

NEW CERAMICS

The International Ceramics Magazine



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at the August Kestner Museum in Hanover
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Dear Readers of **NEW CERAMICS**

The darker season of the year bids us farewell as we see the first signs of spring approaching. Nevertheless, with the article by Dr Sally Schöne on historical lithophanes, we are reminded of the fascination that light in connection with porcelain can bring in the darkness. Let us not forget that only three generations ago, darkness ruled in the streets and in homes when the sun had set and people had to rely on candles, oil lamps and the fire in the hearth as sources of light. It was not until 1814 that the first gaslights were introduced in the streets of London, and in 1882 the first electric street lamps were installed in Berlin. In the following years, electrical illumination of public buildings and private houses followed. The magical period of candles – and here, of lithophanes – was over. The images in the article (p. 48) and further examples on the opposite page bring this atmosphere and aesthetic back to life again.

And yet this noble art of working with porcelain has not yet been forgotten, even in our times, when painterly and sculptorly talent must go hand in hand. As examples, we can show the artists Ilona Romule from Latvia and Christiane Toewe from Germany, who still work in this fascinating technique even today. From 1-3 July 2022, Christiane Toewe is giving a course at TONraum in the techniques of lithophanes – cf. the TONraum ad in the advertising section of NC and NK.

In this issue we also have articles in which an artistic background combines with psychological or psychoanalytical ones. The first article is about the ceramist Anna-Heike Grüneke, an artist and psychoanalyst living in Berlin, who is portrayed by Dr Elke Menzer. Anna-Heike Grüneke writes in her artist's statement:

"Psychoanalysis is a living process between patient and therapist in a very special space. [...] I feel that this process is a highly artistic activity as it demands both of the therapist and the patient a maximum of creativity and creative will with the aim of bringing about change in oneself. As a therapist, like the permanently turning wheel, I am ultimately in a permanent process of examination both of myself and of my opposite number."

The article on the work of Jemma Gowland, UK, from the pen of Eddie Curtis, is about the perspective of critical self-reflexion and the observation of social position as well as one's own psychological actions in these contexts. With her works, Jemma Gowland makes reference to the position of adolescent girls. She examines how from the moment of their birth girls in many places are induced to adapt to a certain code of behaviour and a certain appearance in order to fulfil the expectations of others. The theme of Gowland's work is the masks that are worn or that are instilled into the wearers.

The other articles are not so obviously about psychological contexts or starting positions, although certainly every creative activity springs from an emotional source and thus one that is stimulated in this area, even if what the artwork says is entirely intellectually defined.

As you will gather from the diverse articles with artists' portraits and in particular on exhibitions and events, cultural life in the field of ceramics is gradually gaining impetus again. News has reached us that the two most important markets in Germany, those in Diessen and Oldenburg, are to take place again this year and presumably the organisers of other markets will be permitted to go into action again – let us hope without any special restrictions. I would also like to draw attention to a special attraction – the "Porzellanmarkt", the porcelain market being staged by the Porzellanikon in Hohenberg an der Eger on 23 and 24 July 2022. Further details on participation can be found in the advertisements at the back of the magazine.

Let us hope too for an end to the major digital events that we have been unable to attend live but only to follow on a computer monitor, and that people will once more be able to meet face to face. Nevertheless, we have learned quite a bit from this isolation situation due to the pandemic – we don't necessarily have to fly to New York merely to talk about a theoretical matter. This kind of thing can very well be dealt with by video conference. It is also possible to judge works digitally in well-prepared jury sessions, even if the fine points of the personal contact between the members of the panel are missing. But the potential of the digital world is limited when assessing real works live.

Thus it is certainly advisable to grasp the possibilities that this "quiet" period have shown and develop them further but it is also necessary to recognise where the latest technologies are unsuitable.

We hope you enjoy reading this issue
and look forward to our next meeting in May.

Very best wishes,



Bernd Pjannkuche

At a
Biennale
in Venice





“Keramik all inclusive”

Museums are called upon to support and implement the UN Convention on the Rights of Persons with Disabilities. Inclusive education should be a matter of course, with further education institutions respecting and furthering the uniqueness and individual needs of all people. Together with the bank, the Nassauische Sparkasse, which provides targeted funding for sustainable and socially relevant projects in the region, the Keramikmuseum Westerwald is actively committed to furthering equal opportunities for people with special needs and has launched the project, “Keramik all inclusive”. The charitable organisation, Caritas Werkstätten Westerwald-Rhein-Lahn was first contacted in the summer months. The staff of the Nauort branch worked outdoors and gathered

their first experience with clay. Ten people signed up to take part in the project at the museum. Since November, they have been working on their own artwork with professional guidance in the museum’s large educational studio. The pieces produced during this time are to be exhibited in an exhibition from 25 March 2022. Participants are to be involved in as many areas as possible, including guided tours of the exhibition. For the participants whose interest in ceramics has been awakened, after the conclusion of the project an inclusive group is to be launched where people with or without disabilities can support and enrich each other in the creative process. Through ongoing, long-term cooperation, the project has a lasting effect. Keramik all inclusive takes place every three years. Keramikmuseum Westerwald www.keramikmuseum.de *Press release, Museum*

ERLEBNISRÄUME

(“Experiential Spaces”)

Works in porcelain and ceramics by **Grit Uhlemann** and **Anna-Heike Grüneke** – from 26 March to 16 April 2022 at Galerie Faita Alte Marktstraße 45, Hameln, Germany. There is to be no opening ceremony due to Covid restrictions. However, on the opening day, 26 March 2022, the gallery will be open from 10 a.m. – 4 p.m. With layered porcelain, ceramist **Grit Uhlemann** creates landscapes (photo below).

The wafer thin works permit light to shine through, which enhances the viewer’s sensory perception of the image. **Grit Uhlemann** explores inner experiential worlds that make the inner landscapes in us accessible and that are reflected in her dream realities.

Anna Heike Grüneke uses functional ceramic objects for her everyday scenes (See page 8). With strong colours and photographic images, the artist describes the various facets of the human psyche and relationship structures. Both artists have studied and trained in Germany and other countries and each works in their own studio.

www.keramik-galerie-faita.de



Collectors’ Fair: From Asshoff to Zenker – 27 March to 24 April 2022

You can purchase quality one-off ceramics at the KERAMION Collectors Fair (“Sammlerbörse”). From 27 March until 24 April 2022, the KERAMION in Frechen offers the opportunity to purchase special pieces from private collections.

The Fair opens on 27 March at 11 a.m. Buyers can take their purchases home immediately. In parallel, the pieces will be offered for sale on the internet at www.keramion.de. We are looking forward to your visit and your interest. Further details on: www.keramion.de

Photo: ceramics at the Collectors’ Fair *photo: KERAMION/Regina Spitz*



In the Dew of the Morning – Outstanding Japanese ceramics from 160 years. 9 September 2021 – 6 February 2022, **extended until 27 March 2022**

For the 160th anniversary of German-Japanese friendship, the Hetjens German Ceramics Museum is showing selected exhibits of Japanese ceramic art from three centuries including vessel ceramics from the Prof. Helmut Hentrichs Collection.

In the 20th century, the creations of Japanese studio ceramists served as inspiration for numerous Western colleagues. In this context, Kanjir Kawai is considered one of the pioneering potters in Japan who during the mingei movement (literally “art of the people”) brought about a new flowering of traditional folk art. European ceramists took their orientation over the coming decades until today from the Japanese aesthetic and traditional production techniques such as raku firing. The exhibition is under the patronage of the Japanese Consulate General in Düsseldorf and in cooperation with the EK-Haus, Düsseldorf. Hetjens – Deutsches Keramikmuseum Düsseldorf, Schulstraße 4, 40213 Düsseldorf, Germany

www.duesseldorf.de/hetjens

Thomas Benirschke now has a BLOCK WHEEL

in his Magic Potters’ Wheel equipment.

The project of building a BLOCK WHEEL after historical principles for his mobile use – with which he throws simultaneously with another person – was funded with a grant from the Hesse Cultural Foundation as a part of the cultural sponsorship programme, Reopening Hesse Culturally.

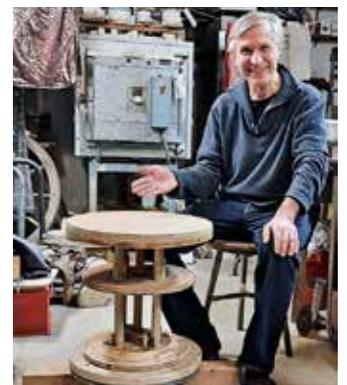
The block wheel at work:

www.facebook.com/1028794005/videos/239185668336832/

The block wheel is running perfectly when...

www.facebook.com/1028794005/videos/302335585195290/

The block wheel with pigskin-and-coin bearings: www.facebook.com/thomas.benirschke/posts/1022366210603



Obituary for Gerburg Karthausen

In October the quiet, reserved “grande dame of German ceramic art” died in Mülheim an der Ruhr at the age of 84. Gerburg Karthausen was born there, completed a potter’s apprenticeship under Sibylle Karrenberg-Dresler between 1954 and 1957 and qualified as a master craftswoman in 1964. In 1963, together with her partner Ingeborg Zenker (1927-2010), she set up a gallery and studio in Wipperkotten, Solingen and ten years later they moved to the newly constructed house, An der Wippe 5, where living and working combined. The ceramics from Atelier ZK found a great community of admirers all over Germany, as demonstrated by the annual studio exhibition, which was often sold out. The last studio exhibition was in 2018, when she exhibited and sold her last 60 pieces. She won prizes, such as the 1967 state prize, Manufactum, and the diploma of honour at the Concorso di ceramica d’arte in Cervisia, Italy. Her specialism was “thrown vessels, altered and shaped, with glazes from white to dark brown, black and deep blue”. In 2020, she left the studio in Solingen and moved into an old-people’s home in the town of her birth. *Cesare Lazaros Borgia*

photo from 1968. Photographer: Hans Halft. Source: Stadtarchiv Solingen



275th Anniversary of FÜRSTENBERG: Prelude to the anniversary year 2022

This year, FÜRSTENBERG porcelain manufactory celebrates its 275th anniversary. In the month of its founding, January, the popular “White Weeks” begin at the manufactory, lasting until 3 March, with outlet sales and very attractive offers. Further activities follow in the course of the year. The open day with the summer festival in August will be a special highlight. The success story of FÜRSTENBERG began on 11 January



1747, when Charles I, Duke of Brunswick-Wolfenbüttel, founded a porcelain manufactory in the Fürstenberg hunting lodge. Over the centuries, many porcelain classics of contemporary table culture were created. Today, FÜRSTENBERG is Germany’s second oldest porcelain manufactory, and with its trademark, a crowned blue “F”, it stands for quality porcelain art made in Germany. New products will be presented to the public for the first time at the international trade fair, MAISON & OBJET in March. Up to 6 March, various second-choice white items may be purchased at attractive prices. The MUSEUM SCHLOSS FÜRSTENBERG remembers the anniversary with an outstanding exhibition. From April, artist **Sonngard Marcks** will be setting a celebratory table during her two-month workstay at the porcelain museum. In an intensive exploration of local history, the landscape, the museum’s holdings and the

contemporary manufactory, she will create an ensemble reflecting the 275 years of Fürstenberg in an artistic interpretation. Latest details of the various activities over the anniversary year can be found at www.fuerstenberg-porzellan.com and www.fuerstenberg-schloss.com. Sign up for the FÜRSTENBERG newsletter and stay up to date with all the latest information at www.fuerstenberg-porzellan.com/newsletter/

4th Siegburg Keramikpreis

On 9 January 2022, the Siegburg Keramikpreis was awarded for the fourth time. The 2021 prize commemorated the 100th anniversary of the death of German composer Engelbert Humperdinck, who was born in Siegburg. Three pieces from among the 45 exhibited entries (by ceramic artists from Germany, France, Austria, the Netherlands and Belgium) won prizes, three received commendations and two were purchased by the Municipal Museum. A further purchase was made by the Friends of the Museum, the Verein der Freunde des Stadtmuseums e.V.



The prizewinners: **Ellen Rijdsorp**, (centre), Euro 2,000, **Monika Debus**, (right), Euro 1,200 and **Christine Ruff**, (left), Euro 800. Commendations went to: **Uta Blindow**, **Beate Pfefferkorn** and **Meng-Chan Yu**. Works by **Nathalie Schneider-Lang**, **Karima Duchamp** and **Kim Hyunjin** were purchased.

Lena Kaapke – Sensed Maps

Since January this year, Lena Kaapke has represented the presiding federal German state at the standing committee of the Ministers of Culture and Education in Berlin. As soon as Covid prevention measures permit, the exhibition can be viewed in situ at the premises of the standing committee of the Ministers of Culture and Education. Details from [Cornelia Theisen-Bieker@kmk.org](mailto:Cornelia.Theisen-Bieker@kmk.org). The exhibition runs the whole year 2022 year in Berlin. “The verb ‘to sense’ refers to the perceptions of our senses. It always means something subjectively meaningful and truthful. In the exhibition *Sensed Maps*, Artist Lena Kaapke opens sensory spaces. The projects exhibited combine interdisciplinary questions and themes that always grow out of personal interests, observations and experience, which she then examines and measures in artistic terms. Cartographic explorations are created. The installations are translations, they follow highly conceptual criteria, show thinking spaces and at the same time place them in question. Three groups of works are on show. The first shows a mapping of colours, especially red as a ceramic colour. The second shows distribution cartographies and the third narratives behind handcrafted objects such as the measurement of techniques, biographies and working conditions. In this way the exhibition shows the artist’s subjective view of colour, distribution and conditions in time and space. She wants to move the viewer and demands of them their own room for interpretation.”



Lena Kaapke (centre) with Karin Prien, Minister for Education, Science and Culture of the State of Schleswig Holstein and the Secretary General of the Standing Conference of the Ministers of Education and Cultural Affairs Udo Michallik.



MusterReich ("Pattern-rich") – Porcelain tableware by Helmut Menzel

Exhibition until 27 March 2022 in the STUDIO, Keramikmuseum Staufen

A firework display of colours and patterns distinguishes his vases and platters, mugs and teapots. In contrast to this stands white porcelain tableware with lightly sketched brushwork and drawing. "Little friends for every day with a high functional value", is how the artist and ceramist from Berlin describes his works. "My ceramics,

a lifelong love affair, a dalliance with porcelain as a medium, with colours and with forms. Never able to keep my hands off it", is how the artist describes his relationship with ceramics. After qualifying as a ceramist, he studied fine art at the tradition-rich Berlin University of the Arts. With his own studio since 1997, he is always looking for new approaches to his work and would be unwilling to surrender its lightness. With his special fondness for stacking and layering, he has found his unmistakable style. www.keramikmuseum-staufen.de

Made in Germany – Ceramics from Germany 25 March - 28 May 2022

Hans & Renate Heckmann - Heidi Kippenberg - Barbara Stehr

Works from three studios – works from one generation – works by Heidi Kippenberg (*1941), Barbara Stehr (*1936) and Hans (1935-2021) & Renate (*1937) Heckmann – all holders of numerous awards, representatives of the unadorned powerful ceramics which, along side delicately crafted works, were typical of studio ceramics in Germany in the 60s, 70s and 80s of the 20th century – a festival of ceramic material.

Although they all belong to a single generation, they come from different schools. Heidi Kippenberg came from Walter Popp's course at the Kunsthochschule Kassel, where she became acquainted with an unimagined freedom of thrown and assembled forms and glaze painting inspired by Informalism. Later, she abandoned her teacher's once-provocative vessel aesthetic, shifting to handbuilt and modelled block-like vessels with relief surfaces. Barbara Stehr came from Jan Bontjes van Beek's course at Hamburg University of Fine Arts and adapted his form-focused, severe thrown and subtly simple vessel ceramics to make it more softly swelling and less sharply structured in its silhouette. She too developed modelled vessel sculptures, built flattened, organically edge-less box forms on which opaquely layered glazes melt like matt icing sugar, taking on a life of their own as gesturally channelled, poured or dripped painting on ornamental plates or Keraion panels. Hans and Renate Heckmann came from Hubert Griemert's craft course at the technical college in Höhr and always produced tableware in series in their studio in Schwäbisch Hall. But on one-off thrown vessels, thickly applied glaze material congealed in drips. But especially Renate Heckmann transcended conventional pieces with her freely and coarsely modelled, asymmetrical vessels in heavily grogged clay. *Walter Lokau*

Brutto Gusto, Wielandstraße 34, 10629 Berlin Charlottenburg, Germany, Opening hours: Mon. – Sat. 10 – 10 h



Heidi Kippenberg "ESCHE"
(Ash tree) 32 x 20 x 16 cm

17th Potteries Open Day – Sat. 12 and Sun. 13 March 2022, 10 a.m. – 6 p.m. 1 weekend, over 500x ceramics: multifaceted, unique, sustainable

The popular Potteries Open Day whets the appetite for ceramics; in 2022 it is taking place for the 17th time in succession, simultaneously all over Germany. Over 500 potters and ceramists are taking part in the event and on the second weekend in March they are opening the doors of their workshops and studios to welcome visitors to guided tours, demonstrations and hands-on activities, to encounters and exchanging ideas as well as giving insights into an ancient, up-to-the-minute craft that oscillates between trends and tradition. Visitors should be prepared to be fascinated and inspired by the beauty, diversity and uniqueness of their handcrafted products. Of course all the workshops and studios will be opening under the latest Covid prevention measures. The joint website www.tag-der-offenen-toepferei.de gives further details of what the participating potteries are offering as well as their exact locations. Further details, tips and the latest information can also be found on Facebook. For any inquiries, please contact: Dr Kirsten Ulrike Maaß, Keramikerinnung Nordrhein (North Rhine Ceramists' Guild), tag.d.o.toepferei_NRW@web.de



UNIQUE PIECES tell their story. Artistic Meissen 1970 – 2010

7 May 2022 – 8 January 2023 at the Porzellanikon – State Porcelain Museum, Hohenberg a.d. Eger, Germany

Many people are familiar with porcelain from the 18th century made at the world famous Porzellanmanufaktur Meissen. Even the porcelain products from Meissen in the first half of the 20th century are well known to lovers of porcelain. However, Meissen porcelain from the GDR era and the period after German reunification are only now beginning to enjoy greater attention. This special exhibition is one of the first with porcelain items from these two periods. They are part of a major collection of Meissen porcelain that has been gifted to the Porzellanikon by a Hamburg couple. It shows approximately 200 one-off porcelain objects in an exhibition space of 300 sq. mtr. The show illuminates a fascinating chapter in the history of the Meissen Manufactory and brings to light hitherto unknown details about the "Artistic Development Collective". This was a department in the manufactory in which young porcelain artists were tasked with developing the product range so that the manufactory could build on the successes of Meissen Baroque. This precept was linked to the desire of the political leaders of the GDR for a source of foreign exchange. Although this group of artists always had the freedom to experiment and work creatively, they were always under pressure because for the GDR Meissen porcelain was a valuable export item and an important foreign currency earner. The purchasers of their products were mainly in the West.

Sculpture (X-series coffee pot) **Muster-Bruch**, Peter Strang, 2000, h. 31.1 cm, HGM Collection, Hamburg

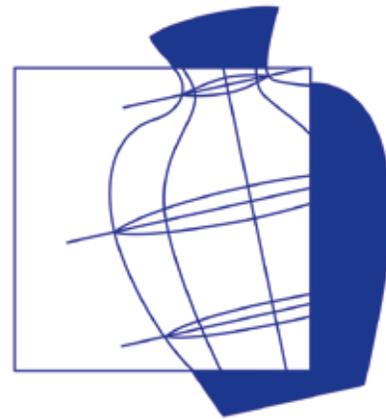
photo: Andreas Gießler, Porzellanikon



Frechen Keramikpreis 2022 from the KERAMION Foundation

The Frechen Keramikpreis is a talent award for emerging artists working ceramically. It is targeted at young artists under 35 years of age who practice their ceramic art in Germany. Applications are possible in the following areas of ceramics: Vessel, Sculpture, Relief/Image, Serially Produced Ceramics, Architecturally Related Ceramics and Installation. A preliminary panel of judges selects participants for the competition from among the applicants, who will then present their works in a joint exhibition at the KERAMION from September 2022. The prizewinners will be selected there by a panel of expert judges. For the 50th anniversary, the Keramikpreis is worth a total of Euro 9,500, shared between three prizes worth 2,500 each (funded by the Culture and Environment Foundation of the Kreissparkasse Köln, RheinEnergie AG and the town of Frechen). In addition, the Regina and Heiko Hünemeyer Special Prize worth 2,000 will be awarded for the first time. The competition is to be accompanied by a publication. Preliminary jury: Monika Gass, ceramist HBK KASSEL, art historian, curator, – Doris Kaiser, artist, – Angelika Metzger, gallerist.

Main jury: selection of prizewinners – preliminary jury plus Dr Sabine Isensee, director of fine art, Oldenburg municipal museum, Dr Peter Lodermeier, art historian, Bonn. Full application forms are available from KERAMION, Bonnstraße 12, 50226 Frechen, Germany, telephone: +492234-697690, www.keramion.de | fkp@keramion.de. **Closing date: 13 March 2022**



Ceramic Art London 2022

The world paused, but the potters' wheels kept turning...

Makers and lovers of contemporary ceramics are fired-up for the return of Ceramic Art London. 7 – 10 April 2022, Central Saint Martins, King's Cross, London. This April sees the keenly awaited return of Europe's largest ceramics event, following an enforced two-year break. Taking place over three days in the grand con-course of Central Saint Martins, Ceramic Art London will build on three years of expansion that have seen audiences triple, with every event sold out. Featuring 92 leading makers from 11 different countries and with price points ranging between £20 – £5000, Ceramic Art London is the place to see and buy the best contemporary ceramics, from the functional and decorative to the abstract and architectural. This year's

cohort of exhibitors includes 24 newcomers. Covid19 impacted virtually every sector of society and the field of ceramics was no different. During the pandemic, unable to teach, or show, makers went back to their studios, experimented and reflected. For them, this year's edition of CAL presents an opportunity for ceramic artists to reconnect with the public, and to reflect their evolution as makers. Programmed by Central Saint Martins Lecturer Duncan Hooson, ClayTalks returns with a series of illuminating talks given by prestigious names from the ceramic world. More information about the participating artists can be found on the Ceramic Art London website. Friday 8 – Sunday 10 April 2022, Private View, Thursday 7 April, 6 – 8pm. Central Saint Martins, University of the Arts, London.

The duo Skuja Braden will reflect on coexistence and an inclusive society at the Venice Biennale.

Latvian Center for Contemporary Art (LLMC) and an artist duo Skuja Braden. On Wednesday, January 26, the concept of the Latvian pavilion of the 59th Venice Biennale was presented. The exhibition *Selling Water by the River* is created in collaboration with curators Solvita Kres and Andris Silapetere and reflects on the possibilities of living in a world torn by controversy and develops a vision of an inclusive society open to diversity. It has already been reported that this year the duo of artists Skuja Braden (Inguna Skuja and Melissa D. Braden) will represent Latvia at the world's most prestigious art event – the 59th International Art Exhibition of the Venice Biennale, which will take place from 23 April to 27 November. The Latvian pavilion is organized by the Republic of Latvia Ministry of Culture in cooperation with LLMC. The pavilion's large-scale multimedia installation combines more than 300 porcelain works, the smallest of which is the size of an eyeball and the largest of which weighs one tonne. The creators of the exhibition echo the social, economic, political and cultural themes that are relevant in the Baltics and the world in the masterfully created objects, which occupy the most unusual forms of everyday objects, natural elements and the human body. "The architectural structure of the exhibition is determined by the reference to the artists' living space – their homes and their various living areas. Skuja Braden's works and their grotesque images blend the boundaries between private and public, reflecting different social norms. In the world torn by disagreements and change, in which we all live today", explains the curator of the pavilion Andris Silapetere. www.labiennale.org/en/main-content



Ceramics by Eva Koi - Exhibition until 23 April 2022

Some quotes reflect her intentions:

"My work should be a rediscovery for people of memories of what they have already seen: delicacy, fragility, transience, but also beauty, harmony and powerful liveliness. I throw coarsely grogged bodies very thinly towards the edges."

Transparent, grey-green celadon glazes give the work lightness and a glassy character. Engobes and glazes, applied vigorously in a calligraphic manner, emphasize and structure it. From static rest, dynamic movement arises through shapes that swing out of the plane of rotation. My ceramics are created on the potter's wheel. I try to reconcile opposites. Starting with round, harmonious shapes, I provoke cracks, fractures and asymmetries. They resist superficial pleasure and therefore require further consideration. In this way they give the vessels and objects their tension. I seek perfection in the wounding of the perfect."

LOES & REINIER, NL 7411 Deventer, Korte Assenstraat 15 www.loes-reinier.com



Anna-Heike Grüneke

Anna-Heike Grüneke has lived in Berlin since 1986, where she has worked as an artist and child and youth psychoanalyst since 2001. Her work as an artist and as a therapist is closely linked. Experiences from the field of therapy, in which she functions as a “container” for the patient’s psychological experiences, are transformed into her pottery work. New vessels emerge, which in the spirit of Joseph Beuys may be considered as “social sculpture”.

In her latest ceramics, Grüneke creates a tension between painterly, pictorial aesthetics and the exploration of socially relevant themes.

From the interplay of colour, painterly gesture, drawing, scoring and the image or photo, which she transfers to the leatherhard clay with a special monoprinting technique, everyday objects are created like washing bowls, vases, plates, cups etc., which at the same time are an integral part of her artistic explorations.

Thus the wheel-thrown vessel oscillates between sculpture, object and item of daily use whose original function is charged with other meanings.

ELKE MEINZER



Foodwatcher
2021, h 13.5 cm, Ø 23 cm

Grüneke, who has moved away from a classic understanding of art in which an artwork has to exist autonomously and outside categories such as functionality, thus stands in the long line of tradition of human history in which everyday scenes have always been applied to functional items.

Grüneke is attracted by the interplay of various levels of meaning. She expressly places great importance on her works being everyday objects. For her, the boundaries between art and the everyday are abrogated and perception is not a fixed quantity, it is permanently changing. And in the same way as the everyday and perception of reality change, conversely the way art is seen also changes.

Along side various other themes, for several years Grüneke has been interested in the emancipation of men and women. She examines how the depiction of the nakedness of the male and female body influence our viewing habits and our self-perception as men or women. Are we still having to deal with the dominance of the "male gaze", which defines women as an object of desire – and what about the representation of the naked male body?

In her research for images of men and women, the number of depictions of women vastly predominates, especially images of naked women. Parallel to the breaking down of and rebellion against gender roles on the one hand, it seems that conversely sexualisation and gender clichés have increased hugely, especially due to the influence of digital imagery.

In our century, male nakedness is largely restricted to the homoerotic scene with its sexualised preferences. With the emergence of Christian culture, male nakedness in public disappeared. 20th century representations of masculinity are largely defined by demonstrations of strength and power,



Vase: **Nude, Rear View**, h 37, cm Ø 17 cm



Play of Muscles, 2021, h 42 cm, Ø 13 cm



Hysteria, h 30 cm, Ø 12 cm

including fascistic representations, which lately have spread and been imitated in the right-wing political scene. The question thus remains as to what remains of the emancipation of both sexes?

Grüneke now applies images of male and female nudes to the vessel again, which since Antiquity has been an archetypal symbol of the feminine qualities of receiving, holding and nurturing. She plays with images of masculinity and femininity with great curiosity and in search of authenticity. Through the various viewing angles made possible by the three-dimensionality in her making process on the potter's wheel, correspondences, relationships and associations emerge that guide Grüneke in her further working process. In this, she is less concerned with illustrating everyday scenes and far more with playful association in relation to images of men and women. In view of the immense quantities

of images that we are subjected to daily, Grüneke has decided not to create any new images but rather to work with existing ones, relate them associatively to each other and to tell or evoke her own stories.

At times, Grüneke's ceramic oeuvre bequeaths a sense of discomfort or aversiveness that seriously challenges the viewer.

For example, one exhibition visitor who had taken a spontaneous liking to a bowl exclaimed on discovering an image of Mussolini's head, "I could never have something like that in my living room!" A man reacted in similar fashion to a cup that he "could never drink from" because a naked man was depicted on it.

In this context, it becomes clear that Grüneke's ceramic utilitarian/art objects refuse a purely aesthetic reception. This is significant as her idea is reflected in it that art, the everyday and the reality we live in are inseparably linked.

Dr. phil. ELKE MEINZER

studied art history, sinology and German philology at Freiburg University, painting at the State Academy of Fine Arts Karlsruhe under Prof. Peter Dreher and has a doctorate in modern German literature. She is a psychoanalyst in independent practice in Berlin.

STATEMENT

I am interested both in psychoanalysis and art and in my work the two areas enrich each other.

Where I place my creativity and energy in therapeutic relationships as an analytical child and youth psychotherapist primarily at the disposal of my patients, in my studio in the Wendland I enjoy being wholly focused on myself and entering into an inner Dialogue.

From the initial desire to learn how to throw on the wheel, an artistic discourse developed. From the interplay of image/photo, colour, painterly gesture, drawing and sgraffito, new pictorial and spatial dimensions continually emerge. The interplay between abstraction and figuration interested me very much even while I was still painting. In contrast to the canvas, the vessel demands three-dimensionality be taken into consideration, thus creating new space to experiment.

Interior and exterior space enter into a dialogue with each other, they correspond. At the same time, the thrown vessel oscillates between sculpture and utilitarian object whose original function is charged with different meanings. I interpret photographic fragments that I apply to the clay by means

of a monoprinting technique through various painterly and graphic techniques. Form, colour and image merge and create something new.

Throwing on the wheel is permanent movement, a rhythmical interplay of the turning wheel, my hands and the clay's own life. It is like a dance from which a figure emerges, a body. A sensitive interplay between my hands, my body, my breathing and the clay turning on the wheel, which reacts immediately to me and collapses if I don't treat it with the necessary respect and appropriate caution and empathy. I throw a lump of clay on the wheelhead and become one with the evolving vessel. I am the container in which the narratives that move me find expression, associatively and often unconsciously and intuitively. A mixture of experience, intuition, concentration, centredness, a similarly sensitive process consummated from the movement of togetherness, like in human togetherness. In a therapeutic relationship, it is about experiencing unconscious conflicts together, working through them and breaking them down. This occurs both in dialogue and through play and it is often an unconsciously driven emotional undertaking.

For me, artistic exploration – and to a very large extent working with clay and throwing on the wheel – have become an important place of regeneration and mental processing.

Psychoanalysis is a living process between patient and therapist in a very special space. It is about experiencing unconscious conflicts together, working through them and breaking them down. The therapist makes themselves available as a container and their job is not only to open up to this intense interactive process but also to digest material that has been absorbed and to make it available to the patient again in digestible chunks. I feel that this process is a highly artistic activity as it demands both of the therapist and the patient a maximum of creativity and creative will with the aim of bringing about change in oneself. As a therapist, like the permanently turning wheel, I am ultimately in a permanent process of examination both of myself and of my opposite number.



Stay!, Ø 32 cm



Legwork, h 37 cm Ø 25 cm

In 2017, she opened the gallery, Seltene Erden ("Rare Earths") in Blütlingen.

Since 1984, Anna-Heike Grüneke has regularly taken part in exhibitions and art projects in Germany and other countries.

Since 2017, she has cooperated with her husband Bob Romanowski on a continuing multimedia project, People in the Museum, consisting of portrait tiles and videos for Wustrow Museum.

In 2020, she was represented at the Neue Art Dresden art fair.

In 2021, she presented her ceramics at Wustrow Museum and the museum of modern ceramics in Aveiro.

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EXHIBITION AT GALERIE FAITA

5 March – 2 April 2022

Alte Marktstraße 45

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www.keramik-galerie-faita.de

After graduation from school, Anna-Heike Grüneke studied painting at the Accademia di Belle Arti in Rome from 1981-1985 and from 1985-86 at the Ecole des Beaux Arts, Ecole Supérieure d'Arts Appliqués and with freelance artist Felix Rosen in Paris.

At the Berlin University of the Arts (HDK), she then trained as an art teacher, and from 1986-93 she qualified as an art therapist at that institution.

From 1993-2001, Grüneke worked as an art therapist in a children's home and in the forensic department of Berlin correctional facility. She also lectured, giving further training to art teachers in Brandenburg, gave guest lectures at the HDK and offered artists a space for artistic self-experience.

In 1996, she took further study at the Institute of Psychotherapy to qualify as a youth psychotherapist, becoming licensed to practice in 2001. From 2005-2008, she qualified as a group analyst at the Berlin Institute of Group Analysis.

Since 2001 she has treated patients in her own practice and is a lecturer and supervisor at the Berlin Institute of Psychotherapy.

Between 2011 and 2012, she fulfilled a long-held wish. She wanted to learn how to throw on the wheel and did an "apprenticeship" with Katrin Schmidt in Berlin.

In 2021, she set up her own studio in the Wendland and took part in a seminar with Patrick King in Höhr-Grenzhausen about monoprinting.



TONY MOORE

Wood-fired Ceramic Sculptures
on view in *Sacred Structures* at
Woodstock Byrdcliffe Guild Kleinert /
James Center for the Arts Woodstock

CARL VAN BRUNT

Paddling is a term used by ceramic artists referring to the gentle patting and shaping of malleable clay forms with flattened wooden tools. The six large ceramic sculptures by English-American artist Tony Moore centering the two person exhibition *Sacred Structures*, curated by Osi Audu and with photographs by Kenro Izu at the Woodstock Byrdcliffe Guild, were whacked into shape using a 2 x 4. Displacing the masses of the six four hundred and fifty pound lumps of clay that were beaten, wire-cut, and stamped into the pieces on view was an immersive process for Moore; one of passion and discovery grounded in his awe of Nature, which he has come to experience as an all-encompassing reality. Made during the cauldron of events that was 2017, these are works that were ultimately brought to life in the elemental fire of Moore's hybrid anagama-noborigama wood-fire kiln. He came away with an injured shoulder and nine monuments (six of which are in this show) inspired by a quote from Martin Luther King: "Our generation will have to repent not only the words and acts of the children of darkness but also for the fears and apathy of the children of light."

Monuments are typically larger than life and often commemorate heroes and achievements of the past. Moore's, which include steel pedestals of his own making, are scaled to human proportions and are, on one level, calls to action now. At the same time, the internal geometries of the formal elements of the finished pieces create relationships that intimate much larger structures. In them, viewers with creative imaginations will see huge natural and architectural configurations in their minds' eyes. There is an aura of timelessness emanating from these pieces

Injustice of Silence
2017, wood-fired ceramic, porcelain, glass, steel
160 cm x 63.5 cm x 63.5 cm





Apparition, 2017 (detail) wood-fired ceramic, porcelain, glass, steel, 152 cm x 74 cm x 74 cm

summoning up echoes from the past... dwellings, hermit caves, ancient cultures and civilizations. Also summoned up are probing themes of evolution, justice, and the crises that currently face humanity.

Moore says that his approach to making this body of work was related to a seventeen-year hiatus from sculpture beginning in the early 1980s, when his creative focus was painting. Working on large canvasses on the floor, he came to view his paintings as “arenas of activity”, where his art played itself out moment to moment. While the ongoing sociopolitical situation was an aspect of his awareness as he worked, many other factors entered in: personal history, prior works, and above all Nature, manifesting as growth, vitality, and energy as well as imagery.

Although his lengthy foray into painting was influenced by the sacred geometry of Newman and Rothko among others, his overriding goal has consistently been to supersede prior concepts and ways of expression. During his transitional period of the 80s and 90s, a new form of expression began to germinate – one very much his own – as Moore began seriously collecting ceramic art, eventually prompting a friend to ask, “What is this with you and clay?” One thing led to another and in 1997 he was offered a four and a half month ceramics residency at Byrdcliff. Having spent decades in the art world of Brooklyn, the experience was revelatory on many levels. Gone was the competitive, hustling environment of art in the city. Here was natural space, mind space, a supportive community, and the visceral process of sculpting with clay and fire.

While he was working his way through all this, Moore was also engaged in a psychological rite of passage, fending off depression and disillusionment through seeking wisdom and healing in Zen, Insight Meditation, and various other therapies and disciplines. He states that from the beginning of his self identification as an artist as a teenager to the present day, there has always been a spiritual dimension to his work. Though he earned a Masters Degree in sculpture at Yale, and is well versed in art history, theory, and contemporary art developments, wrestling things out conceptually is only part of his practice; it is not the core. It is not unlike the difference between being a scholar of spiritual traditions and an active practitioner who has internalized the essence of the teachings and put them into daily practice. He points out that ceramic art has its masters that pass down traditions. Moore has built upon and reinvigorated them to actualize his unique vision.

So while Moore's sculptures can be decoded in various ways, they not only evoke but embody the trans-conceptual truths they convey. The artist's process is one of discovery rather than creation.

Moore's piece *Injustice of Silence* bears the striated marks of the 2 x 4 which was used to pound its twisting and ascending form upwards. Stamps punctuate its surface, the letter forms silently intoning "Children of Light". The square imprints also punctuate the surface of clay building blocks that were literally hurled by the artist at the emerging writhing shape in a kind of madman's game of Jenga, the cubes and their message distorted in the energizing process. Working in this way is risky, there is no armature, the whole thing could have collapsed at any moment of misguided action. Yet Moore reports: that never happened.

In another of the works in the show, entitled *Apparition*, a reddish wave rises ominously above a small abstracted figure – might it be a seal? Perhaps. The artist acknowledges the inevitability of visual associations while rejecting mimesis as limiting "ambiguity, aliveness, and engagement". The wave remains frozen in a moment of stasis, like the sculpture in its making, evoking the future forever emerging and calling on us to engage.

CARL VAN BRUNT

is a writer and independent curator. Former owner of Van Brunt Gallery Beacon and former gallery director of the Woodstock Artist Association and Museum

ARTIST STATEMENT

My work is concerned with the relationship of humanity and nature. I conceive of an expanded concept of "Nature" as embodying all existence, both the seen and unseen, sociopolitical events, daily occurrences, as well as private intuitions that are made concrete through creative action. My objects are places of remembrance where multiplicities of associations take place. Most recently these have been concerned with issues of the human condition.

Tony Moore is an English-American sculptor and painter represented in international museum collections including the Guggenheim Museum, Brooklyn Museum, Greenville Museum, San Angelo Museum of Fine Arts, Woodstock Artists Association & Museum, Art Museum of the U. of Memphis and ASU Art Museum, US and the Yorkshire Museum and Derby Museum, UK.

He received a MFA in sculpture from Yale University and is the recipient of prestigious awards, including a Louis Comfort Tiffany Award, CAPS Grant and Sally and Milton Avery Fellowship.

In 1998, after 25 years of making sculptures and paintings in New York City, Moore relocated his home and studio to the scenic Hudson River Valley near Cold Spring, NY (50 miles north of NYC) where on a mountain top property he built a spacious studio, gallery and Japanese style Anagama-Noborigama wood-fire kiln. His unique ceramic sculptures are fired in the kiln four times a year in week-long communal events.

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Voice, 2017, wood-fired ceramic, glass, steel, 155 cm x 81 cm x 51 cm

Tony Moore with **Children of Light III**
 Sacred Structures: The Architectonic Forms of Kenro Izu and Tony Moore
 Kleinert/James Center for the Arts, Woodstock Byrdcliffe Guild
 Woodstock, NY. August 21-October3, 2021





Damask Majolica
majolica, gold in-glaze lustre
on Sèvres blue
ø 41 cm, 2018

MAURIZIO TITTARELLI RUBBOLI

The essential language of lustre

MARINELLA CAPUTO

Sun-gold and the blue, dark or light for night or day, seem to me part of the essential language of lustre over the ages. (Alan Caiger-Smith, 2009)

These words by the great British potter are from a letter to Maurizio Tittarelli Rubboli, and they describe the sensations that his lustreware pieces evoked in him. The friendship that arose between them in the last years of Alan Caiger-Smith's life probably strengthened the artist's conviction that lustre is a wholly contemporary language.

The fact that Maurizio is part of the Rubboli family – which introduced lustre majolica into the Umbrian city of Gualdo Tadino in the 19th century, and crafted it for over one and a half centuries – without doubt influenced his decision to dedicate his life to ceramics, but at the same time this was also, in a way, a limiting factor for him.



In fact, the weight of tradition had to be alleviated, and so, after a phase of researching technique and practice on classical third firing, he decided to change direction. However, the knowledge and experience that he had gained would prove very valuable on his new path. The intense, fluid colours of his works are a distillation of traditional majolica lustreware techniques, utilized in different procedures, with a new vision.

The pigments and oxides are the same as those of the Rubboli manufactory, but the way in which they are used reveals an unusually expressive energy.

The technique that he adopts, instead of third firing, is defined as in-glaze lustre, and it is implemented during the second firing by means of an oxide-reduction process during the cooling phase. The gold and ruby-red mixtures are often applied using an airbrush onto the surface of the object, previously immersed in Sèvres blue, creating evocative layers of vibrant reflections. The freedom of application offsets the discipline required in measuring the amounts of ingredients and controlling the firing stage.

The shapes of the ceramic objects may be derived from functional items, such as bowls, plates and jugs, or zoomorphic figures and geometric elements, sometimes incorporating other materials such as mirrors, metal, pumice or lava stone.

The vibrant quality of lustre surfaces becomes a visual means of creating an ethereal dimension evoking the fables, such as *The Magic Box of the Golden Frogs*, in which the two amphibians, like gold statues, become the guardians of the enigmatic cylindrical container on which they are placed. In the work *The Tufted Fish Vase*, a crested fish is at the top of a truncated conical vase, and it seems to be engulfed by a golden wave that expands into space, crystallizing the animal's darting movement. The same figure appears in *Sea Mother*, in which the fish is on a cylinder, a reference to the sea as the origin of life, in a striking geometrical pattern in blue and ruby-red.

Water and its fauna are also featured in the installation *Mary Mary Quite Contrary*, in which the fish are positioned on a triangular mirror and are facing the same way, except for one fish moving in the opposite direction, even though its attempt to swim upstream seems unsuccessful, hindered by all the others and the direction of the current.



top left

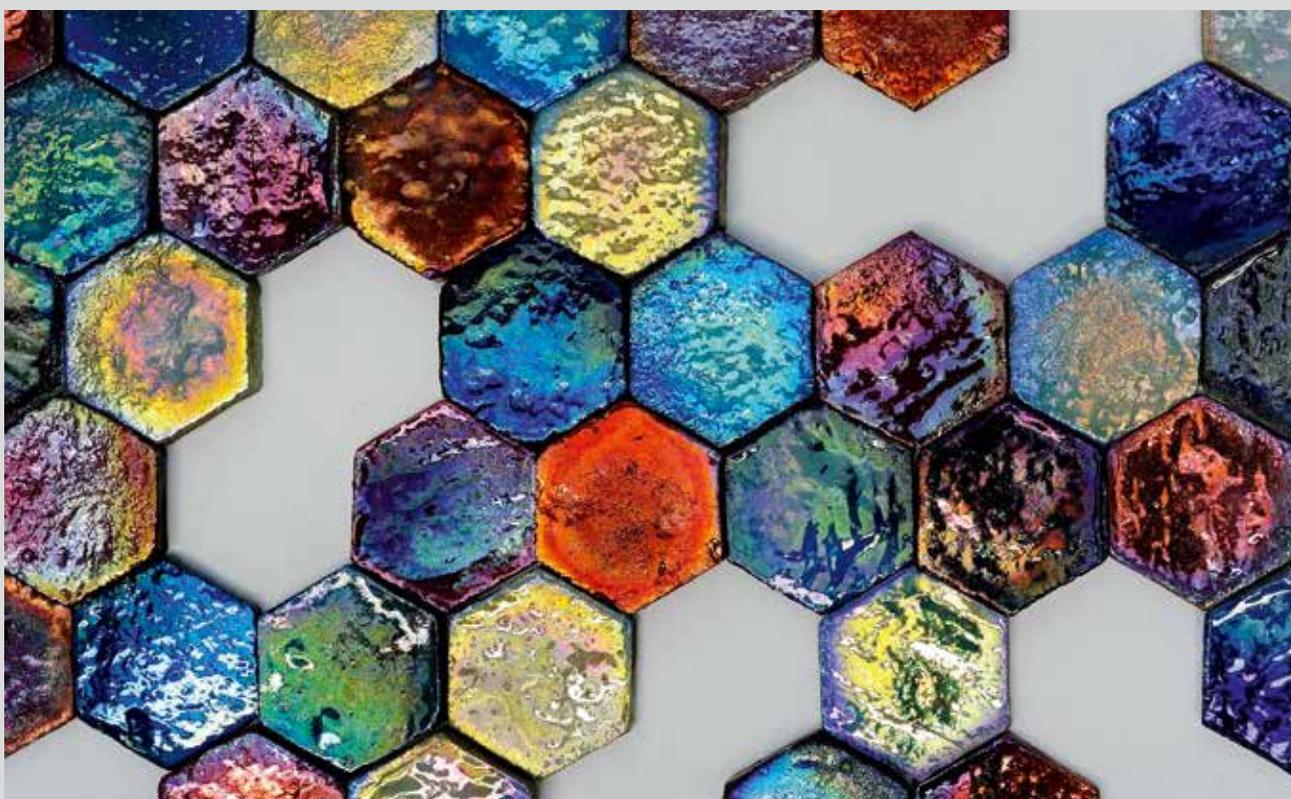
Sea Mother, majolica, ruby in-glaze lustre, Sèvres blue
30 x 30 cm, 2017

top right

Damask Majolica, majolica, gold and ruby in-glaze lustre on
Sèvres blue, ø 46 cm, 2018

below

Love is a Cube, majolica, gold and ruby in-glaze lustre, gold leaf
30 x 30 cm, 2016



Tiles, gold and ruby in-glaze lustre majolica at different densities, Sèvres blue, each tile 10 x10 cm, 2018

The Pitchers of Gubbio, gold and ruby in-glaze lustre majolica, black, China blue, mirrors, each pitcher h. 40 cm, 2013



Works developing classical vase shapes, such as *The Pitchers of Gubbio*, provide an opportunity for experimental techniques in which the lustre is applied to rough, wavy surfaces, producing complex effects of light, capturing or emanating fluid reflections. The broken mirrors that fragment and multiply the shapes are a reference to the jugs' sharp, hard nature, recalling those that are shattered in the ritual of the Race of the Candles in Gubbio.

This sort of relief effect, in this case on a slightly concave

surface, also appears in *Damask Majolica*, in which there is a circular lace pattern, like a mandala or a sumptuous damask textile.

Fragments of lace or fabric also appear in *Love is a Cube*, in which the sides suggest possible phases or episodes of human sentiment.

Rubboli's artistic quest is principally concerned with the exploration of lustre in terms of colour and light, but the sculptural aspect is closely connected to surface values, sometimes with the use of elements different to ceramics, as previously mentioned.

In *Sacred Space*, the extruded clay is intertwined with olive twigs in a contorted ring which, though recalling the crown of thorns of the Passion, also embodies the intimate, spiritual space that human beings wish to encircle and preserve. In addition, the olive branches and circular shape remind us of Ulysses' and Penelope's wedding bed... one of its feet is a tree, an olive that plants its roots in the soil of Ithaca.

All the works mentioned are from the last decade, developing themes regarding specific projects, but with a language whose essence remains unchanged, even though the results are always different.

Exploring pictorial effects, interacting with volumes, and anticipating the intensity of light, are indispensable for obtaining striking and appealing lustre surfaces.

In fact, beyond the messages or symbolism that can be found in the works, lustre's abstract, intangible light is dominant, directly involving the senses and

emotions, just as happens with music or poetry.

On occasions, Maurizio Tittarelli Rubboli has worked in collaboration with other artists, intervening with lustre on their works while retaining their original intentions, attaining innovative and unusual results.

His production as a designer can be seen in a number of jewellery ranges and various collections of *tiles* for the Cotto Etrusco manufactory. Every hexagonal tile creates a different field of light, merging the colours in an iridescent puzzle.

The élan, the elegance of the forms and the poetry of his creations show how such an ancient and sophisticated technique can be perfectly aligned with contemporary tastes, confirming that every tradition can evolve without abandoning its own essence.

MARINELLA CAPUTO

is an art historian, lecturer and curator. Her studies on ceramics include the Rometti, Pucci and Rubboli workshops and she also writes on contemporary artists and designers. She is curator for the Museo Opificio Rubboli in Gualdo Tadino (Perugia, Umbria). She lives and works in Perugia.



Sacred Space, gold and ruby in-glaze lustre majolica
Sèvres blue, olive branches, ø 30 cm, 2018

The Magic Box of the Golden Frogs, gold in-glaze lustre majolica, 25 x 30 cm, 2011





The Tufted Fish Vase, gold in-glaze lustre majolica, 35 x 35 cm, 2012

THE RUBBOLI FAMILY

Paolo Rubboli was born in Fiorenzuola di Focara in 1838 and worked as a potter in Pesaro and Fabriano before opening a workshop for majolica lustreware at Gualdo Tadino in 1875, together with Marcello Galli Dunn, antiques collector and trader. This enterprise was not successful, but just a year after, Paolo was able to set up his own company with support from his brother Vincenzo, a decorator and entrepreneur working in Rome.

Lustreware in the style of Mastro Giorgio Andreoli had been rediscovered a few years earlier, after over two centuries of oblivion, by chemist Giusto Giusti, who worked at the Ginori di Doccia manufactory, and potter Luigi Carocci.

Paolo Rubboli, one of the 19th-century pioneers of Mastro Giorgio's lustre technique,

Maurizio Tittarelli Rubboli was born in 1959 to parents from Gualdo Tadino. His mother, Gina Rubboli (1929-2004) was the grand-daughter of Paolo Rubboli (1838-1890), who brought the technique of majolica lustreware to Gualdo Tadino in the 19th century.

Maurizio Tittarelli Rubboli began working with ceramics in the early 1990s after literary and linguistic studies.

In 1996 he published the book *La Maiolica Rubboli* (Volumnia Editrice) and later wrote articles for the magazine *CeramicAntica*. In 2007 he founded the Associazione Culturale Rubboli dedicated to the study and promotion of majolica lustreware. In 2010 he wrote the essay *Il restauro della memoria* (The Restoration of Memory), preface to the book *La collezione Rubboli* edited by Marinella Caputo, Volumnia Editrice. In 2013 he was appointed Ambassador of Ceramics Cities by AICC (Association of Ceramics Cities). In 2015 the Opificio Rubboli Museum was opened in Gualdo Tadino, hosted in the historic premises of the family workshop, and he became its curator. In 2016 he won two awards, *Accademico di Merito* from the Fine Arts Academy in Perugia, and *Master of Arts and Crafts* from the Cologni Foundation of Arts and Crafts, Milan. In 2019 he became a member of the International Academy of Ceramics, Geneva.

Maurizio Tittarelli Rubboli

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Institutional organizations

<https://www.aic-iac.org/en/member/maurizio-tittarelli-rubboli/>
<https://www.maestrodartemestiere.it/it/libro-d-oro/2016/maurizio-tittarelli-rubboli>
<https://www.homofaber.com/en/discover/artisans-maurizio-tittarelli-rubboli>

made objects including occasional plates, vessels and tableware, with scenes from ancient history and classical mythology, painted in Sèvres blue on a white ground, with third-fire lustre in gold and ruby-red.

After his death in 1890, his wife Daria Vecchi Rubboli (1852-1929) took over the workshop, retaining high levels of quality and introducing a greater variety of shapes and decorations. After the First World War, the brothers Lorenzo and Alberto Rubboli took over management of the company, and changed its name to Società Ceramica Umbra, (SCU) with the initials P.R. (Paolo Rubboli) added to the trademark. In this phase, majolica was influenced by modernism, and sometimes the airbrush was used.

In 1925, SCU became part of the Consorzio Italiano Maioliche Artistiche (CIMA), an arrangement that lasted for five years, after which Lorenzo and Alberto ran the manufactory as Fratelli Rubboli. In 1934 it was split into two companies: Lorenzo's operated up until 1943, while Alberto's continued up until the end of the 20th century by virtue of Alberto's heirs.

This company was later taken over by Maurizio Tittarelli Rubboli, Lorenzo Rubboli's grandson. The Opificio Rubboli Museum, opened in 2015, preserves the 19th-century manufactory's original appearance, with the oldest existing muffle kilns, made according to the instructions by Renaissance author Cipriano Piccolpasso.



LI LIHONG

Chimeric Artist

MARC LEUTHOLD

Li Lihong, born in 1974 in Jiangxi Province of China, is an artist who has carved out a unique niche in the Chinese and global ceramics community. Li Lihong earned a bachelor's degree from Tsinghua University and a master's degree from Jingdezhen Ceramic Institute.

Before the time that Li Lihong studied and matured as an artist, Chinese contemporary ceramics was a bifurcated community. On the one hand, there were the traditional artists. These artists, sometimes multigenerational and often based in the established ceramic centers such as Jingdezhen and Yixing, created work consistent with historical norms emphasizing refined skills. On the other hand, there were another group of artists that embraced modern and global trends. These artists' work was often gestural and expressionistic. Frequently, it is non-objective and/or conceptual.

All artists of this period had careers that straddled the challenging Cultural Revolution years, 1966-76. During these years, ceramic schools and academies were closed, and most expressions of culture were frowned upon or forbidden. In 1976, schools re-opened, and after the long fallow years, there was a fertile vacuum that provided tremendous opportunities.

Currency War, 2019, 3D printing porcelain, Ed 30, h 28,3 x 22,8 x 16,5 cm



After the Cultural Revolution and even more so after the 1989 government reforms by Deng Xiaoping, there were opportunities for experimentation and creative freedom. The traditional artists re-emerged with ever-more refined work. Some of these works are quite extreme and extend beyond the excesses of the late Qing Dynasty work (which ended in 1911-2) with highly ornamented skilled work - a profusion of Chinese style with Victorian and Baroque exuberance. These works were embraced by the new fabulously rich capitalists that carved out huge fortunes in the post-1989 period. This traditional work appealed to people who grew up poor usually in the country-side. The artists who created these expensive works also became rich, building huge studio compounds staffed with many assistants and workers, and with personal museums. They also garnered government-provided awards, honors, and lucrative commissions. In the West, there is nothing comparable - particularly for ceramists.

The modern artists that looked to the West also developed rapidly. They traveled, obtained teaching jobs, created work and were also highly successful. Some of the most famous of these include Ai Weiwei who got in trouble with the central government for his politics. Famously, he also dipped Han era pottery in automotive paint. He painted the Coca Cola logo on ancient pottery. He broke ancient pottery in "happenings" that were documented. He had workers in Jingdezhen create and paint 100,000,000 (likely more) sunflower seeds for his famous "Sunflower Seeds" installation at the Tate Museum in London. Through these unfathomable acts, Ai Weiwei became famous in the larger art world beyond ceramics and now lives in Berlin as a political refugee. Bai Ming is another of the international stars. Through his books (25 or so) about international ceramics, Bai Ming became the premier expert on global contemporary ceramics in China. He heads the Ceramics program at Tsinghua University in Beijing - China's most prestigious university. His meticulously painted ceramics and his paintings alluding to landscapes and mindscapes became famous in their own right. In the best section of the famed 798 Gal-



Mickey, CHINA (gold with cloud), 2009, porcelain, l 42 x w 30 x h 40 cm

lery District of Beijing, a large gallery continuously exhibits, promotes and sells his highly prized works. In recent years, museums in Western Europe have invited him to have solo exhibitions that have been reverently received by sophisticated audiences. Yet another international great is Lv Pinchang whose career is equally distinguished. For years, he was Dean of sculpture and ceramics at the Central Academy of Fine Arts, the finest art school in the world. Lv Pinchang also created monumental public artworks that have come to symbolize the cities that commissioned them. In his enormous studio, he has created sculptures that measure 30 meters tall. Yet simultaneously, he sculpts 25 cm, sensitive, highly detailed representational renderings of musicians or Chinese literati engaged in cultural activity. Other works reference technology in an almost sci-fi idiom. Another recurring body of work features corpulent Chinese figures that reference Chinese prosperity and happiness. Lv Pinchang is an artist of enormous range, skill, and creativity who recently accepted the Presidency of Jingdezhen Ceramic University, China's largest and oldest ceramics program with over 50,000 students. These are just a few of the Chinese artists that have distinguished themselves in the modern ceramic idiom.

Li Lihong is different from both the traditional and modern ceramists. His exquisite work bridges the tra-

Nike, CHINA (large), 2005, porcelain (blue and white), l 90 x w 30 x h 20 cm





Michilen, China(gold), 2019,
Dehua porcelain, h 28.5 x 27 x 24 cm



McDonald's, CHINA (dragons), 2008, porcelain, | 45 x w 12.5 x h 36 cm

ditional and modern work more than any other artist. Li Lihong's artwork embraces modern conceptual ideas and traditional Chinese skills and visual motifs. His artwork references the global (American) corporate power culture - yet he infiltrates it by overlaying American corporate symbols with Chinese traditional cultural imagery. His artwork is well known, perhaps more so in the West than in China where he lives. His most famous work is the McDonald's Golden Arches decorated with cobalt painted dragons on the Chinese imperial yellow glaze background. His Mickey Mouse, Nike and Apple series are also well known. These works also feature corporate symbols with traditional Chinese imagery. These works are too elegant and rich to be subversive, but they are certainly wry - given Chinese ascendancy over international neo-liberal commerce. (China exports more goods than any other country.) Li created this signature artwork over the last 15 years or so.

Red Star-Mao, 2019, 3D printing porcelain, Ed 300, h 13,2 x 14 x 23,5 cm



Currently, he is creating a series of 3-D printed ceramics. These ceramics are printed by a programmable machine that dispenses tiny coils of clay to construct form. One of these pieces references Chairman Mao. Chairman Mao's silhouette profile is radiated with a glaze-reflected shiny white glow when viewed through the tunnel-like red flower form. The piece archly reflects whatever view the viewer has of the subject matter.

Other works in this series are 3-D printed ceramic tunnel forms that morph dollars on one end into Chinese yuan on the other. The yen, euro, dollar and yuan symbols are used in varied combination in this series. Appropriately, the surfaces of these forms referencing the richest currencies are entirely shiny and golden. Is the gold lustre artificial or real? I purposely haven't asked. Dollars are no longer backed by silver or gold. Given this debasement of so-called "fiat money," it would be more appropriate if the gold lustre was artificial.

His most recent work incorporates the Michelin Man, symbol of the wealthy tire company. This work relates thematically to the Nike, McDonald, and Apple sculptures. With a gold lustre surface, the rotund figural Michelin Man form seems to allude to the bloated decadence of a new Gilded Age of ever-more concentrated wealth and capital in the hands of a few plutocrats and corporations. Li Lihong shared with me that this form has been especially challenging to create. The nooks and crannies of the rolls of inflated protuberances are prone to cracking and distortion. As a result, it took him years to perfect this design.

Li Lihong works with a team of experts who help him write the programs to create these pieces. Anyone who has played with 3-D ceramic printers to create basic fully symmetrical forms can easily imagine the challenging complexity of designing a program to create these morphing and/or asymmetrical forms that reference recognizable forms. Li Lihong does not view these pieces as mass produced or identical. He observes that even with forms created by the same program, there are slight variations and imperfections. The striations created by the layers of tiny coils vary somewhat in terms of visibility - possibly related to differing water content of the clay. Also, a tiny coil might be slightly interrupted in a very few places because of an air bubble. These minute variations are noticeable and might be compared to the abrash coloration of Persian rugs with their slight irregularities within repeated patterns. Even machine-made ceramics are potentially individual.

Li Lihong teaches at the Shanghai Institute of Visual Arts (SIVA), the best undergraduate art college in Shanghai. A meticulous crafts-



Exhibition, **hand&machine**

man and a connoisseur of Chinese cultural history, he works in the Ceramics restoration department of the University. But a professorship in Shanghai usually does not provide substantial income. Most of Li Lihong's income is derived from sales of his work. Li Lihong's art is represented by galleries in New York, Paris, and Shanghai. Art Labor Gallery is the best contemporary art gallery in Shanghai - featuring all forms of art, including ceramics. Li Lihong and I are the only ceramists on the Gallery roster. In New York, Li Lihong was represented by Dai Ichi, a ceramic-only gallery and currently, Hollis Taggart Gallery in Chelsea. In Paris, the Loft Gallery in St. Germain des Pres represents his work. Li Lihong is perhaps the only ceramist in the world with tri-continental gallery representation. There are rumors and legends of high-level Chinese art collectors acquiring huge numbers of his works in buying sprees. Mr. Li is far too self-deprecating to verify these stories.

In addition to commercial galleries, Li Lihong has exhibited his work at top-ranked museums. The China Art Palace, "the Red House," is the equivalent of Centre Pompidou in Paris or Museum of Modern Art in New York City. Li Lihong has exhibited work at the huge new Tsinghua University Museum, one of Beijing's major museums. In the USA, his work was curated into exhibits at Museum of Fine Arts, Boston and at least three times at SOFA (Sculpture, Objects and Functional Art), Chicago, exhibitions. Li Lihong's artwork is in the permanent collection of the Victoria and Albert Museum of London.

From his earlier, painstakingly hand-made works to his more recent digitally produced ceramics, Li Lihong creates conceptual art that is unforgettable. Now in his prime creative years, it is impossible to speculate what Li Lihong will accomplish next. One thing is certain, it will be conceptual, refined, fascinating and culturally prescient.

MARC LEUTHOLD

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ESTI REICH

Bowls like eggshells

SIMONE REICH KNEUBÜHL



They look delicate, wafer thin and utterly fragile: the clay bowls by Esti Reich. If we didn't know better, we might conclude that the artist had conducted creative experiments on egg shells, decorating them with gold leaf, paint and pigments. But the dimensions of these bowls far exceed those of eggs – even ostrich eggs – by far. Her largest pieces can reach a diameter of up to half a metre, so it would have had to be a dinosaur's egg she had worked on.



Bowl, Ø 23 cm

But leaving eggs to one side, of course Esti Reich's bowls are made of clay and paperclay – in her own pottery at home. But everyone automatically associates them with egg shells as soon as they have one of her bowls in their hands, astonished by their apparent nonexistent weight.

Depending on the object, clay or paperclay blends are rolled out thin, and then spread even thinner in plaster moulds to shape them. Holes, tears and openings that Reich likes to call "wounds" or "loopholes" are worked in at this early stage. After a single firing in an electric kiln to 1150°C, they receive their final finish with stains, colouring oxides, various acids and Chinese ink. At this stage, the artist places great importance on bringing out and emphasising the wounds and holes she had previously made in the bowls. As Reich says, "With the form and colour of the seemingly distracting tears and holes, I lend them a new beauty". From what at first sight seems to be a fissured surface, an aesthetic interplay of forms, outlines and gaps evolves.



Bowls
Ø 33 cm (large) bzw. Ø 13 cm (small)



Bowl, Ø 33 cm

Bowl, Ø 33 cm



Finally, a thin layer of transparent varnish ensures the finished work is protected.

No two bowls are alike, every one is unique. They differ in form, size and colour. A further unusual feature is that not only the interior of the bowl is important. Each piece has its own form and colour design on the exterior, which usually differs from the interior decor. The only thing the bowls all have in common is the torn rim.

Although at the moment it is clearly the bowls that dominate Esti Reich's creative practice, in earlier stages of her work there were other subjects: heads, organic forms, skulls, wild creatures, bestial monsters, discs and cocoons were her inspiration in earlier phases. Her creative urge is almost unstoppable, there just isn't the time to implement all her ideas. It is hard to believe that she is self-taught.

She started working with clay via a painful detour. After Heberden's nodes had been diagnosed in her right index



Bowl, Ø 47 cm

finger and the joints had to be fused, she thought the creative phase of doing delicate tasks with her hands was over. A ceramics course was intended as a kind of therapy to keep her stiffening fingers moving. This was where Reich acquired the basics of pottery, previously having worked with textiles, wire, metal, wood, leather, etc.

“What was originally intended as a pastime and therapy ignited a new passion in me”, says Reich. However, she was not content with the knowledge she had acquired and the customary working techniques. She broadened her working methods with continual experiments and tests. Her motto is always “Nothing is impossible”. Failures did not prevent her from trying out new routes for working with clay. Her multifaceted work is the result of an unbridled joy in experimentations and curiosity.

In 2010, Esti Reich and her husband Jörg emigrated from Switzerland to Cabris in the South of France. In nearby Vallauris – the very same spot where Picasso lived in the 1950s and devoted himself to ceramics – she enthusiastically attended a number of masterclass seminars. She was particularly impressed by the courses with Doris Becker, Wayne Fisher and Thérèse Lebrun. Esti deeply appreciates these internationally renowned artists passing on their knowledge and skills. Vallauris is still famous even today for its many ceramic artists who show their works in the numerous studios and galleries. Since summer 2021, Esti Reich is one of them. In her gallery, art & bizarre, you can see the artist working amongst her works – bowls, disks and heads.

SIMONE REICH KNEUBÜHL

is Esti Reich's daughter and has been a journalist for 25 years.

Esti Reich (70) comes from Zürich, where she entered the world of creative professions with an apprenticeship as a milliner. After professional detours into the world of journalism, where she wrote about subjects such as home decoration and interior design, she was drawn back to working with her hands. Her own companies *esti design* and *crazy chairs* were further stages in her artistic career. Majestic throne-like chairs and unusual domestic accessories in white and gold were some of her creations. Recurrent elements were horns, mirrors, heads of all kinds and symbols from the world of fairytales. Esti Reich has lived in Cabris, South of France, for over 10 years – and her creative heart and passion have belonged to working creatively in clay ever since.

ESTI REICH

Art & Bizarre

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Julia Rückert

RUTH HEFRIG

A study of Julia Rückert's work over the past decade, from her graduation to the present day, reveals a distinct interest in animal figures. In her works, we encounter domestic creatures such as pigs, fish, cormorants, goats, and hares as well as exotic fauna such as elephants, rhinoceroses, apes, hammerhead sharks and giraffes, but also extinct species like sabre-toothed tigers and mammoths. They exist in various forms: as drawings on tiles, reliefs, fully-formed figures surmounting jars, as sculptural mural pieces and as three-dimensional ceramics in various sizes.

The rectangular, hexagonal or round tiles made of dark-coloured clay are

given a coloured engobe coating into which the drawing is scored. For the reliefs, Rückert models the figures from the slab, adding the three-dimensional elements that project from the surface with additional material. Colour to accentuate the composition or to outline a landscape is applied with a flourish on a brush loaded with coloured glaze, lending these surfaces their own very special charm. Larger reliefs

opposite page -
Rhinoceros, tile with scored design, 2016, 9 x 9 cm
 photo - Matthias Ritzmann

Die Mäßigung ("Moderation")
 2016, 42 x 17 x 24 cm
 photo - Matthias Ritzmann

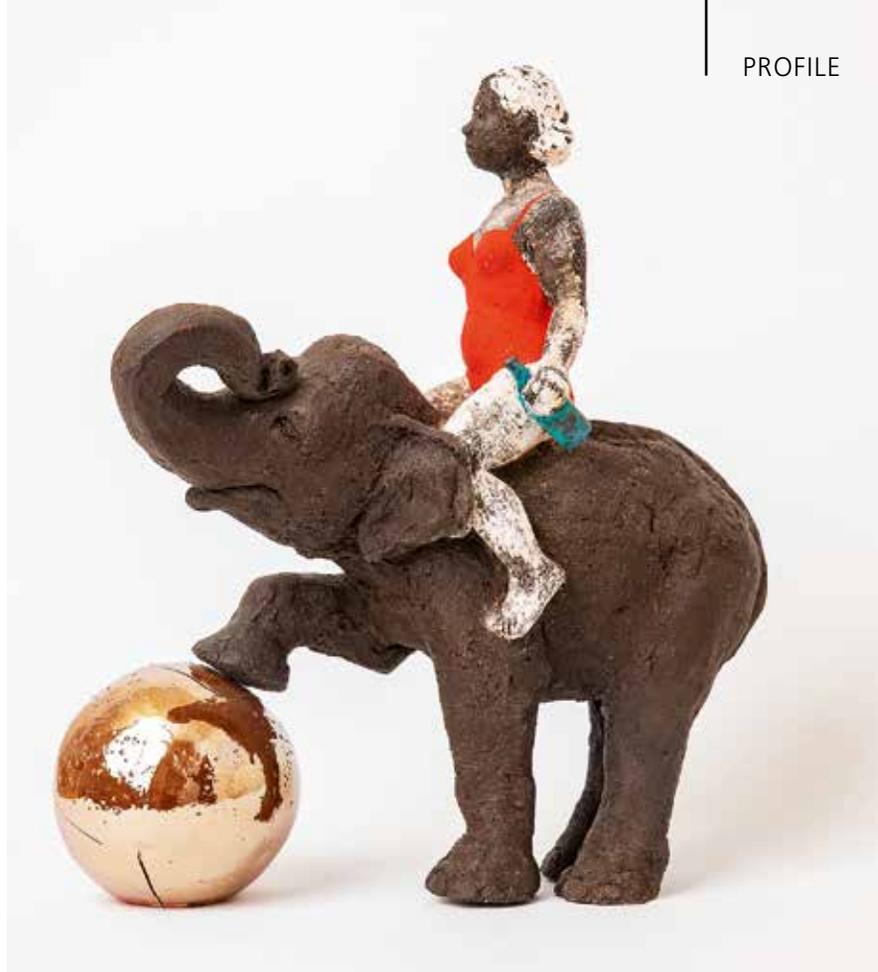
are assembled from a number of fired components.

The sculptural figures, as well as the reductive drawings, reveal how precisely Rückert captures and reproduces the essential core and characteristics of the animals and human figures. Her realistic but by no means naturalistic expressive idiom creates an exciting dynamism in the surface and remains in the memory as an individual style. Here too she uses a range of glazes and engobes, although some figures remain wholly or partly unglazed.

However, it is not only her passion for the animals of our world that provide Rückert with the motivation for her artistic exploration of this field. It is far rather the relationship between humans and animals that specially concerns her. The titles of some works point this out more or less directly. The practices of the species *homo sapiens* are laid bare by the artist, some of which appear distinctly odd when viewed with detachment. She shows people fighting bulls in highly ritualised form or holding up captured fish to the camera as trophies. Mythological or dream scenes are also included, such as a crocodile on a lead being taken for a walk in town or the goddess of the hunt seated on a stag.

To approach Rückert's concerns more closely, it is worth taking a look at her personal experience and opinions. It may initially seem banal, but as a child she had pets. Then it becomes more specialised: in her youth, she joined an animal welfare group. She studied anatomy as a student. And finally, as an adult (and artist), she puts her finger on a sore spot and questions how humans treat animals. We hunt animals, we eat animals, we lock animals in enclosures, we nurture and love animals. Julia Rückert has decided not to eat animals any more, not to accept cruelty to animals in zoos and pet shops without protest and not to hunt or fish. Nevertheless, she is not only repelled by all the dreadful things we do to animals, but – and this is the interesting part – she is also fascinated by them. For a time, she was virtually addicted to illustrations showing humans and animals in every conceivable constellation. For her graduation thesis, she conducted an experiment on

Crocodile, modular ceramic sculpture, 2021, 255 x 76 x 30 cm, view of exhibition **Fabulous Creatures**, final exhibition from HEIMATSTIPENDIUM of Saxony-Anhalt Art Foundation, Museum of Natural History and Prehistory, Dessau, Germany 2021/22



Statement

The material characteristics of clay are most suited to implementing my ideas. Initially soft and malleable, then hard and brittle. Shiny or matt, smooth, cool and rough. A "worthless" material really, especially in contrast with porcelain, "white gold". The transformation during firing is fascinating. I like to plan and I try to keep everything under control as I work, but ceramics does not allow itself to be entirely controlled, which is one of its attractions to me. Accepting failure, faults or unsuccessful experiments and the joy over a successful firing are important elements of working with this material. I work with heavily grogged clay because it gives the necessary stability to large figures. I want to tell stories with my work. Stories I have experienced myself or that occur to me spontaneously when I work with my stock of images. I organise it into collections after intensive research, sorting them by themes. I usually change or manipulate the images before I use them as a starting point for my artwork. I add some things and others I consciously leave out and I gradually develop a narrative. The figures then step forward out of the surface and develop a life of their own.





Diana, 2021, 49 x 37 x 35 cm photo - Matthias Ritzmann

Leda, 2021, 31 x 30 x 42 cm photo - Matthias Ritzmann



herself lasting several weeks. Before going to bed, she looked at hundreds of internet images of people with hunting trophies or in bull fights. The aim was to manipulate her dreams so that she would dream of animals more often again as she had done in her childhood. The experiment was a success. In part. Animals did indeed feature more often in her dreams but usually in scenes of relative cruelty. Rückert had set herself up in a horror-dream method. Since then, this paradox has no longer let her go: animals as creatures worthy of protection and at the same time as the object of the dark side of human power.

This brings us to a further important theme of Rückert's: the phenomenon of the dream. As someone who dreams intensely and is hungry for knowledge, she is deeply interested in the meaning of the stories that her brain tells at night. Of teeth, for instance. As she now knows after extensive research, her nocturnal tooth loss is not about a classic symbol of death but instead about a

link between loud, vibrating grinding of her teeth with the part of her brain that produces dreams. Experiences like this can flow into her art, for example in a series of ceramic sculptures with teeth of various sizes. The conscious steering of dreams in her graduation thesis was aimed at producing the dreams themselves as art, as an idiosyncratic form of concept art. Unfortunately, this only worked in part and achieved nothing for a direct artistic appraisal or for her personal development. But what did result from it productively was a lasting interest in the symbolism of dreams in general and dreamed animals in particular.

Where her graduation experiment of “the manipulative intensification of dream-animal density” was an attempt to return to positively connoted childhood dreams, her current project may be seen as a similar approach to the world of childhood, which now however is the world of the following generation. In the framework of the “Heimatstipendium” (“Homeland Bursary”) from the Saxony-Anhalt Art Foundation, she asked children to join in a competition about animal hybrids. Entries included such fascinating creatures as a “fire-breathing tiger eagle with hypnotic eyes”, a lion-rhinoceros, a fox-dinosaur and many dozens more. From these, Rückert made friendly sculptures in an easy-to-handle format, which as a contrast to the museum exhibits could be splendidly arranged in glass showcases. From contrasting characteristics, new creatures emerge that fire the scientific curiosity of biologists great and small. For an intensified “dream-animal density” and as a playground for psychological interpretations, these “fabulous creatures” should be ideally suited.

Nevertheless, something would be lacking if we were to reduce our view of Julia Rückert to a ceramist devoted exclusively to the relationship between humans and animals, dreams and childhood. Over and above this vast task, a diversity of further themes as well as an exploration of ceramics as a medium exist in her work which it would also be worthwhile to study. One example would be the mosaics also created within the framework of the Heimatstipendium in which the smallest museum items like beetles or flies were scaled up with the little tesserae serving as pixels. Or statements on the state of society including a nursing mother, in the tradition of the madonna, managing her daily life with her mobile at her ear, or a portrait head of Julian Assange, whom the artist would like to see protected and not deported (“Hands off Julian Assange!”). The artist’s further career promises to be exciting, continuing in 2022 at the Intonation Symposium during the Deidesheim Art Festival and with an interactive installation in honour of the author and philosopher, Novalis, in the castle grounds in Oberwiederstedt.

DR RUTH HEFTRIG

is a freelance art historian with the agency Sichtwechsel in Halle an der Saale and is part-time business manager of the “artists’ association BBK Saxony-Anhalt”.

Julia Rückert

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Caritas, 2014, background 60 x 80 cm, figures 48 x 24 x 35 cm
photo - Stefan Scholz – intwoo.com

Julia Rückert was born in Munich in 1980. After training as a paramedic and studying medicine for a few terms, she turned her attention to fine art. First, she dipped into art history and archaeology while she was studying at Göttingen University, took pottery and drawing classes as well as doing work experience as a goldsmith. In 2007, she enrolled at Burg Giebichenstein University of Art and Design in Halle, graduating in summer 2012 in fine art in the sculpture and ceramics course of Professor Martin Neubert. In 2015, she founded the brand MONJU Keramik for which she made handcrafted tiles and other ceramic items. Since 2017, she has had a studio in the close proximity of the State Museum of Prehistory, which has recently had a ceramic mammoth she has made for sale in the museum shop. In 2020/21, Rückert had a “Heimatstipendium” grant from the Saxony-Anhalt Art Foundation, with the results on show at the Dessau-Rosslau Museum of Natural History and Prehistory under the title of “Fabulous Creatures” (cf. NEW CERAMICS 6/2021, p. 52). In addition to her work as an artist, she is on the committee of the artists’ association BBK Saxony-Anhalt.



JEMMA GOWLAND

Behind the Mask

EDDIE CURTIS

As we progress through life and become older and wiser, we realise increasingly that things are not always how they originally appear. As a child, largely cocooned in the comfort of our homely environment, we invest our trust in the parents that dote upon us and subliminally absorb and assimilate their values, rules, etiquette and principles. As time goes on we begin our schooling and we leave our protective environment and already we are faced with everyday dilemmas as we witness first hand the differing behaviours of our peers, their different dress codes, different conventions and so on. To be accepted into this new community we must understand the limits set by others, revise our strategies and create bonds with groups of other children with the result that our personality will slowly but surely adapt so that we might “fit in” to our new environs. To defy this requirement will often ensure exclusion; and so, this state of adaptation is a necessary continuum, a permanent requirement as we pass firstly through the education system and then through life. We must, to a degree at least, conform and obey the rules to gain acceptance into wider society and the pressure of conformity does not abate but increases as we encounter problems and negotiate solutions. We shield ourselves with political correctness and politeness in order “not to offend”. Somewhere beneath this thin but protective veneer, this mask of concealment, lies the real personality. For some, conformity will be their whole existence – they will never gamble to venture from their acquired or enforced, dependable comfort zone. For others, the desire

Grenade in my Hands
porcelain, stoneware, rusty wire
h 40 cm x 24 cm x 30 cm

Tighter tighter

stoneware ceramic, layered oxide and porcelain, headphone cable, approx. 36 x 12 x 14 cm

to break out from beneath the mask, to release themselves from their acquired identity will sinter below the surface.

Jemma Gowland, with her ceramic sculptures, seeks to reveal and question what may be hidden behind the mask. She demands we look into the layers of oppression / conformity / social moulding that the female of our species in particular, is required to endure. Her work is arresting, it will stop you in your tracks; it looks back at you through the safety of the mask, not wishing to reveal its true identity or possible agenda. Each ceramic dolly, for that is what they are – intricately and delicately modelled porcelain representations of a subverted childhood – hides a hidden intent. Each figure is multilayered with delicate veneers that are cracked, crazed, fissured and fragile – hiding behind a pretty, perfect mask showing quiet contentment. We can make our own conclusions of their individual message. *Grenade in my Hands* shows a young girl sitting coyly, with a pulled-pin grenade in her hand, maybe seeking perhaps to explode her hidden persona upon us, or is it a moment of imminent, devastating rage and revenge? Girl babies are restricted, crushed between rigid female identity formers, they WILL conform. A hen party revels, cavorts and acknowledges a pending union with a last fling of decadence but with their identities concealed behind their masks.

Jemma Gowland's sinisterly curtsy-ing little dollies make us uncomfortable; they document behaviours and maybe even aspirations that we may be just too reluctant to recall from our own memories.





Rat Rider, porcelain, dressmakers pins, 14 x 28 x 9 cm

Who remembers the absolute ignominy of turning up at school wearing a coat that we would grow into – so big it would hang loose from our shoulders, so big it would wear out before it ever came close to fitting or be passed down to the next sibling to endure? Jemma Gowland recalls such an event with *Grow Into It* – doubly embarrassing because it had been hand crafted – sewn by a doting parent from a “beautiful” but woefully inappropriate bed blanket – oversized to ensure such efforts were not lost too soon. All at a time when the last thing a young child wants to be is “different”. So many confusing messages of the importance of conformity struggling with the requirement to “be oneself”. *Tighter Tighter* shows a corseted girl, contorted and distorted as she struggles

to oblige those that desire such questionable perfections of the female form. *Rat Rider* comes to the rescue as it assures us the stronger personalities will win out, they will ride Jemma’s symbolic rat with aplomb, they will guide it by the reins, utilise it, revel in their hard-won artfulness that has got them through the confused battlefield of conformity, oppression and manipulation. Jemma Gowland has messages to convey, her work sets the viewer on edge and elicits a response.

Her work fulfils one of the most essential roles of the artist – to grab our attention, to gain our interest and to examine or investigate the reason behind their work. It’s difficult not to be inquisitive – from afar it seems to pose no threat, the forms appearing to be quite harmless familiar ceramic dollies but look closer and their dark side is revealed and at this point we begin to wonder, perhaps we smile, or shocked, we grimace. Whatever our reaction it is almost impossible not to wonder what lies behind the mask.

Crawl, porcelain, dressmakers pins, 12 x 16 x 12 cm



EDDIE CURTIS
is a ceramist and writes occasionally
for *NEW CERAMICS*.
He lives in Middle Rigg, UK.



Hen Party
porcelain, dressmakers pins
34 x 21 x 46 cm

THE FACE OF FEMININITY

The work explores the way that girls are constrained from birth to conform to an appearance and code of behaviour, to present a perfect face, and maintain the expectations of others. The disrupted surfaces, clothed in cracked porcelain or bone china, describe the vulnerability beneath. From the moment we are born, gender restricts our future. Stand up straight, smile nicely, say please. Ceramic figures show the girl dressed for display, as a plaything, an entertainment and ornament. Looks and behaviour are already prescribed. But the material can also describe strength, attitude, resistance: handbuilt stoneware or porcelain figures, layered oxides, glaze and porcelain slip, dressmakers pins. Clothes are made to fit using fabric which is treated with slip and fired in place. Some pieces may be saggar or charcoal fired in order to incorporate metal and other objects.



Jemma Gowland first trained for a BSc in Engineering Product Design and worked in the fields of freelance industrial design and architectural model making before becoming a teacher of Design and Technology, a career followed for many years. With experience in making, using a very broad range of materials, initial sculptural ideas were created using mixed media, whilst ceramics became first a hobby, and then a full time occupation on leaving teaching in 2014.

Initial ceramic work was centred in making birds and animals, with an artist's residency at a bird park 2017/2018. This involved sculpting from life whilst demonstrating and discussing with visitors, raising awareness around endangered species. From this point, other possibilities opened, with work featured in a number of galleries and exhibitions in the south east of England. The deepening interest in the immense possibilities of ceramics as a material led to further study, culminating in the City Lit Ceramics Diploma, London, graduating in 2019.

The course led to a change of direction, to exploring the unique versatility and surface possibilities in order to create work with a message, whilst using some of the sculpting skills acquired in earlier work.

Being a mother and daughter, as well as a woman working in a male field, led to an examination of the role of the female and how societal norms still shape the way children are raised.

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Gallery contacts and events listed on the website



Award winner Giulio Mannino
Acqua

MAJOLIKA IKONE 2021

Talent Award for Contemporary Ceramic Art

View at the exhibition



CHRIS GERBING

Protest Icon
Stephanie M. Roos

The Staatliche Majolika Manufaktur Karlsruhe stands for tradition – after all the company is 120 years old. However, tradition must continually be filled with life to remain alive itself. Merely looking back over one's shoulder is of little assistance, in the same way as only being orientated towards the future without taking one's own roots into consideration is not helpful. On the occasion of the 120th anniversary of the Majolika Manufaktur and its transformation into a nonprofit cultural institution, the Talent Award for Contemporary Ceramic Art was awarded for the first time. The aim is to promote innovative applications of ceramic material whilst at the same time inviting ceramic artists to explore this archaic material, clay, and to find their way to a contemporary artistic aesthetic. For this reason, the prize was thematically open because the Majolika Manufaktur hoped for submissions with the potential to achieve iconic status like the *Deer* by Else Bach or the *Dancer Nijinsky* by Fritz Behn.

Contemporary ceramics is many-faceted. The spectrum covers everything from utilitarian pottery via design to fine art, although the dividing lines are fluid and more than ever it is the owner's decision as to which category the piece belongs to. Traditional techniques and processes are used as is experimentation with new technologies while retaining familiar materials. In addition, in contemporary ceramic art practice, societal, cultural, social, political and also entirely personal aspects are involved. The award of the Turner Prize in 2003 to ceramic artist Gray-



View of the exhibition





Two Busts, Sunbin Lim

son Perry¹ marked a fundamental change in perceptions of ceramics, especially in fine art. With the award to "Ceramics", it received a new importance in the art world, the range of perceptions shifted from folk and applied art towards fine art.

It is against this background that the search for a new "icon" for the Majolika Manufaktur is to be seen, with the focus on creating – and selecting – a work with a high recognition value linked with the Majolika Manufaktur and which is able to represent it. However, in advertising the prize, the use of the word "Icon" is slightly ironic because ultimately an object only becomes "iconic" in the course of its use, and through its acceptance by the public. And this was how the artists understood it. The attention the announcement of the prize achieved Europe wide in the ceramics community is evidence that the tectonic shift has continued, which began with the Turner Prize in 2003 and with fine artists in the meantime perceiving clay as an artistic material to express their own ideas. From

a total of 238 entries, the judges selected just under thirty pieces for the exhibition at the Majolika, from among whom the prizewinner is selected.

"For a long time, the material of fine art was merely considered the material of form. [...] Art history research perpetuated the marginalisation of the material."² However, in her anthology of material, Monika Wagner remains firmly rooted in canonical art history. Even if the subject of "earth" is acknowledged with a chapter of its own, ceramic art receives no mention. Against the background of the broad creative and aesthetic palette that the artists used for their entries, against the background of the expressive possibilities inherent in the material and its expressive potential, against the background of the diverse material compositions that now are quite naturally being used in this field of art, this marginalisation seems odd. From works entirely made of clay to an intensive mix of materials, from representational to abstract, from defined by analysis to completely left to chance, from archaic to clean – the

entries presented in the exhibition could not be more diverse. Even installations and performances involving clay are possible and demonstrate quite clearly that this archaic material long ago made the transition to fine art – although rarely appreciated by the community of art historians. This prize and the associated exhibition thus sees itself as a contribution to assisting ceramics, beyond this community, being perceived as an expressive artistic medium on a par with others.

¹ www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2003/turner-prize-2003-artists-grayson-perry (27 September 2021).

² Wagner, Monika: *Das Material der Kunst. Eine andere Geschichte der Moderne*. Munich 2002, p. 11.

PROF. DR CHRIS GERBING
has been a freelance curator, writer, lecturer and editor since 2008. She is concerned with art history in the stricter and broader sense, with her focus on art and architecture of the 20th and 21st century, and more especially with the fringe areas of her discipline.

"Gioia di ber" *Joy of Drinking*

From 26 November 2021 to 30 April 2022, an exhibition at the MIC Faenza shows 200 ceramics to illustrate the uses and customs of drinking from classical antiquity to the present day.

On 26 November, the MIC Faenza opens to the public an exhibition dedicated to Italian ceramics for wine and water, from classical antiquity to contemporary design. The exhibition focuses on the ceramic shapes, linked to drinking habits, from the Greek, Etruscan and Roman worlds to the developments of current design, analysing their use in the conviviality and linking them to the social contexts developed in each

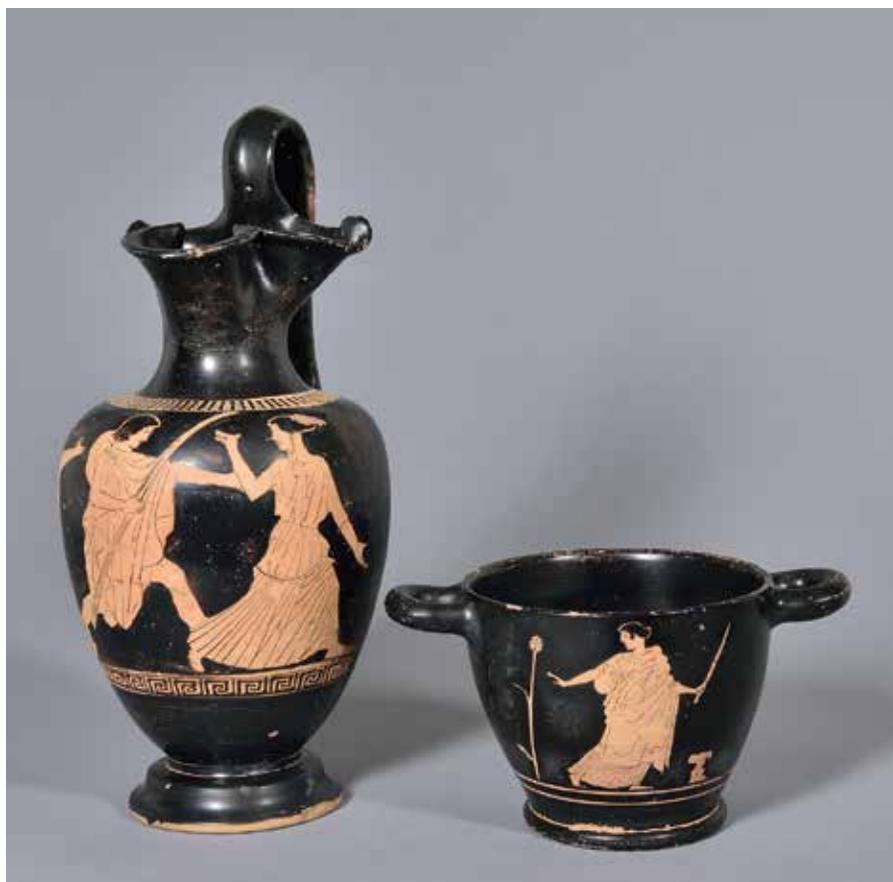
epoch, underlying their originality and their elements of continuity.

"Drinking and eating together refers to aspects of sharing that are part of human nature", explains the exhibition curator Valentina Mazzotti, "which necessarily reflect on the typologies of ceramics used, often representative of certain cultures, but also recurring through the centuries. This is the case of the jug, the ceramic shape by definition for pouring liqu-

ids, derived from the "oinochoe" of the Greek world. During the Middle Ages and the Renaissance, jugs took on morphological characteristics often typical of the different territories, and were later standardised in popular solutions, which have found a new interpretation in 20th century design."

About 200 ceramics from the MIC Collections represent the focus of the exhibition, with a proposal of strong educational impact but also of con-

Oinochoe and skyphos, "red figure", 460-450 B.C.E.



Rhyton, black gloss c. 350-325 B.C.E.





Bottle and cooler, "white" type, late 16th – early 17th century

siderable artistic and cultural value, to enhance the richness of the collections of the Faenza Museum. Four sections characterize the exhibition; they offer a journey through the centuries in the name of conviviality and ceramic drinking shapes. The exhibition starts from classical antiquity with a wide variety of ceramic vessels related to wine, such as the amphora for transporting it, the "krater" and the "oinochoe"

for serving it, the "kylix", the "skyphos" and the "kantharos" for drinking it.

The ceramics from the Middle Ages to the 18th century show the morphological predominance of the jug, with its typical shape with a handle opposed to a pourer, testifying to formal and decorative variations peculiar to the various areas of production, over the centuries. There was a greater variety of shapes within the "whites" production, of Mannerist and Baroque matrix between the 16th and 17th centuries as documented in the study dedicated to "trick" (or "drink if you can") cups and other bizarre table tricks, aimed at arousing amazement and hilarity during the meal.

Beside the cultured and sumptuous productions are the 18th-20th century ceramics for popular use, which represent the daily life of a humble and peasant society through different typologies of pottery (amphora, jug, pitcher, flask) designed for specific needs of daily and domestic use.

The chronological exhibition itinerary ends with 20th and 21st century design, with the revival of traditional typologies representing the "new" and the "contemporary" concepts, through objects studied for their functionality, their artistic expressiveness and their new conviviality aspect. An in-depth analysis will be dedicated to current design with a focus on Manifattura Bitossi on the centenary of its foundation and on new designers (Ana-

Pair of bottles, Montelupo, c. 1591-1592





Tulio Mazzotti, Manifattura Giuseppe Mazzotti, Albisola, 1929



Antonia Campi, Società Ceramica Italiana, Laveno, 1949

stasio, Bubani, Formafantasma, Lacchetti, Salmistraro).

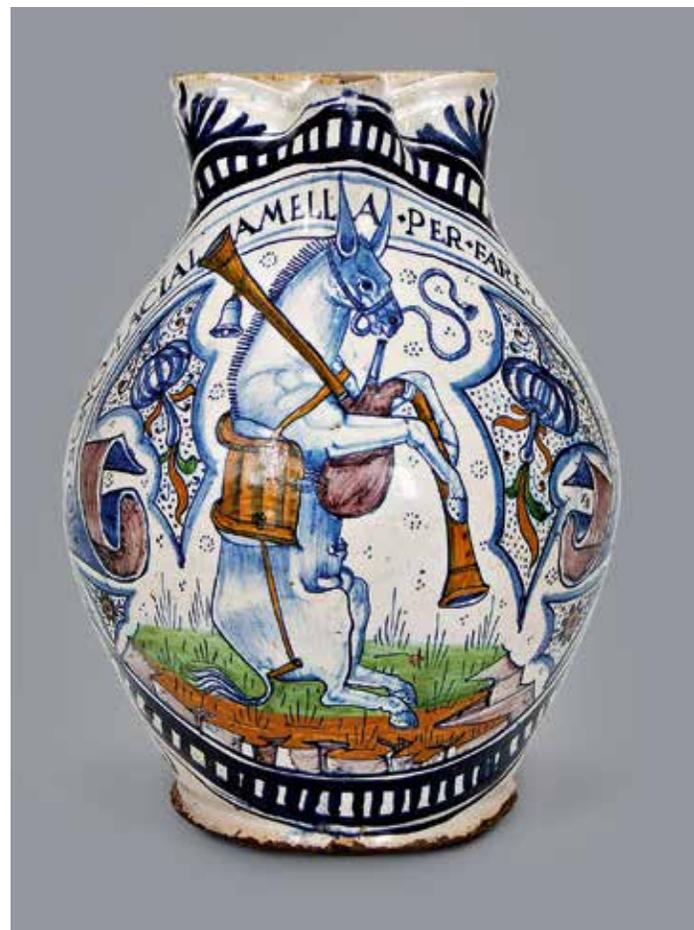
The exhibition is curated by Valentina Mazzotti, Chief Curator of the MIC Faenza, with the collaboration of Giuseppe Sassatelli, Andrea Gaucci and Anna Gamberini of the Alma Mater Studiorum – University of Bologna for classical antiquity and Daniela Lotta of the ISIA Faenza for design.

EXHIBITION until 30 April 2022
 MIC Faenza, viale Baccarini 19
 48018 Faenza (RA), Italy
info@micfaenza.org
www.micfaenza.org

Elena Salmistraro, La Manufacture, Paris, 2019

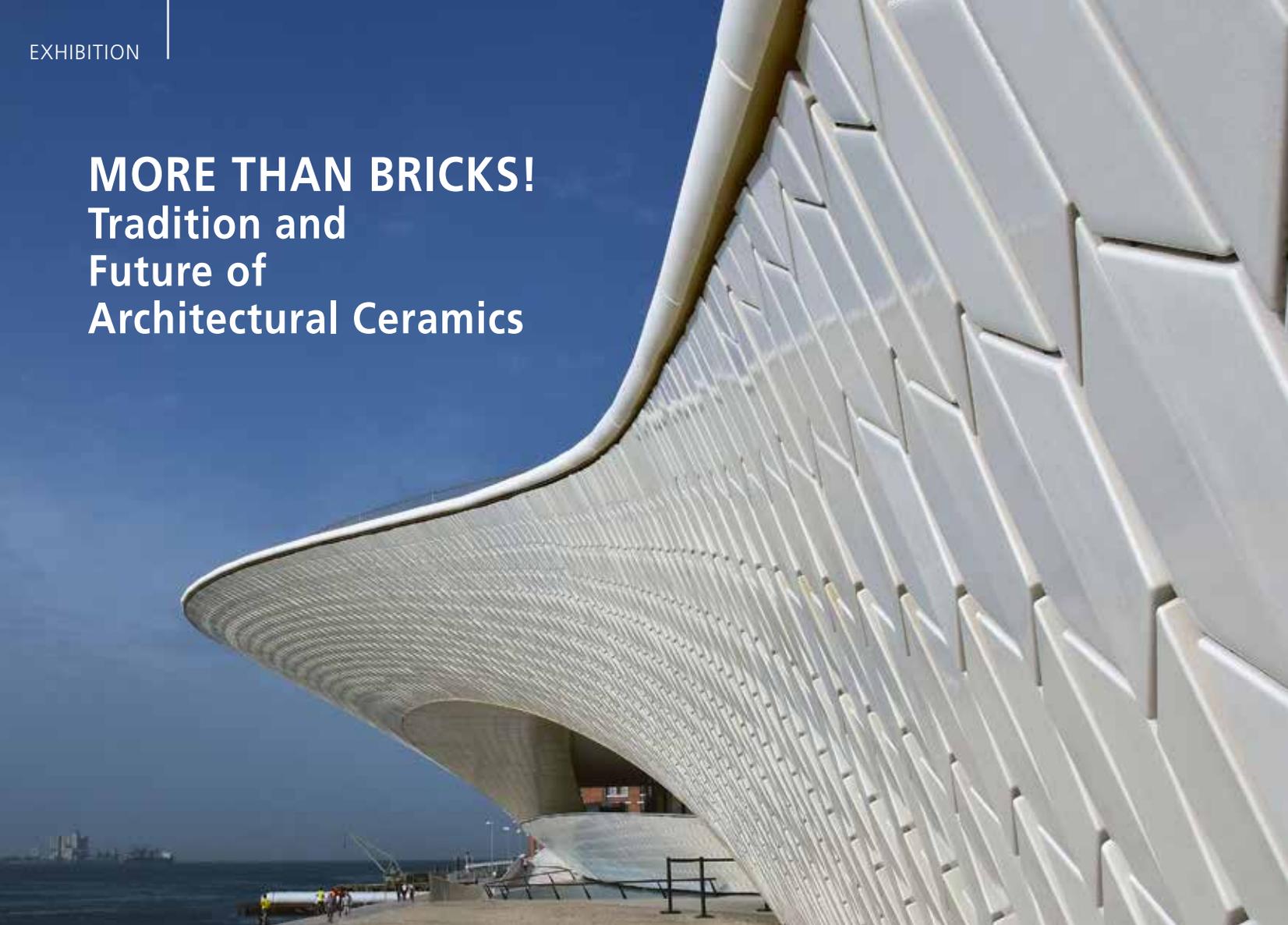


Jug, early 16th century



MORE THAN BRICKS!

Tradition and Future of Architectural Ceramics



MAAT, Lisbon

What have the Town Hall in Stralsund, Frederiksborg Castle, the entrance to the 1900 Paris World Exhibition, Zollfrank Colliery, the New Synagogue in Mainz and the Museum Brandhorst in Munich got in common? In these edifices, the architects or the builders used ceramics for the exterior design in various ways. MORE THAN BRICKS! Tradition and Future of Architectural Ceramics, an exhibition devoted to this versatile material, postponed owing to the pandemic, is now to take place from 20 March – 3 October 2022 at the Porzellanikon in Selb.

Cuyperspassage, Amsterdam



"MORE THAN BRICKS! Tradition and Future of Architectural Ceramics" is an exhibition for professionals who are enthusiastic about architecture, the interested layman as well as for the whole family. 600 m² of exhibition space offer visitors the opportunity to trace the development of this multi-faceted material, to experience the variety of uses of ceramics as an aesthetic design element and to learn about its possibilities for future-oriented, sustainable architecture. A tour of the city, staged by large-format architectural photographs and numerous screens, takes visitors past shops, churches, castles and factory buildings in which ceramics play an important role as a design element. It not only offers architects and those interested in building a view of what has already been created, but also provides inspiring and explanatory impulses for future projects. 80 exhibits from domestic and foreign museums and collections, from the Middle Ages to the present day, from small painted tiles to sculptural architectural ceramics and en-

tire façade sections, present the dimensions, colourfulness, artistic quality, materiality and effect of architectural ceramics.

Particularly noteworthy contemporary ceramic elements for the panelling of the synagogue in Mainz as well as the M9 museum quarter in Mestre (Italy) are Italian majolica reliefs of the Renaissance, a Neptune figure for the Dianabad in Vienna by Michael Powolny, terracottas from Schinkel's Bauakademie in Berlin, and a Gothic capital decoration from the Chorin monastery.

A highlight of the exhibition is the specially created digital reconstruction of the Porte Monumentale, the former entrance gate to the Paris World Exhibition in 1900.

With the help of VR glasses it is possible to experience this prominent and monumental building and to see the ceramic works of important French artists used in it as they were installed at that time and as they were perceived by the visitors of the World Exhibition. Five of the original relief plates with animal motifs, which the Musée des Arts Décoratifs in Paris has made available for the exhibition, illustrate the aesthetic effect of the glazed ceramics.

After visiting the exhibition, everyone will know ceramics in architecture was and is an important part of our living environment and can continue to shape it in the future!

The richly illustrated publication accompanying the exhibition provides a more in-depth, scientific approach to the subject of architectural ceramics. Eight authors from various professions shed light on a specific point in the long, multi-faceted history of the use of ceramic components and decorative elements in architecture. On the other hand, a symposium to be held at Porzellanikon in early July 2022 will provide an opportunity for a joint exchange on the subject. The event, organised by Porzellanikon and the Bavarian Chamber of Architects,



Museum Brandhorst, Munich

New Synagogue, Mainz



is aimed at architects, art historians, monument conservators, ceramists and all those interested in the subject. Historical aspects, practical reports and above all questions about the fu-

ture will be presented and discussed in speeches and workshops. *press.*

Further details:
www.porzellanikon.org



Pfund dairy shop, Dresden

Porzellanikon

Staatliches Museum für Porzellan
in Selb & Hohenberg a.d. Eger

EXHIBITION

20 March – 3 October 2022
Porzellanikon –
Staatliches Museum für Porzellan
Selb/Hohenberg a.d. Eger
Werner-Schürer-Platz 1
95100 Selb, Germany

The best graduation pieces from Swiss ceramics courses in 2021

SARINA PFLUGER

Every year, the Swiss professional ceramics association, *swissceramics*, presents a recognition award to the best graduation pieces from the three colleges, the School of Design in Bern (SfGGB), the Centre d'enseignement professionnel in Vevey (CEPV), the Centre de Formation Professionnelle Arts in Genf (CFPArts), or from industry-based training and training outside the organised system (Art. 32 of the Swiss vocational training regulations). The association places great importance in fostering young ceramists.

This year's graduation pieces can be presented with pride and come from *Piera Buchli* (Ceramics Design course, SfGGB), *Tristan Baliacas* (CEPV) and *Jade Morel* (CFRArts)

The works were presented at the end of September in the former Attisholz cellulose factory in Solothurn (CH), in the PLATFORM exhibition arranged by the association.

In Switzerland it is possible to qualify as a ceramist in a commercial company, at a full time training course at one of the three specialist colleges or under Art. 32 if evidence can be provided of several years' secondary professional activity in ceramics.

Further details on: www.swissceramics.ch | www.shapingclay.ch



Piera Buchli – 3 hrs at 1290°C

Ceramics Design course, Bern, School of Design, Bern and Biel Switzerland

(Interview: Sarina Pfluger)

You thrown cylinders in Ming porcelain have bulges and folds that resulted from the effects of continuing heat and weight at 1290°. Could you tell us something about your fascination with this conscious/unconscious creative act with ceramic material?

Every ceramic product goes through a long process, from the plastic, malleable state to the hard, rigid fired body. There are some moments – such as during the firing in the kiln – when the material, and in particular the porcelain body I have chosen, is not very predictable. During this process, the material deforms without my hands producing this process. Through the varying thicknesses of the walls, the deformation of the objects during the firing is influenced and additionally provoked. The creative potential of deformation is expressed in the language of forms in the finished pieces. These material-intrinsic processes fascinate me.

What are the takeaways for the viewer of your work?

I am interested in giving the dynamic and the properties specific to porcelain more space and to exploit them creatively.

The deformed cylinders, which could scarcely have been shaped in this way in the plastic state, are only given their final form during the firing.

The firing process thus becomes an essential stage in giving form. The human influence on the shaping is visible in my pieces, however I try to make the space given to the material perceptible in my objects.

Perhaps the force of the heat in the kiln could be equated with human force or at least be considered an equally important forming factor.

In what form will you continue working in ceramics?

I am going to set up my own studio and will try to continue implementing my ideas in ceramics. But I don't know myself yet what form this project will take. But I definitely want to be open for whatever comes.

Tristan Baliacas – Des hommes et des jarres

Centre d'enseignement professionnel in Vevey (CEPV)
Switzerland

(Interview: Laure Gonthier)

Tristan, can you describe the theme of your work and tell us about how it was made?

My work is about my inner life, my yearnings and my fascinations. These four naked men are calling for freedom and are proposing a world in which the complex is no longer important and sexual difference is completely accepted. Their gaze, which loses itself in the middle of the large vessels, creates the impression that they are communicating with each other, and the scale refers to the men's egos.

I handbuild my works from coils without preliminary sketches, the volumes gradually take shape and permit me freedom in the choice of form and the decoration.

What are your sources of inspiration and where does your work go from here?



My inspiration comes from observing the world and cultures, although I take very different motifs into consideration: dots, lines and symbols, which I will reinterpret, but I want to retain a strong link with ancient ceramics with minimalistic decor, which is reminiscent of pieces from the first settled civilisations. For the future, I would like to work on larger ceramic pieces. I would like to use industrial kilns to create monumental installations.

Jade Morel – Transmutation

CFP arts, Centre de formation professionnelle de
Geneva, Switzerland

(Interview: Fabien Clerc)

Can you describe the subject of your graduation piece?

With this project, I question beauty, fashion and trends... For a long time, people have tried to beautify themselves. They use many different means to do this: clothes, jewellery, accessories, make-up, hair styles, tattoos and plastic surgery. These "means" serve not only to "look beautiful": They are also there to identify with a group, or conversely to distinguish themselves from a group. This distinction need not be in a positive sense. It is associated with opposition, contradiction, the unusual and the alien.

Your "accessories" have a symbolic function.

What do they represent?

The facial accessories are glazed in matt white so that they can be made up and changed again and again. White is a neutral colour, and empty sheet of paper on which anybody and everybody can express what suits them best. It is a critique of humans altered by artifice. The elements help to liberate oneself from a predefined framework.

The parts of the body have their own more conspicuous glazes to emphasise the organic and random aspect of nature. With their zoomorphic appearance, they represent the animal and the force linked with it.

The accessories, which are either slabbed or coiled, more ornamental and studded with platinum, are reminiscent of armour and symbolise protection.

What does this work mean for your training and your further career?

With this project, I decided to create something new by combining two areas – special effects makeup and ceramics. With my interest in both and my skills in both areas, I was able to experiment with the project with an aesthetic vision and its boundaries. The project is my first step on my further pathway before I start my training as an FX makeup artist.

SARINA PFLUGER

Board member of *swissceramics* (Swiss ceramics association) compiled and edited the texts from various authors.

www.swissceramics.ch



MAGICAL IMAGES

Lithophanes from Sammlung S, Wuppertal

at the August
Kestner Museum,
Hannover, Germany
www.Hannover.de/
Museum-August-Kestner

SALLY SCHÖNE



left -
Lithophane L'Algerienne in Cathedral
glass frame, Royal Porcelain Manufactory
Berlin, c.1842/43

below -
Round-bellied tea warmer with litho-
phane and pot, Porcelain Manufactory
Schierholz, Plaue, Germany, after 1855

opposite page, top -
Moderator lamp with lithophane shade
ADT & Cie., Montreuil-Sous-Bois
France, after 1835

below -
Half-round tea warmer in castle form
Lithophane with teapot
ADT & Cie., Montreuil-Sous-Bois
France, after 1830

All pieces: Sammlung S, Wuppertal
photos - Ryszard Kopczynski and
KH. W. Steckelings

When the day draws to a close, in our modern world countless lights go on. The night is turned into day so that we can continue to bustle around. Many companies work around the clock, building sites are lit up as are traffic routes; in discotheques, dancing goes on into the small hours and football is played under floodlights in the stadiums. And in our homes too, lights shine, gleam and flash from a whole range of sources.

This abundance of light did not exist in the early 19th century. Only if we try to imagine ourselves back in those times can we understand the special effect light had back then. The streets largely remained dark and indoors, single tallow lamps or oil lamps were in use. It was necessary to sit close to this meagre light source if one wished to pursue an activity. Images illuminated by light were among the special attractions.

The exhibition at the August Kestner Museum in Hanover is a little journey back through time into the 19th century – lithophanes (literally “luminous stones”) are an invention from the 1820s. They were first presented to the general public at the Leipzig Fair in 1828. A lithophane is a thin sheet of relief porcelain that shows an image when light is shone through it, like a lantern slide. The image is created by the varying translucency of the porcelain: thick slabs allow less light through than thin ones, thus creating a grey scale image that looks three dimensional.

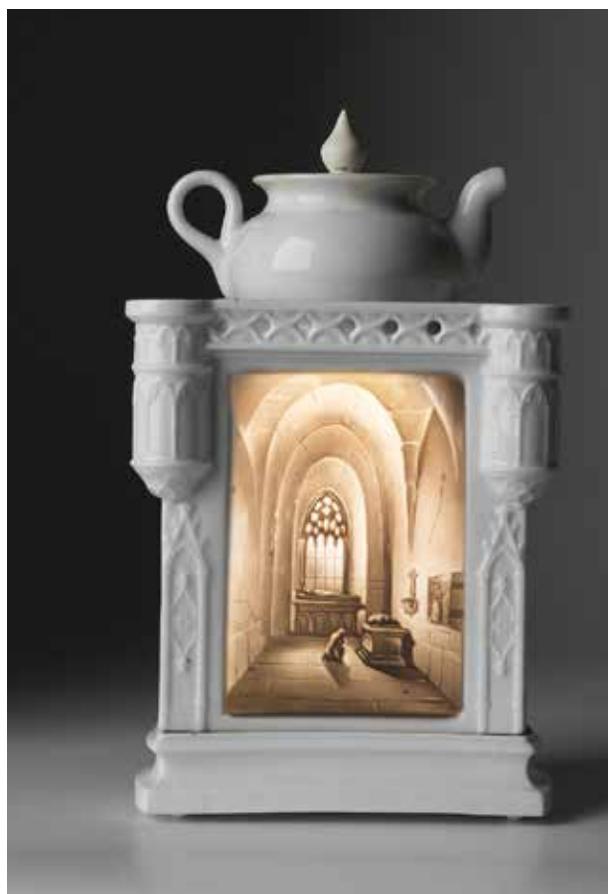
The term lithophane has become established now for translucent images in porcelain, although they also exist in other materials such as glass, paper or shells. Into the 1870s, they enjoyed great popularity as window decorations or fitted in stands to be placed in front of candles as light shades. There was also a range of decorative objects such as night lights and teapot warmers as well as table and ceiling lamps. As the bottom of a drinking vessel, a cup or a mug only revealed the image after the drink had been drained and the vessel was held up to the light.



The collector KH. W. Steckelings owns the perhaps largest systematically organised collection of lithophanes in Europe. Through his study of the early history of photography and film, he first came across this special image medium in porcelain as far back as the 1960s. As there was scarcely any information available on the subject at that time, he set out to do his own research. Since the 1990s, he has built up a collection systematically. His intention is not only to document the various uses of lithophanes but also to record all the makers worldwide. Through his intensive search at home and abroad, his collection now includes lithophanes from all over Europe – from Norway to Portugal and from Great Britain to Russia as well as products from Japan and the USA. The research culminated in a book in 2013, which can justly be considered the standard work on the subject of lithophanes.

A selection of over 200 lithophane porcelain objects can now be seen in Hanover and shows the diversity of forms and subjects. At the very start of the exhibition, it becomes clear that lithophanes were the preserve of the aristocracy and the wealthy middle classes because of their high prices. Detailed watercolours depicting the living quarters of the royal family in Hanover show lithophanes leaning against windows and as light shades on tables. Such interiors showing lithophanes are very rare.

It can often be read that the French diplomat Charles Amable de Bourgoing invented the production technique. In 1827, he patented the process and set up a manufactory specialised on the production of lithophanes. However, there is evidence, and KH. W. Steckelings is convinced of this, that Bourgoing was guilty of industrial espionage. He was himself very interested in technology but had no specialist knowledge of the production of porcelain.



There is evidence that a short time before he had been in Berlin and it is highly likely that he visited the Königliche Porzellan-Manufaktur, where biscuit porcelain bodies had been tested for some time and it seems that experiments were being conducted with lithophanes then – In 1828, the manufactory put high quality lithophanes on the market whereas the first products from Bourgoing showed defects due to technical faults. Regrettably, the archives of the Berlin manufactory were destroyed during World War II. However, there is little reason to doubt KH. W. Steckelings' theory.

The fascination with this pictorial medium led to many other makers soon moving the production of lithophanes forward more or less successfully. Prices fell, especially for small format decorative items, so that larger segments of the population could afford such products. Along side the established manufactories in Berlin, Meissen and Nymphenburg, many other firms in Germany produced lithophanes. The porcelain manufactory in Plaue, Thuringia is the one with the greatest diversity of forms and designs and it still produces today.

The motifs of the lithophanes closely reflect the world of the 19th century middle classes, which were characterised by a hunger for learning, a desire to travel and piety and which placed great importance on family. The exhibition studies the various themes separately. With the images of towns and landscapes, it is noticeable that the images are frequently taken from the surroundings of the manufac-



Veilleuse (night light) of the Faiencerie de Longwy with lithophanes, Porcelain Manufactory Schierholz Plau, Germany, late 19th c.

turing site. But popular travel destinations can be found, like important buildings or distant sights such as the Great Geyser in Iceland. Without exception, portraits were of famous personages, from rulers like Napoleon or Kaiser Wilhelm II, church dignitaries like Pope Pius IX, poets and musicians such as Friedrich Schiller or Clara Schumann. Contemporary images of women show the strictly demarcated roles of man and woman at that time, with marriageable, pretty, industrious girls and devoted mothers. Genre scenes also often focused on family life: grandparents with grandchildren, children at play, scenes of amorousness or of drinking as well as humorous depictions. Motifs from the world of professional work are rarely found.

View of the exhibition photo - Sally Schöne



Through the use of literary subjects and copies of paintings – both from the Renaissance and the Baroque eras as well as from contemporary artists – a further wide range of subjects could be interpreted in porcelain.

These also included historical events that were to be memorised. The images not only guaranteed a cosy atmosphere in people's homes and allowed them to dream of travel or to indulge in reminiscences, they also served to instruct. Somewhat more furtive glances were cast at erotic or pornographic subjects in small formats that could easily be secreted in a trouser pocket.

With the advent of electricity, lithophanes fell out of fashion, but also because their world of images had outlived its usefulness. In addition, the production process is very complex. The starting point is a handmade wax model that took months to complete, from which plaster moulds were taken for casting in porcelain. Today, computer-based processes are available that make a wide range of translucent objects possible with a high degree of perfection, not only in plastic but also in porcelain. However, the irregularities of making by hand in the historical lithophanes make a major contribution to their special charm. In Hanover, we can dive into this atmospheric and fascinating world of images.

DR SALLY SCHÖNE

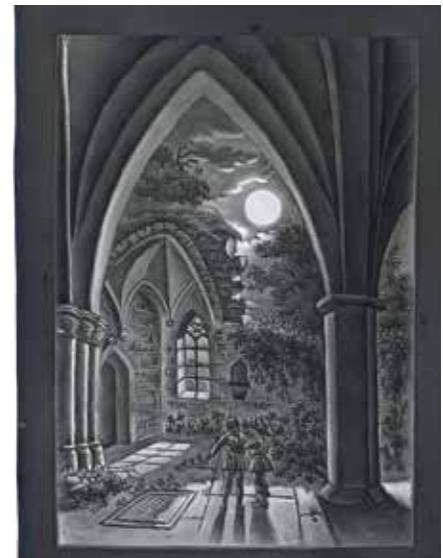
is an art historian and curator for craft and design at the August Kestner Museum in Hannover, Germany.

Bilder durch Licht

("Images through Light")

Lithophanes from Sammlung S Wuppertal Exhibition until 13 November 2022

Lithophane Gothic Building by Moonlight, Royal Porcelain Manufactory, Meissen, Germany, after 1830



Lucky Shards

Collection of reject pots
donated to Velten Stove
and Ceramics Museum



Visitors from the Hamburg Friends of Ceramics Association



The slumped planter

And then the pot was no longer to be seen. It had simply slumped down.

When Helga Nickol describes the failed firing that supplied the inspiration for her collection of ceramic faults, her enthusiasm for the greater and lesser misfortunes that befall the ceramist's work is written all over her face. Item number 1 in the collection, also the heaviest and unwieldiest in what the collector and ceramist has christened the "Fehlbrandmuseum" – "the museum of failed firings", was supposed to be a planter made of various clays that had been mixed together. Owing to the inexact calculation of the firing temperature, unfortunately it melted and is now stuck to the kiln shelf, so that it is somewhat reminiscent of a painting by Salvador Dalí translated into three dimensions.

Too big to dispose of, unsuitable as a garden ornament, the slumped pot is the starting point for this unusual but also multifaceted and, above all, instructive collection. After all, cracks, breakages, shards, distortions, bloating, melting together, glaze runs or crawling are among the faults that are part of a ceramist's path to mastery. From them, important experience grows – if they are analysed and corrected. The large number of factors and thus the possible sources of faults that are to be considered in ceramics and also to be explained to an uninitiated audience is the key idea behind this museum of failed firings. From 1993 on, Helga Nickol systematically enlarged her collection, asking specifically for faulty or unsuccessful pots, both among ceramist friends and industrial producers of bricks and wall panels.

Hitherto, the Förderkreis Keramik Hamburg ("Hamburg Friends of Ceramics") had regularly exhibited the collection, including at *Terratrübel*, the Hamburg ceramics market. The association, which

was founded in 1986, was disbanded in 2021 and was therefore looking for a new home for the collection. The Ofen- und Keramikmuseum Velten offered to take it whole. To officially hand over the around 80 items in September 2021, fifteen members of the Hamburg association travelled to Velten to become acquainted with the future home of the collection from their member, Helga Nickol.

Boxed up, the collection had already arrived in Velten several weeks previously. The museum team was thus able to surprise the Hamburg members by presenting the pots in a provisional exhibition in the firing chamber of the kiln, which now protected as a historic monument. Extensive tours of the factory, the Stove and Tile Museum and the Hedwig Bollhagen Museum reinforced Helga Nickol and the Hamburg Friends in their decision to donate the collection of "rejects" to the Museum in Velten.

The museum team will now make an inventory of the reject collection and prepare it for future exhibitions – taking extra care when they handle the pieces because some of them are more fragile than faultless items.

Ofen- und Keramikmuseum Velten - Hedwig Bollhagen Museum, Wilhelmstraße 32, 16727 Velten, Germany

www.okmhb.de

Bowl with crawled glaze



The Lotus Moon

*Art and poetry of a Buddhist nun
Otagaki Rengetsu (1791-1875)*

Exhibition until 17 April 2022 at
Monestir de Santa Maria de Pedralbes
Barcelona, Catalonia, Spain

Otagaki Rengetsu, Buddhist nun, martial arts expert, poet, calligrapher, ceramicist and painter, was surely one of the most creative women in 19th century Japan. Adopted at birth in 1791 and given the name Nobu, she received a solid artistic education and had a childhood marked by family suffering. After experiencing the tragic loss of two husbands and four of her children, by age 33 she renounced her secular life and fully embraced Buddhism. It was then when she took the name Rengetsu, literally "Lotus Moon", in order to experience the impermanence of the world through spirituality and artistic experience.

Rengetsu started to make and sell ceramics, to which she added her own waka poems so that she could live an independent life. However, from the 1850s, and during the last 25 years of her life, Rengetsu produced tens of thousands of pieces which together formed an enormous artistic corpus of ceramics, calligraphy, paintings and work done in collaboration with fellow artists.

From 19 November 2021 until 17 April 2022, thanks to the partnership with



*Living deep in the mountains
I have grown fond of the
sound of murmuring pines;
On a day the wind does not blow,
how lonely it is!
Rengetsu 77 years*



*With my hands out
to receive a sip of
chrysanthemum wine;
The taste of elixir, like dripping dew,
makes me now feel so young!
Rengestu, age 85*



Tomioka Tessai,
Posthumous portrait of Otagaki Rengetsu (detail).
Painting on paper, 33.5 x 63.5 cm.
Private Collection.

being interpreted and, from this perspective, their interpretation, and translation, depend on context, mood, feelings expressed, subtleties and the way in which all the elements of the poem relate to one another.

Rengetsu, calligrapher

Otagaki Rengetsu is considered one of the foremost female calligraphers in the history of Japanese art, especially for her expressiveness, personality, sensitivity, cleanliness, proportion and the perfect composition of her strokes. Many of Rengetsu's poems are written on tanzaku. It is believed that, during her life, Rengetsu wrote more than 20,000 tanzaku; everyone who visited her took away with them at least one tanzaku, whether they bought one or as a gift for having bought one of her ceramics. Many of these were later mounted onto vertical scrolls in order to be hung and shown in the toko no ma.

Rengetsu, ceramicist

Despite not being a professional ceramicist, Rengetsu created a vast corpus of thousands of ceramics which came from a practice initiated probably in the 1830s in Awataguchi, the main ceramics district of Kyoto. It was there that the basics of the art of ceramics could be observed and learnt. Additionally, to make her ceramics more attractive, to sell them and earn a living, she decided to start decorating them with her own poems, with calligraphy or etched on the surface of bowls, plates, tea pots, censers and all kinds of everyday objects, as well as for the ceremonial practices of cha-no-yu and sencha.

Rengetsu, painter

Beyond ceramics, the art of calligraphy and poetic composition, Rengetsu also produced some paintings on paper. In these cases, they were paintings made to accompany and illustrate some of her calligraphy poems. The style of these paintings, learnt in an amateur way, came close to that of the artists from the Shij school of Kyoto and was characterised by simple compositions representing everyday objects, though on occasion, more complex scenes were painted. More often, however, Rengetsu worked with professional artists creating works of great sensitivity and quality, principally with painters in Kyoto.

the NAEJ Collection, this exhibition presents for the first time to the city and the country the extraordinary life and work of a great Kyoto poet and artist. An example of how art and poetry can become a yearning and also a turning point in the struggle and enjoyment of an ephemeral life.

Rengetsu, poet

Rengetsu's poetic work is based on an extensive corpus of waka poetry, poems that follow the pattern of thirty-one syllables, structured following the cadence 5-7-5-7-7. Waka poems have a long history in Japan. Their composition requires a solid literary education, based on the use of complex grammar, as well as historical and literary allusions. The words selected and the phrases constructed have many ways of

*In this world
things that mature well
produce happy thoughts;
Ripe eggplants [=mission accomplished]
are a matter of celebration.
Age eighty-five
Rengetsu*



Monestir de Santa Maria de Pedralbes
Baixada del monestir, 9
08034 Barcelona, Catalonia, Spain
93 256 34 34

monestirpedralbes@bcn.cat

<https://www.monestirpedralbes.barcelona/en/exhibitions/lotus-moon-art-and-poetry-buddhist-nun-%C5%8Dtagaki-rengetsu-1791-1875>

Peter Callas

An Enduring Legacy

Exhibition until July 24, 2022
 Julianne and David
 Armstrong Gallery
 American Museum of Ceramic Art



Making Tojinbo, collection of the artist, 2010, 45" x 24" x 20"

Peter Callas (1951–), regarded as one of the preminent ceramic artists in the American Studio Ceramics tradition to work with anagama kilns, influenced an entire generation of ceramic artists. *An Enduring Legacy* is a comprehensive career retrospective featuring 50 works spanning nearly 30 years of creative production. Among the 50 works featured are Callas's stately coiled vases and organically formed expressionist sculptures, masterworks that are some of the most important American works created in the wood-fired anagama kiln tradition. Other works on display include intimate tea bowls, selected works on paper and the premiere of an original film about the artist.

Beth Ann Gerstein, Executive Director of the American Museum of Ceramic Art, commented, "We are grateful to the Windgate Foundation and the Pollock-Krasner Foundation for their critical support in making this exhibition possible. Peter Callas is a pivotal figure in the American Studio Ceramics movement, and exhibitions like this play a vital role in preserving and documenting the history of this uniquely American artistic movement."

Jo Lauria, curator of the exhibition, remarked, "Peter Callas is internationally recognized for his mastery of the wood-firing process using an anagama kiln. Callas's career has focused on perfecting vertical torqued sculptural forms and abstracted container shapes that function as visual records of the transformative forces of fire. The artist is a skilled strategist who creates captivating imagery through intuitive control and mastery of his medium on forms as varied as intimate tea bowls, stately coiled vases and large-scale imposing sculptures."

David Armstrong, Founder of the Museum and a member of AMOCA's Board of Director, said, "Peter Callas is one of the great ceramic artists of our time. He was the first to build an anagama kiln here in the United States, where he embarked on an adven-

Chrysalis, collection of David Gibson and William Ishmael
 1991, 28" x 15" x 16"



Hot Pocket, collection of David Gibson and William Ishmael, 2018, 14" x 16" x 7"

ture with flame as his companion. He has mastered the firing technique for his magnificent abstract sculptures, which now reside in museums and famous collections all over the world."

EXHIBITION OVERVIEW

Early in his career, Callas travelled to Japan, where he was introduced to the aesthetic philosophies and wood-fired glazing techniques that motivated his future work. Inspired to construct his own anagama kiln in 1975 – the first used in North America – Callas later set up a studio in New Jersey, where he continued to experiment with tunnel kilns. In his own words, kilns became Callas's "engines for creative innovation", and his works often bear the distinctive scorch marks of ash glazing. His innovations in wood-fired ceramics inspired countless others, including acclaimed ceramic artist Peter Voulkos, who collaborated with Callas for 23 years.

The exhibition brings together a comprehensive collection of Callas's works, revealing the evolution of his technique from the early 1990s to the present. The pieces gathered, ranging from abstract sculptures to expressionistic containers, highlight what curator Jo Lauria calls "the compelling results of heat, flame and fly ash deposits". Walking among the works included in *An Enduring Legacy*, viewers will be able to closely observe the nuances of creative "exchange" that occur between the artist, the clay, and the kiln.

Callas has exhibited extensively, including exhibitions at the Mashiko Museum of Ceramic Art (Japan), the Powerhouse Museum (Australia), and at the Daum Museum of Contemporary Art. His works are held in many museum collections nationally as well as in Asia, Europe, Australia, and South America. This comprehensive retrospective is Callas's first solo exhibition at the

American Museum of Ceramic Art,
399 N. Garey Ave., Pomona, CA 91767, USA
www.amoca.org/upcoming-exhibitions/an-enduring-legacy/

Edt.

Oros, collection of the Topeka and Shawnee County Public Library, 1991, 27.75" x 15.5" x 16"



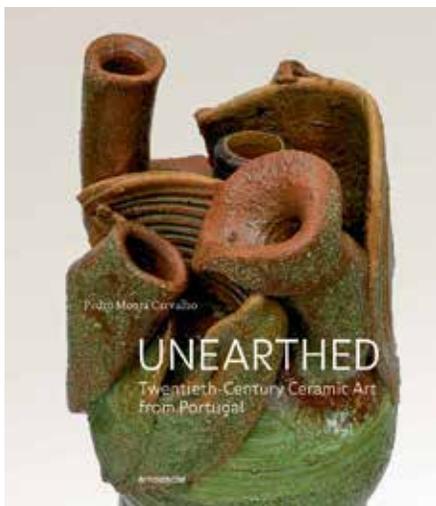
ENCOUNTERS WITH CERAMIC



The writings of Tony Birks

Encounters with Ceramic - The Writings of Tony Birks, edited by Paul Greenhalgh

Tony Birks was a prolific writer on art, particularly in British studio ceramics. This is the first publication to bring together his writings in a single volume. During the 1970s studio ceramic grew dramatically as a force on the international art scene. In Britain and America particularly, but also across Europe, practice flourished and powerful thinkers sought to define and describe what was happening. It was a dynamic and a controversial time, in which the nature of pottery showed itself capable of radical change. In the decades that followed this outburst, ceramic consolidated into a complex aesthetic and cultural discourse. Tony Birks was at the heart of this new wave of activity. A consummate writer and an artist himself, he supported what had happened in previous decades to generate a Modern ceramic art, and he championed the new generation blossoming around him. His publications provided crucial support to a discipline barely served by mainstream art history and criticism. He wrote monographs on major established figures, but he also had an extraordinarily perceptive eye for new talent, which served to bring attention to vibrant young artists. A number of these went on to become leading forces on the international scene. This book gathers together for the first time a comprehensive selection of Tony Birks's writing. A number of the essays are about the nature of ceramic practice, but the majority are about individual practitioners, among them are Bernard Leach, Lucie Rie, Hans Coper, Claudi Casanovas, Tony Hepburn, Andrew Lord, Ruth Duckworth and Takeshi Yasuda. Taken as a whole, the book is a window on the world of ceramic art at a crucial time in its growth. Sainsbury Centre at the University of East Anglia. Paperback, 176 pages, 16.5 x 23 cm, £ 22 ISBN 978-1-9161336-7-9 www.sainsburycentre.ac.uk



UNEARTHED — Twentieth-Century Portuguese Ceramic Art – Pedro Moura Carvalho

The Pedro Moura Carvalho Collection is probably the most comprehensive collection of ceramic art from Portugal. Based on its holdings, *Unearthed* presents for the first time a comprehensive and richly illustrated study of 20th century ceramic art in Portugal, a standard work that should be included in any relevant collection or museum library. Portugal is world famous for its azulejos – tiles with coloured glazes that adorn the countries buildings. The traditional figurados too – small clay figures in human or animal form – as well as utilitarian ceramics from Caldas da Rainha enjoy great popularity. Domestic studio art ceramics on the other hand have scarcely been in the focus of academic study up until now. Nevertheless, in the course of the 20th century many art practitioners in Portugal too have explored the potential of ceramic materials. Along side Portuguese artists, they also included artists from Germany, Hungary, Brazil and Mozambique. Pedro Moura Carvalho *UNEARTHED - Twentieth Century Ceramic Art from Portugal*, 312 pages, 24 x 28 cm, 330 ill., hardcover, English + Portuguese, EUR 64 [D] / USD 110 / GBP 72 English: ISBN 978-3-89790-636-5 / Portuguese: ISBN 978-3-89790-642- arnoldsche ART PUBLISHERS, Olgastraße 137, D-70180 Stuttgart, Germany



CERAMICS OF CHIOS 17th–19th century

from the Angelos Vlastaris Collection by NIKOS LIAROS

The core of this volume is the collection of Chian pithoi and pithos lids belonging to Angelos Vlastaris. The book also contains important ceramics from other collections, as well as a wealth of archive material. Its scope is not limited to the study of the pottery alone; it also aims to present a tangible picture of the great cultural and social flowering of Chios before the Massacre of 1822. The ceramics presented here were crafted in recent centuries but touch upon a medieval past. Their crude construction, their shape and their decoration are all features of Byzantine pithoi, attesting to an unbroken ceramic tradition. Their technical and morphological features indicate a standardised technological chaîne opératoire and a specific way of learning the craft. What is striking, however, about them is the plethora of inscriptions, dates, Christian symbols and decorative motifs found on them. These ceramics express the general outward-looking spirit, the cultural and religious freedom of the period. They provide a vivid picture of their time, and, being inextricably linked with it, ended with its passing, in 1822. Proceeds from the sale of the book will be donated to a nonprofit institution for the study and promotion of modern Greek ceramics. Author LIAROS NIKOS Nikos Liaros is an archaeologist and ceramist. Born in Athens in 1974, he studied Archaeology and Art History at the National and Kapodistrian University of Athens,

followed by a postgraduate degree at the University of Crete. Since 2004, he has worked for the Greek Archaeological Service, carrying out excavations and curating museum exhibitions. He acquired the skill of pottery making from the traditional potters of Koroni and Crete. Since 2008, he has been Curator at the Centre for the Study of Modern Ceramics. <https://kaponeditions.gr/product/ceramics-of-chios-17th-19th-century-angelos-vlastaris-collection/?lang=en> The John S. Fafalios Foundation – Kapon Editions. 24.3 x 25.2 cm, Greek-English (bilingual), flexibound with flaps, 240 pages, 165 drawings and images, EUR 42.93€ ISBN 978-618-5209-83-4

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ARTIST JOURNAL

Ting-Ju SHAO

Nathalie Doyen (Belgium)



Ceramic artists work with natural materials from the ground. Their bodies have primal dialogues with clay. Creative processes parallel the origin of life, as artists reconnect with the beginning of art, when the first humans were also linked to earth and to clay. Nathalie Doyen (1964) constructs her works with 0.5 cm dabs of clay. It's as if these organic forms were embroidered with needles. For her, making art can be a hypnotic exercise of imagination. For the artist, whose pieces give strong impressions of being alive, creating art is associated with survival.

"I borrow a little part of clay from the earth to bring wonder. Very often, people who look at my ceramic sculptures say that they themselves become changed, moved, as though overwhelmed by what these pieces give off: the sensation of a time when one is cocooned, a dense and harmonious time, which our consumerist, competitive, hyperactive society, blinded by greed, tries to take away from us. With coloured stoneware, I create ceramic-sculptures minutely textured with a needle."

Coloured stoneware, picked with a needle, 1200°C. The words *Evision* and *Cabi* are made by the artist.



left - **Country Cabi**, 2021

42 x 42 x 41 cm photo - N. Doyen

below left - **Evision 1**, 2019

43 x 41 x 39 cm photo - Gilman

below - **Evision 6**, 2019

23 x 22 x 18 cm photo - Gilman



ARTIST JOURNAL

Liao-Jui-chang (Taiwan)

Liao Jui-chang (1963) uses organic shapes as metaphors for the relationships between nature, environment and the artist: "Organic forms like seeds and chrysalises are familiar sights, and they are the symbols of the beginning and continuation of life in several cultures."

The works after 2019 inscribe the mystery of human life in this great universe. Long Days, Ferry, Infinity and other works suggesting existential concerns develop open and contrasting lines and forms with abstract and organic shapes.

"The body works to express feelings through interweaving lines, blacks and whites, rough and smooth textures and distorted and deformed shapes, registering the artist's recognition of the rapid flow of time. Repetition reinforces the truthfulness of creation and existence."

Handbuilt, glaze, engobe, 1100°C



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



left - **untitled 2020**, 2020
46 x 28 x 20 cm

below left - **Infinity III**, 2020
52 x 22 x 26 cm

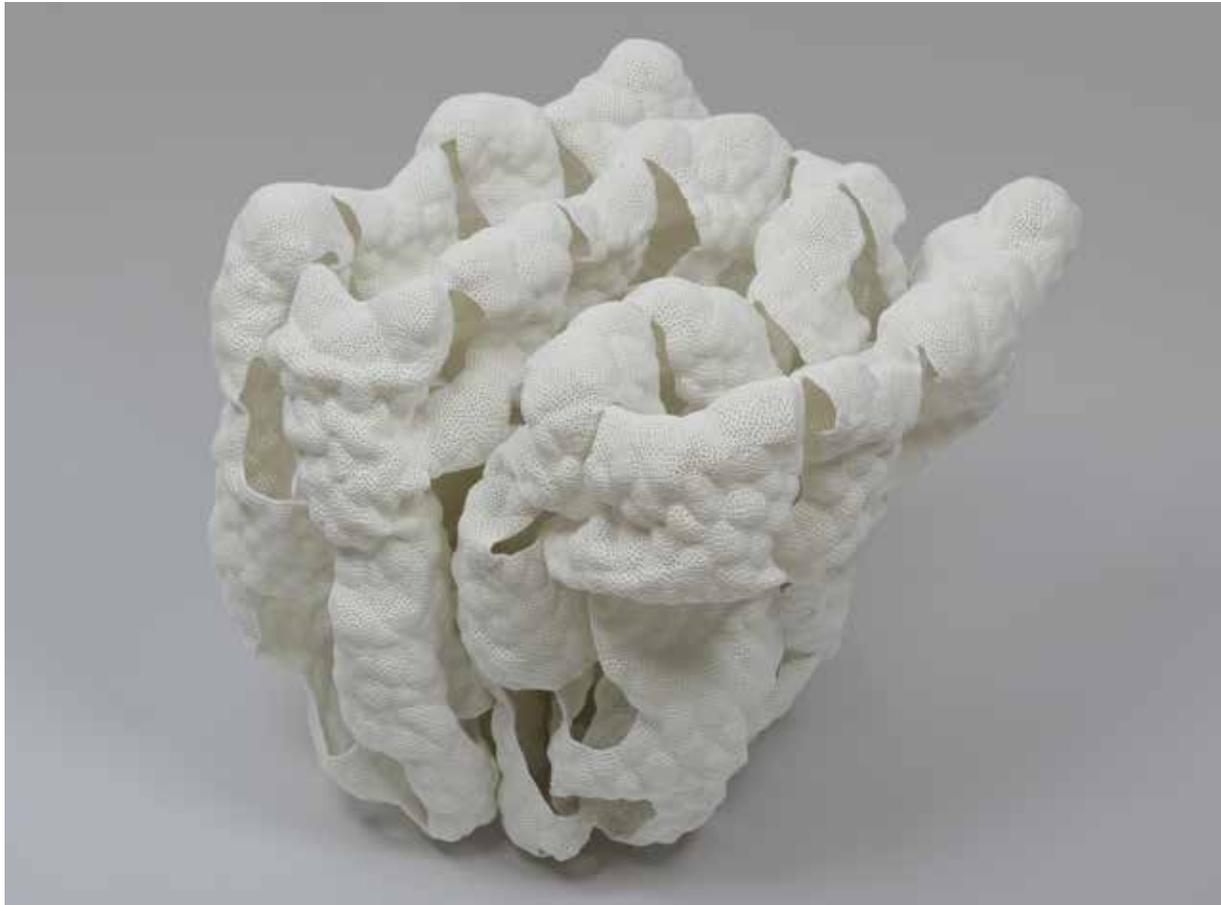
below - **Ferry**, 2021
30 x 37 x 37 cm

photos - Liao Jui-chang



In Studio with Zsuzsa Füzesi Heierli

Evelyne Schoenmann



Zsuzsa, you received the main part of your training in Hungary. Tell us something about your ceramic background.

As a child, I liked drawing and made all kinds of figures from clayey earth. At primary school and a specialist fine art secondary school in Pécs (H) I learned more. Drawing, modelling and potting were my thing and so I never wanted to try out anything else. Between 1971 and 1974, I was an assistant at a ceramic manufactory in Budapest, where I learned virtually all the processes involved in making ceramics. From 1975-79, I studied at the Hungarian Academy of Applied Art, faculty of porcelain, under Prof. Imre Schrammel. Besides porcelain design, he showed us other ways of making ceramics. After the Academy, there were won-

derfully formative years for me: teaching at the fine art secondary school in Pécs (1980-82) participating in lots of symposiums, artistic collaboration at the Siklos Ceramics Centre (H), participating in the Terra ceramics group, and so on. In 1992, I married my husband and came to Switzerland. That made me a commuter between two countries. In 1997, I returned to the master school of my former teacher, Imre Schrammel. I graduated from this course at the Janus Pannonius University in the Fine Art faculty in Pécs in 2008 with a doctorate in ceramic sculpture.

It is interesting that you had tuition from Imre Schrammel like your Swiss colleague Jürg Bächtold (In Studio 1/22). It looks like you are just as enthusiastic about him...

Yes! I was his student and later his master student. His teaching was absolutely formative for my development and technique. During my training, he guided me onto the pathway that I am currently following. I am very grateful to him.

The forms of your pieces are usually, well, I'd say amorphous-geometric. This seems to be an important movement in your work. What can you tell us about the design of your works?

In philosophical terms, I have taken over the "design of nature". Every single piece carries within itself the theme of self similarity together with its continuous paradoxical form transformation. For the concrete design, I have taken over principles from fractal geometry. Fractals make the patterns in nature visible and



reproduce them with mathematical formulae. They are self-similar and structure replicating (discovered by Benoît B. Mandelbrot). Self similarity is generally valid although the nonlinear dynamic of all existences produces widely differing patterns in reality. When constructing a piece, I follow the principle of the iteration of a single element, which is adapted to the various spatial directions and is continually repeated. In the way the form I have imagined adapts to space, its volume changes. Through this method, a complex organic diversity of forms develops. All forms have the same structure but changing certain factors – e.g. the sculptural design of the layout, the structure of the width, the structure of the spatial axes etc. – create new qualities.

Do you imagine a finished form before you start work or do you work in a free flow?

It is a mixture of the two. I plan and model the layout, choose the elements and their connecting system very carefully as the statics, the construction and the vibrating motion of the body during firing require it. Apart from that, I work in a free flow. For parts, volumes and spatial directions, I don't think much, I just do it. The work process is very long, I work 4 – 8 weeks on one sculpture. The piece is always wrapped in plastic, so I do not look at it as whole before I come to the end.

Can you talk us through the various stages as far as that is possible with such a complex technique?

First I model what I call the supporting form from light-coloured, low firing clay. Of these supporting forms, there are lenticular and oval forms, convex and concave ones, and some with a more complex form. I decide how many double walls the piece should have and in what form they will ultimately stand (e.g. as a ring, a serpentine form, or forms like a switchback, which have ups and downs). They are then pre-fired to 960°C. Then I press in the positive forms and build up the side walls with my porcelain body, a mixture of flax porcelain (paperclay) and Southern Ice porcelain, 50:50. This is how I get the negative base form, which I also pre-fire to the same temperature. Every piece has its own base that I only use for this object. The base is very important because it holds the piece together during firing and its sculptural design defines how the finished piece behaves at high temperature. Constructing the object starts by moulding the base to shape and making holes in it. The holes perforate the clay body, which virtually excludes the possibility of cracking during drying and firing. As I work on each piece for a long time, I have to concentrate from the beginning on keeping it moist. That is why the artwork



is always wrapped in plastic and I only see the area I am actually working on. I work by coiling, almost without any tools at all. On the thin edge, which is coated with slip, I layer the coils – about 8 mm thick – and repeat and smooth it until it is homogeneous. Depending on the chosen system, the cavities are then built in and connected with the closed spaces layer by layer.

The piece grows in layers from bottom to top. After I have worked in a coil, I immediately make the holes as there is no way to alter the form in any way afterwards. In my experience it is most important to carry out each stage at the

correct degree of moistness. I leave the finished piece to dry for several weeks. I bisque fire with a slow firing curve to 960°C.

For the high temperature firing, I paint the supporting form with a mixture of aluminium oxide and olive oil as a release agent, otherwise the object would adhere to the supporting base. At very high kiln temperatures, porcelain sinters and becomes soft. I fire in an electric kiln. Every one of my pieces is usually almost as large as the chamber of my kiln. I vary the temperature of the high temperature firing between 1290 – 1315°C, depending on the form.

You work with porcelain and the sculptures have many cavities. I would like to know something about the statics of your works, the relationship between mass/form/structure and the behaviour of the objects during high temperature firing.

I wrote my doctoral thesis in 2008 on Material Meaning – Materiality, where I comprehensively collate my research. To save space, I will just give some key terms here: the forms are stored in the properties of the clay mineral. Individuality, dependency on water, energy transformation. The clay mineral is a permanently



changing, disperse, unstable system. The “amorphous” mass has a crystalline structure with strained water molecules in the lattice. Owing to these characteristics, it can easily absorb the forms that give space to the vibrations caused by dehydration. I look for structural systems for the forms based on their inner structure. Not forms with closed clay walls, instead loose relationships between the walls, where ribs can simply shift and there is enough space for structural movement.

I do not use straight starting planes but spatial curves. I use the memory of clay minerals for the forming and sintering process (softening of the material through the fine “vibrating dance” near the final temperature) as a principle of shaping. My construction systems are spiral double-walls and their intersections, wave motions and their intersections, cell system, zigzag-hexagon-system, funnel system and weaving system.

For me, all of these structural possibilities are spatial patterns of fractal geometry that are in harmony with the character of porcelain. Static stability results naturally from the fact that the life of these patterns developed as growth principles for survival. I surrender my works to the heat of the kiln so that ultimately they find their form themselves.

They have to continue to develop in the heat following my “suggestions”, which is why I fire to above the stated highest temperature. It is always an intuitive decision how much higher the temperature is set for a specific piece. I can only make assumptions of how connections, bridges, spatial directions and volumes will change in the kiln.

What wishes, ideas and projects have you got for the near future. Or in other words, what would you like to discover for yourself?

I would like to continue searching in this treasure chest. There is so much to be found in it!

Zsuzsa Füzesi Heierli

www.fuzesi.ch

fuehe@bluewin.ch

Evelyne Schoenmann's next interview partner is **John Tuckwell, Australia.**

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

Copy date for entries:
31 March 2022

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

Berlin Keramik-Museum Berlin
D-10585 Berlin, Schustehrusstraße 13 www.keramik-museum-berlin.de
info@keramik-museum-berlin.de T: +49 (30) 321 23 220 O: Fri - Mon 13 - 17h
👁️: Das Vermächtnis Edith Stohlmann - Meisterhafte Studiokeramik | ▶ 6.6.
👁️: Christiane Grosz (1944 - 2021) Keramik - Gefäße und Objekte | ▶ 6.6.
📅: Matinee mit Musik & Lyrik zum Gedenken an Christiane Grosz | 1.5., 11h
📅: Keramikbörse im Museumsgarten | 5. - 6.6., 11 - 17h

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

Berlin Brutto Gusto
D-10629 Berlin, Wielandstraße 34 www.bruttogusto.berlin
T: +49 (30) 3087 4646 O: Mo 12 - 18h, Di - Sa 10 - 18h
👁️: Guido Sengle - recent and other works | ▶ 19.3.
👁️: Made in Germany - Hans und Renate Heckmann, Heidi Kippenberg, Barbara Stehr | 25.3. - 28.5.

Berlin MUSEUM NEUKÖLLN
D-10117 Berlin, Alt-Britz 81 (Schloss und Gutshof Britz)
www.museum-neukoelln.de O: daily 10 - 18h

Bozen TonHaus
I-39100 Bozen, Rauschertorgasse 28, Italien www.tonhaus.it info@tonhaus.it
T+F: +39 (0)471 - 976681 O: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h
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B-1050 Brüssel, Edelknaapstraat 19 rue du Page (Châtelain), Belgien
www.pulsceramics.com mail@pulsceramics.com T: +32 (0)26 - 402655
O: Wen - Sat 13 - 18h

Bürgel Keramik-Museum Bürgel
D-07616 Bürgel, Am Kirchplatz 2 www.keramik-museum-buergel.de
post@keramik-museum-buergel.de T: +49 (0)36692 - 37333 F: -37334
O: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h
👁️: "Anstatt unnützem Ziergerät" Prähistorische Keramik und Bürgeler
historische Replikate | ▶ 17.4.

Bukarest Galerie GALATEEA Ceramic • Contemporary Art
RO-10094 Bukarest, Calea Victoriei 132, Rumänien T: +40 (0)21 - 3173814
galeriagalateea@yahoo.com www.galeriagalateea.blogspot.com
O: Tue - Fri 12 - 20h, Sat 11 - 19h - Permanent exhibitions
👁️: Liliana Marin & Raluca Pirliteanu "Unrushed motion" | ▶ 25.3.
👁️: "Story in a suitcase" | 31.3. - 2.5.
👁️: Delia Maxim "Sonic ceramics" | 10.6. - 10.7.
👁️: Nicolae Moldovan "Spatial axis" | 14.7. - 14.8.

Made in Germany
Hans & Renate Heckmann
Heidi Kippenberg
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28.05 2022



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CH-1227 Carouge, Place de Sardaigne 2, Switzerland www.carouge.ch/musee
T: +41 (0)22 - 3079380 O: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h
👁️: Émile Chambon & Louise de Vilmorin - A fruitful friendship | ▶ 26.6.

Coburg Kunstsammlung der Veste Coburg
D-96450 Coburg, Veste www.kunstsammlung-coburg.de
T: +49 (0)956 - 18790 O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h,
Nov. - March Tue - Sun 13 - 16h, Mon closed
👁️: IM STUDIO Kurios und Kostbar - Kunststücke aus der herzoglichen
Gewehrhammer | ▶ 24.4.

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

Deventer LOES & REINIER
NL-7411 JP Deventer, Korte Assenstraat 15, Niederlande www.loes-reinier.com
T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h *A
👁️: Eva Koj | ▶ 23.4.

Düsseldorf Hetjens-Museum
D-40213 Düsseldorf, Schulstrasse 4 www.duesseldorf.de/hetjens
T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 - 21h
👁️: Im Tau des Morgens - Highlights japanischer Keramik aus 160 Jahren
| verlängert bis 27.3.

Duingen Töpfermuseum Duingen
D-31089 Duingen, Töpferstraße 8 www.toepfermuseum-duingen.de
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h
👁️: "Die schönsten Griechinnen kommen aus Hildesheim" | ▶ 29.5.

Eguelshardt-Bannstein Ceramique de la Gare
F-57230 Eguelshardt-Bannstein, 97, Route de Mouterhouse, Frankreich
www.krueger-keramik.de kontakt@krueger-keramik.de
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Sammlerbörse, Foto: Regina Spitz

👁️: **Ausstellung: Entdeckungen, Entwicklungen, Ergebnisse – 50 Jahre Frechener Keramikpreis; Eröffnung: 27.3.2022 um 11 Uhr; 27.3.2022 – 26.2.2023**
 ⓘ: **Sammlerbörse: Von Asshoff bis Zenker; Eröffnung: 27.3.2022 um 11 Uhr; 27.3.2022 – 18.4.2022**
 ⓘ: **Frechener Töpfermarkt mit über 100 Teilnehmenden; 14. + 15.5.2022**

Faenza Museo Internazionale delle Ceramiche
 I-48018 Faenza, Viale Baccarini n. 19, Italien www.micfaenza.org
 info@micfaenza.org T: +39 (0)546 - 69 73 11
 👁️: Gioia di Ber I ▶ 30.4.

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



Frechen KERAMION
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 info@keramion.de T: +49 (0)2234 - 697690
 O: Tue - Fri + Sun 10 - 17h, Sat 14 - 17 h
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 V: 27.3., 11h
 👁️: **Sammlerbörse: Von Asshoff bis Zenker | 27.3. - 18.4. V: 27.3., 11h**
 ⓘ: **Frechener Töpfermarkt mit über 100 Teilnehmenden | 14. - 15.5.**



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 D-37699 Fürstenberg, Meimbrexerstraße 2 www.fuerstenberg-schloss.de
 museum@fuerstenberg-schloss.com T: +49 (0)5271 - 96677810
 O: Tue - Sun 10 - 17h
 ⓘ: **Auf Mospfoten Fürstenberg entdecken. 3 Termine, jeweils dienstags | 8. - 22.3., 18:45 - 21h**
 ⓘ: **Bleibt anders - 275 Jahre Fürstenberg Porzellan gesehen von Sonngard Marcks | 1.4. - 5.6. von 10 - 17h**

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



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 CH-1202 Genf, Avenue de la Paix 10, Schweiz
 www.ville-ge.ch/ariana ariana@ville-ge.ch
 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
 👁️: **Tassen! Ansichten von Lionel Latham | ▶ 31.7.**
 👁️: **Alexandre Joly - Kommunizierende Vasen | ▶ 7.8.**



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

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

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

Großkrotzenburg Milchkännchenmuseum
 D-63538 Großkrotzenburg, Breite Straße 33
 milchkaennchen-museum@t-online.de T: +49(0)6186 - 9150125
 O: 1x per month on 2.Sunday from 14 - 17h *A

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 👁️: **Erlebnissräume - Arbeiten in Porzellan und Keramik von Grit Uhlemann und Anna Heike Grüneke | 26.3. - 16.4. V: 26.3., 19h**



Hannover Handwerksform Hannover
 D-30175 Hannover, Berliner Allee 17 www.hwk-hannover.de
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 info@galerie-heller.de T: +49 (0)6221 - 619090
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 👁️: **CLAPEKO van der Heide | 6.3. - 24.4.**



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 D-88518 Herbertingen-Marbach, Moosheimerstraße 11/1
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 O: Mon-Fri 8 - 12h, Tue+Thu 12 - 4h

Hohenberg a.d.Eger
Porzellanikon - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb
 D-95691 Hohenberg a.d.Eger, Schirndinger Straße 48
 T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h
www.porzellanikon.org info@porzellanikon.org
 👁️: Unikate erzählen. Künstlerisches Meissen 1970 - 2010 | 7.5. - 8.1.23

Höhr-Grenzhausen Keramikmuseum Westerwald
 D-56203 Höhr-Grenzhausen, Lindenstraße 13 www.keramikmuseum.de
kontakt@keramikmuseum.de T: +49 (0)2624 - 946010 F: -120
 O: Tue - Sun 10 - 17h *A
 👁️: **Hollandgänger - Westerwälder Steinzeug für den niederl. Markt** | ▶ 5.6.



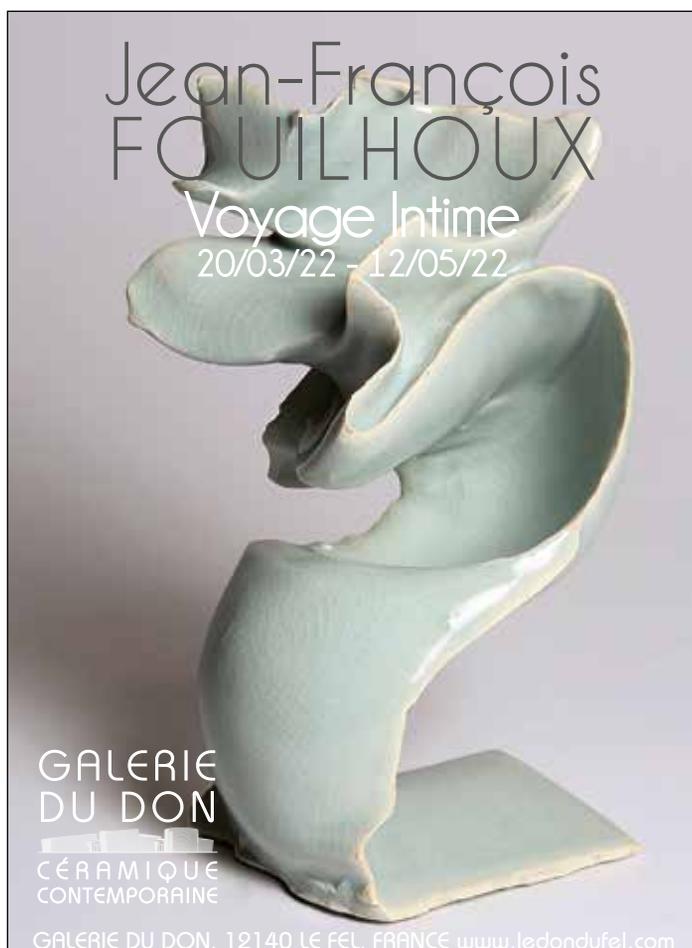
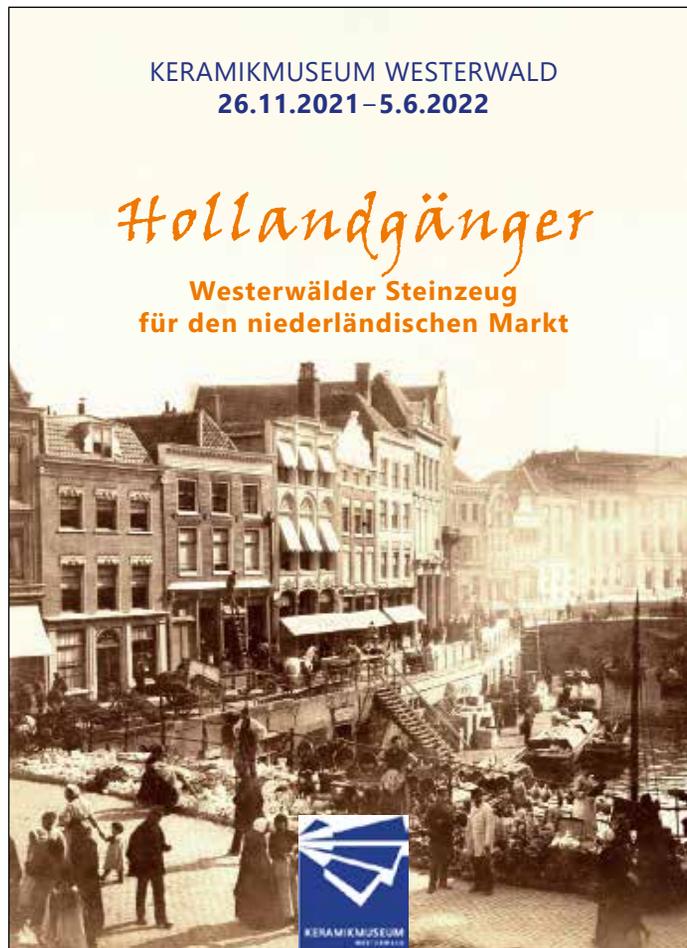
Karlsruhe Staatliche Majolika Manufaktur Karlsruhe GmbH
 D-76131 Karlsruhe, Ahaweg 6-8 T: +49 (0)721 - 91 237 70 O: Mon - Fri 8 - 16h

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

Köln MAKK - Museum für Angewandte Kunst Köln
 D-50667 Köln, An der Rechtschule www.makk.de
makk@stadt-koeln.de T: +49 (0)221 - 22123860
 O: Tue - Sun 11 - 17h 1st Tue in the month 11 - 22h
 👁️: **The circle - the most iconic shape redesigned** | ▶ 24.4.



Langerwehe Töpferiemuseum Langerwehe
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museumsverein@toepfereimuseum.de
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 👁️: **Erde / Spuren - Hildegard Schemehl und Fabienne Fauvel** | 13.3. - 1.5.
 👁️: **Augenblicke - Die Künstler von der Wehe - Fotografie** | 21.5. - 21.8.



Le Fel GALERIE DU DON
 F-12140 Le Fel, Frankreich Le Don du Fel www.ledondufel.com
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 👁️: **Jean-Francois Fouilhoux - Voyage Intime** | 20.3. - 12.5.

Leipzig Grassimuseum Museum für Angewandte Kunst
 D-04103 Leipzig, Johannisplatz 5-11 www.grassimak.de
 T: +49 (0)341 - 2229100 O: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h
 👁️: **Porzellanmanufaktur Fürstenberg. Neues Design** | ▶ 27.3.
 👁️: **Analog Total - Fotografie heute** | ▶ 3.4.
 👁️: **Gläserne Steine - Kar Schiemenz** | ▶ 3.4.
 👁️: **Fotobücher - Kunst zum Blättern** | ▶ 3.4.
 👁️: **Fragile Pracht - Glanzstücke der Porzellankunst** | ▶ 9.10.

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

Middelfart CLAY Keramikmuseum Danmark
 DK-5500 Middelfart, Kongebrovej 42, Dänemark
www.claymuseum.dk
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 👁️: **Nature. Traces & Reflections** | ▶ 13.3.
 👁️: **Danish Dinner Services - from Delightful Flowers to Raw Glazes** | ▶ 15.5.



München Galerie für Angewandte Kunst
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 👁️: **BKV-Preis 2022 für Junges Kunsthandwerk** | 8.4. - 7.5.
 👁️: **Hochzeit - Vom Aufgebot zum Walzer** | 13.5. - 2.7.

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

München
 Die Neue Sammlung - The Design Museum - Pinakothek der Moderne
 D-80333 München, Barer Straße 40 O: Tue - Sun 10 - 18h, Thu 10 - 20h
 ☞: [KI.Robotik.Design](#) | ▶ 18.9.

Prenzlau Galerie Waschhaus im Dominikaner Kloster
 D-17291 Prenzlau, Uckerwiek 813 info@dominikanerkloster-prenzlau.de
 T: +49 (0)3984 - 75 262 O: Tue - Sun 10 - 18h

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

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

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 Förderverein "Internationales Keramiksymposium Römhild" e.V.
 D-98631 Römhild, 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 Europäisches Museum für Modernes Glas
 D-18055 Rödental, Schloss Roseau www.kunstsammlungen-coburg.de
 O: daily. 9:30 - 13h and 13:30 - 17h

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

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

Selb Porzellanikon Selb - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb
 D-95100 Selb, Werner-Schürer-Platz 1 www.porzellanikon.org
 info@porzellanikon.org T: +49 (0)9287 - 918000 F: -30 O: Tue - Sun 10 - 17h
 ☞: [MORE THAN BRICK - Tradition und Zukunft der Architekturkeramik](#)
 | 20.3. - 3.10.

Staufen Keramikmuseum Staufen
 D-79219 Staufen, Wettelbrunnerstraße 3 www.keramikmuseum-staufen.de
 O: Wen - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h
 ☞: [MusterReich - Porzellangeschirr von Helmut Menzel](#) | ▶ 27.3.

Tegelen
 Keramikcentrum Tiendschuur Tegelen - Pottenbakkersmuseum
 NL-5932 AG Tegelen, Kasteellaan 8, Niederlande www.tiendschuur.net
 info@tiendschuur.net T: +31 (0)77 - 3260213 O: Tue - Sun 11 - 17h
 ☞: [POTverdorie! Kümmern sich nicht um Regeln](#) | ▶ 15.5.

Thurnau Töpfermuseum Thurnau
 D-95349 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. amd March: Sat 13 - 16h, Sun + Holidays 11 - 18h

Velten Ofen- und Keramikmuseum Velten + Hedwig Bollhagen Museum
 D-16727 Velten, Wilhelmstraße 32 www.okmhb.de
 info@okmhb.de T: +49 (0)3304 - 31760 F: -505887
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 ☞: [Doppelausstellung: DISAPPEARANCE & RECONSTRUCTION](#)
 UMSONST & DRAUSSEN | ▶ 31.3.



Weiden/Oberpf. Internationales Keramik-Museum - Zweigmuseum der Neuen Sammlung München
 D-92637 Weiden / Oberpf., Luitpoldstraße 25
 www.ikmweiden.de keramikmuseum@weiden.de
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 ☞: ["Sammlung Seltmann - Porzellan aus China". Über 100 erlesene Kostbarkeiten den Qing-Dynastie \(1644-1912\), Neuaufstellung der Neuen Sammlung München](#) | ▶ Sommer 2022
 ☞: ["Keramik aus Afrika - Eine Auswahl aus der Schenkung Herzog Franz von Bayern". Präsentation der Neuen Sammlung München](#) | ▶ Sommer 2022

Westerstede Galerie Belinda Berger
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 ☞: [Lorenz Löffler verbunden. Annäherungen an das Werk des Zürcher Ethnologen](#) | ▶ 22.5.
 ☞: [VielFalt - Textiles Wissen von Miao-Frauen in Südwest-China](#) | ▶ 15.1.23



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CHRISTOPH HASENBERG 1./ 2./ 3. APRIL 2022
„Linie – Fläche – Farbe“ - Freie Malerei auf keramischen Oberflächen Komposition/Farbenlehre in Theorie & Praxis

ROSS DE WAYNE CAMPBELL 29./ 30. APRIL +1. MAI 2022
Käfer & Schmetterling: „täuschend echt in Ton und Porzellan“

REGINA HEINZ 13./ 14./ 15. MAI 2022
„LithiumMattGlasuren“ - Malerische Oberflächen, Architektur und Wandkeramik

BEATRIJS VAN RHEEDEN 3./ 4./ 5. JUNI 2022
„Porzellanoberflächen Schnitzen und Schneiden“

HEIDE NONNENMACHER 10./ 11./ 12. JUNI 2022
Formen der Natur in Porzellan

NATHALIE SCHNIDER-LANG 17./ 18./ 19. JUNI 2022
„Figur und Rhythmus“

MARIA GESZLER-GARZULY 24./ 25./ 26. JUNI 2022
Figurativ: Torso - Büste Drucktechniken: direkt und mittels selbst hergestellter Siebe auf Ton

CHRISTIANE TOEWE 1./ 2./ 3. JULI 2022
„Lithophanie“ – Porzellan und Licht

INA M. OTTO 22./ 23./ 24. JULI 2022
Das skripturale Ornament auf Ton

UTE NAUE-MÜLLER 7./ 8./ 9. OKTOBER 2022
„Von der Platte zum Tier“ (= „Auf den Sockel gehoben“)

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VERANSTALTUNGSORT: 69412 Eberbach-Krösselbach Krösselbachweg 2 - c/o Töpferei Alfred Schließler

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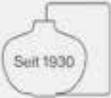
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1 "Karen Karnes pottery

was admired by ceramics connoisseurs and for years I heard stories about her innovative ceramics at Round House. Last summer I received an invitation to study Karnes' work at this house. An early "hippie", she joined a residential commune in Stoney Point, New York for several years. Exceptionally, she was the resident potter at Black Mountain College from 1952-54. Black Mountain College was something akin to Germany's world famous Bauhaus School."

Marc Leuthold shows in an interesting article works by Karen Karnes at the Round House by Jack Lenor Larsen in East Hampton, New York.

2 INTERSECT is the group name of ceramists Young-Sil Han, Eun-Mee Lee and Soon-Jung Hong. They have much in common: they studied at the same university in Korea and then abroad, worked as lecturers and art ceramists. They work individually and as a group. They live in the artists' village Heyri Artvalley in Paju, approx. 40 km north of Seoul and have their studios and exhibition spaces there. Han also has a private gallery, Ponetive Space (www.ponetive.co.kr), where the group's works are exhibited. Yoon-Kyung Lee, herself a ceramist, presents the groups' members and their works.

3 On 25 November 2021 – the International Day for the Elimination of Violence against Women –

the exhibition, **Matres Terrae** – discovering the artisan and artistic creativity of women, was inaugurated in the Provincial Campanian Museum in Capua, in the presence of important local and regional authorities. The initiative with the patronage of the Campanian Region was conceived by the Pandora Artiste Ceramiste Association and organized in cooperation with the Museo Campano.

Agnès Duerrschnabel reports from the Campanian Museum of Capua in Italy.

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