

# NEW CERAMICS

The International Ceramics Magazine



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Galerie Marianne Heller presents

**KEIZO SUGITANI, Japan – ARVID BOECKER, Germany**

**Sculpture and Painting**



Sculpture: Keizo Sugitani, *umbra vitae*, H 63.5 x W 27.5 x Ø 21 Painting: Arvid Boecker, # 1221, oil on canvas, 2019, 50x40x5,5 cm

**22 November 2020 – 24 January 2021**

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[www.galerie-heller.de](http://www.galerie-heller.de)  
[info@galerie-heller.de](mailto:info@galerie-heller.de)

Galerie Marianne Heller  
Friedrich-Ebert-Anlage 2  
Am Stadtgarten  
D-69117 Heidelberg

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# SlipCast Ceramics

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## Dear Readers of NEW CERAMICS

Quite suddenly, we have suffered a great loss in the circle of people who over many years have made a major contribution to the flourishing of NEUE KERAMIK / NEW CERAMICS. On 8 September of this year, Antje Soléau died completely unexpectedly. In the NEWS section on page 3, you will find an obituary. Partly written by Frank Schillo, who wrote on behalf of the arts and crafts community in Germany. It is always a painful realisation when death interposes a caesura and we are forced to bid farewell to people close to us. But if we think not only of ourselves as the ones suffering a human and professional loss, for her death came suddenly, she was spared a long period of suffering that might have been caused by a protracted illness.

Over the years, Antje Soléau was one of those to define the quality of NEW CERAMICS with her contributions. Her conciliatory nature but also her critical attitude towards some of the contemporary trends in art and craft will remain in grateful memory of her. The personally tragic element of such a loss is the realisation that the world simply continues to turn as if nothing had happened. And so we must simply continue working on NEW CERAMICS without Antje. That is so sad.

In the early years of NEUE KERAMIK more than thirty years ago, it was mainly read in the German speaking countries, Germany, Austria and Switzerland, and foreign bank accounts were set up in Austria and Switzerland to make it easier for our customers to pay their subscriptions or purchase books through a local bank. At that time, international payments between European countries were somewhat complicated and connected with special bank fees. This has changed now. It is quite easy to effect payment from one country in Europe to another and there is thus no longer any real reason for us to maintain bank accounts in other countries.

And recently now, the UBS, our Swiss bank in Zurich, announced that it would be increasing banking charges for foreign companies to CHF 2,000 p.a. This finally made up our minds to close our accounts with the UBS. We would therefore request our Swiss customers to use our German bank accounts for payments in future. This works smoothly from Switzerland too.

With regard to this issue, I would like to say that we have given a lot of space here to young artists who are not yet well known internationally. I would generally like to encourage young artists to introduce themselves in our pages with brief texts and a number of photos of their work. NEW CERAMICS is always interested to publicise not only established artists but also to accord space to emerging talents. Of course emerging talents need not necessarily mean young in years, this also includes later entrants to the profession.

And of course the coronavirus is still an issue that affects us all. But now it is time to permit a degree of normality to return. That this is possible has been demonstrated, now that we are better informed of possible transmission routes and how to deal with the disease, by the sensitive management of the market in Gmunden (cf. the NEWS section) and the announcement that in Höhr-Grenzhausen the popular event Höhr-Grenzhausen brennt ("Höhr-Grenzhausen on fire") is to take place on the first weekend in Advent under the title "Höhr-Grenzhausen brennt im Advent", by the call for entries to the Ceramics Fair in Oldenburg and to other events as well (again, please see the NEWS section). Let us work on the assumption that the pandemic will run itself out in the course of time as similar or worse events have done in the past.

This is our last issue in 2020. The next issue will appear shortly before Christmas but will not reach some of our readers until after Christmas or even in early January. This depends on the route that the magazine has to take to reach you. All of us working at NEW CERAMICS would like to take this opportunity to wish you a peaceful Advent season, a very happy Christmas and a happy and healthy New Year 2021.

Very best wishes,  
Yours,

  
Bernd Pfannkuche

With Hannelore Seiffert during a visit to the exhibition of her collection in Neunkirchen



## ARGI-Bike – German première

Thomas Benirschke and Davide Brini first presented "Throwing on a Moving Bicycle" at ARGILLÀ ITALIA in Faenza, then at ARGILLA FRANCE in Aubagne and the AUSTRIAN POTTERY MARKET in Gmunden. And at last, they have now been able to present their bicycle equipped with a potter's wheel in GERMANY, on the riverside promenade in the lovely town of Eltville am Rhein.

To turn the wheel, Davide Brini, who built the "bike" had to pedal hard. Adults and children looked on in fascination as Thomas Benirschke threw one pot after another, which he then gave away to their audience and "followers".

[www.kunstaspekte.de/thomas-benirschke](http://www.kunstaspekte.de/thomas-benirschke)



## meet asian art: Bowls. Metamorphoses of a basic form – until 7 November 2021

With its latest showcase exhibition from the series meet asian art, the Museum Angewandte Kunst (Applied Art Museum) presents the beauty of the archetypal form of the bowl. Selected examples from China, Korea, Japan and Southeast Asia are on show, made over a span of four millennia in a wide range of materials and techniques. The showcase exhibition traces one of the basic forms of Far Eastern product design, the oldest Neolithic examples all being ceramic but with other materials such as jade, bronze, cloisonné and glass also being represented. All of the exhibits are from the Asian collection of the Museum Angewandte Kunst. What is meet asian art? With meet asian art, the Museum Angewandte Kunst has dedicated a permanent place of exchange, discovery, understanding and discussion to Asian art since 2016. Changing exhibitions from the Museum's collection of Asian art find a place here in the form of small scale showcase exhibitions. [Museum Angewandte Kunst, Schaumainkai 17, 60594 Frankfurt am Main, Germany](#)

[www.museumangewandtekunst.de](http://www.museumangewandtekunst.de) | [info.angewandte-kunst@stadt-frankfurt.de](mailto:info.angewandte-kunst@stadt-frankfurt.de)



photo Ute Kunze © Museum Angewandte

## OLDENBURG INTERNATIONAL CERAMICS FAIR - 6 – 8 August 2021

The Oldenburg International Ceramics Fair will be taking PLACE FOR THE 38TH TIME IN 2021. Approximately 120 booths need to be filled for this top level market, which is advertised all over Europe for all areas of art and craft ceramics, and around 60,000 visitors are expected again in the open air gallery around the former ducal palace. Integrated in the market, there will be an exquisite four-day special programme of exhibitions, prize-givings and the Ceramic Portrait, which presents stars of ceramics from all over the world to the general public in seminars and workshops. For participants of the market, there is an opportunity to take part in a best-of-show exhibition in Oldenburg Palace, the State Museum for Art and Cultural History. Three cash prizes will be awarded by a panel of judges along with a visitors' prize, also for cash. In addition, the NEW CERAMICS Prize for outstanding achievements in the field of ceramic art will be awarded for the 11th time. Professional ceramists from all areas can apply until 18 January 2021. Information and applications forms will be available from mid-November on [www.keramiktage.com](http://www.keramiktage.com). Werkschule – Werkstatt für Kunst und Kulturarbeit e.V., Rosenstraße 41, 26122 Oldenburg, Germany; [info@werkschule.de](mailto:info@werkschule.de), Tel.: +49 (0)441 99 90 840

## Westerwälder Stoneware for the Dutch Market

### Temporary exhibition at the Keramikmuseum Westerwald until 5 April 2021

Artistic stoneware from earlier artistic styles rightfully enjoys much attention. Regrettably, however, stoneware as a packaging material for food and as everyday utensils in kitchen and cellar often exists rather more in the shadows. Yet everyday life in the age of growing industrialisation with its rapid technical changes, intellectual and philosophical debates and wars is absolutely fascinating. For the first time now, items from the collection of Adri van der Meulen (Rotterdam-Overschie) and Ron Tousain (Zoetermeer) are going on show in their place of origin. They fascinatingly reflect the social and economic history of the Westerwald and the Netherlands from the period around 1800 to the beginning of the 20th century. Keramikmuseum Westerwald, Lindenstraße 13, 56203 Höhr-Grenzhausen, Germany

[www.keramikmuseum.de](http://www.keramikmuseum.de) | [kontakt@keramikmuseum.de](mailto:kontakt@keramikmuseum.de)

## Handmade Chelsea - The Contemporary Craft and Design Fair, Thursday 12 – Sunday 15 November 2020

Chelsea Old Town Hall, King's Road, SW3 5EE - After an unusual start to the year, Handmade in Britain is pleased to be returning to Chelsea Old Town Hall for the 14th edition of its flagship contemporary craft and design fair, Handmade Chelsea. The support and exposure we offer to the 100 makers taking part is more crucial than ever before, as is the opportunity for face-to-face contact with our established network of collectors, shoppers, press and trade buyers. In response to UK Government guidelines, we have put health and safety precautions in place to ensure that our visitors and exhibitors can enjoy this year's fair feeling safe. Handmade Chelsea will bring together the very best of contemporary craft under one roof, with a few adjustments, such as morning and afternoon entry and a one-way system to manage visitor flow. Alongside Handmade Chelsea, we are excited to launch Handmade Chelsea Online - The Interactive Virtual Craft Fair, to increase the accessibility of British craft and expand our reach. Taking place from Tuesday 10 - Sunday 15 November, the virtual fair will showcase a handpicked selection of UK-based contemporary craft makers and visitors from across the world will be able to watch live demonstrations, attend artist Q&As and do all of their Christmas shopping remotely from the comfort of their homes. More information about Handmade Chelsea you find at [handmadeinbritain.co.uk/chelsea](http://handmadeinbritain.co.uk/chelsea) and more about our virtual craft fair at [handmadeinbritain.co.uk/chelseonline](http://handmadeinbritain.co.uk/chelseonline)



## Sebastian Scheid at Loes & Reinier

From November 14, the German artist Sebastian Scheid will be exhibiting his ceramic work at the gallery Loes & Reinier in Deventer, The Netherlands. Scheid will show his work in stoneware and porcelain, both thrown on the wheel and formed by hand. He is the son of the ceramicist couple Karl and Ursula Scheid, famous in Europe and through their membership in the AIC, also well known internationally.

At a very young age, Sebastian Scheid already had experience with well-known ceramists in England during the school holidays. After high school, he followed a 3-month internship at the Dartington potteries, then 6 months with Ruth Duckworth in Chicago and in 1984 he became a student of Tatsuzo Shimaoka in Japan for 2.5 years.

He then started to participate in exhibitions in Japan, which he combined with workshops with ceramicist friends, among them Chikako & Masamischi Yoshikawa in Tokoname. All this until 1997 when he started a family and established his own studio in Düdelsheim in Germany. What followed was a learning path to achieve his own style of working, completely different from the work of his famous parents Karl and Ursula Scheid. He threatens the clay like a sculptor. He starts from the mass that he forces with knives and cutting wire to take on the shapes he imagined. For his work he was awarded the Grassi Prize at the Grassi Messe Art Fair in Leipzig in 2010. This year he won the first prize in the Perron Art Prize 2020 from the Municipality of Frankenthal.

Exhibition from 14 November 2020 to 9 January 2021.  
Loes & Reinier, Korte Assenstraat 15, 7411 JP Deventer NL  
[www.loes-reinier.com](http://www.loes-reinier.com) | [info@loes-reinier.com](mailto:info@loes-reinier.com)



## Ceramic Adventures in Frechen

In May every year, numerous ceramists from Germany and other European countries present their works, and besides one-off pieces, offer aesthetic functional ceramics and experimental pieces for sale. The square in front of the town hall in Frechen is transformed into a unique stronghold for ceramics. Special extra activities will turn the weekend of 8 and 9 May 2021 into keramische Erlebnistage ("Days of Ceramic Adventure") for young and old.

Application forms can be downloaded from October 2020 at [www.keramion.de](http://www.keramion.de).

Closing date for applications is **15 January 2021**.

Stiftung KERAMION, Zentrum für moderne+historische Keramik, Bonnstraße 12, 50226 Frechen, Germany

[info@keramion.de](mailto:info@keramion.de)

Facebook: Keramion-Keramikmuseum

Instagram: @keramion

## Antje Soléau

Entirely unexpectedly, Antje Soléau died in Cologne in the early morning of 8 September 2020. We had communicated by e-mail a few days before, which we did frequently and usually several times a week. After working together closely and always fruitfully with

her for more than twenty years, her sudden death represents a huge personal and professional loss for myself and for the NEUE KERAMIK publishing house. I often depended on her opinion and her knowledge of the European ceramics world. She expressed her love of art and craft through many activities, not only as a writer but also as a curator and a speaker at official events, with her close and lively contact to those involved in this world always being extremely important to her. She maintained particularly close contact to ceramist Frank Schillo, also from Cologne, whose farewell words we print here:

### Dear Antje,

*It must have been in 1995 when we met for the first time. I was still an apprentice. That year, I took part in the young talent competition of the Cologne Töpfermarkt (at that time still located on the Rosenterrassen in Cologne). You were one of the judges and if I remember correctly, I took 3rd Prize. Thank you for your vote!*

*Since then, you accompanied me on my way, in your previous position in the applied arts group Angewandte Kunst Köln, you persuaded me to be a guest exhibitor, you wrote articles in various ceramics magazines about me, visited almost all of my studio exhibitions, frequently bought works of mine and over the years you became a good friend. Thank you for your loyalty.*

*Your visits to pottery markets were almost obligatory. Suddenly, you were there, decked with fine jewellery, your husband Richard tagging along. You were always in the best of humour and had time for a chat.*

*I look back gladly on my visit to your flat in the Klingelpütz district of Cologne last year. Your extensive collection of ceramics impressed me deeply and demonstrated once again your love of our craft.*

*I am sure many colleagues feel the same as I do – not just for the ceramists but for all artist/craftspeople you were a passionate advocate and you were a great asset.*

*Thank you for everything, Antje. We won't forget you!*

Frank Schillo, Cologne, September 2020



Antje Soléau was born as Antje Franke in Munich in 1941. She married Richard Soléau in 1968. She earned a degree in economics in 1966 and set out on an eventful career as a consultant, editor and lecturer which took her through political, economic and ultimately cultural institutions.

From 1981, she was the public relations officer at the Chamber of Skilled Trades in Cologne and from this point onwards at the latest, she was in professional and personal contact with the crafts and protagonists in the field of fine art. Since taking over the NEUE KERAMIK publishing house in 2001, I was fortunate enough to work together with her. Her vision and commitment, her absolute reliability and integrity, but also her critical attitude to questions of the development of the crafts and fine art, especially in the field of ceramics, made a major contribution to the visual identity of NEUE KERAMIK / NEW CERAMICS

She leaves a huge gap. I feel as if a family member had died. It is very painful for me. She will always remain in grateful memory.

Bernd Pfannkuche



Susan Sting photo Susan Sting.

applied arts. Their exhibits are for sale. The venue also provides space for two special exhibitions: Haus Brandenburg and the Hochschule für Angewandte Wissenschaften und Kunst (HAWK, University of Applied Sciences and Art) Hildesheim/Holzminden/Göttingen. Approximately 60 of the 100 exhibitors have their studios in Berlin/Brandenburg. Five are from Denmark, France, Italy, Lithuania and the Netherlands. Twenty-seven exhibitors are showing for the first time at the Zeughausmesse. The fair is one of the most important exhibitions of applied art in Germany and, besides the Kunstgewerbemuseum and the Direktorenhaus, one of the three major forums in this artistic genre in Berlin. The vital forum of the Zeughausmesse is financed without outside funding. To receive sponsorship from the state, it seems that in line with customary practice, it is too commercial on the one hand and too artistic on the other. It is also thanks to the longstanding cooperation between the Deutsches Historische Museum and the KühlhausBerlin that the Zeughausmesse is the important winter event for applied art in Berlin. Dr Klaus Lederer is the patron of the Zeughausmesse. It is organised by the applied artists' association, Berufsverband Angewandte Kunst Berlin/Brandenburg e.V. [www.zeughausmesse.de](http://www.zeughausmesse.de)

## Contemporary Ceramics

celebrates its 60th anniversary by offering online shopping for the first time – Offering a new way to buy the handcrafted and highly collectable work of their skilled makers, Contemporary Ceramics is celebrating their 60th year as the UK's foremost ceramics gallery with a stylish new website and online shop - [contemporaryceramics.uk](http://contemporaryceramics.uk) - Launching with over 600 pieces from more than 60 well-known makers, it is set to be the go-to website for ceramics collectors. "During this extremely challenging time for makers, it's important that we recognise the struggles COVID-19 is bringing, not only to the creative industries, but to the individuals who have increasingly limited spaces to sell their work. The Craft Potters Association was set up by makers for makers and it's always been our mission to support them in whatever way we can. Launching an online shop will open up a world of opportunity to promote the work customers would usually only be able to buy directly from our gallery and shop in central London." - *Marta Donaghey, Contemporary Ceramics Gallery Manager*

The Cultural Office of Saint-Quentin-la-Poterie organise the exhibition/competition of **Young European Ceramic Art** which takes place every two years during Terralha. The exhibition/competition is open to all professional ceramic artists with less than 10 years professional experience, from any European country. Each selected ceramicist will show 3 works in the competition/exhibition. There will be 3 competition prizes to be awarded on the basis of creative innovation, future potential and technical achievement, to the value of 1.500 Euro, 1.000 Euro and 500 Euro. A jury of experts will award different prizes during the opening of Terralha (16 July 2021). The work of 'Young European Ceramic Artists' selected by the jury and will be exhibited in St-Quentin-la-Poterie during the summer 2021.

**Final date for submission: 15 January 2021** by email or by post. Info: [capitale-ceramique.com](http://capitale-ceramique.com) - [contact@officeculturel.com](mailto:contact@officeculturel.com)

APPLICATION FORM - <https://capitale-ceramique.com/wp-content/uploads/2020/09/2021-anglais-Appel-a%CC%80-candidature-concours.pdf>



The stand of Jean-Paul Landreau, FR

## 32nd Austrian Töpfermarkt 2020

/ Gmunden am Traunsee In a year completely dominated by COVID-19, the Österreichischer Töpfermarkt once again came to a successful conclusion on the last weekend in August, in Gmunden on the shores of the Traunsee. As a result of official regulations, fewer national and international exhibitors were invited to take part – 100 instead of 120 – , but on the other hand the exhibition site was considerably enlarged, which was not only an advantage in terms of safety both for the exhibiting artists and for the visitors, who once again arrived in large numbers, but it also provided more opportunity for conversations about ceramic art and craft as well as choosing which exhibits to buy. The only downside was that this year no accompanying programme, no high quality exhibitions of contemporary ceramic art, no musical accompaniment and no programme for children were possible. But this still did not affect the excellent atmosphere, sales too were excellent, which the exhibitors were pleased to note at the end of the fair – for many of them, this was the first or one of the first markets in this exceptional year. In addition, safety measures were strictly adhered to, both the public and the exhibitors were highly disciplined. Once again, the organisers can look back on a thoroughly successful pottery market in Gmunden this year.

## AWARD at the British Ceramics Biennial

The British Ceramics Biennial invites UK-based artists, who use clay as their primary creative medium, to apply for AWARD 2021. AWARD is the headline exhibition in the British Ceramics Biennial, the international ceramics festival held in Stoke-on-Trent. It is a prestigious opportunity for artists who are at a critical moment in their careers and are pushing at the boundaries of both their individual practice and contemporary ceramics practice. Applications are welcome from individual artists, collaborators or collectives who want to use the opportunity to tread new ground or present work in ways that it hasn't previously been experienced. A selection panel of specialists within the field of contemporary ceramics, chaired by Alun Graves, Senior Curator in Ceramics and Glass at the V&A, will select a shortlist of 10 artists to take part in AWARD. Each artist will be awarded £1,000 towards the exhibition of their work as a central component of the next British Ceramics Biennial festival, which takes place in the China Hall of the original Spode factory in Stoke-on-Trent from 11 September to 19 October 2021. One winner will be awarded a £5,000 prize and will also be invited to exhibit in the 2023 BCB festival and to sit on the 2023 AWARD selection panel. **The deadline for applying is midnight on 8 December 2020.** Further information about the application criteria and the BCB festival can be found on the website. [www.britishceramicsbiennial.com/](http://www.britishceramicsbiennial.com/)

## State Prizes for Art, Craft and Design

Baden-Württemberg were presented in Karlsruhe on 27 September 2020 by Minister Katrin Schütz. Together with Mayor Dr Albert Käuflein, she presented the prizes, each worth 4,000 to the duo Elena and Nicola Burggraf, both graduate designers from Bad Liebenzell, ceramist **Gabi Ehrminger** from Radolfzell and jewellery designer Mirjam Hiller from Hechingen. Because of the pandemic, the award ceremony took place this year before a small circle of invited guests. The minister said, "This year's prizewinners fill us with enthusiasm for their flawless craftsmanship, imaginative formal idiom and their phenomenal use of materials. They are representative of the eminently high standard of the arts and crafts in Baden-Württemberg." This year, 110 artist-craftspeople from Baden-Württemberg with 254 works were competing for the state prizes and the opportunity to exhibit at the State Exhibition. A panel of expert judges selected the winners of the prizes and further distinctions, and selected 89 pieces from 50 craftspeople for exhibition. The selected exhibits were on show from 28 September – 25 October 2020 at the headquarters of the Regional Authority on Rondellplatz square in Karlsruhe.

As part of the awarding of the State Prizes for Art, Craft and Design, the Hanns **Model Memorial Prize** was awarded for excellent work and long-term participation in the Bund der Kunsthändler Baden-Württemberg e. V. awarded to the ceramist **Heide Nonnenmacher** from Nattheim.



L. to r.: Gabi Ehrminger, State Secretary Katrin Schütz, Schnuppe von Gwinner, not in the photo: Mayor Dr. Albert Käuflein photo: Walter Fogel

## Symposium Innsbruck

In August and September 2020 the association IKSIT (Internationales Keramik Symposium Innsbruck-Tirol) organised the Keramiksymposium Innsbruck for the 6th time in cooperation with the department of culture of the city of Innsbruck, the state of Tyrol, the ministry and the Symposium Gmunden. This IKSIT symposium, which has always aimed at the highest level of international quality, this year placed its focus on the European capitals of culture, Rijeka and Galway. Regrettably, the COVID-19 problems prevented the artists from Galway travelling to the event, and similarly two from Rijeka had to cancel. Nevertheless, an insight into their creative achievement was made possible by virtual means. Works created during the symposium were exhibited from 7 September at the Museum of Folk Art, the most visited museum in Innsbruck together with a selection of work from the Keramiksymposium in Gmunden. It went on to be shown at the Kammerhof Museum Gmunden, Austria. <https://museum.gmunden.at/>

## International Biennial of Ceramic Art of Aveiro

The Municipality of Aveiro announces the opening of the registration period for participation in the fifteenth edition of the International Biennial of Ceramic Art of Aveiro. Artists interested in participating must register by 30 November 2020. National or foreign artists can participate in the Biennial, with a maximum of two artistic works with an execution date not exceeding three years ago, which will be selected by the members of the jury. The artistic works may be individual or collective. Prizes: € 12,000 for the first prize; € 8,000 for the second; € 5,000 for the third prize. In addition to these awards, the jury may award Honourable Mentions. The selected artistic works will be on exhibition from 30 October 2021 – 30 January 2022 in the Museum of Aveiro / Santa Joana, Portugal. Further info: +351 234 406 300 - [geral@cm-aveiro.pt](mailto:geral@cm-aveiro.pt) [bienalceramica@cm-aveiro.pt](mailto:bienalceramica@cm-aveiro.pt) [museucidade@cm-aveiro.pt](mailto:museucidade@cm-aveiro.pt) Registration form: [https://www.cm-aveiro.pt/cmaveiro/uploads/writer\\_file/document/1225/ficha\\_inscricaoxv\\_bienal.pdf](https://www.cm-aveiro.pt/cmaveiro/uploads/writer_file/document/1225/ficha_inscricaoxv_bienal.pdf)

## The Ceramic House presents JOY

An exhibition featuring an international selection of established and emerging ceramists exploring spontaneity, improvisation and intuitive making techniques. JOY is much needed at this current time to help us all cope with the difficulties we face. The inspiration behind the theme is renowned Danish ceramist Sten Lykke Madsen. His work has been created completely intuitively and one can't help but smile when faced with his delightful creatures. This exhibition has been in planning for 2 years, however in August Sten passed away, leaving a legacy of an impressive career spanning over 60 years. This exhibition is dedicated to Sten Lykke Madsen, with a selection of artists whose work will light up this coming winter. The exhibiting ceramic artists in JOY are: Sten Lykke Madsen (Denmark), Priscilla Mouritzen (Denmark), Afsaneh Monemi (Sweden), Robert Cooper (UK), Janina Myronova (Poland), Ruta Bartkevičiutė (Lithuania), Virginia Graham (UK), Chris Barnes (UK), Philomena Pretsell (UK), Katie Netley (UK), Kay Aplin (UK), The Ceramic House, 75 Stanmer Villas, Brighton BN1 7HN, UK. +44-7803161313. [kay@theceramichouse.co.uk](mailto:kay@theceramichouse.co.uk) | [www.theceramichouse.co.uk](http://www.theceramichouse.co.uk) Exhibition dates 21 November – 13 December. Public opening: 11-5 on the following weekends: 21, 22, 28, 29 November, 5, 6, 12, 13 December 2020. Open by appointment at other times.

**The Joy of Isolation** – Four sound artists have been commissioned to create improvised musical/sonic performances in response to the theme The Joy of Isolation which will be compiled into a digital album available on cassette and as a digital download. Created in partnership with Aural Detritus. Sound artists: Blanca Regina, Embla Quickbeam, Paul Khimasia Morgan, Joseph Young. Listening event The Joy of Isolation on the 21st November 6-9 p.m. A special chance to visit Joy and listen to The Joy of Isolation album as you walk around the exhibition. Free entrance. Booking essential. Visitors are requested to bring smartphone and headphones.

## From Form to Surface - Exhibition at Vantaa Art Museum Artsi

From Form to Surface explores sustainable development, climate change, and humankind's relationship with consumption and materials through contemporary art. Artists from Finland and Russia take a stand on social injustices, humanity's complex relationship with nature, and being in the world. The material of the exhibition works is ceramic. The exhibition is open 18 September 2020 – 17 January 2021. What is humanity's place in the world and its role in shaping it? From Form to Surface is showing something rarely seen in Finland – Russian contemporary sculpture. The exhibition is accompanied by a trilingual catalogue (Finnish, Russian, English), with profiles of the artists and an essay by the philosopher-writer Antti Salminen on the ontological crisis of sustainable development. The artists: Annouchka Brochet, CrocodilePOWER, Åsa Hellman, Natalia Khlebtsevich, Kirsi Kivivirta, Maisa Majakka (photo left), Pekka Paikkari, Johanna Rytkölä, Olga and Oleg Tatarintsev, and Tommi Toija and Elena Yudina. From Form to Surface exhibition until 17 January 2021. Vantaa Art Museum Artsi, Myyrmäkitalo, Paalutori 3 01600 Vantaa, Finland, [www.artsimuseo.com](http://www.artsimuseo.com)



# m a r t h a p a c h o n

Her  
world  
her  
light



IRENE BIOLCHINI

**M**artha Pachon was born in Colombia, where she trained as a student and then as a teacher during the first part of her career. During her university courses she developed a great interest in photography, a medium that she found fascinating for its various alchemical possibilities. What attracted her was the idea of transforming materials into light, silently working with reagents in the solitude of the dark room. But life would later lead her in another, at first sight completely opposite, direction: the world of ceramics.

In order to learn more and specialize, Martha moved not to the nearby United States, where Orientally-inspired ceramic traditions were popular on the West Coast, but to Faenza, a small city in the Italian provinces. But this could not have occurred purely by chance. When she describes the years she spent at the Ballardini school, she melancholically recalls feeling out of place, a foreigner in a land with deep-rooted ceramics traditions. A location where the history of majolica is a strong presence, with significant connections to the history of art. In fact, at the Faenza museum, Martha saw how Italy's great pictorial traditions, another constant theme of interest for her, were transposed into ceramics.

Unexpectedly, the aspect that appealed to her Colombian roots was not terracotta, and neither archaic or ritual forms: rather, it was painting with light that sparked her interest, the same light that had intrigued her in photography. The same type

of painting that, during her Spanish schooling, had been part of her infancy and her domestic memories. One of the types of subject painted by her mother (appearing in a photo that she still proudly treasures) is *bodegón*, a specifically Spanish type of still life painting in which the objects in the composition symbolically allude to the passing phases of life. And so, two elements that would be crucial in her later work returned to centre stage: light transparency, and the symbolic values of objects.

Porcelain, that she studied during her specialization at Istituto Ballardini in Faenza, became a perfect material for evoking transparency and the passage of light. Martha Pachon explored all its technical features, and also drew inspiration from the splendour and hedonism inherent in the techniques used in Japan's Edo period. This is particularly apparent in the *Floating world* sculpture series in which the transparency of porcelain is enhanced by points of light that reveal underlying tones of colour: areas of light and shadow within the material itself,

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top - **FLOATING WORLD SERIES II**, 2020, porcelain, glass, scenography, model: Alessandro Montuschi, installation: variable dimensions  
photo - Raffaele Tassinari

opposite page - **FLOATING WORLD SERIES IV**, 2020, porcelain, glass, scenography, model: Alessandro Montuschi, installation: variable dimensions  
photo - Raffaele Tassinari





**SEA FLOWERS**, 2019, porcelain, pigments, Nerikomi technique, 23 x 16 x 18 cm. Bronze Award BLANC DE CHINA, China-France photo - Raffaele Tassinari

brought to life in complex installations, groups of objects that are only apparently functional. The *Floating world* series takes us back to her youthful passion for *bodegón* subjects and her love for photography, which reappears with renewed power and independence. Porcelain provides the setting for the photos: the final, overall image is the result, the work, and its existence depends entirely on the objects on the table. And so the glasses are no longer just glasses, but transparent surfaces of light; the fruit-objects are fragmented, like the decomposing fruit that was typical of that period. The drapery surrounds the table, and its presence has a function analogous to that of the porcelain pieces, which, intricately precious, enrich the table. At the centre of the scene there is a Caravaggesque Bacchus and two statuary bodies, which evoke another tradition, also 17th-century, of genre paintings (in which figures of Moors and commoners were depicted in caricatural form), but overturning the stereotypes. Just as in Caravaggio, reality enters the scene of the Mystery, or, to use Pasolini's words in his description of Caravaggio's painting:

What I find exciting is Caravaggio's third invention: the luminous diaphragm constituted by his separate, artificial figures, as if reflected in a cosmic mirror. The everyday, realistic features of the faces are smoothed to become a mortuary study of character; and likewise, light, though remaining as abundant as it was at the moment of day at which it was captured, is fixed in a grandiose crystalline machine. Not only is the young Bacchus ill, but his fruits are as well.<sup>1</sup>

These boys, evocative of Pasolini or Caravaggio, populating Martha's new work are, however, from her hills, a location that

has inspired many of her art pieces. A few years ago Claudia Casali wrote, in an illuminating essay:

*Pizzi impudici* (Lascivious lace) [...] the result of a sort of ethnographical study, an exploration that began in Fognano (her town of adoption) from tales of old women intent on revealing secrets, who during the far-off years of their youthful beauty were able to attain social liberation by making lace. In those days, travelling to Florence to deliver the lace that they had made was a mark of exceptional freedom for someone living in a small town on the foothills of the Romagna region. And so the intimacy of female forms chosen by the artist embody stories of life, tales of love that arose and were experienced with great difficulty, but also of episodes that reached a happy conclusion. [...] Lastly the *Viaggi* (Journeys), large and small vases containing screen-prints of fabrics from all over the world. The concept of collecting and gathering objects evoking memories, recollections, impressions of life in the past, in the form of weaving and lace, is typically feminine. In this installation, the artist relives her childhood memories of when a lively grandmother told her stories linked to fabrics that her acquaintances (or lovers, who knows!) arriving in Colombia, brought her as gifts from countries across the ocean. Again, memories, and again, the female dimension of this gesture.<sup>2</sup>

Textiles and porcelain: two aspects of manual skills and memory, combining her Colombian origins with her city of adoption. This allows us to understand Martha's sensitivity to a country, Italy, that has become her home: on one hand, a genuine enthusiasm for artistic and pictorial traditions that have been important in her work, along with her passion for light; and on the other hand, her fascination for female oral traditions, and the patient crafting performed by hand. The same patience and meticulous atten-



**FIOR DI LATTE**, 2019, photo and porcelain, installation variable dimensions photo - Raffaele Tassinari.

tion can be seen in her sculptures and installations, works built up in layers, with knots and cords. The world of weaving and porcelain are inextricably linked in works such as *Dentelles Impudiques* or *Medusa*. In the same way, the woman's body is at the heart of her symbolic cones, evocative of female forms that are revealed in all their perturbing sensuality, as in *Fior di Latte*.

Completing this sequence of sensual shapes, combinations of oral culture from both sides of the ocean, we have her latest work on *bodegones* in which ephebic bodies seem to overcome the borders separating all divisions of genre, embracing the mystery of light, the possibilities of the mirror, the finite nature of pleasure.

And so porcelain is no longer a material, but a luminous symbol. Martha's career presents a progressive oeuvre on lightness, sensuality and art, bringing transpar-

ency to its ultimate, natural state.

Martha is not a ceramic artist who gives form to the feminine; she is not a Colombian who evokes the ancestral mystery of her lands; she is not an Italian fascinated by the history of painting. Martha is a citizen of the world, and it is the world that interests her. Porcelain and light are the tools that she uses to return to the earth, to the beginning, to the struggle with darkness.

**DENTELLES IMPUDIQUES**, 2012, porcelain, decals, glaze, installation variable dimensions. First Prize BIENNALE INTERNATIONALE DE LA CÉRAMIQUE ANDENNE, Belgium photo by Raffaele Tassinari



#### ***IRENE BIOLCHINI***

*is Guest Curator for the International Museum of Ceramics in Faenza and she lectures at the University of Malta. She is the author of the column "Gli artisti e la ceramica" for Artribune. She lives in Milan where she combines her research activities with the curatorship of several contemporary art projects and exhibitions.*

<sup>1</sup> P. P. Pasolini, *Saggi sulla letteratura e sull'arte* Volume II, Meridiani Mondadori, Milan 1999 p. 2673

<sup>2</sup> C. Casali (ed.), *Hilos*, Banca di Romagna (catalogue of a solo show by Martha Pachon) Faenza, 2008.



MAPPA CELESTE, 2015, porcelain, steel, leds. Installation at MUST Museum, Faenza, Italy, 600 x 540 x 45 cm photo - Raffaele Tassinari

**Statement** - My current work consists of three areas: sculptures combining human eroticism with animal nature; installations based on ethnographic studies with references to art, and a third area of production dedicated to jewellery. The sculptural series is subdivided into the "Full Color sea urchin" series, which evokes creatures from the seabed that have been modified in the form of new animal species, and the recent "Floating World" series inspired by Japan's Edo period and an imaginary universe of wit, style, hedonism and extravagance. These suspended, translucent installations such as "Wedding cloak" combine aspects of tradition and modernity, and consist of thousands of strips of porcelain. They were made to be touched, heard and seen. Other architectural installations crafted for special projects were inspired by the ceilings and walls painted by Giotto during the Early Renaissance. An example is "Mappa celeste" (Star atlas), a work installed at the "MUST" museum, Faenza, Italy. Recently I began work on an installation series called "Rework: Body and Clay", in which I use "references" as a way of reconnecting with themes of the past, reinterpreting them in my own way using the human body, in photography and in my porcelain work. The first of this series is "Fior di latte".

#### Techniques and materials

- In my current procedure, I make extremely thin strips of porcelain, in a quest for transparency and colour, using complex, ancient, Asian techniques, in combination with other media such as photography, paper or wood. For me, the process of creating pieces becomes a journey with a sacred dimension.

**Biography** - Martha Pachón Rodríguez was born in Santa Fe de Bogota, Colombia. She took a degree in Pedagogy of Arts, and successively in Fine Arts, at the Surcolombiana University of Neiva, Colombia. She also graduated at a Porcelain and Stoneware Specialization course at the G. Ballardini Art Institute for Ceramics in Faenza, Italy. She began her career as a professor of Art Education in 1990, and she taught Sculpture and Design at the Surcolombiana University in Colombia until 1999. She is currently an independent teacher at specialist porcelain courses in Italy and abroad. She is member of the IAC International Academy of Ceramics of Geneva and she is Art Director of the FACC Faenza Art Ceramic Center in Italy. She has won several prizes, including Third Prize at the "Blanc de Chine" International Ceramic Art Award, Lyon, France (2017); Bronze Award, Mino, Japan (2008, 2014); Silver Award in the "Kaolin International Competition", Jingdezhen, China (2013); First Prize at the "Concurso Internacional de Cerámica", Valladolid, Spain (2011); and First Prize at the "12ème Biennal de la Céramique", Andenne, Belgium (2010). Her work is exhibited in numerous public and private collections, amongst in Germany, China, Japan, Italy, Egypt, Luxembourg and Spain.



#### Martha Pachón Rodríguez

via Laghi 51/A, 48018 Faenza (RA)  
0039-333-7228967  
[marthapachon7@gmail.com](mailto:marthapachon7@gmail.com)  
[www.mprodriuez.com](http://www.mprodriuez.com)

facebook: Martha Pachon Rodriguez  
instagram: Martha Pachon Rodriguez  
skype: Martha.Pachon5  
pinterest: Martha Pachon Rod

# Töpferei Seiler

founded in 1868 near Bolesławiec finds successors



**W**hat only a few traditional potteries have managed is to find successors and qualified ones at that. Töpferei Seiler, located in Middle Franconia, Bavaria, a pottery with a 152-year history, has now succeeded.

For many years now, Friedrich Moll and his wife Birgit (née Seiler) have been trying to find someone who wants to go on working in their fine, spacious pottery. Both of them are now well over seventy.

Then, in the summer of 2018, a young man from nearby Nuremberg came to Leutershausen via the "next-change" platform of the Chamber of Skilled Trades. His cousin Hakan and Hakan's wife Nilay from Bodrum in Turkey were enthusiastic about the idea of continuing their mini-pottery in Germany. There were hardly any customers in their home country for their high standards of design and quality.

That was the start of a nine-month battle for a work permit in Germany. This took until December 2019, and from January 2020, they could finally get to work in Franconia, Bavaria. With completely new forms, colours and vessels, they developed their own style and produced a whole range of new pieces. Good design ideas, concrete plans, new sales areas, pottery markets – everything seemed to be falling into place... Then came the virus. The very difficult start for the young company received a disastrous body blow. But they did not let it defeat them. They kept going, with many hardships and financial burdens, and without government support. And now, the three of them are getting ready for the big turnaround that has to come. They and their new customers are sure that their new ceramics will find enthusiastic admirers and buyers.

Friedrich Moll

**Töpferei Seiler**  
Hakan and Nilay Serbest  
Bahnhofstraße 18  
91578 Leutershausen, Germany  
[www.toepferei-seiler.de](http://www.toepferei-seiler.de) | [werkstatt@toepferei-seiler.de](mailto:werkstatt@toepferei-seiler.de)





# katharina klug

HELEN TAYLOR

In the same way that many children learn to bake cakes at their mother's side, Katharina Klug learnt to make pots. Raised in a busy Austrian pottery, Klug was experimenting with clay as soon as she could reach the pedals on her mother's wheel. Her unique childhood sparked a life-long fascination with the materials, form and chemistry of ceramics that led to years of study and continues to inspire her today as she produces award-winning porcelain vessels influenced by the elemental colours and shapes of ancient Korean pottery, yet decorated with very contemporary graphic patterns.

Klug's monochrome vessels feature her trademark black stripes on white – every line is drawn by hand, the imperfections of the patterns making it lively, rough, immediate and unique. In contrast, *Moonlit Birch* and *Broken Land* display bursts of translucent glossy colour, created using glazes she has developed over many years. Pattern and mark-making is a

strong theme in her current work, and she finds endless possibilities in simple line combinations. Naïve, spontaneous pencil strokes and simple, lively patterns in oxide pastels create movement and direction. Inspiration comes from little snippets of observation in her environment – stripes on cloth; plants and grasses; wires and cables; urban architecture.

Klug presses and scrapes patterns onto the surface of her pots, often using found objects – shells, cutlery, credit cards, saw blades, cocktail sticks – or wax resist, sgraffito or crayons. She creates unique ceramic pastels by mixing ceramic ingredients and waxes which she moulds into different thicknesses. These are applied to the bisque fired surface to make lines that are visible and repel the glaze. It's important to her that her work has texture: smooth surfaces interrupted by wax-resist lines or metallic glaze. She wants you to be able to feel the pattern on the finished vessel.

Since setting up in business four years ago in Cambridge, Klug's work has been showered with accolades - she was part of the Crafts Council's Hothouse cohort 2013/4, selected for Rising Stars at the New Ashgate Gallery in 2013 and the same year took the Silver Award (Ceramics) in the Craft&Design Selected Maker Awards (she is short-listed again this year). But it was one fundamental experience in 2014 that has had the biggest impact on her work: "Becoming a mother made me a different person, and this new life has had a huge effect on my work" she says. "First I was worried – my career only started a few years ago and now with a baby how could I possibly make it work? My daughter has forced my making process to slow down but she has also given me time to think about my pots rather than make them for a while. I realized I am only a maker because of my family. And my vessels have always represented people for me."



**Three Jugs**, 2020  
porcelain, h 18 cm

left - **Friend**, 2018  
hand thrown porcelain, h 15 cm



**Bowl woven**, 2019  
hand thrown porcelain, h 18 cm, Ø 38 cm



**Household Bowl**, 2019  
h 22 cm, Ø 45 cm

Although every piece Klug makes is a one-off, she creates small series on a theme, grouping vessels in still-life compositions. Now, inspired by her recent experience of family, she has developed this into the idea of group portraits – siblings, parents, grandparents, couples. Vessels on a tray represent family members – they stand together or apart, you can put them on or take them off. New pots can be made or added and old pots can be taken away or broken. Relations can change every day but the vessels in the group are intimately connected. The tray on which the vessels stand signifies the bonds that keep a family together, be it love, responsibility or perhaps a physical tie like the family home.

Alongside her burgeoning new family, Klug's other great passion is porcelain. Her love for this trickiest of clays began when she was studying for a Masters degree in ceramics in Germany and she enjoys its pliability and responsiveness along with the contradiction of durability and inherent fragility. The translucence gives an exciting brightness to her glazes and she has recently introduced a gas kiln to her studio to allow her to expand her glaze range and fire to higher temperatures, making her delicate vessels even more translucent.

Klug is constantly striving for perfection. She cites fellow Austrian expat Lucy Rie and Rupert Spira as influences and aspires to the timeless elegance of their work. Chris Keenan, who was Klug's mentor on Hothouse, and who she exhibited alongside at *Innovations in Ceramic Art* in October.

Even though Klug has been making pots all her life, she still feels she has much to learn. She pushes herself every time she throws, trying to find the limits of the material and what she can achieve with it. For her perfection does not lie in symmetry or evenness, but in the proportions, shape and surface of a pot. "As a potter you can always improve, there is no end to your learning

**Bowl**, 2020, porcelain  
matt white glaze, h 16 cm, Ø 21 cm



curve – in 10 years time I will be a better potter than I am now and that will never stop, until”, she laughs, “I fall off the wheel for good!”.

### Katharina Klug – Ceramicist

I live and work in Cambridge as a ceramic artist. I studied ceramics in Austria and Germany for six years, and have worked and exhibited in both countries. In 2008 I moved permanently to Cambridge, where I have my own studio where I work full time. The ceramic market/scene in the UK is different from what I have experienced in Austria and Germany. Pottery and ceramics have a slightly elevated status in the arts and crafts world, and are not just considered a utilitarian piece of crockery. I was chosen to participate in the Crafts Council project “Hot-house” – a talent incubator for craft makers. This helped me to learn more about being a creative business. And I was pleased to be assigned Chis Keenan as my mentor – his work I have been admiring for many years. His advice, guidance and encouragement has helped to take my practice to the next level. I was able to join the Craft Potters Association, which opened many doors. Exhibition opportunities and galleries are abundant and exciting. To participate in Ceramic Art London for the last three years has been an amazing experience – to show my work to an international audience has pushed my career to the next level.

My work is about simplicity of design and form. I am drawn to creating vessels of all kinds, and I am inspired by the elemental colour and shape of ancient Korean pottery. But also Japanese lacquers have informed my pieces. But inspiration for a shape or pattern can come from anywhere. The element that comes from my imagination

**Mothers and Daughters**, 2019, group installation, h 16 - 22 cm



**Mother and Daughter**, 2019, h 18 cm, h 14 cm

**Primordial Mother**, 2018, h 32 cm,  
hand thrown porcelain, dark oxide glaze





5 Goddesses, 2020, h 22 cm – 28 cm



The Space in between, 2019, installation



is that each vessel is a representation of a human form – a body. For centuries vessels have been a metaphor for the human body and I feel this connection strongly. I give them names and refer to them as people. Some of my recent themes:

Mother & daughter - Goddesses - Friends.

Each piece I make is a unique one-off, some small series develop when I work on a theme. When creating the pot, I try to achieve balance and harmony. An object that can live in a traditional or modern domestic setting. To be timeless and may be past on as an heirloom.

I make my pots out of Audrey Blackman porcelain on a wheel. Most forms I sketch quickly on paper but then the throwing process takes over. And I explore the shape straight on the wheel. Some of my forms are altered to create squares or ovals. Then everything gets turned – for me the base of a pot is as important as the front. The joy you get from handling and holding a pot comes from small details. I bisque fire at 1000°C before I apply my lines. Each line is hand drawn with an implement I call a pastel. I formulated and make these myself to suit my way of working. The idea was to find a line quality that appears like charcoal or crayon on paper. After extensive experimenting I came up with something that makes the right marks to draw my patterns. Mostly very simple line patterns that follow the curves of the shape. Then I glaze the interior and exterior in contrasting glazes. In the last 5 years I have limited my colours to focus on a monochrome palette, white – black – red – in matt and glossy finishes. Although I love colour, this limitation seems to suit my style best. I fire the work to 1260° – 1280°C in a gas or electric kiln, depending which glazes I have applied.

What I love about ceramics is that it starts off as a soft lump and can become pretty much anything you want it to be. After the firing it is hard and durable and can survive centuries. But at the same time it's fragile and can be broken in an instant.

#### *What inspired you to become an artist?*

My passion for clay has been a constant since I first sat at a potter's wheel in my mother's workshop at the age of four. There was never a time without clay. The material clay and particularly later porcelain became a passion I couldn't ignore. Working with my hands comes naturally to me and if I had not become a potter I would still work in the

crafts sector. I enjoy making something from scratch.

**What is the story behind your work?**

I love ancient Korean pottery for its simplicity and I adore the work of potters like Lucie Rie and Rupert Spira. There are little things every day that I pick up on and incorporate into my work: textures, colours and shapes that can come from anywhere – architecture, plants, furniture or fabrics.

The strong contrasts of Japanese lacquer work have had a long-lasting impact on my work. My view on aesthetics is timeless simplicity and strong contrasts.

**What are your aspirations?**

I am currently looking for a larger workshop to have space to employ an apprentice and have more space to teach master classes and make larger pieces.

In terms of the work - I have worked in the last year on two exhibitions for which I made a specific body of work creating an installation of vessels. This is something I'm very interested in continuing into the future. I feel I am just at the beginning of my journey as an artist. I face many challenges; my craft is multifaceted. There are the artistic challenges but also technical and business aspects. For now my goal is simply to grow with every pot.

**Helen Taylor**

*is an art collector and former gallery owner.  
She lives in Over / Cambridgeshire, UK.*

**Katharina Klug**  
Contemporary Studio Porcelain  
550 Coldhams Lane, Cambridge CB1 3JL  
Great Britain  
+44-01223 778891 / +44-07765245758  
[katharina@klug-art.com](mailto:katharina@klug-art.com)  
[www.katharinaklugceramics.com](http://www.katharinaklugceramics.com)

**Katharina Klug** was born in Graz, Austria, in 1978. From 1992 – 1996, Keramikschule Stoob, Austria, graduation in 1994. Further two years' study at the Keramikschule Landshut, Germany, graduating in 1999. Since 2011, she has had her own studio in Cambridge, UK. Since graduation, she has participated in group exhibitions and has also shown in solo exhibitions. She is represented with her work in 12 galleries all over the UK. Along side participating in other international competitions, she received a commendation at the International Mino Ceramics Festival in Japan in 2017.



Studio portrait

*All photos by Zuza Grubeck*

A Pair of Harvest Jugs, 2020, hand thrown porcelain, h 25 cm



# André Fasolin

*"MELTING SWITZERLAND" - time condensed by fire*

EVELYNE SCHOENMANN



photo - Jen Ries

**T**hings often don't turn out as you first expect. André Fasolin and I had actually agreed to go on a hike together in the mountains where he finds the clay and rocks from which he makes his "Swiss Made" ceramics. However, the coronavirus pandemic intervened, and face masks and social distancing do not make good hiking companions. We therefore decided to embark on a virtual journey together.

The first thing I asked André was why he is so fascinated by rocks. He told me that even as a child he always had his eyes on the ground when he went out for walks, to spot fossils, crystals and mushrooms. When he was old enough to ride a moped, he set out armed with a hammer and goggles to gather crystals in quarries. A great-great-uncle of André Fasolin's collected minerals at the turn of the century before last and great-great-nephew André inherited this "Crystal Room", the inventory of a whole room full of crystals in glass display cases.

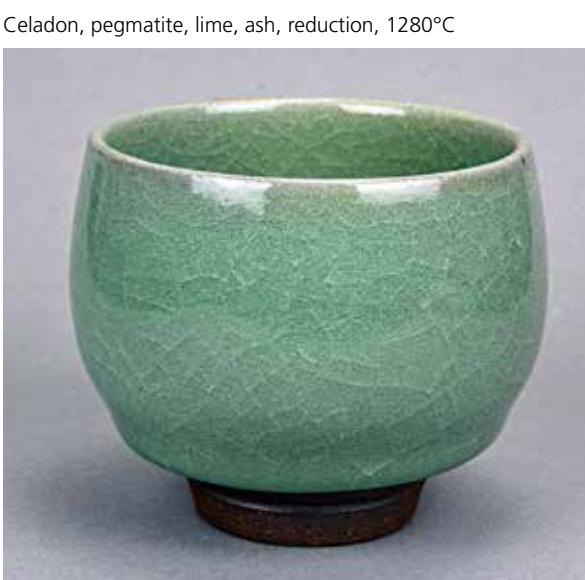
By means of a text book for mineralogy, André catalogued the collection and learned a huge amount for his later vocation.

But the vocation too, like many things in André's life, arrived only after various detours. When I asked him if he had wanted to be a ceramist when he was young, he shook his head. It was only in teacher training that he attended the ceramics course under ceramist Urs Germann from Basel. One of the things the course included was raku firing, and that was the spark that fired André's imagination: *"Something just clicked, and it just took hold of me"*. Urs Germann then became his role model and mentor. With a borrowed wheel, André furiously practiced throwing at home, and then took targeted instruction in throwing from Horst Kerstan's former pupil, Elisabeth Katz.

Of course, if you attend teacher training college, you become a teacher, but "just" teaching did not fulfil Fasolin. He saw himself absolutely as a future artist, began to design lamps, and for a time he was very successful with this, both in



Pegmatite, ash, lime, copper ore over iron brushwork reduction, 1280°C



Celadon, pegmatite, lime, ash, reduction, 1280°C



Three-ash feldspar glaze over iron engobe, oxidation 1280°C

Pegmatite, quartz, 40% cherry tree ash, iron, reduction, 1280°C



**ANDRÉ FASOLIN**, born in 1964, lives near Basel. Even as a child he was fascinated with minerals and rocks. 32 years ago, he began to work with clay and built his first kiln. Over 20 years' research into domestic raw materials that he digs himself and makes into clay bodies and glazes. With time, he developed the first high-fired ceramics made exclusively with minerals found in Switzerland. Since 2015: founding of the one-man business fasolin ceramic, member of swissceramic, nominated for the Prix Jumelles 2016, advisory board of the Keramikmuseum Matzendorf. With his project MELTING SWITZERLAND, various exhibitions and lectures in Switzerland, Europe and Asia.

[fasolinceramic@gmx.ch](mailto:fasolinceramic@gmx.ch)  
<http://www.fasolinceramic.ch>



photo - Jen Ries



Ash-feldspar glazes over iron ore engobe, oxidation, 1280°



Pegmatite, ash, lime, copper ore, reduction 1280°C

terms of his projects and his finances.

And yet André began to ponder again: Was that all? Is designing lamps my creative path? He continues his story, saying that at that time, he was preoccupied by dreams that vividly featured his work in ceramics. He describes the essence of these dreams in the provocative statement, "Busy yourself with the dirt outside your door...". Fasolin referred this very concretely to his creative work. And so he began quite literally to examine the dirt outside his door, or rather how clay was

worked in the vicinity of his home town. For this, he read old writings, went to the state archives with a retired historian and documented the historic ceramics from the neighbourhood in the depots of museums with his Nikon.

The challenge for Fasolin, then, who was self taught, was to make both clay and glazes too from this "dirt". This led to the realisation that nothing he found in the natural environment matured fully at relatively low temperatures. At that time, frits often contained lead, which bothered him enormously. This meant he needed a stoneware body that would fire high enough for him not to need frits. Fortunately, André Fasolin lives near the well-known Tonwerk Lausen with its ancient claypits, where they used to extract the raw materials from which fireclay bricks were made. This material alone was too sandy and a fat, plastic clay was needed to mix with it. André continues with his lively account: *"All the brick clays I was familiar with contained lime. By the way, it is easy to test for. You just drip a few drops of dilute hydrochloric acid on the clay. If it foams, there is lime in it. But lime is a flux and it means that from about 1,000°C, the clay melts to form a grey or green coloured glass. So I got into the habit of carrying a small pipette bottle of hydrochloric acid with me on my hikes around the neighbourhood and to put a few drops of it onto pretty well everything that was interesting for my research work. I finally discovered suitable clays that did not foam and thus would not melt so early. And that is how I was able to develop the first Swiss stoneware clay."*

I imagine this search for suitable clay, or for rocks from which he conjures glazes, to be time-consuming and laborious. André answers my not entirely serious question as to whether he goes on a hike with a bucket and spade quite seriously: *"It depends. For the copper ore, for instance, which I need for China Red glazes (oxblood), I had to hike around the mountains for four hours with a GPS device and cart down everything I found in my backpack. I only collect rock from up there when I can be sure I will still be able to access it in five years' time, without anything being obstructed. I always make careful records of where I have found something usable – when I return years later, I need to be able to find the exact spot again. Two metres to one side, for instance, may have a completely different composition that does not produce the same glaze as I had developed. I don't need to carry quite so much about for the vegetable ashes that I also need to develop the glazes. Lots of people offer me ash but the quantity is only worthwhile for me if they can burn cuttings from about 100 trees. I have to prevent the stock of ash being exhausted as soon as the glaze is ready. New ash, even from the same kind of tree, produces a different glaze because the minerals in the ash depend on the soil the tree grew on. So cherry-tree ash from one village produces a different glaze from cherry-tree ash from the neighbouring village. It is all very complicated and it makes you understand why industrially normed raw materials are so important for consistent quality in functional ceramics. Of course this is quite different for art ceramics, where everything can change and develop."*

For him, all of his raw materials have to come from his home soil, he has to have collected them himself, researched them himself and tried and tweaked them in countless tests. Thus a large part of his work takes place outdoors in the natural environment. He says of his motto, *"I don't think that if I had trained as a ceramist I would have been able to real-*



photo - Jen Ries

*use MELTING SWITZERLAND. If you make shirts, you probably don't start by growing flax, then harvesting it, breaking it, scutching and spinning it until you finally have the fabric for the shirt. No, I would have had to earn money and would have had to switch to industrially produced raw materials. So my ceramics, from a strictly economical point of view, are not actually a marketable proposition. Nevertheless, I have decided not to market them through galleries as pure art at a high price, and to keep them affordable for anyone interested. I don't just sell a bowl but I also deliver the whole story of production with it and the link to the earth's history. When you hold one of my bowls in your hands and imagine that here, 295 million years of our Swiss geological history have melted to form something so beautiful, it creates a relationship to the earth and gives you joy in the product."*

This is precisely what defines André Fasolin's complex yet straightforward character. Scarcely has another problem cropped up and he throws himself at it enthusiastically, only satisfied when his eyes light up after opening his kiln, which he built himself thirty years ago. This currently happens when the improvements to his celadon glaze bear fruit. In the Silvaplana region of the Engadine, he discovered an alkaline granite that produces an attractive sea-blue glaze. There is still a long way to go to reach the level of the famed celadons from Longquan, Fasolin says, but he doesn't want to simply copy them. He wants to find celadon colours that the minerals available in Switzerland produce. And he is already researching something new: a newly discovered light-coloured clay allows him to showcase his celadons better, and his experiments to develop the first Swiss porcelain body are looking promising.

To conclude our conversation, he says, "There is something alchemical about it when I create these chawans from 'dirt' and things that lie around worthlessly. I love the meditative and repetitive aspects of simple work. And although I have already thrown thousands of them, every bowl is a new, wonderful, exciting process of its own – I have never been bored doing it!"

#### *Evelyne Schoenmann*

is a ceramist, author and curator. She is a member of AIC/IAC and lives and works in Basel. [www.schoenmann-ceramics.ch](http://www.schoenmann-ceramics.ch)



Limestone-Bolusclay matt glaze,  
interior: cherry-tree ash glaze, reduction 1280°C

Pegmatite, ash, lime, copper ore, reduction 1280°C



# LES MANNING

*in memoriam*

HEIDI MCKENZIE



Les Manning speaking at the ceremony for the opening of the Canadian Museum at FuLe International Ceramic Art Museums project, Fuping, China, 2007 photo - Grace Nickel

I had the immense honour of taking Les Manning's Aesthetics of Ceramics summer course at Metchosin International Summer School for the Arts on Vancouver Island in the summer of 2011. Sadly it was the last formal multi-day workshop Manning ever taught. I was between my second and final year at Sheridan College in Ontario. When I left Toronto for the west coast of Canada, I had no idea that I was a sculptor. I had no idea that I had my own and my ancestors' stories to tell through clay – and yet, thanks to Manning's gentle guidance and what seemed to be the wisdom of a sage and the patience of a saint, for the past decade my practice has come to be centred around issues of identity, race, migration and ancestry.

As a testament to his selflessness as an artist and internationally renowned ceramics advocate and facilitator, I wanted to collect a few first personal stories from some

of the literally thousands of people that Manning coached, coaxed, mentored, taught, worked alongside, befriended, and with whom he generally shared his life.

I spoke first with Ann Mortimer, Manning's contemporary – the two often-cited as the "king and queen" of Canadian ceramics. Mortimer had many shared initiatives and extensive international travel with Manning over the decades in efforts to move the ceramics movement forward. What stood out was their reciprocal respect for one another's craft. Mortimer told me that when she heard about Manning's opening in the spring of 2011 in Medicine Hat, Alberta, she didn't hesitate to jump on a plane from Ontario to be there. According to Mortimer, Manning's exhibition Common/Opposites was a complete departure from the thrown abstract multi-clay mountain vessels that had emerged as his signature work from his time at Banff. The colourful hand-built low-fire work stemmed



**PINK STONE**, Les Manning, 2011, 42 cm x 43 cm x 23 cm, exhibited in "Common/Opposites", 2011, The Esplanade Gallery, Medicine Hat, Alberta.  
*Photo - Dianne and Cecil Finch*

**Les Manning** working in the International Studio at the FuLe International Ceramic Art Museums project in Fuping, China, 2007. *photo - Grace Nickel*

from Manning's deep sense of dismay at the world's devastation of its forests and ecosystems. The next year, Les made a surprise appearance at the opening night reception of Ann's 80th birthday retrospective at Jonathan Bancroft-Snell Gallery in London. He flew in from Calgary for the night, escorted by friends and collectors, to be there for her big moment.

In 2007, Mortimer and Manning were asked to select the ten ceramic artists who would create the work for the Canadian exhibition hall of the Fuping International Ceramic Museum Project in China. Manitoba-based ceramic artist and educator, Grace Nickel, recalls Manning's steadfast leadership and dedication. Manning created works capturing the socioeconomic condition of the local factory workers, who surrounded the contingency. A complete





**Cypress Basin**, Les Manning, 2011, 22 cm x 39 cm x 30 cm, exhibited in Common/Opposites, 2011, The Esplanade Gallery, Medicine Hat, Alberta.  
Photo - Dianne and Cecil Finch

**Ice Tower**, Les Manning, 2005, 29 cm x 21 cm x 21 cm, from the permanent collection of The Esplanade Heritage Gallery, Medicine Hat, Alberta, Canada



departure for him. On the day the before the Canadian gallery was to open, the work already installed, the organizers decided to create a double-door entrance with a battering ram. According to Nickel, Manning stood like a sentinel safeguarding the work, adapting to the surreal nature of events in a heartbeat, with the art and the artists' interests guiding his every move.

Manning made a difference in people's lives directly and indirectly. His leadership in the field within the International Academy of Ceramics led to Canada's first hosting of their annual congress at the Banff Centre for the Arts, where Les was Director of the Ceramic Studio for over two and a half decades. It was at that IAC congress that the seeds were planted for the growth and flourishing of both the Alberta Potters Association and the Alberta Craft Council, Manning being a founder of both bodies. Concurrent with the congress was a pivotal exhibition of international ceramics in Calgary. Celebrated Canadian ceramicist, Greg Payce was in high school at the time. His art teacher showed his class slides of the exhibition and its catalogue. He can still see the catalogue images in his minds' eye nearly half a century later. The possibilities they presented to Payce were pivotal in cementing his future in ceramics. In the early 1980s, Payce worked two winter terms as an artist in residence at Banff under Manning's mentorship. Payce recalls Manning organizing field trips to New York City for his residents, opening the doors to studios and possibilities that were otherwise inaccessible to a whole generation of his peers. When Payce had his major 2015 retrospective, Palimpsest at the Esplanade Gallery in Medicine Hat, Alberta, he mounted Continuum at Medalta's gallery space, an exhibition of early works from his formative years. Payce dedicated Continuum to Les Manning.

Trudy Golley has been teaching ceramics at Red Deer College since 2000. She is one of Canada's bright lights on the international ceramic circuit, but she might not be doing what she's doing or creating what she's creating were it not for one small gesture of kindness on the part of Les Manning. Golley had not even met Manning in 1986 when his handwritten letter arrived in the post. Manning had written to let Golley know that he had purchased one of her pieces (a blue and yellow mask). He was very impressed with her work. He had hung it up by his back door so he could see it as he left each day. He went on to say that she should drop in at the Banff Centre sometime. At the time, Golley was struggling with self doubt, and was considering registering for courses in the sciences that would lead to a career in medicine. After reading Manning's note, she flipped the pages of the calendar to Fine Arts, and the rest is history. Golley met Manning in 1988 as an artist in residence at Banff. Much later, Golley told Manning what his letter had done for her. She continues to use Manning's selfless act as a model in her own life, teaching and mentorship, and "pays it forward" when she can.

Elaine Henry is an American ceramic artist, writer, critic, editor, curator and convenor. She met Manning in 2002 at a 25-artist international symposium in Foshan, China. They happened to be assigned adjacent work-stations. The two developed a lasting, close friendship. Later, when Henry became President Elect of NCECA (National Council on Education for the Ceramic Arts) she created an advisory board and invited Manning to play an integral role in developing

NCECA's first artist residency programmes. Later, Manning asked Henry to write the catalogue essay for the exhibition of the new body of work that he created at Medalta during his time as a Senior Artist in Residence. This was a first for Henry, and proved to be the "nudge" she needed to delve more deeply into her writing. At 75, Henry has just graduated with a Master of Arts in English from the University of Wyoming. Her thesis is a major contribution to the field: Comparative Analyses of Contemporary Fine Art Criticism and Contemporary Ceramics Criticism.

For many, Harlan House is synonymous with high-fired porcelain, both functional and sculptural, in Canada and abroad. House was one year Manning's junior at the Alberta College of Art in 1966. He remembers Manning as "a hard-working potter, and a quiet thoughtful soul as a young man". He describes him as a cowboy in dress and in spirit. He had his own ideas, and when everyone else was firing high temperature gas kilns, Manning was tinkering with oxidation and the chemistry of his own glazes. But most of all, House remembers his generosity in lending a helping hand – to everyone and anyone who needed it.

Jim Marshall is a living legend in Alberta. He is a visual artist and possibly most well-known for his over three-hundred sculpted brick murals. Marshall, himself a member of the octogenarian club, was pivotal in the resurrection and founding of Medalta Potteries along with Jack Forbes. When Manning was casting about for his next major move after he left Banff, it was Marshall who invited him to Medicine Hat to set up what is now the Shaw International Centre for Contemporary Ceramics that is part of Medalta Historic Clay District in Medicine Hat, Alberta. Manning worked tirelessly to launch the residency programmes and stayed on as a Senior Artist in Residence with his own studio in the new Centre for over a decade. It is there that he created the work for Common/Opposites. Marshall recalls that even in his declining years, Manning would walk to Medalta every day, like a homing pigeon. Clay was his centre. One of Marshall's fondest memories of Manning was the day in the fall of 2016, years after not having worked with clay, Manning sat down at the wheel and started throwing "waxing philosophical about pots as if it were 30 years ago". Marshall calls Manning one of the best wheel men ever.

Les Manning leaves a gaping hole in the ceramic landscape on so many levels – mostly, he was just a gentle cowboy with a huge heart and a whole lot of talent.

**Heidi McKenzie**  
is a ceramic artist and arts journalist  
based in Toronto, Canada.  
[www.heidimckenzie.ca](http://www.heidimckenzie.ca) or @heidimckenzie



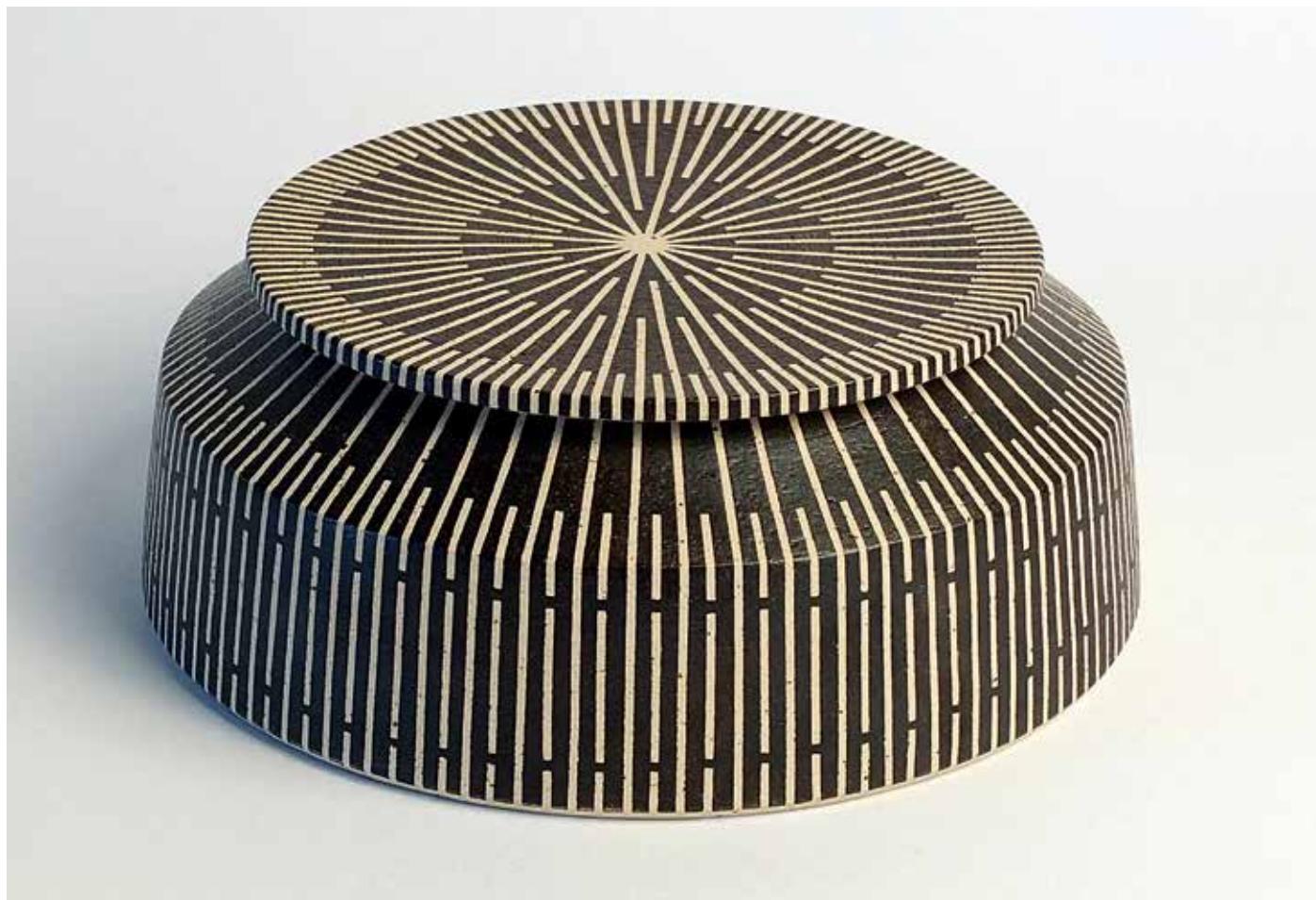
**Millwell**, Les Manning, 2005, 16 cm x 27 cm x 27 cm, from the permanent collection of The Esplanade Heritage Gallery, Medicine Hat, Alberta, Canada

Les Manning (right) and Ann Mortimer (left) attending the opening of the Canadian Museum, FuLe International Ceramic Art Museums project, Fuping, China, 2007  
photo - Grace Nickel



# The Vessel Art of Mi Sook Hwang

*a jar  
is a jar  
is a jar*



Jar, 2018, stoneware, ø 19, h 7 cm

## VOLKER BAUERMEISTER

You can hardly believe it: her course at the private art academy, the Freie Kunstakademie Nürtingen, was only just over two years ago. In spring 2018, her graduation exhibition took place there by the River Neckar. Mi Sook Hwang has only just become a ceramist. But since becoming one a lot has happened. She has developed her approach rigorously, gained recognition for her work in many places and has received a number of awards.

It is the graphically conceived vessel that concerns her. Right at the outset, in a small brochure she made it quite clear what she was striving for. Originally from Korea, she now lives in Münchweiler in the Palatinate Forest, southwest Germany, and she knows how to design such a publication. She studied print media design and worked in the field, designing magazine pages, advertising, books and more. In Germany, she decided on a

radical change – from paper to ceramics.

The booklet with which she introduces herself as a ceramist is the loveliest imaginable example of her work in the field of printed presentation – a vessel for images of vessels in a handy square format, with its textured, warm, yellow-white paper it is an all-round tactile object. In it, Mi Sook Hwang reveals herself to be a disciplined, material-aware artisan.

Today, she purposefully unites two professions. The ceramist she has become has not left behind the graphic artist she was. Graphic art and the vessel are not two different things to her. When she was a designer, the plane was her domain. Today, the body of the vessel represents the plane for her. Her artwork is subject to the conditions of the three-dimensional curve. And it is the pattern of lines that brings out these curves. Her graphic "theme", she says, is the line.



Jars, 2019, stoneware  
ø 10, h 13 cm



Jars, 2018, stoneware, ø 10, h 5.5 cm

Meticulously kept workbooks contain her deliberations on form and line. Paul Cezanne's avowal of the building blocks of the visual arts, the sphere, the cone, the cylinder, makes an appearance there. She wishes to emphasise that the cylinder is "so interesting". It is so simple and yet it offers endless possibilities.

Mi Sook Hwang works in stoneware and porcelain. The line, which she strictly interprets as straight, which she doubles and multiplies, combines to form bands that embrace the vessel, this defining line brings movement to the flawlessly thrown, quiescent cylindrical body. A "dot that went for a walk" was a line to philosopher of form Paul Klee. In Kandinsky's Point and Line to Plane, we read that the leap from the static to the dynamic is made here. Mi Sook Hwang executes this "leap" again and again, playfully and joyously yet perfectly formed. Her small, exquisite vessels reflect her love of architectural structure. The visual dynamism of the line displays her penchant for OpArt – the intentional animation of the eye. But the linear structures do not overwhelm the concrete ceramic body with their visual charm. A jar – the very epitome of the hermetic object – explains itself from the artwork on its surface time and again. The simple cylindrical form becomes an event through it. This is a given, and yet it is happening before our eyes, here and now.

Jars, 2020, porcelain, ø 7, h 4 cm



In a few lines of commentary that she wrote in Korean, in Hangul, printed characters which to those who cannot read them must seem like a branching graphic river, an inserted word in German stands out like an island: Apothekendose – Pharmacy jar. It says unmistakably that this artist has simple, usable things in mind. To her, art is not something that negates practical use. Her vessels, only glazed on the inside, are simply ready for use. Arty exaggeration is absolutely not compatible with her attitude to the matter.

What we have before us in her work is like a laconic statement: a jar is a jar is a jar. It is what it is. No more and no less. This makes it so emphatically real.

On the subject of playing with the forces of the fire, of the adventure of coloured glaze, Mi Sook Hwang pronounces an apodictic no. "I do not like the effects of chance." In fine, radial lines, she encompasses the early vessels. On the circular lids, the number of lines increases from the inside outwards. Where the circumference of the body increases, over the shoulder, this is also the case. But actually, we do not know: is it the patterns applied meticulously (with adhesive tape) in black engobe that we take to be rays? Can what we see on the discoid lids of the vessels be taken to be dark rays, spreading in waves from the centre? Or is it not rather the interstices – the narrow gaps in which the bare body appears – that shine out? This is an eternal vice versa.

Mi Sook Hwang transforms her cylindrical form systematically and ceaselessly. It exists as a high-walled beaker form and, immensely stretched, as a shallow bowl. There are cylinders with and without a shoulder. There are forms in which jar and vase are close together. And now, even some in which the bowl with a ring-shaped wall, mutates into a vase, suddenly broad-shouldered with a narrow tubular neck.

The lines have now become powerful bands that change direction and combine, as if in batches. The powerful lineature (in its exaggerated interlock forming virtual edges) occupies whole areas. The vessel thus becomes the physical bearer of visual movement. Graphically agile, condensed surface.

Mi Sook Hwang has a complete command of form characters and proportions. And recently she has stepped out into the realm of colour in the way she conceives her vessels. Black engobe is replaced by a green here and a blue there ... In her exhibition at the Keramikmuseum Staufen indicatively entitled Fläche und Linie ("Plane and Line"), she recently showed new pieces in coloured porcelain. Each one complete in itself and a part of the overriding whole.



A collection of her vessels

Every thing that leaves the studio in Münchweiler fits seamlessly into a conceptual unit, however without a sense of monotony emerging because of this. However much of this ceramist's work we see, it does not lead to satiety – repetition does not occur. With the distinct structure of the vessels, the geometrically precise patterns, Mi Sook Hwang creates a solid basis for action within which she moves with astonishing freedom and lack of constraint. She has the stature of a minimalist. But her minimalism does not describe a narrowness of vision.

She appears with a contemporary lack of frills, standing in harmony with the great Korean tradition. To quote a thinker of ceramics to describe her, the philosopher Günter Figal, she is "timelessly of today". One is inclined – indeed compelled – to see her work, which is free of historical posturing, against the background of the quasi modern seeming aesthetic of the Joseon Period in ancient Korea, that philosophically grounded clarity, simplicity and modesty expressed in white porcelain, baekja. We will not be able to limit Mi Sook Hwang to a philosophical denominator. And yet we may see an involuntary bond.

#### **Volker Bauermeister**

is an art critic and, until 2014, was an editor in the culture section of the Badische Zeitung in Freiburg im Breisgau, Germany.

**Mi Sook Hwang**, was born in Seoul, Korea, in 1964 and lives and works in Münchweiler an der Rodalb in the Palatinate Forest. She first studied print media design, working subsequently as a book designer, and, in various engagements, as an art director. In Germany, she decided to change jobs. She completed her studies of ceramics at the Freie Kunsthochschule in Nürtingen in 2018. The same year, she already participated in the Grassimesse at the Grassimuseum of Applied Arts in Leipzig, which purchased some of her work for its collection. In 2019 and 2020, Mi Sook Hwang exhibited in Oldenburg, Karlsruhe, Chemnitz (Germany) and Saint-Quentin-la-Poterie (France). In the summer of 2019, she received the Bronze Quentin Award for young ceramic artists in the European ceramics festival there, Terralha. In the autumn of 2019, she was awarded a Von Taube Prize at the Werkkunstmarkt, in the Wasserschloss Klaffenbach near Chemnitz. For 2020, she has been nominated for the Baden-Württemberg State Prize for art, craft and design. At the Keramikmuseum Staufen, a branch of the Badisches Landesmuseum in Karlsruhe, a showcase exhibition entitled Plane and Line showed a selection of her work in August and October 2020. Mi Sook Hwang is a member of the crafts organisation, Bund der Kunsthändler Baden-Württemberg e.V.

**Mi Sook Hwang**  
Jahnstraße 10  
66981 Münchweiler/Rodalb  
Germany  
06395/ 5940540  
[misook.hwang@yahoo.com](mailto:misook.hwang@yahoo.com)  
[misookhwang.wixsite.com/keramikwerkstatt](http://misookhwang.wixsite.com/keramikwerkstatt)



# Ciprian Ariciu



I have a primary education to choose each act carefully, according to an old ethic of the responsibility "of doing". On the other hand, I am fascinated by the energy of earthy material and I look for its most unusual incarnations. I believe that clay has a Soul detached from Nature's soul itself. I shape it to the form's impossible limit and essential requirements to fire it. I have a master's degree in glaze research, but I have a philosophy of chromatic parsimony. I do not exacerbate surface effects to the detriment of shape.

Then, in my stay in Japan, while firing the pottery, I had the revelation of ritual concentration with salt, sake, green plant and water offerings accompanied by the centring of thought. After another experience, in Taiwan this time, I realised that I feel good among Orientals.

I appreciate their politeness and formal rigour. I am passionate about the raku technique because it works with a complex protocol for kilning some unusually large and rigorously built shapes designed by me. Sculptural, quasi-narrative pottery has been a trademark of the Bucharest school for several decades. I also approached passionately the tea bowls series, where I analysed the excellence of detail and the adventures of colour.

From the European heritage, I borrowed the amphorae's volume, and, in general, I opt almost involuntarily (for visiting) the archaeology museums, from the ethnic-deco-modern-contemporary offer.

I am trying to bring important elements to my works, aspects that we pass by every day and do not notice; small things, though vital for our spiritual life. My works seek harmony, balance, approaching organic elements (nature). These speak about me, about us. This harmony is the primordial law for me, the Law of the Universe that guides us all.

As an artist, I enjoy sharing the gift of creation with those who love art or not, with those who understand it or with those who do not understand, but contemplate it. My shapes represent what I feel is lacking in our world, as a bridge between Human and Divine, between Body and Heart, between Earth and Fire, as art really is the key (relation) element between Humans and Divinity. Hence what is made only physically, without heart, cannot be called art. Each and every one of my works bears a bit of my heart.

This is how I chose to offer people a part of myself; the best part of myself.

## RITUAL

This ceramic work presents the self that one is aware of at a material level, represented by the content of a bowl placed on an altar table.



### HABITATION

This ceramic work has the form of a bulb in a vegetative state, waiting for the germination. Windows are symbols of transparency, of passing from inside outside, of the relation between spirit and matter through light.

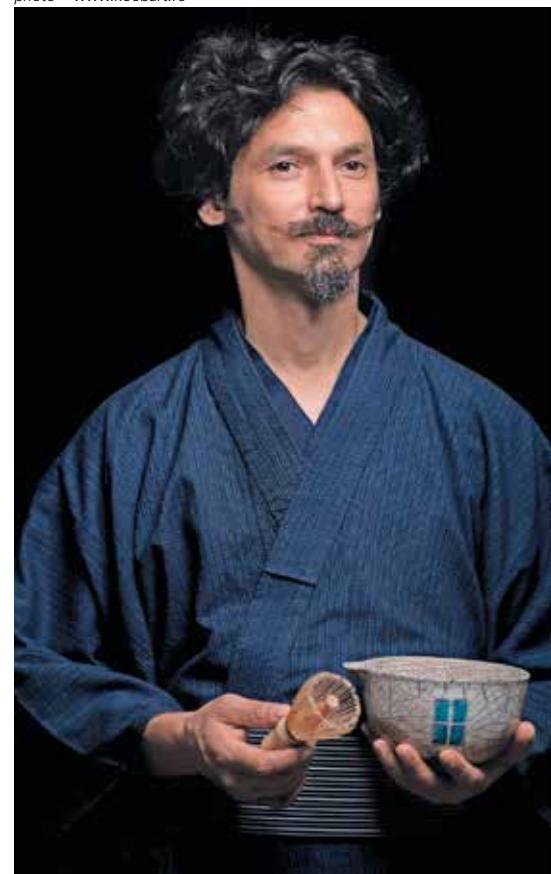
The bulb is the habitation of a form of life not yet defined, such as the womb where the foetus perfects his form of life, before birth.



### LIBERATION

The work is divided into segments and plans. The platform at the base, with its high edges, symbolizes the waiting and preparing for our arrival. The lower part of the cylinder represents the way we are shaping as individuals through learning and assimilation – a rigid frame from which we do not know that we can step out, that does not fully define us. The belt at the bottom, with a texture slightly roughened in black and white, makes us contemplate on the power of ancestral genetic information, on what we receive as resources, lessons, giving us the power to grow, to develop, to be stable. The windows coloured in blue on a white background symbolize the life, the joy and the positive aspects that we discover in us. At the top, the clean, clear shape of the cylinder is changing, becoming more open, but at the same time with strong accents and details. The black-white contradiction arises, giving rise to strong emotions, insurrection, pursuit, and finally liberation. As a result of this process, we learn to contain ourselves, which is symbolized by the presence of the bowl in the upper part of the ceramic work

photo - [www.koobart.ro](http://www.koobart.ro)



**CIPRIAN ARICIU** is a ceramic artist based in Bucharest, Romania, born in 1980. He finished the National Arts University – Bucharest Department of Ceramics within the Decorative Arts and Design Faculty in 2007 and received his master's degree in Ceramics-Glass-Metal at the same University. His works have been exhibited, in time, both in personal and group exhibition. His affiliations worth noting are the National Artists Union of Romania (UAP) and the International Academy of Ceramics, where he has been a member since 2017. In order to develop and also share his love for ceramics, Ciprian Ariciu, attended to numerous symposiums (Lithuania, Switzerland, Japan, Bulgaria) and hosted creation camps and workshops both for adults and children. Through the years he has discovered his weakness for the Raku firing technique and most of his works have this particular signature. All shapes involved represent his feelings of what is lacking in our world, as a bridge between Human and Divine, between Body and Heart, between Earth and Fire.

#### *Dr. Aurelia Mocanu*

*is an art historian and critic based in Bucharest, Romania. She graduated in 1981 at the Institute of Fine Arts in Bucharest. She received her PhD in Visual Arts at the National University of Arts Bucharest, 2009.*

**CIPRIAN ARICIU**  
29 Baiculesti - 021772 Bucharest - Romania  
+40 721 692 633  
[www.ciprianariciu.ro](http://www.ciprianariciu.ro) | [ciprian.ariciu@gmail.com](mailto:ciprian.ariciu@gmail.com)

# Karl-Heinz Till

*Woodfirer out of passion*

MICHAEL LIMBECK



photos - Michael Limbeck

Stoking, 2017

**W**hen it is snorting, rattling, groaning and gasping for air and an orange flame shoots from the chimney, then Karl-Heinz Till is firing his Train Kiln again, feeding it with fresh fuel. Like an old steam engine laboriously picking up speed, this type of woodfired kiln makes such noises. Here in the idyllically located, 300-year old Appelborn manor in Rabenau near Giessen, Germany, Till, a ceramist and graphic artist, settled and installed his studio in an old half-timbered house.

In the entrance area of the living quarters, behind the imposing front door, Till exhibits a select choice from his ceramics and drawings, which is not on show only when he has packed it up for an exhibition or a pottery market.

Till's works, all of which are handbuilt – he does not throw – have changed considerably since the construction of the train kiln in 2013. What has remained is his own very individual formal idiom, which even under changed conditions is still expressed in his new vessels and sculptures.

Whereas they used to be mainly large-format unglazed objects with black and red fire marks reminiscent of archaic bridges, simply pitfired in a self-built kiln to c. 1200°C, now they are mainly shino, ash or celadon glazed functional vessels and sculptures in stoneware and porcelain, fired to temperatures of up to 1400°C in the new kiln.

Our woodfirer does not shrink from placing his ceramics right at the front in the fire box, the "dead zone", or to fire a piece several times until it meets what he had in mind.

In his latest work, Till shows his great versatility and courage to accept changes and to explore the possibilities that the new kiln provides with curiosity and perseverance and to interpret them in very individual ceramics.

*You have lived here on Appelborn farm for over thirty years now, at the foot of the Vogelsberg mountains. What made you as a city dweller move out into the depths of the countryside?*

**Karl-Heinz Till**  
 Hofgut Appenborn  
 35466 Rabenau, Germany  
[Karl-Heinz-Till@t-online.de](mailto:Karl-Heinz-Till@t-online.de)  
[www.Karl-Heinz-Till.de](http://www.Karl-Heinz-Till.de)

**Karl-Heinz Till** was born in Frankfurt am Main in 1956. After graduation from school and community service (in lieu of conscription), trained and worked as a joiner. Subsequently qualified as an occupational therapist. Freelance artist since 1990. Self taught in art and ceramics.

First pieces bonfire fired. From 2000, regular participation in ceramics markets. With the train kiln built together with Karin Schweikhart and Michael Limbeck in 2013, production of high-fired saltglazed stoneware and porcelain vessels and sculptures. Since 2010 organisation of ceramics market [Keramikmarktdurchgebrannt.com](http://Keramikmarktdurchgebrannt.com). 2014 and 2019 participation in Ceramics of Europe Westerwald Prize.



**Vessel**, stoneware, handbuilt, shino glaze, h 14 cm, Ø 17 cm, 2016

Yes, I lived in a city (Frankfurt am Main) for over thirty years and just could not imagine what country life was like. But then a two-line real estate ad attracted us here. We planned on a few years, but that has now turned into thirty.

***Does the landscape make a mark how you work?***

Yes, definitely. Woodfiring would scarcely be possible in town. But irrespective of how I fire my ceramics, I would probably have made completely different works there. I think they would have been more cool and calculated. Both in the ceramics and in my drawings

***You originally trained as a joiner, worked in this profession and then qualified as an occupational therapist. How does someone get into ceramics after that?***

When I was still working as a joiner I started to do drawings. I discovered ceramics during my training as an occupational therapist. I very soon had the feeling that this

**Jar**, stoneware, handbuilt, shino glaze, h 17 cm, 2017





**Vessels**, stoneware, handbuilt, h 12 cm, heavy deposits of ash, fired in the firebox, 2018

was my material. When you create artwork from stone, wood or metal, you usually work subtractively, which never suited me. Clay was a material where you add on. I liked that straight away and it was very close to me.

*Working without formal training in ceramics or in art – is that an advantage or a disadvantage?*

A difficult question that can really only be answered with “a bit of each”. Not having formal training allows me great freedom to do things that otherwise are perhaps not done. From the beginning, I have tended to work experimentally. This produced some very free work and I only approached the vessel very late, with the new kiln, but that was always with very particular forms.

Briefly, the major disadvantage is I had no idea. A good knowledge about the basics in ceramics is indispensable from a certain

point, if you want to achieve good results, especially with wood-firing in a high temperature range. It is a lot easier for colleagues with proper training. It is a constant learning process.

*You have never owned an electric or a gas kiln, from the beginning you fired with wood. How were the beginnings?*

In the beginning, there was the camp fire, where I fired my first clay objects. Then came firing in open flames and I dug a small kiln in a slope in my garden, a kind of mini-anagama. But very simple and the temperature never got above 1200°C. It produced some very lovely surfaces, especially for burnished pieces. Then I met you and the idea gradually developed of building a proper kiln.

*You now fire together with others in a woodfired kiln – a “train kiln”. Why this kind of kiln in particular?*

**Tea pot**, stoneware, shinoglazed, h 14 cm, ø 11 cm, 2018





Vases, porcelain, handbuilt, celadon glaze, h 13 cm, 2019

Because of the firebox – a Bourry box – I hoped to obtain heavy natural ash deposits like in an anagama, but with a shorter duration of the firing. And this is exactly what happens.

Convenience was another reason. Kilns with an updraught firebox are not so easy to stoke. You have to keep bending down and we are not getting any younger. And the train kiln is very easy to load from the top, very handy!

*When we look at your work, the variety is always surprising. They are always handbuilt.*

I like this slow process. I start with a slab for the base and then develop the form as I build it up. It is this playful approach with the material that suits me best.

*Vessel ceramics and sculptures stand side by side on an equal footing in your exhibition space here. Have you got a preference?*

No. I am very fond of making both. I would like to make more sculpture but to be honest, you have to sell them at some point.

*And with your material, you don't seem to be settled either. Most of your colleagues decide on one material, stoneware or porcelain. You find both in your work.*

Natural ash deposits and salt have a much stronger and livelier effect on stoneware, but porcelain turns out beautifully in a woodfiring too. And in addition, I like the different feel and the distinct character of the two materials.

**How important is the firing process to you?**

Every firing is an excursion into the unknown. A kiln like this is a monster of course and it needs to be tamed somehow. Until all the cones are down it is a long journey, it is a challenge.

I am fascinated by this uncertainty. You put the pieces in the kiln and you get them back completely changed. The melted ash

and the added soda largely define the surface of the vessels and sculptures. The marks the fire leaves on the objects, to me that is energy become form. I like this element of unpredictability.

*Working as a ceramist is pretty lonely, especially if you live as far out as you do. Is that an advantage or a disadvantage?*

It is good for the way I work. I can concentrate fully on my work. But sometimes I do miss exchanging notes with colleagues. Of course there are pottery markets for that.

*A lot of your drawings are hanging in you exhibition space. How important are they to you?*

The drawings are very important for me. Perhaps a kind of poetry. It is like finding a form for something that cannot be put into words.

*Are your drawings and your ceramics interrelated?*

The drawings and the sculptures definitely. Hard to describe but they are two very similar processes.

*Can members of the public come and watch your firings?*

Yes, this will be possible on the Tag der offenen Töpferei – Potteries Open Day – on 13-14 March 2021. Very fine event that takes place on a nationwide scale. Lots of potteries open their doors then and show off their work. I will be firing my kiln on Saturday, 13 March. And anyone interested can watch the firing between 10 a.m. and 6 p.m. Of course my gallery will be open all weekend and there will be food and drink too.

[www.tag-der-offenen-toepferei.de](http://www.tag-der-offenen-toepferei.de)

**Michael Limbeck M.A.**

lives and works with Karin Schweikhard in their joint studio in Homberg/Ohm Maulbach, Vogelsberg, Germany.

# Kushi Grazzini and Ilja Frenzel – on the way to the Middle Ages

ANTJE SOLÉAU



*all photos: Ilja Frenzel*

Replicas of flamed Siegburg stoneware, 13th – 14th century

**K**ushi Grazzini and Ilja Frenzel both trained in and practiced contemporary ceramics, qualified as master craftspeople and collected experience abroad. They come from the historic centres of Rhineland stoneware, Siegburg and Raeren. Did this fact encourage them to follow a path into the mediaeval scene with their ceramic replicas? Antje Soléau wanted to learn more and visited them in their home town of Ruppichteroth in the Bergisches Land region, western Germany.

*Antje Soléau: Kushi, ten or fifteen years ago, you were the headturner, or perhaps I should say the big surprise at our pottery and ceramics markets with your Living Pots. With your ceramics, you had developed a new line in functional ceramics which was quite distinct from what your colleagues had to offer. For the past eight years, you disappeared from the limelight. You were not to be found at the relevant markets anywhere in the country. How come?*

*Kushi Grazzini: After my daughter was born in 2011, my time was limited and it was time to draw a resumé of five years of Living Pots. From the beginning, my work had met with great interest, especially among fellow ceramists, and sales also went quite well for the first year, but all through the five years, they*

were stuck in start-up mode. So I decided to give Living Pots a rest and to invest the little work time I still had because of the baby in my husband's mediaeval business, which was already successful.

*A.S.: That is to say you and your husband Ilja, who also used to make a completely different kind of ceramics – I am thinking here especially of his master piece that stands in your garden – you are virtually following in your forefathers's footsteps. What did that look like exactly?*

*K.G.: As for me, I come from a family where ceramics was important. My grandmother was from Raeren in Belgium, related to the famous potter Jan Emens from the 16th century, and was*

always digging up shards of Raeren jugs and mugs. My grandfather had an insulator factory in Siegburg.

Iljas parents founded the pottery in Siegburg. His grandad, Ernst Pensberg, started working with Siegburg stoneware in the Bröltal valley here as a painter and potter.

We met at the ceramics vocational school in Landshut, Ilja was in the course for master craftspeople, I was training as a journeyman. It soon became clear that we wanted to live a life in ceramics together.

**Dragon aquamanile**, after a bronze original, 12th century



*A.S.: Raeren and Siegburg, the two main centres of classic Rhineland stoneware, have joined forces in your creative work. What do you actually make and, more particularly, how do you market your products?*

K.G.: While I was studying in England, Ilja was specialising on the production of replicas of mediaeval Rhineland stoneware and had soon established a reputation in the mediaeval scene, with plenty of orders and markets. So we make tableware and individual pieces after historical models.

Over time, I have become increasingly enthusiastic about the fact that pottery in its original sense was alive there and still is. Enthusiastic re-enactors of the Middle Ages need certain pots for the reenactments in their hobby that they order from us. They are used at weekends in their camps, some of it gets broken and is re-ordered.

Art ceramics is a contrast to that for me, for instance at a major pottery market with 100 other potters, relatively little ceramics is bought because you urgently need it. Over time, my interests changed too, I wanted to make what is really needed, a pottery with plenty of demand is simply great.

What started out as earnings on the side of our art ceramics developed over time as a mission and as a passion, to devote ourselves to this cultural heritage.

Ilja is the founder of mediaeval ceramics, having studied history and learning more all the time, he knows his way around pretty well. So he liaises with his customers, plans production and makes special commissions, particularly aquamaniles, mediaeval jugs for washing hands in animals form. Since the coronavirus emergency, he has been making YouTube documentaries about his work. My job in mediaeval ceramics is throwing tableware and camp utensils and production throwing, as well as anniversary jugs or plates. Siegburg forms are really very special, it is not to everyone's taste, they are swiftly thrown, which is my thing. My Living Pots were partly inspired by this.

Ilja Frenzel: To come back to your question, we usually sell at leading Middle Ages or museum markets or we take orders via our website. Special commissions from various ages are very popular too as well as Greek or Celtic vessels. Resellers such as museums and museum shops all over Germany make up a further part.

*A.S.: This mediaeval world is truly special. And for your daughter Birla it must be quite an adventure. Apart from selling your products there, do you actively take part in reenacted life there?*

I.F.: To stay properly in touch with the customers, you have to be completely immersed in it. A lot of them are young graduates who work at the computer and in their free time they want to cultivate a completely analogue lifestyle with their families. People perform various crafts and trades, they cook on a fire using ancient recipes and of course they exchange ideas. The kids play with sticks and scraps of fabric and watch the adults performing their crafts in various spots. As for us, we represent a 14th-century potter's family as authentically as possible – with vegetable dyed woollen fabrics, hand sown clothing after historical models ... At the events, I demonstrate the kickwheel and

**Lion aquamanile**, after a bronze original, 12th century





Replica, smoke fired ceramic after a Stone Age original

Replicas after 13th century French originals



explain my craft to the visitors. In our scene, faithful reenactment is important, in contrast to "vague mediaeval fantasy".

**A.S.: Is this mediaeval world restricted to Germany or do people live it outside our borders?**

I.F.: Reenactment and Living History exist all over Europe, so we not only travel all over Germany but we also go to France, Belgium, the Netherlands and sometimes to Switzerland too.

**A.S.: Coming back to Raeren and Siegburg, you are both virtually at home in the museums there. What do you do there exactly?**

K.G.: For nine years now, I have been running museum-related leisure activities in museums. There are four holiday weekends every year at the Töpfermuseum (= Pottery Museum) in Raeren and I have been giving courses at the municipal museum in Siegburg for a few years too. The kids spend five days from 9 a.m. till 4 p.m. with me and a colleague from the museum, in the pottery workshop and the exhibition galleries. I fill pre-school children with enthusiasm for the historical heritage of their town, we look at the old pots and reproduce them ourselves. Of course we can't work with clay all day so I use many elements from experimental archaeology like excavations, cooking over an open fire, building an oven or dyeing with plants. I call it "Adventure Ceramics".

Ilja is particularly active in Siegburg. In the Luther anniversary year, he enriched the exhibition with craft demonstrations and made special replicas to match the exhibits. Currently we are contributing to redesigning the ceramics department, we are potting the new content of the woodfired kiln. It all adds up.

I.F.: As a potter's family, it is important to us to maintain the cultural heritage of Siegburg and of course of Raeren too. In particular, we are keeping Siegburg stoneware alive all over Europe, you might say we are the last Siegburg potters maintaining the tradition.

**A.S.: Kushi, Ilja, thank you so much for providing us with this insight into a world that not many of us are familiar with. And in the name of our readers, I would also like to wish you lots of success in your endeavours to maintain the cultural heritage of your home.**

ANTJE SOLEAU

lived in Cologne. She worked as a freelance journalist for German and international arts and crafts magazines.

**Statement from Ralph Mennicken, director of the Töpfereimuseum Raeren (B), on Kushi Grazzini:**

Just as Ilja has roots in Siegburg, her origins are in Raeren. Her grandmother was born an Emontspool, so she comes from the old Raeren potters' family of Emont. She first came into contact with ceramics via pottery markets and historical festivities, and since 2012, she has supported the museum team with the annual holiday activities for children aged between six and twelve. These activities are not only about clay and the subjects are always linked to the content of the museum with the intention of helping the children experience the world in which Raeren potters lived in the 15th – 18th century. Through their contacts with the mediaeval scene and the experimental archaeology pursued there in the field of everyday culture, both Kushi and Ilja have a wide ranging and well-founded knowledge as well as a range of working techniques that can easily be passed to children. In line with her natural talent for teaching, every year Kushi joins our museum educational team as a professional ceramist and has passed on so much knowledge and skill to them that this task can be fulfilled over the whole year with numerous groups of adults and children.



Replicas of flamed Siegburg stoneware, 14th – 15th century.

**Statement from Dr. Gundula Caspary, director of the Stadtmuseum Siegburg, on Ilja Frenzel:**

By setting up the Siegburg Pottery, Ilja Frenzel's parents were already contributing to maintaining the historical tradition of Siegburg pottery and so when it opened thirty years ago, the Municipal Museum was able to offer faithful reproductions of pieces from its holdings in the museum shop. Following this parental legacy, Ilja Frenzel has perfected the production of historical replicas after originals from Siegburg. He faithfully reproduces any original and in this way he progressively expands his repertoire of forms. For an exhibition on Siegburg ceramics in the paintings of old masters, he made special vessels that were missing in the shop's range. For the redesign of our department focusing on Siegburg stoneware in the permanent exhibition, he is currently responsible for stacking the kiln with reproductions of pots from Siegburg and well as for making positive and negative press moulds with which the Siegburgers in the Early Modern Era decorated their jugs and mugs, especially the famous Siegburg Schnelle, a tall slim tankard, with ornate decorative motifs. Ilja Frenzel's demonstrations at the wheel, where before the astonished eyes of the visitors he throws Schellen and Jakoba jugs, are an asset to the field of ceramics which, in Siegburg, covers a range from the Middle Ages up to the present. The courses offered by Kushi Grazzini, who gives instruction to children on International Museum day or in the school holidays, creating individual artworks after Siegburg originals, complements this insight into the historic world of Siegburg potters.

**Ilja Frenzel** was born in Waldbröl in 1971. After an apprenticeship in the pottery in Siegburg, he attended the ceramics vocational school in Landshut from 2002 – 2004, where he qualified as a master craftsman and a state certified ceramic designer. He has worked in his own studio since 2004, since 2005 together with Kushi Grazzini. The focus of his work is the production of mediaeval ceramics. In 2004, he was given an award in Landshut for his project Erde ("Earth"). Since 2004, he has regularly been invited to exhibit, in Landshut, Nettersheim, Siegburg, Höhr-Grenzenhausen, Eitorf and elsewhere. [www.iljafrenzel.de](http://www.iljafrenzel.de)

**Kushi Grazzini** was born in 1977 and grew up in Germany and France. After work experience with Peter Thumm in Grimaud (F), she went to Landshut, where she trained as a potter at the ceramics vocational school up to 2004, subsequently studying at Wolverhampton University (UK). In 2009, she spent time in Japan. Since 2005, she has shared a studio with her husband Ilja Frenzel and has exhibited all over Europe. Since 2006, she has been involved in the Middle Ages and the field of living history and has been giving courses for adults and children since 2007. In 2011, her daughter Birla was born. Since 2012, she has been giving courses in school holidays at the Töpfereimuseum Raeren (B). Since 2006, Kushi Grazzini has regularly exhibited in Germany and neighbouring countries. English ceramics magazines have covered her life and work. Her work can be seen at the municipal museums in Landshut and in numerous private collections. [kushigrazzini.com](http://kushigrazzini.com)

The Frenzels, a potter-family



**Kushi Grazzini  
Ilja Frenzel**  
Mucher Straße 31  
53809 Ruppichteroth, Germany  
Tel: +49 (0) 2295-2251  
[iljafrenzel@mittelalterkeramik.de](mailto:iljafrenzel@mittelalterkeramik.de)  
[mail@kushigrazzini.com](mailto:mail@kushigrazzini.com)

# Head and Heart

*With ceramics moving away from science, it loses its craft character. In this transformation of goals, it has come to be in the antechamber of art in an unexpected way.*

GUSTAV WEISS

Knowledge is located in the head, feeling in the heart. Knowledge is the field of science. It continually corrects and complements the former's description of reality. Scientific research satisfies curiosity.

Everything that science does not deal with concerns feeling. It explains the world, what one can experience, what one knows of oneself and other people, how they think about the past, present and future. This all informs the notions that one develops about life. It is cognition. It goes back to the two Chileans, Humberto Maturano and Francisco Varela, who in the 1960s defined the mind as the actual mover of the life process.

Maturana summarised his theory in the phrase, "To live is to know". Cognition satisfies the interest in knowledge as a separate science. It spread in all the great universities of the USA and Europe and lead to the change in meaning of "aesthetics". It distinguished between the work of the hand as (handi)craft and the artistic artwork, which did not yet mean art. Aesthetics was no longer the science of beauty but was supposed instead to transform absorbed information into knowledge.

The transformation of knowledge began with the emergence of the machine and the division of labour. First, William Morris initiated an attempted renewal with historicism in the 19th century, then followed Hermann August Seger, who succeeded in creating an oxblood glaze from the chemical analysis of a Chinese glaze. Thus chemistry became the fundamental science of ceramics and its designation as applied art.

At the same time, Jugendstil in Vienna achieved prestigious successes at the turn of the millennium whilst the freshly founded Werkbund stood for an absence of decor. In Neue Sachlichkeit (New Objectivity), the form of the vessels was to follow their function. The works of the hand were not entirely surrendered to industrial design. Bowls, vases and jugs remained the preserve of the pottery market as a means of securing the ceramists' livelihood. They were proud of their tradition.

As its supreme precept, industrial design pursued saleability in consumer society whilst intellectual knowledge in its artworks was orientated towards art as an ideal without yet being art. West Coast Americans were the first to commit to the art of abstract expression in 1952 because it was ideally suited to ceramics.

Two and a half thousand years ago, Aristotle set down the four "causes": firstly the material cause, second the access of shaping or forming and third beauty as the final cause. Beyond this, sense and meaning are considered efficient causes with rare opportunities for metaphor. The interest of art is the deformation of the reality guarded by the sciences in contrast to art. Even abstraction deforms reality. But especially unrestricted freedom of art to one's heart's content.

[www.gustav-weiss.de](http://www.gustav-weiss.de)



Aristotle's causes arch around art

All photos: Olaf Bruhn



Tradition is threatened by art



*Metaphor "Dare to do it against the power of opposition". The colourful little bird stands opposite the black-and-white raptor.*



photo - NC

One of the exhibition spaces

# FOCUS ON CERAMICS II

THE HANNELORE SEIFFERT COLLECTION

städtische Galerie Neunkirchen  
Marienstraße 2 / 66538 Neunkirchen / Germany  
[www.staedtische-galerie-neunkirchen.de](http://www.staedtische-galerie-neunkirchen.de)  
Exhibition until 3 January 2021



*With a highly regarded exhibition in 2018, the Städtische Galerie Neunkirchen (Neunkirchen municipal gallery) for the first time in the Saarland gave an insight into the unique private ceramic art collection of Hannelore Seiffert.*

*Under the title of BRENNPUNKT KERAMIK ("Focus on Ceramics") the show brought together well over 100 exhibits from this collection of major international ceramic art comprising a total of 1,200 pieces. In the centre of the presentation and of the accompanying catalogue were figurative and abstract pieces that impressed the public and the experts alike with their great artistic quality and the abundance of possibilities for sculptural expression that the medium opens up.*

*It is with the greatest pleasure that we have been able to persuade the collector to agree to a second exhibition, with which we would like to link to the previous exhibition and direct attention towards further aspects of contemporary ceramics.*

*BRENNPUNKT KERAMIK II presents approximately 120 unique pieces from more than 60 artists, from Germany, Austria, Switzerland, France, the UK, the Netherlands, Hungary, Czechia, Israel, Turkey, the USA, Canada, Chile, Japan and South Korea. Her exhibits reflect the wide range of contemporary ceramics that make the boundaries between figurative and abstract, fine and applied art become fluid.*

*Excerpt from the foreword to the exhibition catalogue  
by Nicole Nix-Hauck, MA, director of the gallery*

Hannelore Seiffert at the opening ceremony

# On Collecting

Around thirty years ago after a somewhat coincidental first "close encounter" with contemporary art ceramics at an exhibition, which filled me with enthusiasm, I became curious and began to take an active interest in ceramics. I took courses and attended workshops, visited ceramists in their studios, purchased books and magazines. To my great surprise, I discovered what a wealth of artistic possibilities is contained in this material.

Earth – water – fire, these elements have accompanied humankind for thousands of years. Clay bears the energy and imagi-

nation of human experience and thought, it inspires many artists to continue creating new, outstanding pieces.

What began for me as occasional purchases at markets or in studios became a passion: I took every opportunity to see and to purchase the latest contemporary work. I wanted them to be rather more elegant with regard to the material, like porcelain or fine stoneware, but of course there were exciting pieces from woodfirings or raku. The more I became acquainted with the more I was attracted by the great diversity of techniques. So when I discovered an innovative, expressive piece

that matched both my aesthetic criteria and my financial means, I bought it. In this way, a very heterogeneous, personal collection grew around me, consisting of inventive, innovative contemporary ceramics.

After about fifteen years, when I had accumulated between 700 and 800 pieces, I received a great unexpected and momentous honour: I was inducted into the International Academy of Ceramics, AIC/IAC in Geneva, a unique organisation in the world for ceramic art and artists – as the only German collector! So now the whole

photos - Tom Gundelwein



Gordon Baldwin - GB



Jean-Francois Fouilhoux - FR

Petra Bittl - DE



Maria Geszler-Garzuly - HU



world with all the best ceramic artists was my territory, from Dublin to Santa Fé, from New York to Beijing, from Barcelona to Xi-ang, the home of the Terracotta Army, or wherever the congresses took place with their wonderful exhibitions.

The diversity, the originality, the artistic expression of many unique objects that I was able to marvel at provoked admiration in me and made my heart pound. The inseparable symbiosis of humankind and ceramics, established thousands of years ago, brings forth in every generation new and surprising artworks in form, colour and expression. In this process, many great ceramic artists develop their own very personal style which is recognisable in their works at first glance.

One example of this is Beate Kuhn, who composes exciting, fascinating objects from meticulously thrown elements; or Guido Sengle with his noble, multilayered elegant glazes; Sonngard Marcks, with her beautifully precise drawings on

large plates, but also on finest tableware and figures; Thomas Bohle with his double-walled vessels made in one operation; Nora Rochel, who takes great pleasure in inventing new forms, fresh and unselfconscious, enhancing their expressive power with colour; Ucki Kosdorff, who likes to give her powerful sculptures a critical comment, for instance with her Hockender ("Crouching Figure"), conveniently stackable, squeezed into a cube form without any annoying protruding parts; or the rising wave, by Canadian artist Susan Collet, made of minute "water threads", stained in the making process, surging upwards and dissolving into droplets and spray – what power, what beauty – what skill!

I think of Johan van Loon with his light, unconventional forms and their light-hearted tone enhanced by the seemingly casual application of colour. Or Petra Bittl, applying deft graphic marks with a sure hand, lending lightness even to large,

heavy vessels. And then there is Johannes Nagel, who creates his vessels with unparalleled freedom, always seeking for new expressive possibilities, far removed from a classic craft approach and discovering quite new, sensitive and sophisticated solutions. – I could go on enthusing like this about hundreds of others!

My collection now comprises approximately 1,200 pieces from 400 artists in more than 40 countries. I was able to meet most of them in person, many of them have become good, close friends of mine. We remain in touch, many drop in when they are in the vicinity, stay for a few hours or perhaps days. It is like a great family.

Being involved with ceramic art has expanded my horizon, I have learned a great deal, got to know other cultures and met interesting, widely educated people – in a word, collecting has enriched my life.

Hannelore Seiffert



Chikako Yoshikawa - Japan



Fritz Roßmann - DE



Ute Naue-Müller - DE

Marc Leuthold - USA



*photo - Eva Heyd*

Roland Summer - AT



# African Ceramics

at the Weiden  
International Ceramics Museum

Exhibition until 7 February 2021

**F**or the 30th anniversary of the International Ceramics Museum in Weiden, Bavaria, the New Munich Collection – The Design Museum is showing a selection of African ceramics from the collection of Duke Franz of Bavaria, especially curated for Weiden. In its volume, the precision of its selection and the quality of the individual pieces, it is considered one of the major international collections of African ceramics. Assembled since the 1970s, it includes examples from the various regions of Africa and places a focus on vessel ceramics. With this significant addition, the internationally orientated holdings of the New Collection comprising more than 15,000 pieces is not only expanded but also a geographic gap is filled.

The technique of making ceramics in Africa is heavily linked with a gender-specific division of labour. Apart from North Africa, where male ceramics makers work with a wheel and a kiln, and a small number of exceptions, handbuilt ceramics have to the most part always been made by women. Only recently have an increasing number of men worked as ceramists.

The vessel ceramics and figural objects were made and used partly for secular and partly for ritual use. They were made not only for the maker's own requirements but often also for local, regional and supra-regional markets as well as for long-distance trade. In production, various methods of shaping, decoration and surface treatment are used.

The African ceramics exhibited here are all handbuilt, i.e. they are constructed by adding coils of clay or they are freely formed without the aid of a wheel. This leads to slight irregularities in the surface, which accounts for the special attraction of these pots. Through burnishing or the application of slip (engobe), plant juice, pigments and resin, the pots are decorated and the surface is sealed. "Three dimensional" decor is created by scoring, stamping, using roulette stamps, distorting and taking impressions or sprigging patterns and motifs. No glazes are used.

A range of firing techniques is employed for blackening or marbling, which in combination with the regionally varying clay deposits and the listed surface treatments, define the generally restrained colour, predominantly in earth and black tones.

The focus of the exhibition is not only on the ethnographic aspects but also the artistic and creative aspects of the objects. This approach enables a fresh, new view of ceramics production in Africa from the 19th to the 21st century, a view examining form, function, decor and materiality. In the context of the ceramics currently being shown in Weiden from Asia, Europe and Latin America, new insights thus emerge into the field of artistic activity that has hitherto hardly received any attention and where there is still much to be discovered.

press Keramikmuseum Weiden

Weiden International Ceramics Museum  
Luitpoldstraße 25  
92637 Weiden in der Oberpfalz  
Germany  
[keramikmuseum@weiden.de](mailto:keramikmuseum@weiden.de)



**Bottle form with handles**, Congo-Sundi culture, Ukongo region, Democratic Republic of the Congo  
late 19th – mid-20th century

**Beer pot** (ukhamba), Azolina MaMncube Ngema (1936 - 2015/16), Zulu culture, South Africa  
mid-20th century – 2015/16



**Bottle form with handles**, Tio or Teke culture, Uttyo region Democratic Republic of the Congo, late 19th or early 20th century



photos: Die Neue Sammlung - The Design Museum (H. Rohrer)

# SLIPCAST CERAMICS

## The Art of Slipcasting



Monika Patuszynska - PL

**C**asting clay slip with all its facets. An international selection of artists shows how versatile this technique can be. They employ this technique with great inventiveness. Their work ranges from particularly fanciful to technical with clean design or organic and whimsical. They demonstrate that with this reproduction method highly original and unique works of art can be created.

Originally, slipcast ceramics were intended to be produced more quickly in series. Large editions with exactly the same form, with casting edges and production marks removed. This is the how it is in the ceramics industry for the production of tableware, vases, toilet bowls,

washbasins, garden gnomes and much else. But there are plenty of other things to do with it.

Unleash a number of artist on this technique and they are able to make unique creations and develop astonishing variations of this method. The works they make with the aid of moulds and casting slip is surprisingly original and varied.

Für Hanneke Giezen (NL) the mould is her friend and workhorse. She casts countless elements in her moulds, which she then plays with and assembles. This leads to unique Baroque images consisting of countless raccoons, shells and petals. For Johan Van Geert (BE) too, moving cast forms around is a favourite

occupation. He arranges and orders until his sculptures have a meaning, which is often a reaction to world events, sometimes sad and sometimes tongue-in-cheek.

Boni Lee (KR) makes very plain, subtle forms. They seem to be made of thin paper. She plays with cast forms by distorting and cutting them after they have been cast. No two of her works are the same.

For Johannes Nagel (DE) too, each piece is unique and made in playful fashion. With his hands, he digs and shapes the negative forms of the moulds in the sand. He then pours the slip in these moulds. The mould can only be used once. In this way and through the sponta-



Zsolt József Simon - HU

neous and intuitive production process, his work is far removed from the polished mass produced factory products.

**Dik Scheepers** (NL) works intuitively too. He has developed methods by which complex forms can be cast in a mould that consists of only one piece. The more directly he works the better. He has also made a tableware series called *Pieces of Pi*. It has irregular facets and edges from casting. These have intentionally not been trimmed off so that the production process remains visible. This distinguishes his work clearly from flawlessly finished serial products.

Intentionally leaving casting edges can also be found in the work of **Monika Patuszynska** (PL) and **Zsolt József**

**Simon** (HU). This results in Baroque stacks in Monika's work, her works are dynamic sculptures that seem have been piled up carelessly as if they could collapse at any moment. In Zsolt József's work, the unfinished edges grow to become a chaos of huge thorns and ribs. The original form is no longer recognisable. His work belongs to a completely different world to strict reproduction work, it is reminiscent of organic plant forms like coral, pineapple or thistles.

Then there are artists who use the casting technique to make taut geometric forms that could not be made in any other way. **Andreas Steinemann** (CH), for instance, makes forms reminiscent of solid origami, fantastic folded paper

#### Participating artists:

Arnold Annen (CH); Johan Van Geert (BE); Lea Georg (CH), Hanneke Giezen (NL); Vladimir Groh & Yasuyo Nishida (CZ/JA); Mieke de Groot (NL); Bomi Lee (KR); Johannes Nagel (DE), Monika Patuszynska (PL); Dik Scheepers (NL); Zsolt József Simon (HU); Olav Slingerland (NL); Andreas Steinemann (CH); Margot Thyssen (BE); Sasha Wardell (UK)

vases. But it really is ceramic! Based on geometric forms, **Mieke de Groot** (NL) designs impressively complex structures. She initially creates them from polystyrene, casts moulds from them and from these forms she shapes various elements that she assembles to make a large-scale sculpture. Specially for this exhibition she has developed pieces that are cast all at once. This is also the origin of complex skins and structures. The work of **Lea Georg** (CH) is a beautiful play with shape and residual form with positive and negative. Her objects fit together like pieces in a puzzle or, in this context, like perfect multipart casting moulds.

*Press release from the Keramikzentrum*

#### Exhibition:

#### **Slipcast Ceramics**

*The art of Casting Slip*  
Until 17 January 2021

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Keramikzentrum  
Tiendschuur Tegelen  
Kasteellaan 8  
5932 AG Tegelen  
The Netherlands

# The best graduation pieces from Swiss ceramics students in 2020

Sarina Pfluger

*It has been a year of uncertainty – in the middle of the qualification process for individual practical work, the final qualifications as a ceramist with the Swiss certificate of proficiency were placed in doubt by COVID 19. In spite of the adverse circumstances, the graduates of the three training colleges, the Schule für Gestaltung (School of Visual Arts) in Bern (SfGBB), Centre d'enseignement professionnel (Vocational Education Centre) in Vevey (CEPV), Centre de Formation Professionnelle Arts (Centre of Vocational Education Arts) in Geneva (CFPArts) and of industrial training completed their work with distinction.*

*The best graduation pieces of the year 2020 come from Sara Coellar (Keramikdesign Fachklasse SfGBB), Charlotte Centeligne (CEPV), Louanna Melchior (CEPV) and from Clément Kolin (CFPArts).*

*The works were on show from 17 – 26 September 2020 in Zürich in the exhibition "PLATFORM", organised by the swissceramics association at Galerie S. Brunner.*



## Clément Kolin – article 35

- Centre de Formation Professionnelle Arts de Genève (CFPArts)  
(Interview: Fabien Clerc)

*What does the title of your graduation piece mean, Article 35??*

Article 35 refers to the Declaration of Human and Civil Rights in France in 1793. When the government violates the rights of the people, for the people and every part of the people, insurrection is the most sacred of its rights and the most sacred of its duties. That is what my work is about.

*Can you describe your piece?*

Six porcelain petrol cans, damaged and dirty, are stacked up on two wooden pallets. Beside them, there is a porcelain cobble stone and a black scarf. The installation scrutinizes the challenges of our society such as democracy, justice, economy and ecology.

*Relic, Fossil, Archaeology – these are some of the titles of your previous work. How important is the examination of time for your work?*

I have always been fascinated by ancient cultures and have boundless curiosity for the future. Questions of the links between the past, present and future are a leitmotif of my work.

*What can fill young people with enthusiasm for ceramics today?*

When I work with clay, I feel a kind of return to the essentials. Clay has always existed. Working with it connects us over time. I think most young people share this feeling. In addition, the material has enormous creative potential. Almost anything is possible with it.

In Switzerland it is possible to train as a ceramist either in a dual educational and training programme in a commercial enterprise (if there is evidence of several years' part time work in ceramics) or as a full-time training course at one of three training colleges. These are the Schule für Gestaltung (School of Visual Arts) in Bern (SfGBB), Centre d'enseignement professionnel (Vocational Education Centre) in Vevey (CEPV), and the Centre de Formation Professionnelle Arts (Centre of Vocational Education Arts) in Geneva (CFPArts). Each school has a different focus.

#### **SARINA PFLUGER,**

Committee member of swissceramics (Swiss ceramics association), has edited and collated the texts from the various authors. [www.shapingclay.ch](http://www.shapingclay.ch)  
[www.swissceramics.ch](http://www.swissceramics.ch)



#### **Louanna Melchior – *Haptique***

- Centre d'enseignement professionnel in Vevey (CEPV), Switzerland  
 (Interview: Adrien Rumeau)

*Can you briefly explain the genesis and title of your graduation piece, Haptique?*

I was often frustrated that I was not allowed to touch the works in exhibitions. The art world does not demand much touching. For my graduation piece I wanted to create a ceramic piece that can be touched by everybody. I believe that when we stand before an artwork that we can touch, we have a more comprehensive understanding of the object. The word "Haptique" defines sensations through the sense of touch.

*Why did you choose the human body to support your concept?*

I decided to examine the human body because of its formal complexity. This allows me to deepen my knowledge of forming tech-

niques. It is hard to say if we can touch a work. With a subject like the human body, the barriers are even greater. The observer must overcome their fear of damaging the piece, but in this case they must also accept touching a naked body – the body of a woman too – before the eyes of other viewers. Touching an artwork and seeing it as something "sacred" interests me.

*What are your plans for the coming months?*

To gain more knowledge in the field of art, I will be taking a post-graduate course at the Centre d'enseignement professionnel de Vevey.



### Sara Coellar – **mOOOs**

- Ceramic design course Bern, Schule für Gestaltung Bern und Biel, SfGGB, Switzerland  
(Interview: Sarina Pfleger)

*With "mOOOs" you show your personal enthusiasm for experimentation (mosses, forms and masses). How could you express your personal world in these works?*

Most of all by looking for and finding my own, organic formal idiom – I am particularly interested in the contrast between ample curves and taut surfaces. I wanted to experience a humorous and challenging creation process. In my eyes, the ceramic objects seem soft and yet unusually mobile. A small green landscape lives on them – a tiny, dense, velvety world. The objects still look foreign amidst the green. They are like creeping creatures on the way into the forest, until they disappear in the moss.

Also the moist, robust plastic body enriched with a lot of organic material that burns out permitted me to discover a new practical method of handbuilding for my personal world of forms.

*What do your objects want to say to the observers?*

"Look, I have become an autonomous object! I have learned to stand, to linger, and I have met some fantastic mosses!"

*What are your ceramic visions?*

I am sure that I want to try out other forming techniques. I am very much looking forward to new forms and encounters. At the moment, I am especially interested in other cultures and how they work clay.



### Charlotte Centeligne – **Gaspard et moi**

- Centre d'enseignement professionnel in Vevey (CEPV), Switzerland  
(Interview: Maude Schneider)

*Charlotte, could you briefly explain the genesis of your graduation piece and its starting point?*

The starting point was to re-transcribe my graphic universe, which consists of chimaeras and imaginary creatures, into ceramic volumes. I decided to create a family of seven creatures, to give them names and to make them "pulsate", to breathe life into them – like imaginary friends.

*Can you say a few words about how you made them and what influenced you?*

I make my pieces from coils and sometimes I model a piece onto it. For decoration, I used a technique which I hope will obey me, inlaying oxides in wax. A process that delivers a special result between the fineness of the line and the brutality of the material. My influences are diverse but I admire crazy artists like Josep Baqué.

*What are your projects for the coming months?*

I am just about to go on work experience again. During my training, I already had the opportunity to go to China. This time, I am flying to Norway with the aim of discovering an artist/craftsman, Ole Morten Rokvam, to continue my training with him and to get to know various techniques and various locations.

# Typical Grothe!?

The exhibition, which runs until 6 January 2021, spotlights a little-known East German pottery

Ofen- und Keramikmuseum Velten  
Wilhelmstrasse 32-33  
16727 Velten, Germany  
[www.okmh.de](http://www.okmh.de) | [info@okmh.de](mailto:info@okmh.de)



**T**here was nothing but throwing, trimming, handling. Then on went the slip. [...] We only fired once. And that was that."

Ceramist Frauke Gerhard can vividly recall the production process at the Hermann Grothe Pottery in Velten from her apprenticeship between 1958 and 1961 – she felt it was pretty monotonous. However, it was this vitreous slip with its slight sheen – reddish brown or black – which clad the planters or vases made of red Eisenberg clay instead of a glaze that became the trademark of this pottery, almost unknown outside East Germany. It also provided the unmistakable basis for the wide range of styles over the following decades.

For the first time, the latest special exhibition *Typisch Grothe!?* ("Typical Grothe!?") at the Ceramics and Stove Museum in Velten traces the eventful history of the east German pottery founded in the 1920s, through the early decade of the GDR and the period of the Staatliche Kunsthändel of the GDR (SKH, the state-organised art trade) up to German reunification.

It was founded in 1926 by Hermann Grothe as a pottery for garden and nursery articles. After his sons escaped from the GDR to the West, the business experienced changing management and nationalisation. It later flourished as a pottery under the Staatliche Kunsthändel der DDR, which regulated production as well as sales through affiliated galleries. In 1976, the

former Töpferei Grothe was to become the first of a total of five potteries taken over by the Kunsthändel.

The SKH controlled the artistic style of the Werkstatt für Keramik Velten ("Workshop for Ceramics Velten"), as it was now called, by means of what was known as "development commissions". Renowned artists and designers such as Bärbel Thoelke, Gerd Lucke, Christina Renker, Heidi Manthey or Frauke Gerhard provided the designs for skilled artisans and engineers on site. Besides Frauke Gerhard, other renowned ceramists such as Christa Koslitz and Sigrid Lohse trained as potters at the pottery in Velten. There is no doubt that the pottery was part of the cultural heritage of the stove-making town, but also beyond the bounds of the town the characteristic pots found their admirers and collectors. The form and decor ideas of the commissioned artists promoted a plurality of styles, which locals simply summed up as "Typical Grothe". The common factor remained the slip, either as a vitreous coating or widely varied brushed or trailed decor. The exhibition sheds light on this wealth of variations and presents a pottery as unexpectedly versatile and comprehensive that was usually in the shadow of the better-known Hedwig Bollhagen Werkstätten in Marwitz.

In the late 1980s, ceramics emerged under workshop manager Wolfgang Lindner and SKH-commissioned artistic director Monika Füchsel, that hint at a further pos-

sible development in design. But the political turnaround soon brought about the final chapter of the pottery's history. The successor to the SKH, Art Union, closed the pottery down in 1990. Lindner subsequently took up the old name in cooperation with the Grothe heirs and until 1996 continued with his own developments under the brand name of Grothe Keramik, mainly producing glazed stoneware.

Approximately 20 interviews were conducted by the museum's team with contemporary witnesses to collect memories of former staff and the artists who worked there. Numerous loans and donations complement the museum's own collection, including photos and documents (so-called "brigade books") that provide an insight into the working life of a pottery in the GDR. In this way, *Typisch Grothe!?* links arts and crafts with a chronicle of recent history

Cover of the exhibition catalogue



# EXPERIENCE

## Matres International Women's Ceramic Festival - 28 – 30 AUGUST 2020

ANNA RITA FASANO



Group photo

The Matres International Women's Ceramic Festival – Experience: an international event for the promotion of female ceramic art and creativity.

Due to the worldwide health emergency caused by Covid 19, the second edition of the Festival took place on a digital platform. It was to be a specially successful Special Edition with exhibitions, events, conferences, important international contacts and more.

A number of international encounters that – starting from Cava de'Tirreni, home of the association PANDORA and of the government of Campania – networked with the rest of the world for the promotion and dissemination of art and culture – not only ceramically speaking but in all its forms of expression. If the Festival had taken place under normal circumstances, approximately 600 women artists from all over the world would have met in Cava.

In spite of various difficulties, around 190 artists from 27 countries participated in the online events; over 400 selected artworks are exhibited in the online galleries on the Matres Festival platform, numerous contributions will be added over time and linked to the future projects. The exhibition makes it possible to view unique creations and invites

Sonia Céspedes Rossel, Lima - Peru, *Breath Moon*, 2018, stoneware  
22 x 13 cm – 5 x 5.5 cm



visitors to participate in the diverse universe of the fertile material that women have knowingly lent form to since time immemorial and in this way have given expression to their creative energy. To make it possible for all women artists to take part on various levels in this global event, the Matres exhibition was divided into three sections: Matres Gold, an exclusive circle within the project Ceramica Alta for leading internationally recognised women ceramic artists; Matres Silver for female artists with professional experience in ceramics and finally Matres Copper for women with at least five years' nonprofessional experience in ceramics. Participants of German origin are Christiane Toewe, Karin Putsch-Grassi (Matres Gold) and in the Silver section Agnes Duerrschnabel and Nera Weiss.

The purpose of the exhibition is the consolidation and promotion of women's self-concept through art – a universe that in the technical and artistic creation of traditional and innovative work in the field of ceramic art finds its narrative expression – and the continuation of the Progetto Ceramica Donna.

Within the framework of the Festival, an exciting competition open for male or female ceramists took place: ARTÉ – le Forme del Tè – TEAWARE, a design competition for tea-related objects. Inspired by the globalization of tea culture. International ceramic artists were encouraged to direct their attention to design, innovation, technology and production of tea-orientated utensils, starting from tradition. International events from the whole world linked up with this online event, including tea ceremonies specially organised and presented for this occasion on the basis of Western culture, particularly the Mediterranean culture of the city of Naples, via South Korea and Iran, guest of honour of the festival.

The association Pandora is also planning a joint work, as it always does for its major exhibitions, as an important opportunity for a creative exchange in which all female



Sandra Ban, Skrad – Croatia  
*Lost*, 2020, stoneware, handbuilt, 20x25x30 cm



Lucia Vecchiarelli, Pozzuoli (NA) – Italy, *Observing the Movement*, installation.  
Modelled anthropomorphic ceramic sculptures (metallic glaze, temp. 960°C) combined with mechanical steel and aluminium motor parts

ceramic artists can participate. This year's joint piece is entitled Crane's Dream.

The online Festival of women's ceramics was organised by the woman artists' organisation, Pandora (Associazione Pandora Artiste Ceramiste) in cooperation with the Korea Women Ceramist Association under the patronage of the Italian association of ceramics cities (Associazione Italiana Città della Ceramica) and the city of Cava de' Tirreni.

Numerous events took place on the two days such as that of Silvia Barrios, the Pandora member responsible for South America, director of Medialab and of the project Comunidad Cultura Solidaria, on whose platform a wide range of free workshops featuring festival participants from all over the world was offered.

With Medialab, which is based in Cava at the headquarters of Pandora, and Silvia Barrios, a very fine project was created, which is to be presented in November 2020 for the International Day for the Elimination of Violence Against Women: Altare Donne SXXI, together with the AICC red shoes project, in which Pandora participates every year with hundreds of red ceramic shoes made by members of the association.

A further interesting event was a masterclass with eight Pandora artists, run by artists Sandra Ban and Nuria Pozas (Pandora members responsible for Croatia and Spain). It took place at the Museo Carlo Zauli in Faenza, in cooperation with the

AICC (Associazione Italiana Città della Ceramica) and the Faenza Art Ceramic Center.

On 28 August 2020, Rita Fasano launched a new project from Cava de' Tirreni in co-operation with the chairs of other international organisations such as president Gumsun Kim of the KWCA (Korea Women Ceramist Association) and Yaling Zhang, executive vice president of the Chinese national association of women ceramists. The aim is to set up a permanent work group for the project Ceramica Femminile involving Italy, Korea, China, Japan and all countries that support the project and in cooperation with institutions such as ministries, Universities, the AICC, art academies etc. – an international potential for the exchange of initiatives, bursaries, masterclasses, residencies, etc. for the support of the professional and artistic development of women and for the protection of their social rights.

A catalogue is to be printed covering the online exhibition.  
Information on Pandora's next events is available on all social media channels and on the website [www.pandoraceramiste.it](http://www.pandoraceramiste.it).

***Anna Rita Fasano***  
is the president of the Associazione Pandora Artiste Ceramiste  
Translation Italian – German: ***Agnes Duerrschnabel***

Agnes Duerrschnabel, Como – Italy, *Nine Maidens*, 2020. Homage to ancient Iranian Amlash potters. Installation of 9 stag figures, modelled in various earthenware clays (black, red, beige, white), 1010°C, approx. 15 X 25 cm, overall dimensions 60 x 50 cm



# new books new books new books



**YOUNG-JAE LEE – Das Grün in den Schalen ("The Green in the Bowls")**  
Gisela Jahn, Nadine Engel, Museum Folkwang Essen (eds) – With the Spinatschalen (Spinach Bowls) by the well-known Korean ceramist Young-Jae Lee as its starting point, this new book gives an unusual insight into the history of ceramics in Asia: aesthetically and textually a delight for ceramics fans. Since 2008 Young-Jae Lee (b. 1951), the head of the ceramic workshop Margarethenhöhe Essen, has been creating her *Spinatschalen* – round-bodied vessels on simple standing rings, whose diverse glazes bring out the aesthetic appeal of these impressive dishes. Behind the purist form of Lee's bowls lies a long history stretching back to Korean vessels of the Joseon dynasty (1392–1910) by way of Japanese tea bowls. For the head of Margarethenhöhe, Korean Buncheong ceramics (up to c. 1592) particularly influenced her style, ceramics that at that time stood for a renewal and a breaking up of ossified aesthetic ideals. This renewal was about rejecting elitist norms in favour of the everyday. One might quote ceramics expert Gisela Jahn in saying that Young-Jae Lee had taken the tradition of the ideal pairings so characteristic of the Joseon period – the simple and the noble, the emotional and the restrained, diversity in similarity and the dissolution of simple categories of value – and brought them into the present day. Thus this publication with texts by leading art historians and the works of Young-Jae Lee at its centre unlocks a piece of ceramic history. Negotiating the complex historical and cultural relationships between Japan and Korea against which the tea bowls evolved, it uses examples from Museum Folkwang to also illustrate the German reception of East Asian ceramic vessels at the dawn of the twentieth century. With a foreword by Peter Gorschlüter. 200 pages 16.5 x 21 cm, 60 illus. Swiss binding, German. € 28 [D] / US\$ 50 / £ 32 ISBN 978-3-89790-605-1 arnoldsche ART PUBLISHERS



vase TINI, originally a reminiscence of the Bauhaus in the 1960s, Susanne Katzenberg and partners in Thuringia have revived traditional craftsmanship. [www.projekt-unverloren.de](http://www.projekt-unverloren.de)

Susanne Katzenberg, b. 1967, studied photography in Berlin. She lives and works as a photographer and photo editor in Hamburg. 128 pages, 101 pages (colour and b. and w.) German only. Hard cover with a poster as a supplement. Format: 24 x 21 cm, €(D) 29.95 / €(A) 30.80 Euro. ISBN 978-3-86228-213-5



workshop in Crete, which were made at the Diessen pottery market. The book is divided into the chapters Art, Small Formats, Ceramics and the Diessen Keramikpreis. In each, the pieces are presented with illustrations and descriptions after an introduction. Texts: Thomas Raff and Wolfgang Lösche, photos: Anne Webert.

278 pages with 156 colour illustrations, hard cover. Price: €25, available from Rathaus Dießen, Marktplatz 1, 86911 Dießen, Germany.

**KUNST IM RATHAUS** – Since the 19th century, the pottery market in Diessen has attracted artists and it has always been a centre of ceramics production on an intra-regional scale. Over the past hundred years, an extensive collection of artworks and unusual ceramics with local links has grown in the Rathaus (town hall) through purchases and donations, and is now presented for the first time in book form. Besides numerous images and small sculptures and installations including works of contemporary artists from the exhibition *Das Kleine Format*, the collection also includes pieces of high quality ceramics. Three jugs and a figure of the Virgin Mary are evidence from the oldest known faience production site in Bavaria. From more recent times, there are ceramic sculptures of horses by Wilhelm Repsold, a tableware service from the Seelos-Rottka studio and several vessels with lustre glazes by Ernst Lösche. The most extensive holdings of ceramic items are pieces from the Diessen Keramikpreis, an award worth €4,000 that aims to challenge makers to produce special pieces and to give more attention and importance to the quality of craft ceramics. It has been sponsored since 2001 at the Diessen Keramikmarkt by kiln manufacturer Rohde from Prutting. It has hitherto been awarded to 33 winners for 85 pieces. The collection is complemented by traditional Greek pithoi from the Kavgalakis

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# ARTIST JOURNAL

Ting-Ju SHAO



photo credit - Eriko Inazaki

## Eriko Inazaki (Japan)

Eriko Inazaki was born in 1972 in Japan.

Inazaki creates two to three pieces of work each year, using clay strips 0.1 to 0.2 cm in width to capture imaginative sceneries. Japanese art critic Kazuko Todate once wrote about Inazaki's attitude in art. Compared with the profit and fame-driven attitude in younger generations, she lives for her art, meaning that her art is strongly connected to her will to live, and therefore her art sustains her life. In Inazaki Eriko's works, I feel her utmost concentration – calm in a state of Zen.

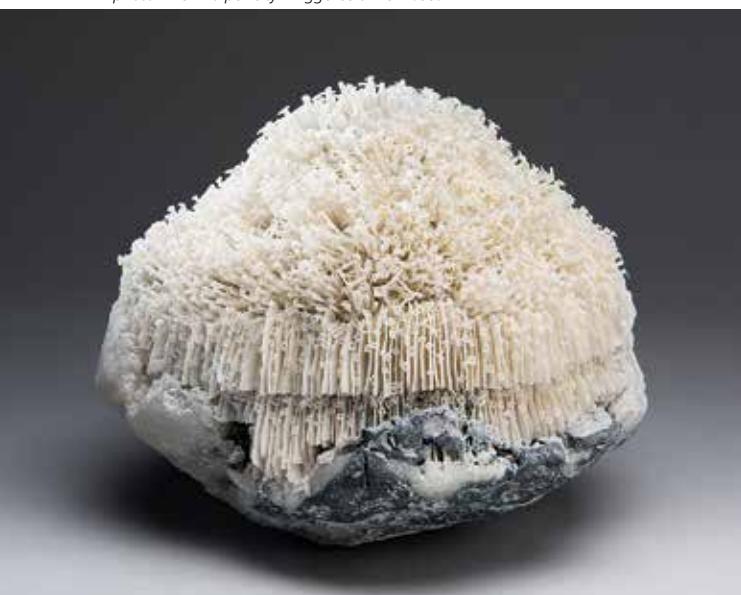
"Things transcending human works render a special sense of existence. This unique sense of existence dominates the skills of hands. Firing shrinks and crystallizes the clay, compressing it to the tiniest possible size. This is not something my hands can accomplish. I feel that firing surpasses what my hands create... and leads the world to a slightly different dimension. This is how I create a tiny world of my own."

Hand building, 1240°C oxidation firing

**Castaway in Space**, 2013, 20 × 20 × 20 cm

photo - New Taipei City Yingge Ceramic Museum

**Arcadia**, 2016, h 28.5 × w 20.5 × 20.8 cm photo Keizo Kioku



Detail



# ARTIST JOURNAL

## Sayaka Oishi (Japan)

Oishi born in Kyoto Pref. Japan in 1980. The construction of a lovely lucky cat holding carp and other auspicious things with the plants and sea animals surprises us with the fragments of body parts or faces of humans or animals. The constitution of both the cat and the other things are so dizzyingly intricate and diverse that the profusion of colours borders on being a luxurious but slightly horrible banquet.

"The subject of my work is 'decoration'. I understand 'decoration' enables me to express indescribably complicated emotions and it is indispensable to human beings. At the same time that I entrust my own complicated emotions to 'decoration'. I give the finishing touches with my characteristic worldview intermingling with parts of human body, plants, animals and also inorganics one another. That is the reason why I have grown up in polytheist circumstances where god is believed to exist in everything in rich nature."

Semi-porcelain, mixed high-temperature glaze with the partial gradation of underglaze colours fired multiple times.



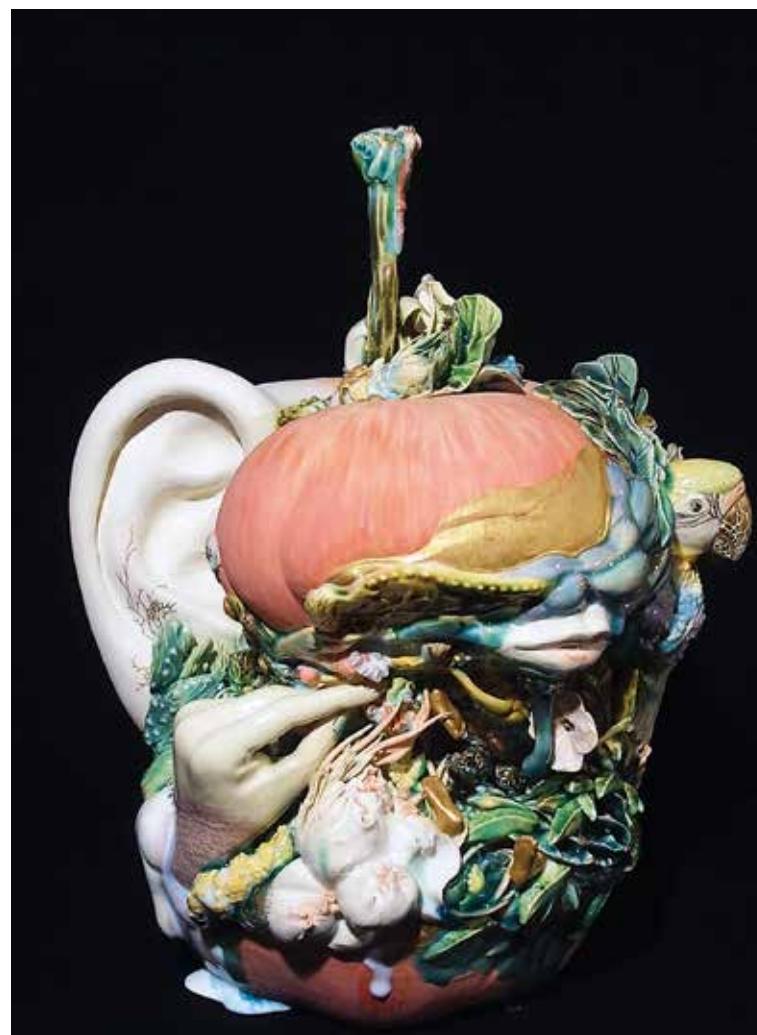
photo - Sayaka Oishi

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

**Manekineko**, 2017, w 22 x d 23x h 33 cm photo - Sayaka Oishi



**Sensitive apple**, 2016, w 30 x d 25 x h 37 cm photo - Sayaka Oishi



# In Studio with Tan Chia Chuen

Evelyne Schoenmann



**C**hia Chuen, you are the first nonprofessional ceramist in my In Studio interview series. Can you tell our readers your professional background?

Evelyne, I would like to first thank you for the interview and glad to be a first. I am currently heading the tax functions in a Singapore listed multinational corporation, with the key responsibilities of managing the Group's compliance with international tax regulations and tax strategies – a job that I guess is seemingly unrelated to ceramic art.

You once told me that you make ce-

ramic art in your spare time. How did it all begin?

My interest before making ceramics is gardening and my initial interest in ceramics was triggered by the idea of making personalized ceramic vessels for my plants. All these changed after my encounter with ceramics, in the year 2014, and ceramic art is instead my main interest now. My spare time during weekends is in fact mostly devoted to ceramics.

And now you are a member of the Nanyang Clay Group. When four of us Swiss ceramists had an exhibition with your clay group in Singapore in

2018, I was absolutely stunned when seeing your carved objects. How come your carving skills are so exceptional?

The Nanyang Clay Group, formed in 2005, is the only registered society in Singapore which is dedicated to the expression of art through clay as a medium. The aims of the Group are to organize local exhibitions for ceramics lovers all over the world and wishes that the organization of such exhibitions will help to increase the awareness of ceramic arts and bring more insights into the making of ceramic artworks. I am therefore greatly honoured to be able to be part of Nanyang

Clay Group. The 2018 exhibition is my first participation in a ceramic art exhibition and, besides being overwhelmed in excitement, I have gained lots of inspirations and knowledge. I am grateful for the generous sharing of knowledge by the Swiss ceramists and treasured the opportunity to admire the amazing artworks up close in person. I especially like the elegance and yet expressive flows demonstrated in your artworks. I am delighted that my carvings are able to attract your attention. I have always been fond of carvings and am fortunate to learn the carving skills from my ceramics teacher, Mr Pang Swee Tuan. Mr Pang is a Singapore ceramic artist whose works feature intricate textures from his hallmark meticulous detailed carvings. He is a great mentor and always willing to share his knowledge unreservedly.

*I am sure our readers are interested in knowing the secret of a perfect carving...*

I guess you will first need to love carving! Carving is in fact the part of ceramic work which I most look forward to and the process is therapeutic. As my teacher always says, clay is the most obedient if one is able to communicate with the clay and understand her needs. As the carving process can take a while, we need to be sensitive to the reaction of the clay. It will tell you when it is thirsty or demonstrates her unhappiness when you dampen her with too much moisture. If we are able to pick up these hints and meet her needs, she will obediently reciprocate with a smooth carving experience.

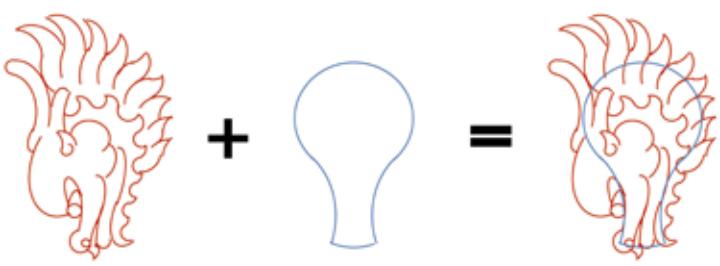
*What are your biggest fears when you start a new carved object?*

Unlike a wood or stone carving, a ceramic artwork has to undergo a firing process and my greatest fears are the risks of deformity during the firing process.

*The object in this article is a dragon. Can you lead us through the construction of this sculpture, from the idea to the final work?*

It has been my aspiration to create a sculpture of a dragon for a long time and I have finally decided to embark on the journey in 2019. For this sculpture, I have used fine white stoneware for its versatility and relatively smooth





white texture that is well suited for fine carvings. Before commencing on the project, I had spent considerable time to conceptualize the construction process. The key obstacle which I needed to overcome was to construct a dragon body which can provide a solid support and mitigate deformity during the firing process. In order to emphasize the graceful swirling movements of the dragon, I would also need to keep the contact points on the base to a minimum and this in turn increased the complexity. I finally decided to build the body by constructing several cylinders and cutting them up at an angle before joining them back to create the winding body of the dragon. I had decided to use cylinders as they are one of the structurally strongest shapes due to its ability to disperse stress throughout the entire shape. Once the body had been constructed, I then proceeded to construct the head. To achieve a light weight yet solid structure, my preference is to use a constructed vessel as a base and modify it to the desired form. In order to identify an appropriate vessel, I had actually drawn an outline of the head using Microsoft Excel and thereafter overlapped it with various identical vessel forms. I finally found the prunus vase (meiping) to be a close match and the head was hence constructed through modifying a prunus vase. Having completed the two most tedious parts, the fun begins – the carving. Legs and fins were added to the body before the carvings started. Once this had been completed, the next step of joining the head to be body is perhaps the most tense part of the whole construction process. I can tell you it felt like I had butterflies in my stomach when releasing my hands after attaching the head to the body, and I was so relieved that the dragon decided not to nod his head... The tail was finally constructed and the sculpture was sent for bisque firing, followed by a glaze firing to cone 5 using electric kiln. I have applied a combination of white and transparent glazes for this sculpture and I am extremely happy with the final ivory look of the dragon.



*You can indeed be very proud! Apropos Dragons and Phoenixes: your models dwell in fantasy worlds. Do you maybe have a secret passion for fantastic creatures?*

Growing up in multiracial and multi-faith Singapore, I have all along been fascinated by the art forms of different ethnic groups. In particular, the traditional Chinese carving and sculpting art found on a range of mediums from stones, wood, bamboo, to paper had deeply captivated me. Animal symbolism abounds in these art expressions and the depictions of these animals go beyond aesthetic purposes but a way of imparting lessons about life and philosophy. Among the most common mythical animals seen are dragons and phoenixes. Both dragons and phoenixes symbolize auspiciousness and occupy prestigious positions in Chinese culture. A common proverb used in Chinese families is to "hope one's son becomes a dragon and daughter a phoenix". Dragons and phoenixes are thus associated with ideal masculinity and femininity respectively. I am henceforth always curious on what exactly is the dragon that my parents hope I will become. Therefore, in the creation of this dragon sculpture, I have incorporated my personal interpretation on how I would like to be if I am a dragon. It is therefore with great pleasure that I am able to share with you my personalized dragon that looks somewhat more modern, younger, friendlier, slimmer (chuckles) but with the might and perseverance to soar the sky in pursuit of its aspiration. An aspiration that I may one day be able to become a full-time professional ceramist.

Tan Chia Chuen  
[chia\\_chuen@hotmail.com](mailto:chia_chuen@hotmail.com)

Evelyne Schoenmann's next interview partner is  
**Irina Razumovskaya**  
**Russia / UK.**

Evelyne Schoenmann is a ceramist, writer and curator. She is an AIC/AAC member, and lives and works in Basel.  
[www.schoenmann-ceramics.ch](http://www.schoenmann-ceramics.ch)

**Copy date for entries:  
30 November 2020**

**Amsterdam** NL-1017 KH Gallery Carla Koch [www.carlakoch.nl](http://www.carlakoch.nl)

**Berlin** D-10585 Keramik-Museum Berlin Schustehrusstraße 13

O: Fri - Mon 13 -17h [www.keramik-museum-berlin.de](http://www.keramik-museum-berlin.de)

☞: Sibylle Karrenberg-Dresler | ▶ 25.1.2021

☞: Schablonen-Spritzdekor vor 1950 | ▶ 25.1.2021

☞: Geschenke an das KMW und Neuerwerbungen | ▶ 24.5.21

**Berlin** D-10117 Galerie Arcanum Charlottenstraße 34

T: +49 (0)30 - 20458166 F: +49 (0)30 - 20458167 [galeriearcanum@aol.com](mailto:galeriearcanum@aol.com)

**Berlin** D-10117 MUSEUM NEUKÖLLN Alt-Britz 81

(Schloss und Gutshof Britz) O: daily 10 - 18h [www.museum-neukoelln.de](http://www.museum-neukoelln.de)

**Bozen** I-39100 TonHaus Rauschertorgasse 28

T+F: +39 (0)471 - 976681 O: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h

[info@tonhaus.it](mailto:info@tonhaus.it) [www.tonhaus.it](http://www.tonhaus.it)

Permanent presentation of ceramics from different workshops

**Brüssel** B-1050 Puls Contemporary Ceramics

Edelknaapstraat 19 rue du Page (Châtelain) T: +32 (0)26 - 402655

[www.pulsceramics.com](http://www.pulsceramics.com) [mail@pulsceramics.com](mailto:mail@pulsceramics.com) O: Wen - Sat 13 - 18h

**Bürgel** D-07616 Keramik-Museum Bürgel Am Kirchplatz 2

T: +49 (0)36692 - 37333 F: -37334 [post@keramik-museum-buergel.de](mailto:post@keramik-museum-buergel.de)

O: Tue - Sun 11 - 17h, Dec - Feb, Tue - Sun 11 - 16h

[www.keramik-museum-buergel.de](http://www.keramik-museum-buergel.de)

**14 NOVEMBER 2020 - 9 JANUARY 2021**



## SEBASTIAN SCHEID

### 'STONEWARE & PORCELAIN'

#### LOES & REINIER

#### • INTERNATIONAL CERAMICS •

KORTE ASSENSTRATAAT 15, 7411 JP DEVENTER NL

TEL.: +31(0)570-613004

WWW.LOES-REINIER.COM INFO@LOES-REINIER.COM

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



**Angelika Jansen**

#### UNIKATE 2020

28. Nov. - 6. Dez. 2020

Handwerkskammer  
Düsseldorf

#### KUNST UND DESIGN

18. Dez. - 20. Dez. 2020

Waldhaus Landscheid  
51399 Burscheid

Angelika Jansen · Wildor-Hollmann-Str. 12  
D-41379 Brüggen Niederrhein · Mobil: +49(0)151-20652525  
[angelika.jansen@keramikwerke.de](mailto:angelika.jansen@keramikwerke.de)

**www.angelika-jansen-keramik.com**

**Bukarest** RO-10094 Galerie GALATEEA Ceramic • Contemporary Art

Calea Victoriei 132 T: +40 (0)21 - 3173814 [galeriagalateea@yahoo.com](mailto:galeriagalateea@yahoo.com)  
[www.galeriagalateea.blogspot.com](http://www.galeriagalateea.blogspot.com)

O: Tue - Fri 12 - 20h, Sat 11 - 19h - Permanent exhibitions

☞: "Blue" - group exhibiton with appeal and selection | ▶ 4.11.

**Carouge** CH-1227 Musée de Carouge Place de Sardaigne 2

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

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

☞: Elles, dans l'objectif d'Ernest Picot | ▶ 7.3.21

**Coburg** D-96450 Kunstsammlung der Veste Coburg Veste

T: +49 (0)956 - 18790 [www.kunstsammlung-coburg.de](http://www.kunstsammlung-coburg.de)

O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h, Nov. - March, Tue - Sun 13 - 16h

Mon closed

**Deidesheim** D-67146 Archiv-Atelier-Ausstellung

Stadtmauerstraße 17 T: +49 (0)6326 - 1222 [www.lottereimers.de](http://www.lottereimers.de)

**Deventer** NL-7411 JP LOES & REINIER Korte Assenstraat 15

T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h \*A [www.loes-reinier.com](http://www.loes-reinier.com)

☞: Sebastian Scheid "Stoneware & Porcelain" | 14.11. - 9.1.21

**Düsseldorf** D-40213 Hetjens-Museum Schulstrasse 4

T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 - 21h

[www.duesseldorf.de/hetjens](http://www.duesseldorf.de/hetjens)

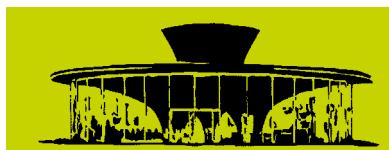
☞: Märchenhaftes Meissen - Traumwelten der DDR | ▶ 10.1.21

**Duingen** D-31089 Töpfermuseum Duingen Töpferstraße 8

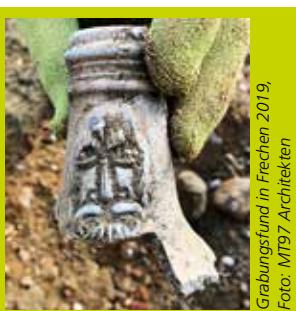
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h

[www.toepfermuseum-duingen.de](http://www.toepfermuseum-duingen.de)

☞: Sonderausstellung: "Ausstellungsvorschau 2021 & 2022" - Ein Ausblick auf die geplanten Ausstellungen der nächsten 2 Jahre.



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



Grabungsfund in Frechen 2019  
Foto: M797 Architekten

- ✉: „Der Bartmann lebt!“ ▶ 21.2.2021
- ✉: Eine kleine Zeitreise...100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand ▶ 21.2.2021
- ①: Bewerbung für den Frechener Töpfermarkt am 8. + 9.5.2021  
Formular unter [www.keramion.de](http://www.keramion.de)

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

**Faenza** I-48018 Museo Internazionale delle Ceramiche  
Viale Baccarini n. 19 T: +39 (0)546 - 697311  
[www.micfaenza.org](http://www.micfaenza.org) info@micfaenza.org  
✉: Alfonso Leonie - Genio Ribelle I ▶ 19.1.21

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



**Frankfurt/Main** D-60594 MAK [www.museumangewandtekunst.de](http://www.museumangewandtekunst.de)  
**Frechen** D-50226 Stiftung KERAMION Centre of Modern + Historical Ceramics  
Bonnstraße 12. T: +49 (0)2234 - 697690 F: -920 O: Tue, Fri + Sun 10 - 17h  
Sat 14 - 17 h  
✉: Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus  
dem eigenen Bestand I ▶ 21.2.21  
✉: „Der Bartmann lebt!“ I ▶ 21.2.21

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

**Freiburg** D-79098 Augustinermuseum Augustinerplatz  
[www.freiburg.de/museen](http://www.freiburg.de/museen)

**Fürstenberg** D-37699 Museum Schloß Fürstenberg  
Meinbrexerstraße 2 T: +49 (0)5271 - 96677810 O: Tue - Sun 10 - 17h  
[museum@fuerstenberg-schloss.com](mailto:museum@fuerstenberg-schloss.com) [www.fuerstenberg-schloss.de](http://www.fuerstenberg-schloss.de)  
✉: "Im Dialog" von Keiyona Stumpf I ▶ 1.11.



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

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

## Genf CH-1202

Musée Ariana -  
Musée suisse de la  
céramique et du verre

Avenue de la Paix 10 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h  
[www.ville-ge.ch/ariana](http://www.ville-ge.ch/ariana) ariana@ville-ge.ch

✉: Carte blanche | Anatomie fragmentée - Jean-Marie Borgeaud,  
Paul March, Pierrette Favarger, Patriciu Mateescu I ▶ 1.2.21

**ariana**



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

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

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

## Hameln D-31785 Keramikgalerie Faita Alte

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



## Hannover D-30175 Handwerksform Hannover Berliner Allee 17

T: +49 (0)511 - 34859 F: -88 [www.hwk-hannover.de](http://www.hwk-hannover.de) O: Tue - Fri 11 - 18  
Sat 11 - 14h



## Heidelberg D-69117

Galerie Marianne Heller  
Friedrich-Ebert-Anlage 2  
Am Stadtgarten  
T: +49 (0)6221 - 619090  
info@galerie-heller.de [www.galerie-heller.de](http://www.galerie-heller.de)

O: Tue - Fri 11 - 13 + 14 - 18h, Sat 11 - 18h  
✉: Keizo Sugitani, Japan, Arvid Boecker, Deutschland I ▶ 24.1.21

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

## Hettingen D-72513 Schloss Hettingen

[www.hettingen.de/tourismus&kultur](http://www.hettingen.de/tourismus&kultur) O: Mon - Fri 8 - 12h, Tue + Thu 12 - 14h

## Hohenberg a.d.Eger D-95691

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

## Höhr-Grenzhausen D-56203

KASINO – KERAMIKKULTUR  
Kasinostrasse 7 - Contemporary Ceramics mit hohem handwerklichen &  
gestalterischen Anspruch aus ausgewählten Werkstätten T: +49 (0)2624 -  
9416990 O: Wen - Sun 11 - 17h [www.kultur-kasino.de](http://www.kultur-kasino.de)

**KASINO**



## Höhr-Grenzhausen D-56203

Keramikmuseum Westerwald Lindenstraße 13  
T: +49 (0)2624 - 946010 F: -120 O: Tue - Sun 10 - 17h \*A  
[www.keramikmuseum.de](http://www.keramikmuseum.de) kontakt@keramikmuseum.de  
✉: Hollandgänger - Westerwälder Steinzeug für den  
niederländischen Markt I ▶ 5.4.21

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

**Karlsruhe** D-76131 Staatliche Majolika Manufaktur Karlsruhe GmbH  
 Ahaweg 6-8 T: +49 (0)721 - 9123770 O: Mon - Fri 8 - 16h

**Kellinghusen** D-25548 Museum Kellinghusen  
 Hauptstraße 18 T: +49 (0)4822 - 376210 F: -15 O: Tue - Sun 14 - 17h \*A  
 museum@buergerhaus-kellinghusen.de

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



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

**Le Fel** F-12140 GALERIE DU DON Le Don du Fel  
 T: +33 (0)05 - 65541515 www.ledondufel.com  
 ☎: Transformation et résurrection - Tjerk Van der Veen, Rafa Pérez | ▶ 30.11.

**Leipzig** D-04103 Grassimuseum Museum für Angewandte Kunst  
 Johannisplatz 5-11 T: +49 (0)341 - 2229100 www.grassimuseum.de  
 O: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h

**KERAMIKMUSEUM WESTERWALD**  
 26.9.2020 - 5.4.2021

# Hollandgänger

Westerwälder Steinzeug  
für den niederländischen Markt





KERAMIKMUSEUM  
WESTERWALD

# TRANSFORMATION RESURRECTION

Rafa Perez - Tjerk Van der Veen

11 octobre - 30 novembre  
2020

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

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

**Middelfart** DK-5500 CLAY | KERAMIKMUSEUM DANMARK MUSEUM OF CERAMIC ART DENMARK  
 CLAY Keramikmuseum  
 Danmark, Kongebovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk  
 O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h  
 ☎: Carl-Henning Pedersen - Images in Clay | ▶ 20.12.

**München** D-80333 Galerie für Angewandte Kunst Pacellistraße 6-8  
 T: +49 (0)89 - 2901470 www.kunsthandwerk-bkv.de O: Mon - Sat 10 - 18h  
 ☎: Jiro Kamata - Voices | ▶ 21.11.  
 ☎: Portrait im Laden: Heri Gahbler - Lackschwarz | ▶ 21.11.

**München** D-80333 Galerie Handwerk  
 Max-Joseph-Straße 4 T: +49 (0)89 - 5119296  
 O: Tue, Wen, Fri 10 - 18h, Thu 10 - 20h  
 Sat 10 - 13h, closed at holidays www.hwk-muenchen.fr/galerie  
 ☎: Materialisiertes Licht von Florian Lechner | ▶ 14.11.

**München** D-80333 Die Neue Sammlung - The Desing Museum  
 Pinakothek der Moderne Barer Straße 40 O: Tue - Sun 10 - 18h, Thu 10 - 20h

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

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

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

**Ransbach-Baumbach** D-56235



**Rheinsberg** D-16831  
**KERAMIK HAUS RHEINSBERG**  
 Rhinstraße 1 T: +49 (0)33931 - 34156  
 O: daily 10 - 18 h, also sun- and holidays  
 ☎: **JAHRESAUSSTELLUNG:** Jahresbecher "Rheinsberg 2020", limitierte Sammleredition von Juliane Herden | ▶ Dezember 2020

**Rheinsberg** D-16831 Keramikmuseum Rheinsberg  
 Kirchplatz 1 T: +49 (0)33931 - 37631 [www.museum-rheinsberg.de](http://www.museum-rheinsberg.de)

**Römhild** D-98631 Förderverein "Internationales Keramiksymposium Römhild" e.V. Postfach 1141 [www.keramiksymposium-roemhild.de](http://www.keramiksymposium-roemhild.de)  
 Ausstellungen im Museum Schloss Glücksburg und Rütsaal  
 Thüringer Keramikmarkt in den Höfen und Park des Schlosses jährl. am 3. Aug.-WoE

**Rödental** D-18055 Europäisches Museum für Modernes Glas  
 Schloss Roseau O: daily. 9:30 - 13h and 13:30 - 17h  
[www.kunstsammlungen-coburg.de](http://www.kunstsammlungen-coburg.de)

**Rotterdam** NL-3012 GH Galerie Theemaas Karel Doormanstraat 469  
[www.theemaas.nl](http://www.theemaas.nl) info@theemaas.nl

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

**Selb** D-95100 Porzellanikon Selb - Staatliches Museum für Porzellan Hof-herberg a.d. Eger/Selb Werner-Schräer-Platz 1 T: +49 (0)9287 - 918000  
 F: -30 info@porzellanikon.org [www.porzellanikon.org](http://www.porzellanikon.org) O: Tue - Sun 10 - 17h  
 ☎: **KUNST TRIFFT TECHNIK.** Keramik aus dem 3D-Drucker | ▶ 24.1.21  
 ☎: **MORE THAN BRICKS!** Tradition und Zukunft der Architektur-keramik | 20.3.21 - 3.10.21

**Staufen** D-79219 Keramikmuseum Staufen Wettelbrunnerstraße 3  
 O: Wen - Sat 14 - 17h, Sun 11 - 13 +14 - 17h [www.keramikmuseum-staufen.de](http://www.keramikmuseum-staufen.de)  
 ☎: **Lea Georg - Neue Objekte** | ▶ 29.11.  
 ☎: **Picasso & Co - Berühmte Künstler und Ihre Keramiken** | ▶ 29.11.

**Tegelen** NL-5932 AG Keramikcentrum Tiendschuur Tegelen  
 Pottenbakkersmuseum Kasteellaan 8 T: +31 (0)77 - 3260213  
 O: Tue - Sun 11 - 17h [www.tiendschuur.net](http://www.tiendschuur.net) info@tiendschuur.net  
 ☎: **Wie gegossen - die Kunst Keramik zu gießen** | ▶ 17.1.

**Thurnau** D-95349 Töpfermuseum Thurnau Kirchplatz 12  
[www.toepfermuseum-thurnau.de](http://www.toepfermuseum-thurnau.de) toepfermuseum-thurnau@t-online.de  
 O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h  
 Oct. - 6. Jan. and March: Sat 13 - 16h, Sun + Holidays 11 - 18h

**Velten** D-16727 Ofen- und Keramikmuseum Velten  
 + Hedwig Bollhagen Museum Wilhelmstraße 32  
 T: +49 (0)3304 - 31760 F: -505887 [www.okmhb.de](http://www.okmhb.de)  
 info@okmhb.de O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h  
 ☎: **"Typisch Grothe?"** | ▶ 6.1.21



**Weiden/Oberpf.** D-92637 Internationales Keramik-Museum Zweigmuseum der Neuen Sammlung München Luitpoldstraße 25  
 T: +49 (0)961 - 814242 O: Tue - Sun + Holidays 11 - 17h \*A  
[www.ikmweiden.de](http://www.ikmweiden.de) keramikmuseum@weiden.de  
 ☎: **"Keramik aus Afrika - Highlights aus der Sammlung Prinz Franz von Bayern". Eine Sonderausstellung der Neuen Sammlung - The Design Museum München** | ▶ 7.2.21

**Westerstede** D-26655 Galerie Belinda Berger  
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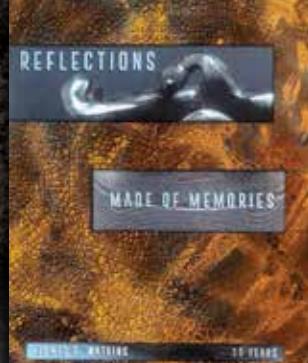

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Foreword by Joshua Green, Executive Director of NCECA, National Council on Education for the Ceramic Arts

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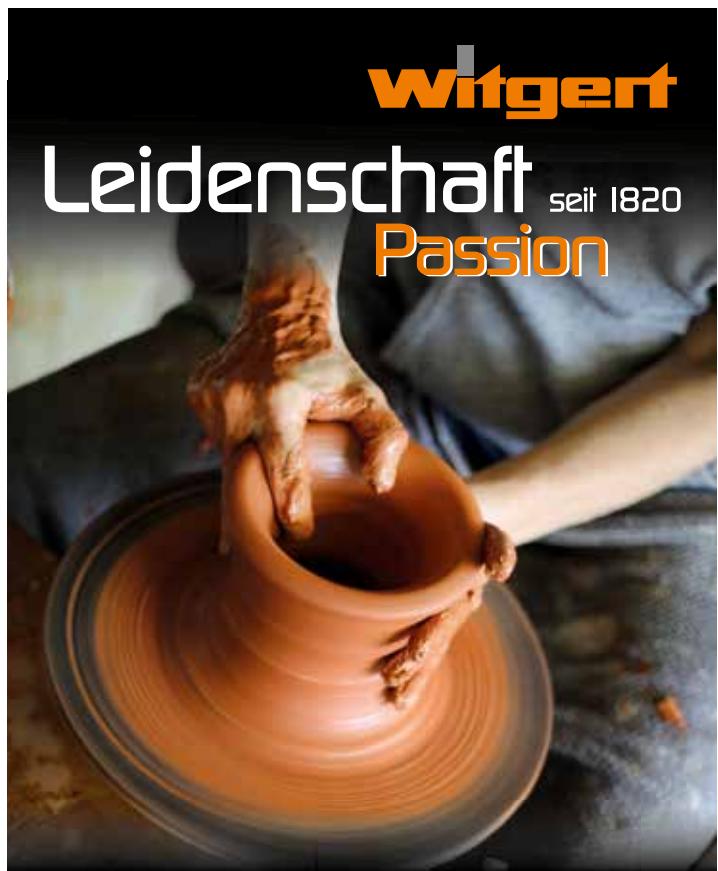
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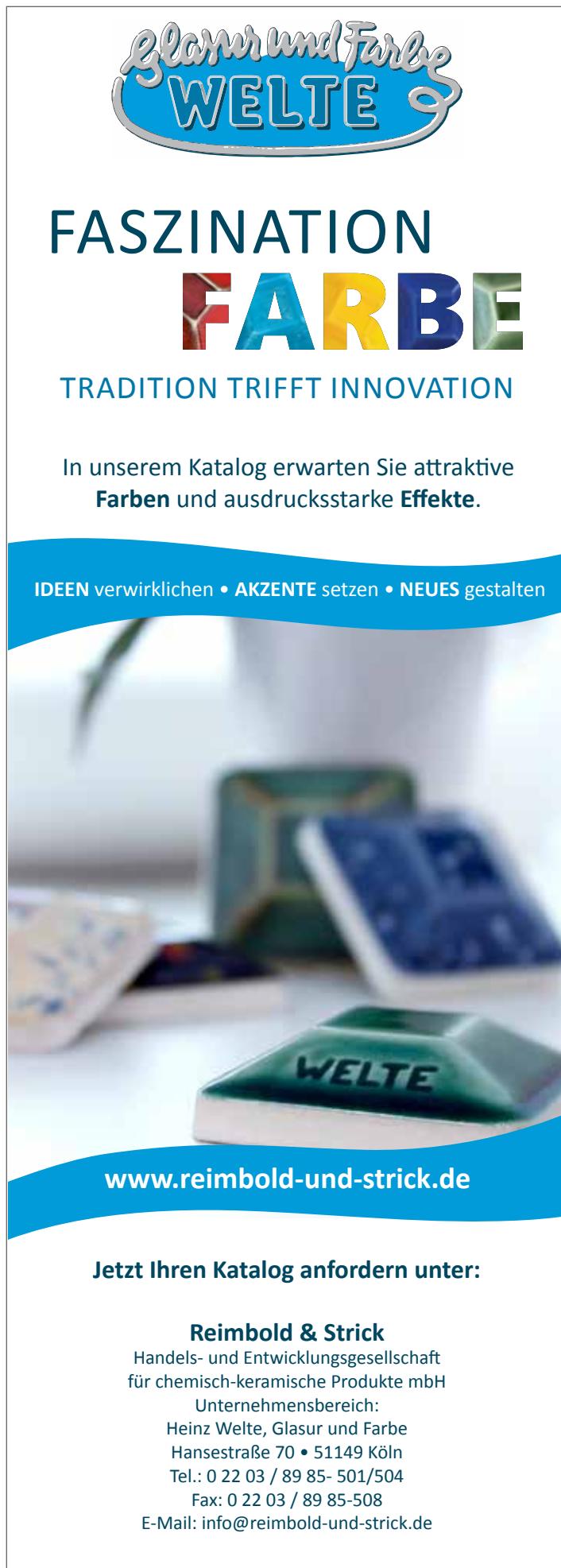
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## PREVIEW: ISSUE 1 – 2021

– published in the first week of January

**1 Srabani Gosh** was born in England but grew up in India, where she studied at Calcutta University. She continued her studies in London at Central Saint Martins College of Art and Design and has run a studio in London since then. She says of her work: "Working in series, which are iterations of a theme, I draw on human connections and seemingly mundane stories of my environment. Holding these fragments of encounters close I delve

deep to examine each as one does a jewel of infinitesimal value. It is much like panning for gold in a swift flowing river that is life. It requires a patient ear and a careful eye. Neither the finding nor telling of the story can be rushed." An intercultural article awaits you.

**2 Lena Peters'** practice revolves around the process of "fictional archaeology, creating objects which exist to embody a narrative rooted in history, myth and folklore". She is strongly influenced by the traditions of narrative ceramics, including ancient Greek and Roman vases, figurative works from antiquity and contemporary pieces exploring these ideas. Even more so, she says, "I am influenced by the stories themselves – by the mythologies, symbolism, traditions and folklore."

**3 Heidi Degenhardt's** porcelain cylinders provide a painting support for stories that sometimes have a disturbing sociopolitical background. For instance, she closely examines the position of women or also the relationship between men and women. Her own personal opinion is always perceptible in her works, sometimes distinctly, sometimes more subtly. Barbara Krämer is an art historian and takes a close look at Heidi Degenhardt's work.

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