as macaroons; the crown is a pine cone. In the princess's bed chamber large portrait tiles are to be seen, depicting Kaiser Mathias and Rudolf II as well as relief tiles with putti. The stove in the Great Gallery shows famialr reliefs but is crowned with a very finely formed bunch of grapes in blue and white.

In Dresden and Saxony in general, it was customary in the early 18th century to equip palaces and stately homes with new stoves and to remove the older ones from the Renaissance and early Baroque period. Once again, the workshop of court potter Georg Fischer played a key role, with Johann Adam, son of the meritorious Georg Fischer in charge. He had not only taken over his father's workshop but had also been appointed court potter. Nevertheless he ran a prospering workshop with high-quality stove production. Primary evidence for this can be found in the faience portal stoves built in his workshop in the 1720s for Moritzburg hunting lodge near Dresden, of which

STOVE in Libochowitz CASTLE, now Lobochovice Castle:
Bed chamber of the Electress, h c. 350 cm photo - Dr Stefan Krabath





New stoves for Moritzburg Castle under King August II of Poland and Elector Frederick Augustus I of Saxony, known as "The Strong", made in the Dresden workshop of Johann Adam Fischer, son and successor of court potter Georg Fischer, Dresden. C. 1725/1730. Faience stove with cast iron firebox in blue and white and detail.

photos - Dr Stefan Krabath

the majority still exist today.

Elector Friedrich August I, known as "The Strong" (1670/94-1733) had all the stoves in Schloss Moritzburg replaced or re-erected. Most of these were probably made from 1727.

The previous stoves were not preserved. As a rule, the owners of palaces, castles and stately homes as well as wealthy burghers who had not yet or only partly replaced their stoves did so at a later date. Thus all houses were gradually subject to this transition in style.

Half a century after the "stove modernisation" at Moritzburg, Elector Frederick Augustus III The Just (1750-1827) also ordered modernisation in Dresden Royal Palace. A decree from 1767 reveals that besides wall hangings and other decorative elements for the hall, stoves were of huge importance. Today, the two stoves destroyed during the Second World war have been reconstructed. Unfortunately they do not convey the festive impression given by their predecessors that stood in these rooms for the wedding celebrations of the electoral prince with the emperor's

daughter Josepha in 1719. Presumably these had been built in the manner of the Moritzburg stoves by the Fischer workshop.

In the Moritzburg Fasanenschlösschen ("Pheasant Palace") built in the years after 1770, stoves were constructed, now by Dresden court potter Christian Gottlieb Messerschmidt, such as the signed stove in the form of a Rococo chest of drawers with a large vase. For the newly built wings of Pillnitz Castle too, the workshop created stoves in the last decade of the 18th century, of which two are still preserved in situ.

Dipl. phil. Rainer G. Richter
head curator (retd.) of the
Kunstgewerbemuseum Dresden.
Rainer G. Richter lives in Dresden.

Pillnitz Castle, mountain palace, faience stove with iron firebox by court potter Christian Gottlieb Messerschmidt, c. 1790, h. 330 cm

photo - Rainer G. Richter



"ART MEETS TECHNOLOGY CERAMICS FROM THE 3D PRINTER"

This is the title of an exhibition that has been running at the Porzellanikon – Staatliches Museum für Porzellan in Selb since July. Many ceramists will be wondering whether ceramics and 3D printing actually go together. And at this show, the question can be answered with a definite yes.

This remarkable exploration of modern production processes proceeded from a competition organised in 2018 by the Keramion in Fechen and the company WZR Ceramic Solutions GmbH in Rheinbach.

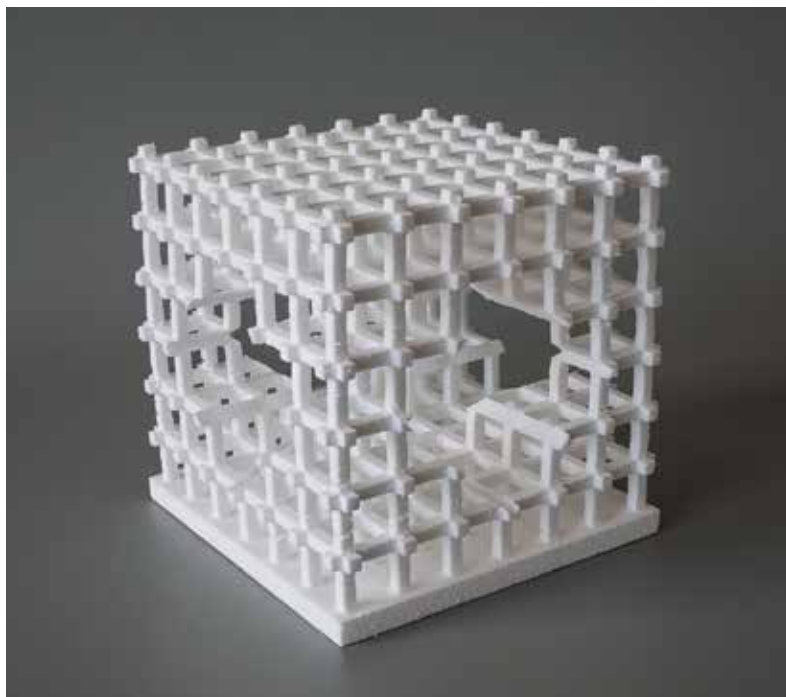


Helena Boddenberg, Objekt linie I lines I linea

©H.Boddenberg, photo: Andreas Gießler. Produced by WZR ceramic solutions GmbH by the material extrusion process

Dana Saéz, Vase

©D. Saéz, photo: Andreas Gießler. Produced by WZR ceramic solutions GmbH by the binder jetting process



Artists, ceramists and designers were invited to create ceramic art from a 3D printer. The designs were implemented at WZR in Rheinbach via the additive production process.

It was this combination of art, design and modern technology that came into play in the exhibition that ultimately persuaded the Porzellanikon to take the show over. "We show not only the history of porcelain but also see ourselves as a museum that must always keep an alert eye on new developments in production, design and technology", explains director Anna Dziwetzki.

And there is technology aplenty in the exhibition. There are the basic processes used by the exhibitors: binder jetting and material extrusion. Binder jetting is familiar especially in technical ceramics and is used in the production of complex components. Alumina powder is applied over an area with a thickness of 0.1 mm. A binder is applied as an adhesive via a fine jet to the points where the work piece is to be created. Then follows another layer and the ceramic object grows layer by layer. After the removal of the excess powder that has not solidified and the subsequent firing, the production process has been concluded. In contrast, material extrusion can use plastic ceramic material, for example. Via an extruder, the viscous ceramic mass is pressed with a thickness of approx. 1 mm and built up in layers. The possibilities are somewhat more limited here as overhanging forms require supporting. For both processes, the designs must be entered into the devices in digital form.

However, the technology requires a creative and productive mind to achieve a result. The twelve selected participants – there were two joint projects – certainly provided this. It is remarkable how different the various training pathways and professional fields of activity were. Among the participants, ceramists were represented as were product designers and architects. And the results were equally varied.

Helena Boddenberg combined flowing movement and rigid stability in her series of bracelets.

Emilie Burfeind and Andreas Grimm, students from the University of Design in Offenbach, combined various materials such as metal and ceramic.

Oliver Pieter, born in 1973 in Oberhausen and creative director of blueBox, works with interaction design, 3D effects and virtual reality. 3D printing provides him with the ideal possibility to make mathematical systems visible.

Renowned Cologne architect Christian Heuchel, CEO of O&O Baukunst, contributed a design together with his young colleague Levente Kiss that does

not disguise its origins in architecture. "In the best case", says Heuchel, "architectural models should be reminiscent of works of art."

Dana Sáez from Buenos Aires is also an architect but she took a different path. She chose a modern interpretation of a vase, in which she combined the typical grid structure of 3D printing with the undefined form of the scanned part of a plant.

Steffen Hartwig, workshop manager for advanced technology at the Folkwang University of Art in Essen, was the only participant to work with various 3D printing processes.

Product designer Daniel Rauch poses the heretical question: Must vases always consist of only one piece? He developed a multi-piece vase in which the plant can even grow and thus be kept permanently.

Johannes Choe for his part shows his fascination with spaces and structures. The grid structure he developed is reminiscent of a vessel or of modern architecture. 3D printing made this complex structure possible; it could scarcely have been realised with any other process. However, the fragile grids had to be finished by hand.

Arthur Homa was fascinated by ceramic lamps. For this, he took advantage of the translucent properties of ceramics. His pendant light, Shell, not only illuminates its surroundings, it also resembles an opening lily flower.

Marco Wallraf, an industrial designer trained in Krefeld, contributed a loudspeaker. 3D printing helped him to find a new solution for a ceramic amplifier for smartphones.

The exhibition in Selb is complemented by a small exhibition from the department of material design at the University of Design in Offenbach under Professor Markus Holzbach, which for some time has been exploring the area of 3D printing. For the exhibition designers, the areas offering in-depth explanations are of special importance. WZR ceramic solutions has provided a large number of exhibits to this end, which explain binders, jetting and material extrusion. Various applications and the diversity of the materials used are clearly demonstrated. The films put together for the show are certain to find the interest of the visitors, with the museum's own 3D printer being particularly attractive in this context. It was made part of the exhibition and prints out various objects that the visitors can choose themselves. In this way, the technology becomes approachable and comprehensible. In addition, the Porzellanikon offers workshops in which visitors can familiarise themselves with how the 3D printer is used.

Further details on www.porzellanikon.org.

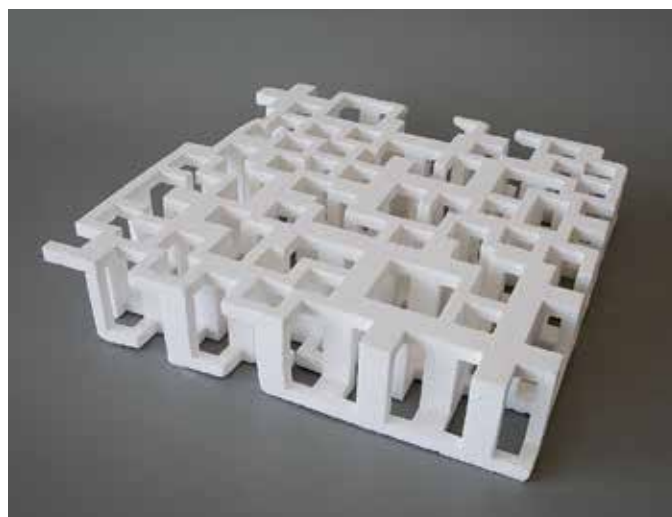
Press release Porzellanikon

Exhibition runs until 24 January 2021
Porzellanikon
Staatliches Museum für Porzellan, Selb
www.porzellanikon.org



Christian Heuchel / Levente Kiss, Ceramic Model, large
 ©Chr. Heuchel/L. Kiss, photo: Andreas Gießler. Produced by WZR ceramic solutions GmbH in the binder jetting process

Oliver Pietern, Permutation 043 by MONOCHROMEandMINIMAL
 © O. Pietern, photo: Andreas Gießler. Produced by WZR ceramic solutions GmbH by the binder jetting process



Arthur Homa, Ambient light Eclipse, ©A. Homa
 photo: Andreas Gießler. Produced by WZR ceramic solutions GmbH by the binder jetting process



A PAINTER'S PLAYFUL APPROACH TO CERAMICS



A few of Carl-Henning Pedersen's paintings are hand picked to accompany his ceramic works at the exhibition at CLAY. *photo: Jacob Friis-Holm Nielsen*

HENNY HUSUM

The renowned Danish CoBrA artist Carl-Henning Pedersen (1913-2007) had a playful, an intuitive approach to his work. He is primarily known for his very colourful work as a painter, but now, for the first time, an exhibition created by the two Danish Museums, Carl-Henning Pedersen & Else Alfelt's Museum and CLAY Museum of Ceramic Art Denmark, brings into focus his ceramic works of a lifetime.

The exhibition is the result of a dona-

tion to CLAY Museum of Ceramic Art from the artist's widow, Sidsel Ramson. The donation consists of 36 unique ceramic works made by Carl-Henning Pedersen at the renowned Danish design company, The Royal Copenhagen Porcelain Manufactory, during the 1990s.

At that time, Carl-Henning Pedersen had already worked with large scale ceramics. In 1964 he was asked to decorate a 1,000 square-metre unbroken yellow brick wall, the inside courtyard of the round shirt factory, Angli, in Herning.

He knew from the beginning that he would carry out the commission in ceramic material. To produce the 100 X

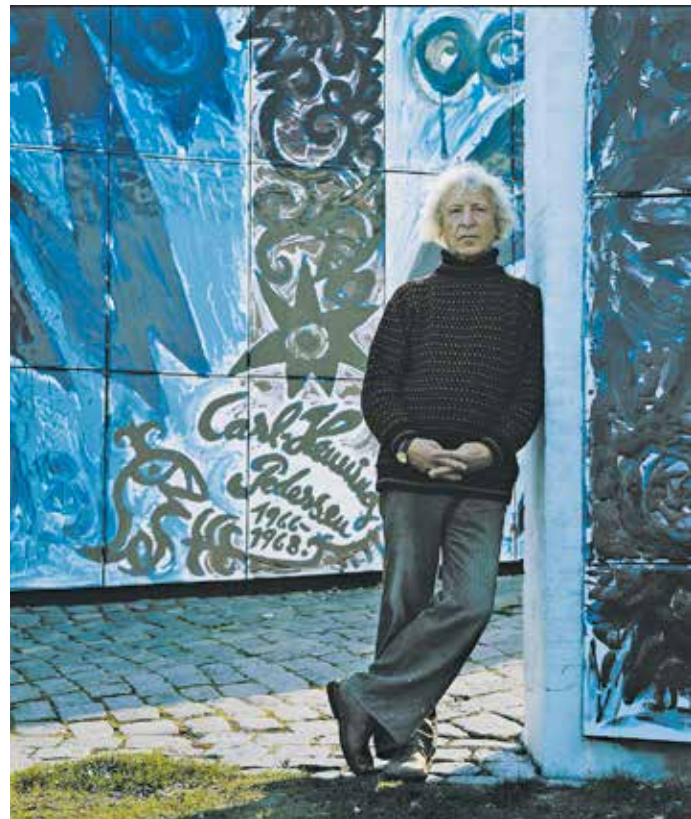
75 cm stoneware tiles he had to look to Germany, to the factory Elemental in the small town of Ratingen near Düsseldorf. He took numerous trips to Ratingen in order to decorate the tiles with a brush attached to a long bamboo rod.

The work, named The Play of Imagination around the Wheel of Life, was completed in 1967 and was to become no less than Europe's largest piece of art.

In the 1960s he also worked with clay on a much smaller scale. He created a number of small figures in clay for bronze casting. He handbuilt the figures, chop-chop pushing and squeezing the coarse clay with his fingers. No polishing



Carl Henning Pedersen was first and foremost a painter and used the clay as a canvas.
photo: Jacob Friis-Holm Nielsep



(1913-2007) in front of his ceramic masterpiece, The Play of Imagination around the Wheel of Life (1966-68) 200 x 5 m.
photo: Finn Roosted

sponge was used to smooth out or remove scratches and finger traces, which makes the final cast sculptures appear very much alive, almost impressionistic in their expression.

Collaboration with Royal Copenhagen

When Carl-Henning Pedersen in 1992, at the age of 79, embarked on his ceramic adventure at Royal Copenhagen, he became part of a long tradition of cooperation between the factory and prominent artists who had been brought in to draw designs and motifs for porcelain.

His first task at the manufactory was to decorate 300 platters. In very short time and with bold strokes of the brush he painted a bird, the eternal liberty motif, on each one. He painted all of them individually and by hand and did not at any time aim at uniformity and repetition, which had normally been the hallmark of Royal Copenhagen. Instead, with his spontaneous techniques, Carl-Henning Pedersen set free the motif and gave life and individuality to the birds.

During the first year, Carl-Henning Pedersen only made a few plates, but he then returned to the factory in February 1993. At this time he began to experiment with porcelain and glaze under

technical supervision from Jørgen Kähler. Kähler originated from generations of potters, had been trained at the big ceramic factories in Finland and Sweden and was now the head of the workshop at Royal Copenhagen.

At first, he decorated plates with the Blue Flower glaze. An underglaze which when traditionally applied makes a soft and discreet impression but which – in Carl-Henning Pedersen's interpretation – was often applied far more thickly with brisk strokes of the brush so that the underglaze would sometimes burn through the overglaze with expressive results.

In 1994, Carl-Henning Pedersen started cooperating with Bente Brosbøl Hansen, a very skilled potter. He would sit next to her and decorate the items as soon as they had dried enough to become leather hard – often with stars, flowers, faces and birds that cover the entire surface. Gradually, as Carl-Henning Pedersen became familiar with the forms and shapes, the decorations became more and more complex.

At the beginning of 1996, his work with clay at Royal Copenhagen was exhibited at the factory's flagship store in Copenhagen. During that time, Carl-Henning Pedersen wrote in his diary: "I am very fond of painting with glazes.

It gives rise for a free and easy painting where the movements of the colour and the expression of the drawing integrate harmoniously."

Carl-Henning Pedersen here expressed his approach to the clay: he was a painter, he painted on the clay on vases, bowls and tiles. He painted with the clay when adding the slip colours. In every sense he was governed by the painter's approach when he was part of the ceramic processes of creation and here not least by the flicker of the colours across the ceramic surfaces.

The exhibition Carl-Henning Pedersen – Images in Clay is shown at CLAY Museum of Ceramic Art Denmark until 20 December and at Carl-Henning Pedersen & Else Alfelt's Museum from February 2021.

Henny Husum

is the communications manager,
CLAY Museum of Ceramic Art Denmark.

This article is based on the articles "Wrestling with the Clay" by curator Christina Rauh Oxbøll, CLAY Museum of Ceramic Art Denmark and "Visions by the Metre" by Lotte Korshøj, director of the Carl-Henning Pedersen & Else Alfelt's Museum, published in the book "Carl-Henning Pedersen – Images in Clay", 2020.

ONGGI



Prof. Cho during her research

Traditional Korean food storage jars

Yoon-Kyung Lee
Dieter Jacobs

When you travel to Korea, you see all kinds of onggi everywhere, e.g. outside traditional old houses and Buddhist temples. This is why Onggi can be spotted correspondingly frequently in travel photos.

*This text is based on various national and international publications by Prof. Cho on the results of her research.
The photos were taken on her travels.*

Onggi in a rural setting



Onggi are still in use in Korean households. Wherever you look in a Korean house, you can see onggi. In the kitchen, the front garden, the larder, even in the stables on a farm.

Onggi have been discovered that can be proved to have been in use for at least nine generations. There even used to be a small onggi placed on the shelf of a "maru", in which freshly harvested grains were kept for the house spirit. A maru is an open central room in a traditional house in which the family meets, especially in summer. Today, every traditional house might be described as an onggi museum.

Special features of the onggi in the household

Onggi were present everywhere in large numbers as utility ceramics. This is why onggi never used to be considered art objects, in contrast to the famous celadons and porcelain, although onggi have long been present in Korean culture and radiate a simple beauty.

The roots of onggi go far back, millennia, and no other utility items are as strongly related to everyday life in Korea as onggi.

As storage jars for food, they are very widespread in Korean households. Even today in the industrial age, onggi are used, on the balcony of apartments, for instance. Today, we encounter onggi as decorative objects in shop windows or in the entrance halls of large buildings. Especially in the country, onggi containers are used everywhere and in many different ways.

As onggi are used in every household, they are called “democratic crockery” in Korea. They are used in every social class. Everyone used to use onggi, and still does.

Onggi are used most for the fermentation of food-stuffs. Through the fermentation, the food is preserved and can be used up until the next harvest. Onggi are universally usable as they are impermeable to fluids but pervious to air. Koreans say that onggi “breathe”.

Onggi are classified in various sizes: small, medium, large and very large (up to human-size). Small and medium-sized onggi are used mainly in the kitchen to store spices, small quantities of sauces and “summer kimchi”. The large ones are used mainly for the fermentation of sauces and various vegetables and seafood. They stand in the yard or the larder. For “winter kimchi”, the large onggi used to be buried in the earth to prevent freezing. Kimchi is a now world-famous pickled vegetable dish made of Chinese cabbage and radish. Very large onggi are used mostly to store rice and home-brewed alcoholic beverages.

Due to the specific properties of onggi, they were also used to store clothing or rice paper in the dry.

The historical importance of onggi

Since the Stone Age and up to today, domestic items have been made of clay in Korea. Onggi classified as stoneware are a typical form of domestic pottery. There are different forms in each era, depending on function and mode of use.

The world famous celadons (11th-14th century) and porcelain (15th-20th century) flourished in Korean ceramic history and have lost importance again. These are luxury ceramic items for the upper tiers of society.

But as statistics show, even in the celadon and porcelain periods, 70% of domestic pottery were onggi. The reason for this lies in the diverse forms and comprehensive usability of onggi in contrast to celadons and porcelain.

In poetic terms, onggi are compared to the sea, which receives all rivers, which flow past various places, developing their own character as they do so,



Onggi in a rural setting

Koreans refer to the whole historical development of onggi as an autonomous “onggi culture”. From the perspective of cultural history, the technical level of onggi is very high. The production process and the diverse functions of onggi are unequalled.

Regional variations in the form of onggi

The form of onggi only looks similar at first sight, but on closer inspection, great differences emerge, with the form of the onggi not only depending on the content that they hold but also on the region of their production. Onggi from the south eastern region have a wider shoulder. In contrast, in the central region the form is slimmer. Generally, in the north onggi have a wider mouth than in the south. The influence of the sun and the weather plays a part here. The more intensely the sun shines, the smaller the opening of the onggi.

Onggi with sauces and pickled vegetables





Various forms and decors

Onggi are regarded more from a technical and practical point of view than artistically. Although onggi possess a simple beauty, their functionality predominates. Production, firing technique, purpose, climate and regional customs are the influencing factors for form and size of the onggi.

Over and above this, we must also consider the quality of the local clay, the kind of foodstuffs and the historical background in characterising onggi.

As a result of these various factors, the form of onggi has developed in many and various ways. This diversity of forms is greater than in the more valuable celadons and porcelain.

Unique aspects of crafting onggi

"The fingers produce the flavour" is often heard in onggi shops in Korea. Along side wooden beaters, the hands are the most used tools in the production of onggi. Onggi makers who spend their lives making them develop specially shaped hands. For shaping and decorating the palm of the hand, the fingers and the knuckles are used. In time, their hands become completely deformed and look different from normal hands.

Irrespective of size, onggi are handbuilt on a foot-driven wheel. The coils of clay are thick and heavy. The wall of the onggi is formed by beating simultaneously from inside and

outside with a special wooden tool. The walls are thin and highly compressed.

When making very large onggi, the potters hang a container of glowing charcoal inside the vessel as they work to achieve a degree of drying and stiffening of the still-soft clay.

A special feature is the shaping of the shoulder area including the opening. Especially with larger onggi, it is crucial for the overall beauty of the form. The vessels acquire an aesthetic quality through this and the craftsmanship of the maker becomes visible.

After the basic form is finished, the still vacant surface is decorated. As the wheel rotates, the maker picks up a small coil of clay and applies it to the shoulder of the pot. In one rotation of the wheel, a line is formed. He makes two or three further lines. Then he presses his fingernails into the lines, creating a pattern that looks like chains, termed a "chain belt". This decoration is applied before glazing.

After glazing, only the hands are used to decorate the onggi. By bending the fingers, various prominent points on the hand emerge which create their own characteristic lines. If just the knuckle of the bent thumb is used, various lines that resemble orchids, for instance, are created. The practiced hands move freely and apply a simple abstract decor to the onggi.



Onggi with a sturdy rim (lower position in the kiln)



Onggi with a wide mouth (upper position in the kiln)

The decoration process leaves very individual marks by the onggi maker. The decor created by simple movements forms a harmonious unit with the form of the onggi.

For the subsequent coating, “glaze earth” is frequently used, a specially fine grained clay with a high proportion of organic ingredients. After this clay has been dug, it is aged and after elutriation, it is used.

If we consider the history of onggi, it becomes apparent that surface treatment has changed distinctly over the years. Initially, the term onggi was only used for glazed containers. Today the term covers onggi in general, irrespective of surface treatment.

In the Koryeo dynasty, glazed domestic pottery was already in use. Even in onggi more than three hundred years old, glazed pieces are sometimes found. This would support the assumption that onggi were glazed from a very early stage.

Onggi firing technique

For reasons of economy, onggi are glazed and fired together in large numbers immediately after drying without a bisque firing. In order to fire economically and at the same time to achieve high quality, onggi makers developed methods by which they took size and form of the onggi into consideration, adapting them empirically over time.

In the kiln, up to three pieces are stacked on top of one another so that as many onggi as possible can be placed in the kiln. The largest onggi are placed uppermost so that they receive the most heat. This means that the lowest pieces must be very sturdy. The walls of this onggi must be very strong to withstand the weight of the larger pieces.

The onggi in the highest firing position often have a broad rim to prevent distortion through the great heat. The lowest onggi, in contrast, must bear the weight of the upper onggi and this has a straight, thick rim.

Small onggi are also placed in the large ones to use the space for firing more efficiently – efficient firing is a lifelong challenge for onggi makers.

Over the ages, various firing techniques and methods of surface treatment were developed. Unglazed, reduction fired onggi were indirectly coated by smoke and ash, with the ex-

terior absorbing a large quantity of carbon and the colour generally turning out a dark grey. In some old onggi however, the interior remains dark brown. Through the carbon, ash and reduction firing, the unglazed onggi were watertight.

Later, other techniques developed: reduction fired, salt glazed onggi, oxidised salt glazed onggi, glazed or vitreous slip-coated onggi. These techniques produced glossy or matt surfaces in various fired colours. The firing temperature in the wood fired climbing kilns was between 900° and 1200°C.

Onggi as art objects

Onggi, as we have seen, were once regarded as simple artisan products and they were not fully appreciated. In the 1980s, Prof. Chung Hyun Cho (cf. *Neue Keramik* 11/99, p. 666-669), then head of the ceramics department at Ewha University in Seoul, began to travel the country to systematically document and research onggi. Through her publications, awareness of this area of craft grew.

Based on her publications, recognition and appreciation of this craft and its artistic representation grew. Subsequently, the greatest onggi makers were declared living cultural treasures. Recognition as a living cultural treasure is a national honour for outstanding artists and craftspeople who then receive appropriate state sponsorship. Museums were founded in Korea especially for onggi, showing the history and diversity of forms.

In her own artworks, Prof. Cho has drawn on the forms and expressive language of onggi and created a large number of unique ceramic pieces that today are on show in many international museums, thus elevating onggi to the level of art. This transformation has a special meaning in modern Korean ceramics.

Yoon-Kyung Lee

*studied fine art in Korea, specialising in ceramics, at Ewha University for a BFA and went on to take a further degree in ceramics at the University of Applied Sciences in Höhr-Grenzhausen. She lives and works as a ceramist in Europe. (cf. *New Ceramics* 5/2005)*

Co-Author: Dieter Jacobs

studied at the University of Applied Sciences in Höhr-Grenzhausen. For ten years, he worked in industrial glazes and subsequently in enamels.

Crystal Glazes II - 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. The introduction to the article can be found in the previous issue (4/20), where questions 1 – 4 were dealt with. Questions 5 – 8 follow here in this issue. In the interests of clarity, we have repeated parts of the introduction from issue 4/20 as well as all the questions here.

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 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 for three hours in a ball mill with 650 ml of water and 1% Bentone EW in solution.

The firing curve for a well insulated 100 lire 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?*

5. Can I predetermine the position of the crystals on the object?

In the literature and on the internet, suggestions can frequently be found as to predetermining the position of the crystals on the pot. Basically this is possible but with the limitation that it brings with it a small negative effect.

Crystals produced intentionally usually have a small, usually unintended bump in the middle. The easiest way is to press a

small fragment of a zincite crystal (fraction of a millimetre) into the still-wet glaze. If this particle does not then "float" downwards with the glaze, a very fine, large crystal grows there. Many molecules accumulate around this nucleus. Two examples:



Crystal diameter 4 cm



Crystal diameter 9 cm

6. What happens to the crystals in a third firing?

Sometimes the results of the glaze firing are not satisfactory. This may be because of too few crystals or areas free of glaze because it has flaked off. Before these pieces end in the “ceramic cemetery”, a further glaze firing is worthwhile.

Reglazing helps in the case of glaze-free areas after the first firing. It may be assumed that the number of crystals increases significantly in a third firing and crystal free areas rarely remain, as the following examples show.



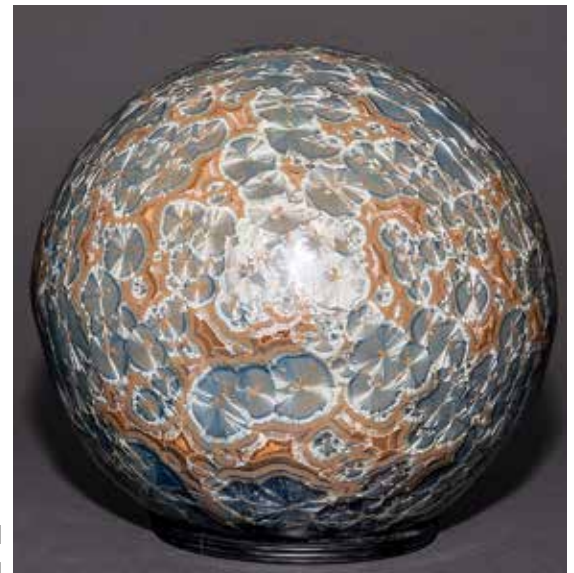
1st glaze firing
A26b
ø 20 cm

Reglazed A44
and 2nd
glaze firing



Gaps in the
glaze after the
1st firing
ø 24 cm

Reglazed and
2nd glaze firing



7. How can I achieve halos?

This process has often been described in the literature and it can easily be achieved with modern kiln controllers, so I will only give one example here.

Peak temperature in this case is 1270°C.

1: 1085°C	3.5 Std
2: 1030°C	0.5 Std
3: 1100°C	0.5 Std
4: 1045°C	0.5 Std



8. Do crystal sizes and shapes differ with the colouring oxide mixtures chosen?

Basically, crystal size as well as the shape depends more on the chosen soak temperature, the thickness of glaze application, the size of the kiln load and also on the position of the pot in the kiln than on the colouring oxides added.

This has to do with the negligible change in viscosity brought about by the colouring oxides, as can easily be demonstrated by calculation. Here are a few examples, all with the same base glaze and firing curve.



A46:
4.5% CuO
2% MnO₂
etched in HCl



A45:
4% MnO₂
0.5% CoCO₃
h 15 cm



A47b:
base glaze
h 15 cm



A52:
5% Rutile
3% Ilmenite
h 15 cm



A47:
0.25 CoCO_3
h 17 cm



A26b+A44:
1.2% MnO_2
1.4 RiO
0.5% CoCO_3



A50:
5% MnO_2
0.2% CoCO_3
h 15 cm



A54:
3% MnO_2
0.5 CoCO_3
8% TiO_2
h 15 cm



A55: 2% CuO
3% Rutile
h 16 cm



A 51:
0.5% CuO
8% TiO_2
0.5% Ni_2O_3
0.4% CoCO_3

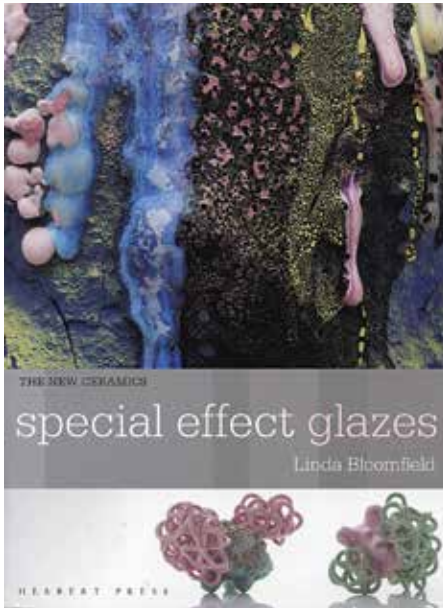
Concluding remarks:

Of course a newcomer to crystal glazes will try out many other things, such as reduction in a third firing (gas kiln) or etching in hydrochloric acid. The ocean of ceramics is inexhaustible; everyone must find their own bay and can experiment endlessly. Without studying specialist literature, it is impossible. It is also helpful to refresh what you learned in school about

chemistry in particular.

The most important thing for me is to have found friends in Peter Wollwage, Hans-Joachim Wehnert and Jörg Baumöller, who were always available to lend a hand or to pass on advice. I would no longer want to live without this hobby.

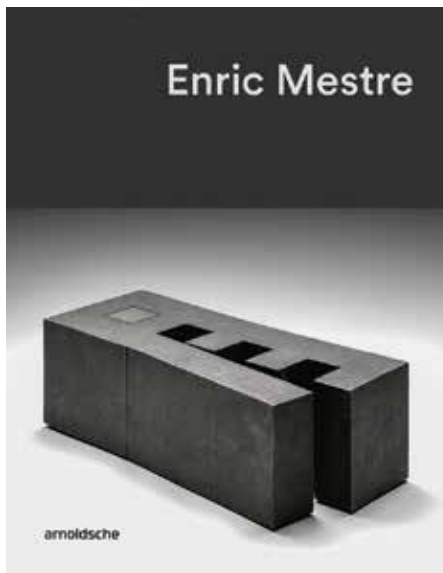
Gerhard Kümmel



Special Effect Glazes — Linda Bloomfield

From drippy and crackle to ash and lichen glazes, experienced ceramicist Linda Bloomfield guides you through the world of special effect glazes. Beautifully illustrated with pieces from both emerging and established potters that showcase stunning copper-oxide blues, metallic bronzes and manganese-pink crystal glazes, *Special Effect Glazes* is packed full of recipes to try out: from functional oilspot glazes using iron oxide to explosive lava glazes. In this informative handbook you can discover how to create these fantastic effects and learn the basic chemistry behind glazes in order to adjust and experiment with your unique pieces. Discussed are materials and stains, how to find them and how they affect the colour and texture of the glaze, alongside practical fixes to familiar glaze-making problems. *Special Effect Glazes* is essential for any ceramicist interested in creating eye-catching glazes and wanting to develop their knowledge of glaze-making, or experiment with their own formulas to achieve the perfect finish.

Linda Bloomfield has been involved with pottery since 1973, although her career path led her to train as a materials scientist; she holds a PhD in Materials Science from Warwick University. After stints as a visiting scholar at MIT in Boston and as a researcher in Japan and the UK, she set up her current studio in London in 2001. Since 2003 she has been selling through galleries and shops across the UK and internationally, and her tableware is used in several high-end restaurants. She currently lives in London and is a frequent contributor to *Ceramic Review*. Linda's previous books include *New Ceramics: Colour in Glazes*, *The Handbook of Glaze Recipes*, and *Contemporary Tableware*. Find Linda on Twitter, Instagram and Facebook @Lindathepotter. Paperback 9781912217878: £20.00 Ebook 9781912217885 Available in Paperback and ebook



ENRIC MESTRE - CERAMIC SCULPTURES

This new book collects the most important sculptures by ceramist Enric Mestre and delivers a comprehensive overview of his oeuvre – an ideal opportunity to rediscover the timeless work of this exceptional Spanish artist from the ground up. Enric Mestre (b. 1936) is considered one of the most important exponents of ceramic sculpture in the 20th and 21st century. A sculptor originally trained as a painter, he studied at the school of ceramics in Manises and concluded his artistic training, specialising in fine art, at the Royal Academy of Fine Art of San Carlos in Valencia. His stoneware sculptures, with their calm, balanced geometric formal idiom, conjure up associations with architecture. But what at first sight seem to be sober spatial constructions reveal themselves on closer examination to be a finely balanced compositions: subtle displacements, openings, slopes or projections mitigate the constructive severity. Grainy surfaces contrast with smooth areas, earthy colours with a delicately nuanced, almost pastel-like palette. All of this brings to life the artist's pronounced sensitivity to proportion and surface quality in the eye of the beholder. This book is the first English language monograph on Enric Mestre and includes works from the 1980s up to his most recent series. Arranged in groups of work, the publication provides with its extensive illustrations section an unprecedented overview of the oeuvre of this outstanding artist from Valencia. Michael Francken (ed.), ENRIC MESTRE, 216 pages, 24 x 28 cm, 130 ill. Hardcover, English / Spanish. EUR 38 [D] ISBN 978-3-89790-587-0

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JUGENDSTIL TILES — The Beatrix and Axel Vater collection at Museum Zons

Since 2017, around 1000 diverse Jugendstil tiles have complemented the Jugendstil holdings of the regional museum, Kreismuseum Dormagen-Zons – Museum of Applied Art, Craft and Cultural History. The collection was compiled by artist Axel Vater and his wife, biologist Dr Beatrix Vater-Dobberstein. Now, the Museum in Zons is able to present a catalogue of its holdings edited by art historian Günter Kallen. It can also be accessed digitally via www.museum-digital.de. The catalogue is divided into five chapters: Technique, Types of Decor, Special Formats: Half Tiles, Tile Strips; Formats and Motifs. After a brief technical introduction in each chapter, representative examples of tiles are illustrated in four colours, some shown from the reverse too. In his introduction, the author quotes the 1888 patter book for designers by Franz Sales Meyer, who wrote, "As artistic ornamentation covers many things, since the kind of ornamentation may be diverse but by no means random, because on the one hand it must be suited to the purpose and material of the object to be decorated, and on the other, it is determined by the ornamental style predominant in various peoples and at various times it is a far-reaching and significant area. Knowledge of the same is a necessity for the artist; for general knowledge it is an instructive and interesting factor in cultural history." The catalogue (IN GERMAN ONLY) is available from Kreismuseum-Zons@Rhein-Kreis-Neuss.de

www.kreismuseumzons.de - Museum Zons, Schlossstraße 1, 41541 Dormagen, Germany. EUR 16.00. A. Soléau

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ARTIST JOURNAL

Ting-Ju SHAO



photo - Matsumoto Hideo

Matsumoto Hideo (Japan)

Matsumoto is the honorary professor at Kyoto Seika University, he was born in Kyoto in 1951. Matsumoto works on richly textured clay slabs, each with its own patterns, almost as if they are hand-painted, to create the very unique structure form.

Due to being born in a temple, Matsumoto has been engaging with the philosophy of Japanese gardening in his work since the earlier years. The gigantic and complex structure of his works is constructed on "expanding surfaces" and "enriching layers." Each detail is like a stage prop filled with dramatic suggestions and revelations, or a future city with entrances leading to secret and unknown passageways. With a bold and careful command of clay, Matsumoto has created a powerful and intriguing spatial structure for his works. More importantly, his original idea and final products are rich with his reflections on and the inspirations from Japanese aesthetics.

Mixed techniques with casting and handbuilding, porcelain, 1238°C

(L) **The Subterranean Cloister**, 900 x 900 x 800 (h) cm, 2011

(M) **The Plant Hunter**, 900 x 900 x 900 (h), 2008

(R) **The Subterranean Horizon**, 2000 x 900 x 500 (h) cm, 2011

photo - OMOTE Nobutada



Subterranean Cathedral in rice field, 2011, 216 x 120 x 120 cm

photo - OMOTE Nobutada



Holy Hole 19, 45 x 65 x 115 cm, 2019 photo - Yo Nagata



ARTIST JOURNAL

Tomita Mikiko (Japan)

In the 2002 joint exhibition of the younger Japanese and Korean artists at the Museum of Modern Art, Shiga, the then 30-year-old Mikiko Tomita (born 1972 in Osaka, Japan) exhibited two works. In an age when computer technology was not so prevalent, her decorative details and technical ingenuity are rarely seen and extremely impressive.

"I feel the same impression Religious space and cosmos and nature. I think many people are the same. We decorate religious institutions and ritual sites for worship. Because the people feel fear and respect at nature and feel greater power than humans. I decorate my works to embody that I feel the laws of nature and cosmos in my DNA because I am also part of nature. I immerse myself in making works that is like ritual for prayer".

A combination of the technique of Banko ware in the eighteenth century and overglaze decoration, multiple glazing and firing.



photos - Tomita Mikiko

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



left -
Cell-proliferation, 2016
d 16 cm, w 29.8 cm, h 15.2 cm

below left -
Ritual form of inspiration, 2017
w 38 cm, d 72 cm

below right -
Cell -∞-, 2012
w 16 cm, d 18 cm, h 15 cm



In Studio with Velimir Vukićević

Evelyne Schoenmann



Velimir, can you tell us about your educational background and whether it always was a dream of yours being a ceramist?

As a young man I was attracted to different disciplines. Art was one of them. I was surprised when I passed the extremely difficult entrance exam. My score was very high, and this exam is a prerequisite for enrolling at The Academy of Applied Arts in Belgrade, Serbia.

I quickly realized it was the right choice for me. I enjoyed learning along with my peers during 5 years of undergraduate studies and later, 2 years of specialization as a graduate student. My father was also ceramic artist and his support was significant.

You mainly work with ingenious illusion painting on your objects giving them a perplexing spatial effect. What was at the root of this idea?

I value individual expression in the visual arts the most. I think it is necessary to dive deep into oneself and find what is unique. Persistence is also of key importance. I feel it is necessary in order to develop a personal artistic language. It is like words in language: we can use them in such a way as to change the meaning of our writings. Early on, I couldn't decide what I prefer to do more, modelling or painting, so I decided to combine them. Ceramics was the perfect medium.

There are sculptures of yours which are joined together by a solid and a more fragile part. I guess there is lots of preliminary planning and construction work necessary?

I draw a lot and create 3D sketches. My approach is quite formal, but I consider my ideas often as being romantic, fun, and positive. I hope the result is not dry.

Think of a brand-new future piece: what is first in your head, the finished idea, the form of the object or the illusory painted part?

I always think about the form that is suitable for painted elements - to create an illusion of three-dimensionality and extension of form.



You use the same plaster mould a few times to get a series of the same form, and then you give each one its distinctive aspect in using your imagination with transfer paper and air brush. Is that correct?

I use different techniques to construct forms. One of them is slip-casting. Although my school and teachers were excellent, I decided to freely break the technical rules. One of them is that plaster moulds should be used only for creating multiples in the context of design. I enjoy working with the same moulded form, and depending how I alter and paint them, they can appear completely different from one another.



The object in this article is called "rainy day" from your cloud series. Can you lead us through the construction of this sculpture from the idea to the final work?

Clouds are inspiring. They symbolize impermanence, movement, and changeability - basic phenomena of life and our existence. They provoke imagination; they are like a floating dream.

When I decided to combine sharp edged forms with a soft style of painting, I used stoneware clay to build a model for the plaster mould. The model was bisque-fired



and sealed with shellac. Then I made the plaster mould. I use various porcelain slips. Mont Blanc G001 for 1300°C proved to be the best. The mould has two openings, up and down, so when assembled, I can perform the whole pouring process myself. When the form is dry, I fire it in a fairly low bisque firing at 800°C.

Then I sand the surface and draw a composition – perhaps with clouds. I try to avoid floral references by emphasizing movement and the overall interrelation between compositional elements. I use liquid latex (drawing gum) to protect areas that I want to remain undecorated. Then I spray my own engobes.

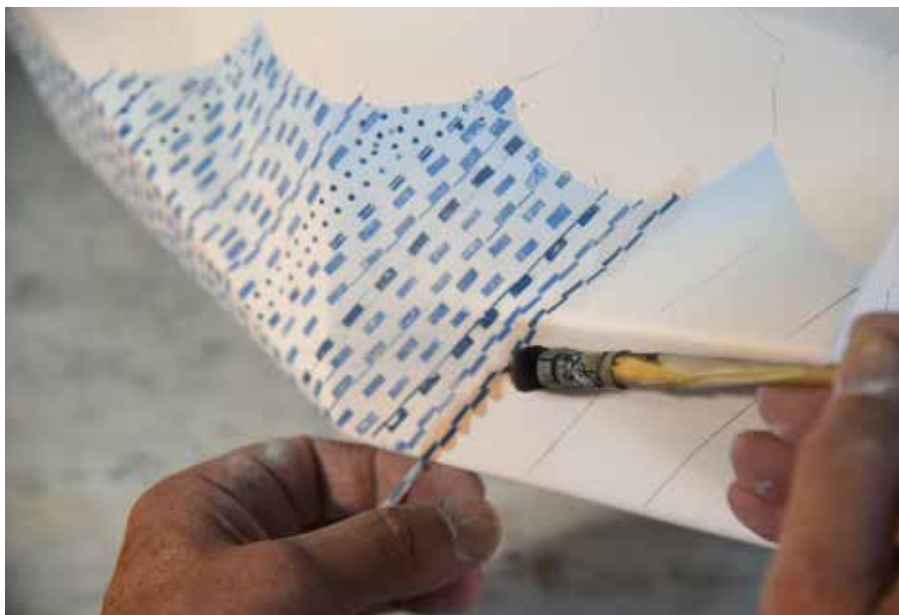
I make them myself by mixing stains with the casting slip, and I also add a little transparent glaze. For application, I use a big spray gun. Then I bisque fire again at 1050°C. During the next stage, I cut different Japanese transfer papers (decals) into strips to get lines and attach them to the surface of the object with a brush dipped in water. At this time, I can also apply transparent glaze to some smaller areas – especially if I want to use gold or platinum lustres.

Then I high fire the artwork, cradled in a supportive stoneware form, to 1280°C in an electric kiln. This minimizes deformation and slumping. Finally, I mix black overglaze with water-soluble medium and water and airbrush the shadows. In this phase I also use paper stencils to control the sprayed medium. At the same time, I can also apply gold or platinum lustre if necessary. I fire the work a last time at 850°C.

When I look at the gallery of your works, I have the impression that you enjoy playing with perception, with illusion, visions and new vantage points ...

Yes, I enjoy the process, especially the creative parts of it. Sometimes I have an impression that I move in circles, often returning to old themes – but with new knowledge or technical possibilities. Ceramics is such a vast discipline, so I am still learning, asking questions and researching.

The possibility of realizing an idea still fascinates and bring me joy.





Almost the whole world was in lockdown the last few weeks because of the Coronavirus pandemic. What did you do during this time and what did you learn for life, for your work in ceramics, out of this crisis?

I try to speak through my work. This is of primary importance. Therefore, I continue to exhibit and lead workshops.

But now the exhibitions have been cancelled, and travelling is not possible. It has troubled me a lot. I cannot focus enough to be able to create new pieces while being in quarantine. As a result, I have been finishing pieces I started earlier.

"In an attempt to grasp universal, dwelling on the verge of illusion and reality I try to move from material to immaterial."

For more information please consult my website:

www.velimirvukicevic.com

Evelyne Schoenmann's next interview partner is

Tan Chia Chuen from Singapore.

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

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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



Bartmannkrug, Frechen, um 1550/60,
salzglasiertes Steinzeug. H: 20,5 cm,
Foto: U. Philippi

☞ „Der Bartmann lebt!“, bis 21.2.2021 Eröffnung am 6.9. um 11.30 Uhr
Rahmenprogramm unter www.keramion.de
☞ Eine kleine Zeitreise...100 Jahre Keramik – besondere Stücke
aus dem eigenen Bestand ▶ 21.2.2021
①: Bewerbung für den Frechener Töpfermarkt am 8. + 9.5.2021
Formular ab Oktober unter www.keramion.de

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
☞: Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus
dem eigenen Bestand | ▶ 21.2.2021
☞: „Der Bartmann lebt“ | ▶ 21.2.2021 V: 6.9., 11:30h

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
☞: „Im Dialog“ von Keiyona Stumpf | ▶ 1.11.

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



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

Genf CH-1202
Musée Ariana -
Musée suisse de la
céramique et du verre
Avenue de la Paix 10 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
www.ville-ge.ch/ariana ariana.ville-ge.ch
☞: Meissen - verrückt nach Porzellan | ▶ 6.9.
☞: En noir et blanc ou en couleurs ? | ▶ 27.9.
☞: Eine Reise durch die Geschichte der Teekanne | ▶ 1.11.

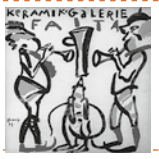


Gmunden A-4810 Galerie im K.-Hof
Kammerhof Museum Gmunden
O: Wen - Fri 13 - 17h, Sat +Sun 10 - 17h www.k-hof.at www.keramik.gmunden.at

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



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 + 14 - 18h,
Sat 11 - 18h
☞: Earthen Beauty - Ausflug in die Antike Thailands | 6.9.-25.10.
☞: Keizo Sugitani, Japan, Arvid Boecker, Deutschland | 22.11. - 24.1.



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

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
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Werkstätten
T: +49 (0)2624 - 9416990 O: Wen - 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
☞: Südwestdeutscher Keramikpreis 2020, Martin Neubert
▶ 5.9. - 14.10. V: 4.9., 17h



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

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

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Langerwehe D-52379
Töpfereimuseum Langerwehe
Pastoratsweg 1
T: +49 (0)2423 - 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h
Sun + Holidays 11 - 18h www.toepfereimuseum.de
info@toepfereimuseum.de
👁: Keramik und Malerei - Eva Schauble | 27.9. - 8.11.



**TÖPFEREIMUSEUM
LANGERWEHE**

Le Fel F-12140 GALERIE DU DON Le Don du Fel
T: +33 (0)05 - 65541515 www.ledondufel.com
👁: Une constance éblouissante - Claude Champy | ▶ 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 6F Contemporary Ceramics Centre
63 Great Russell Street, Bloomsbury T: +44 (0)20 - 7242 9644
O: Mon - Sat 10:30 - 18h www.cpaceramics.com
👁: Paul Philp - Modern Classics | ▶ 31.5.

Middelfart DK-5500 **CLAY** KERAMIKMUSEUM
CLAY Keramikmuseum
Danmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk
O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h
👁: Carl-Henning Pedersen - Images in Clay | ▶ 20.12.
👁: Totem - Catherine Raben Davidsen | ▶ 11.10.

München D-80333 Galerie für Angewandte Kunst
Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsth Handwerk-bkv.de
O: Mon - Sat 10 - 18h
👁: Elisabeth Krampe - Faltungen | 4.9. - 10.10.
👁: Jiro Kamata - Voices | 16.10. - 21.11.

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
👁: "Das Gleiche im Anderen" -
Ideen zum Thema Serie und Variation in Form und Farbe | 8.9. - 2.10.

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

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

Potsdam D-14467 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

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Ransbach-Baumbach D-56235



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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

👁: JAHRES-AUSSTELLUNG: Jahresbecher „Rheinsberg 2020“, limitierte
Sammleredition von Juliane Herden | ▶ Dezember 2020



Rheinsberg D-16831 Keramikmuseum Rheinsberg

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

Römhild D-98631 Förderverein "Internationales Keramiksymposium

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

Ausstellungen im Museum Schloss Glücksburg und Rüstsaal

Thüringer Keramikmarkt in den Höfen und Park des Schlosses

jährl. am 3. Aug.-WoE

Rödental D-18055 Europäisches Museum für Modernes Glas Schloss

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

Rotterdam NL-3012 GH Galerie Theemaas Karel Doormanstraat 469

www.theemaas.nl info@theemaas.nl

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 | 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

👁: Mi Sook Hwang - Fläche und Linie | ▶ 11.10.

👁: Lea Georg - Neue Objekte | 16.10. - 29.11.

👁: Picasso & Co - Berühmte KünstlerInnen und ihre Keramiken | ▶ 29.11.

Tegelen NL-5932 AG Keramikcentrum Tiendschuur Tegelen

Pottenbakkersmuseum Kasteellaan 8 T: +31 (0)77 - 3260213

O: Tue - Sun 11 - 17h www.tiendschuur.net info@tiendschuur.net

👁: „Ton mit Großbuchstaben T!“ | ▶ 20.9.

👁: Wie gegossen - die Kunst Keramik zu gießen | 25.9. - 17.1.

Thurnau D-95349 Töpfermuseum Thurnau Kirchplatz 12

www.toepfermuseum-thurnau.de toepfermuseum-thurnau@t-online.de

O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h

Oct. - 6. Jan. and March: Sat 13 - 16h, Sun + Holidays 11 - 18h

Velten D-16727 Ofen- und Keramikmuseum Velten

+ Hedwig Bollhagen Museum

Wilhelmstraße 32 T: +49 (0)3304 - 31760 F: -505887

www.okmh.de info@okmh.de

O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h

👁: Heidi Manthey: Another World | ▶ 30.9.



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

👁: „Keramik aus Afrika - Highlights aus der Sammlung Prinz Franz von Bayern“. Eine Sonderausstellung der Neuen Sammlung - The Design Museum München | ▶ 7.2.2021

Westerstede D-26655

Galerie Belinda Berger Mühlenbrink 17

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

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

Permanent exhibition of gallery artists



Wijster NL-9418PW Galerie del Campo

Drijberseweg 12 T: +31 (0)593 - 562433

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

www.galeriedelcampo.nl info@galeriedelcampo.nl

👁: Keramik: Yves de Block, Lucia Fransen and Maria ten Kortenaar
Glass: Bibi Smit and Josien Geerdink | September - Oktober



Zürich CH-8801 Völkerkundemuseum der Universität Zürich

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

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



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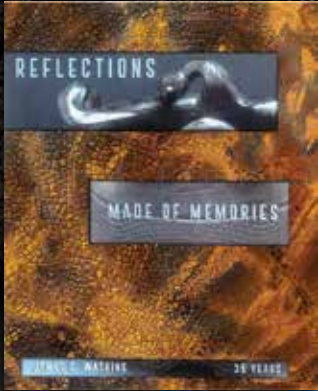
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The last chapter of my book demonstrates and explains how I make and fire a large double-walled basket form. This publication chronicles 100 selected pieces made during my teaching career between 1983 and 2018 and contains 12 stories with photographs 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



Tonraum

**KERAMIKSEMINARE
DER BESONDEREN
ART 2020**

<p>MARIA GESZLER-GARZULY 11. - 13. SEPTEMBER 2020 „Drucktechniken – „DAS SCHIFF – Segeln mit TON“ - Serigraphie auf Keramik 230.- €</p> <p>UTE NAUE-MÜLLER 18. - 20. SEPTEMBER 2020 230.- € „Engobe, keramische Farbe, die vieles offen hält & alles bietet“</p> <p>HEIDE NONNENMACHER 24. - 26. SEPTEMBER 2020 „Glasfusing und Kieselkeramik“ 230.- €</p> <p>MONIKA GASS 9. - 11. OKTOBER 2020 „Pflanzgefäße in Plattenbauweise Farbige Massen und Inlay-Technik“ 230.- €</p>	<p>NANI CHAMPY 23. - 25. OKTOBER 2020 „Raku plus Teeschalen plus exzellente Glasuren“ 280.- €</p> <p>MITKO IVANOV 30. OKTOBER - 1. NOVEMBER 2020 Aktmodellieren / Portraitmodellieren - mit Modell 230.- €</p> <p>CHRISTIANE TOEWE 13. - 15. NOVEMBER 2020 „Lithophanie“ ... Porzellan & Licht 230.- €</p> <p>STEPHANIE MARIE ROOS 20. - 22. NOVEMBER 2020 „Das (Selbst-) Porträt als Leinwand für (m)eine Geschichte“ - figuratives Arbeiten 230.- €</p>
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INFO / ANMELDUNG:
TONraum@neue-keramik.de | monika.gass@googlemail.com | www.ton-raum.com
VERANSTALTUNGsort
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Course programme 2020 in cooperation with TONraum.

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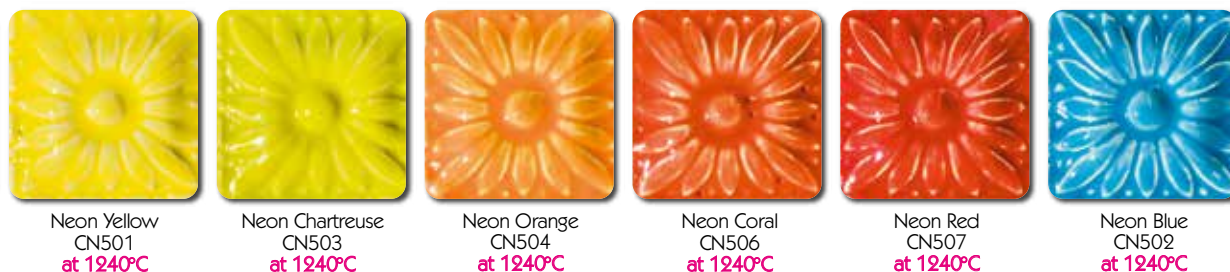
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Ceramics Triennial 2021

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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

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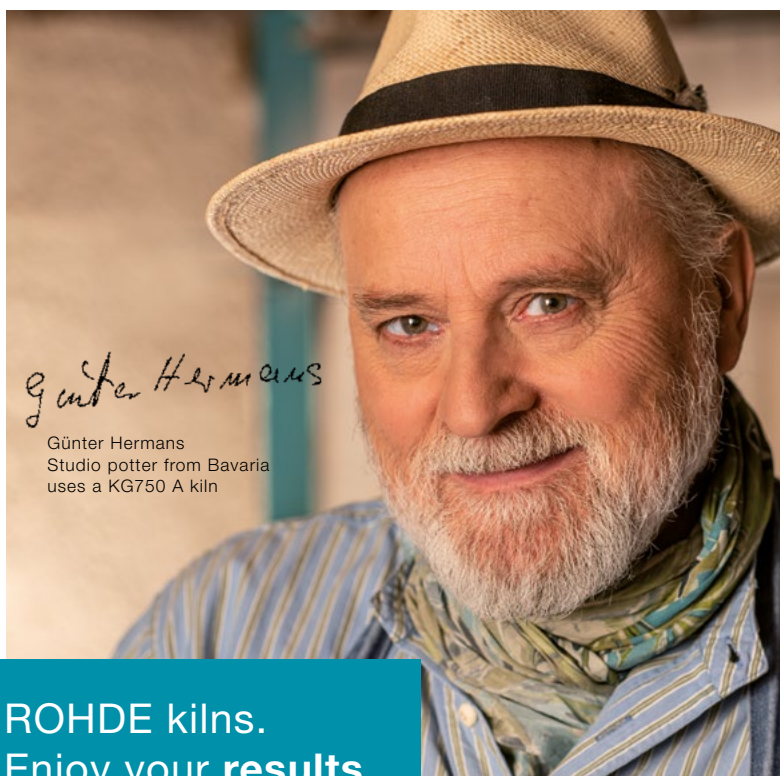


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1 “I have a primary education to choose each act carefully, according to an old ethic of the responsibility ‘of doing’. On the other hand, I am fascinated by the energy of earthy material, and I look for its most unusual incarnations. I believe that clay has a soul detached from Nature's soul itself.” With these words, **Ciprian Ariciu** begins the description of his works and, more especially, of his work philosophy. We have received a further article from Romania here, the southeast European country, which permits an insight into the ceramics scene in this hitherto largely unheeded country.

2 In memory of **Les Manning**, we publish an article about this Canadian ceramist, who died this year. For decades, Les Manning was one of the best-known artists in the international ceramics world. Heidi McKenzie, a former pupil of Les's, gives us a very sensitive insight into the ceramic life and work of Les Manning and his far-reaching influence on the development of Canadian and international ceramists.

3 Woodfirers among themselves: Michael Limbeck, ceramist and art historian, talks to **Karl-Heinz Till**, ceramist and graphic artist, about his work and the development of his career from joiner, via his work as an occupational therapist and in ceramics up to his most recent work firing with wood.



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