

# 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

**6 December 2020 – 31 January 2021**

Opening hours:

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Galerie Marianne Heller

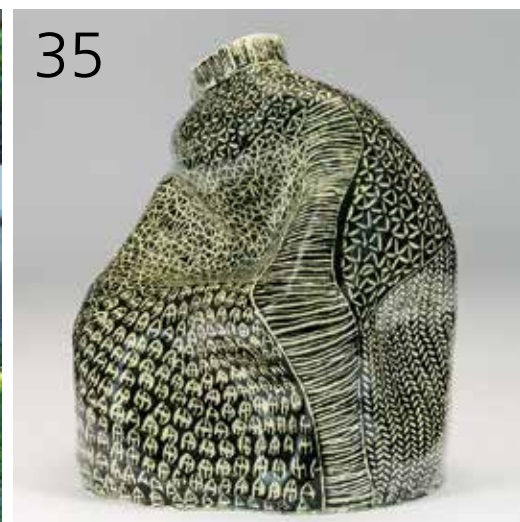
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## Saint Sulpice, Paris 2020

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## Dear Readers of NEW CERAMICS

A new year begins and the staff and contributors to NEUE KERAMIK and NEW CERAMICS located all over the world wish you, our readers, who are also located worldwide, a happy healthy and successful New Year. Of all the international ceramics magazines, NK / NC is the only one to appear in two languages, German and English. In this way, we can reach a wide circle of people in art, design and craft, in teaching, art history and research as well as readers who are interested in ceramics privately. We will be remaining faithful to this internationality in the coming year, as you will see in this first issue of the New Year with reference to the writers of the articles and the countries of origin of the artists and the events.

The New Year begins with contributions on the intentions of three women who use ceramic material as a support or as a canvas for mystical-fairytale themes as well as politically and societally relevant ones. Heidi Degenhardt, whose work we have placed on the cover of this issue, not only expresses highly topical issues but also voices her high esteem for the jurist, poet and ethnologist Elisabeth Gerdts-Rupp (1888-1972) with the title Chapeau ("Hats off").

Hélène Loussier plunges into a fairytale world, dips into this reservoir, creates creatures that in their subtle appearance reference childhood reveries but that also build psychological bridges to our everyday world.

The third of these storytelling artists, Lena Peters, a ceramist still at the beginning of her career, already enjoys wide recognition in the UK: She creates beings unknown in our world of normality but that in an entirely individual fashion express their connection with ancient or religious metaphors.

In addition to this, of course you will also find further artists' profiles which present equally interesting background knowledge, special working techniques and impressive personalities.

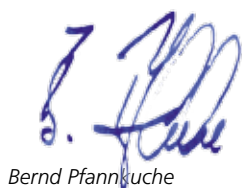
We still cannot avoid the subject of the coronavirus and the changes to our everyday or business lives determined by it. We have all experienced the biggest changes with the shift of customary interpersonal communication – from the prohibited personal meeting to video conferences. ZOOM is the new magic word, and like all technical innovations it goes hand in hand with a fair share of curiosity and the play / fun factor. Of course it involves an interesting dimension if a group of people from Australia, China, Japan, Korea, Europe and the USA come together for a virtual meeting at let us say 12 o'clock Eastern Time in the USA to discuss organisational or artistic matters or to listen to a talk. However, this never replaces personal contact, it is only a practical, temporary expedient. Interaction from person to person falls by the wayside. Personally speaking, I would hope that after the pandemic this kind of communication can be reduced to simply an exchange of information to save time again.

Evelyne Schoenmann, who experienced the Ceramics Congress Korea 2020 from her computer in Basel, has announced comprehensive coverage of the subject for the next issue – we can look forward to her article with interest.

One of the things you will find in the NEWS section is information about upcoming competitions. I would like to draw your attention to the competition "Blanc de Chine ICCA" in China for two reasons. One is the amount of the prize money, although it is not unusual for Asia, and the other, and this IS unusual, is that these prizes are stated not as is customary for international competitions in US Dollars but in Euros. This gives us food for thought and suggests a possible reorientation.

So let us hope for the longed-for improvement in infection rates so that cultural life once more has the opportunity to unfold, so that conferences, symposia and exhibitions and thus travel, a creative interchange and meetings in person can once again become normal for us, and so that artists can at long last build up a financial basis.

Kind regards and best wishes,  
Yours,



Bernd Pfannkuche

*With our stand  
at the recent  
Kleine Buchmesse,  
the Little Book Fair,  
in Neckarsteinach*





Stephanie Marie Roos

## INFO / EXHIBITIONS / PRIZES

**LOST & FOUND** is an exhibition of international ceramic artists sharing experiences of childhood memories and the toys they played with that influenced their ability to play, which in turn is the seed for creating art.

Joyful memories of childhood can be hard to forget. But what if you can't remember? Is that person's childhood void of a personal history?

Some childhood memories disappear; sometimes childhood illnesses can eliminate memory, other times trauma, at times just a forgetful personality. Some old toys are familiar, others are like faded dreams. When Yutdanai asked his brother to discuss their shared childhood, some of those memories were different to his.

When Yutdanai Sripaiboon met Delia Maxim, a Romanian artist, they discussed her childhood toys. He was curious of her toys in Romania and if they were the same as his in Thailand. She said that during her childhood she only had two dolls, a metal frog and a few car. Her childhood in communist Romania meant toys were hard to come by. She created games with her younger brother, they would explore and design toys and games of their own imagination. She fondly looks back at that time with a joyful nostalgia.

This led Yutdanai to develop and curate an exhibition with an array of international artists to explore this theme and instigate this conversation. Toy cars and dolls seem to be universal, so where are we different and or similar?

Exploring different cultures and the way children play and recall those memories is the inspiration to this exhibition, the artists are asked to look at how toys, play, games and memories influence our lives and personal histories.

## BALANCE – Art in Motion –

CHRISTIANE TOEWE | Studio Porcelain | Installations | Porcelain & Light

Questions of living together in a community, such as consideration, communication, noise pollution, or what defines ONESELF as a human being are interpreted in porcelain by Christiane Toewe. Like the sensitive search for balance in interpersonal life, this can also be found in her works. Informed aesthetically, they convey societal content, supported by technical expertise, photography, video and/or sound. All this together lends the installations beauty, depth and animation – BALANCE in other words.

At Kloster Wechterswinkel, the porcelain artwork will be on show over three storeys: besides the exhibition space on the ground floor, with themes from environmental conservation, Toewe's work also shines out in the concert hall. A space on the second floor has also been created for installations. Toewe makes approximately 130 radiant porcelain forms, "whispering bottles", communicate with each other via acoustic signals. They react to sounds and the conversations of the visitors in the exhibition space – i.e. they communicate not only with each other but they also react to their surroundings. Exhibition runs until Sunday, 21 February 2021 at KLOSTER WECHTERSWINKEL, Wed. – Sun. and public holidays from 1 – 5 p.m.; if possible, long opening on 7 January and 4 February, 1 – 9 p.m. Latest dates for the accompanying programme, guided tours, artist talks and studio visits can be found online at <http://www.lkrhoengrabfeld.rhoen-saale.net/Themen/Kultur/Kloster-Wechterswinkel/Ausstellungen>

Kloster Wechterswinkel Kunst & Kultur, Um den Bau 6, 97654 Bastheim / OT Wechterswinkel, Germany. Tel.: +49 (0)9773 / 89 72 62



## Wietske van Leeuwen at Galerie BRUTTO GUSTO, Berlin

Who is not familiar with the paintings of Milan-based Renaissance painter Giuseppe Archimboldo (approx. 1527 – 11 July 1595) – spectacular portraits, both full-face and in profile, assembled piece by piece like collages of vegetables, cereals, fruit, fish, books or baskets. His eccentric, humorous works were held in esteem at ducal and even imperial courts. The paintings found their way into art collections and cabinets of curiosities, where they formed a welcome complement to the collections of naturalia already present. Natural items are subject to decay, however they could be archived in painted form in an overview of worldly goods. For centuries, the collage disappeared from view until Dadaists and Surrealists, like Max Ernst (1898 – 1976) and René Magritte (1898 – 1967), breathed new life into the genre. Ernst sometimes used his collages for Loplop, his alter ego in the shape of a bird with human feet. In many works on paper, Magritte used cut-outs of printed matter. The works of the Surrealists initiated a whole movement in more recent art history, through which the collage became an autonomous medium. For several years now, Wietske van Leeuwen (\*1965) has been making three-dimensional ceramic collages or assemblages.

Amorphous clay does not interest her. First, she has to take impressions of objects and fruits before she sets to work, using for instance stemmed wine glasses, shells, lemons or bell peppers, but also rolled-up rope and the stems of plants like hogweed. The objects, which are stacked in front of or on top of each other, are all bowls or lidded jars. She is thus a classic ceramist with a completely individual style. Writers often compare her work to patisserie but her works are really showpieces, table ornaments that function as conversation pieces.

Thimo te Duits, Rotterdam November 2020



**Exhibition: 15 January – 6 March 2021**

**Opening: Friday, 15 January, noon – 6 p.m.** BRUTTO GUSTO, Wielandstraße 34, 10629 Berlin-Charlottenburg, Germany <https://bruttogusto.berlin/>  
Mon. noon – 6 p.m., Tues. – Sat. 10 a.m. – 6 p.m..



On 19 November 2020, Maak was delighted to announce a world record for a single work by a living ceramic artist, **Madgalene Odundo**, whose *Angled Mixed Coloured* vessel fetched a price of **£ 240,000** (inclusive of buyers premium). The star lot in the Autumn Sale, Lot 239, was in immaculate condition and exceeded the previous record for her work, £ 195,000 (Sotheby's Paris, 2015). The buoyant market for ceramics continues with auction results from the 276 lots seeing a 80% sale rate and a 153% value result against the mid-estimate.

Madgalene Odundo lives and works in Surrey and is a Kenyan born potter renowned the world over for her handbuilt, highly burnished works. Many of the vessels Odundo creates are reminiscent of the female form. Her work has come into particular prominence following the success of her seminal exhibition, *The Journey of Things* at the Hepworth Wakefield and Sainsburys Centre in 2019, no doubt contributing to the international audience bidding on the lot. *Angled Mixed Coloured* is an iconic example of Odundo's works and it is a rare occurrence for her work to come onto the open market. The piece was sold by Maak for a private collector who originally purchased it from the Candover Gallery in 1988. This record sale for £240,000 inclusive of 20% Buyers Premium represents the world record at auction for a single vessel by a living ceramic artist. **Maak** are the market leading auction specialists and art consultants dedicated to the foremost international ceramic art of the 20th and 21st century. Maak was established in 2009 by Marijke Varrall-Jones, who has over a decade of market experience at the very highest level as former Head of Contemporary Ceramics at Bonhams. <http://www.maaklondon.com>



## Prizewinners of the

**GRASSIMESSE LEIPZIG: 23 – 25 October 2020** – Approx. 100 artists and designers from Europe, Asia and the USA offered their latest products for sale. The focus of the fair lay on jewellery and ceramics followed by accessories and textiles. This year's guest nation was Lithuania. The following prizes were awarded: The EUR 3,000 Grassi Prize of the Carl and Anneliese Goerdeler Foundation went to furniture designer Martin Wilmes from Bremen. The EUR 2,000 Grassi Prize of the Sparkasse Leipzig was awarded to glass artist Cornelius Réer from Nuremberg. The EUR 1,000 Prize of the Friends of Grassi went to jewellery designer Christoph Straube from Munich. The EUR 1,000 Apolline Prize went to the young **Studio SOOBO**, the two Korean-born porcelain designers **Bokyung Kim und Minsoo Lee**. The GRASSI Emerging Artists Prize from the company culturtraeger went to book designer Verena Zimmermann for the title *Zwei Ameisen auf Reisen* ("Two Ants on their Travels"). And the Prize of Honour for their life's work went to jewellery designers Ullan and Martin Kaufmann.



**The 29th Hufingen International Pottery Market** is to take place on 11 and 12 September 2021. Parallel to the market, there is a themed competition and exhibition for the market participants. The market, within the framework of the International Ceramics Weeks is an official event of the municipality of Hufingen. Closing date for entries for the market – limited to 50 participants – is 31 Jan. 2021. Application forms, available as PDFs on [www.huefingen.de/Toepfermarktteilnehmer](http://www.huefingen.de/Toepfermarktteilnehmer), should be sent by post, including photos of recent work suitable for publication as well as a photo of the market stand, a CV covering education and training and a description of work on offer to: Walter Lokau, Masurenstraße 4, D-28816 Stuhr-Moordeich, Germany, or by e-mail with photos to [dr.walter.lokau@t-online.de](mailto:dr.walter.lokau@t-online.de)

## Artwork Installation Hilton Vienna Park Hotel

The latest artwork installation at the Executive Lounge of the Hilton Vienna Park Hotel, commissioned by London-based interior design studio Goddard Littlefair, was carried out by Regina Heinz. The composition consists of a series of undulating hand-painted ceramic wall modules in blue colour tones, inspired by the famous Viennese river Danube, combined with abstract geometric designs and gold elements as a reference to her Austrian heritage and the famous Vienna Secession movement of Art Nouveau. Located in the entrance area of the Executive Lounge, the artwork gives the space its unique Viennese identity, in touch both with past and present. Regina Heinz is a London based ceramic artist and designer. Since 2011 Regina has been working with leading art consultants, developers and luxury interior design companies to create individual artworks as well as large scale commissions for corporate and private clients, with a special emphasis on site-specific designs. Regina is currently available for commissions and is offering free consultations via Zoom. Regina Heinz, 55 Bendon Valley, Earlsfield, London SW18 4UQ, UK, +44 7779 167229

<https://ceramart.net/> | [regina\\_heinz@ceramart.net](mailto:regina_heinz@ceramart.net).





## LLAVORS (SEEDS) - Collective ceramic exhibition

As is customary on these dates, the ACC presents a collective sample of members of the association in its exhibition hall. This year, the exhibition revolves around the theme of the seed. The seed is an embryonic plant, small, covered by a protection. It is part of the fruit that, developing, causes the birth of a new plant. We think that the seed, as a metaphor for transformation, is very appropriate in these moments in which we have lived and we hope that, in addition to being inspiring, it may be the bearer of hope and of a nobler and cleaner world. **From December 3 to January 8.**

Ceramistes de Catalunya Association, Calle Doctor Dou, 7. 08001 - Barcelona [www.ceramistescat.org](http://www.ceramistescat.org)

Participants: Anna Aguayo · Anna Maria Redón · Barbaformosa · Carme Riu de Martín · Carmen Rodríguez Fouce · Ceràmiques Sedó · Cristina Márquez · Elisenda Massó · Esperanza Puerta · Esther Ramos · Eulàlia Oliver · Eulàlia Sayrach · Glòria Ferrer · Inés González de Zárate · Jessica García · Joan Panisello · Jordi Marcet & Rosa-Vila-Abadal · Josefina Miguel · Judith Pellicer · Judit Portell · Kerstin Hintz · Laia Galofré · Leo Sánchez · Maia Ming · Margarida Geronès · Margarita Sala · Maria Eugènia Caro · Maria Ramis · Maurizio La Barbera · Mercè Coma · Mercè Nadal · Mercè Rius · Mercè Tiana · Montse Llanas · Montse Altet · Montserrat Ramon · Olga Martínez Oriol Batlle · Pepa Tardío · Ramon Gausset · Ramon Pla · Rebeca Puértolas · Ridha Ben-Arab · Maria Rosa Taulés · Rui Gassen · Ruth Cepedano · Silvia Tapia · Teresa Elias · Unai Cariñena · Xus Montoya.

## Competition for the Lower Saxony State Prize in Applied Art

Creative craftspeople can apply to participate in the Niedersächsischen Staatspreis für das gestaltende Handwerk ("Lower Saxony State Prize in Creative Crafts") with immediate effect. The Lower Saxony Economics Ministry has awarded the State Prize at regular intervals since 1958. In the competition 2021/2022, the Prize will be awarded in three categories. Besides the State Prize, the Emerging Talent Prize and the Companies Prize "Success Factor Design" will also be presented. The EUR 5,000 State Prize will only be awarded to self-employed people. For the EUR 3,000 Emerging Talent Prize, applied artists may enter who are not more than 35 years of age at the time of application. Both categories are open to creative craftspeople, artist-craftspeople, applied artists and designers who have completed their vocational training in an applied arts apprenticeship or have graduated from a comparable college course and are working professionally. The Companies Prize "Success Factor Design", also to the value of EUR 3,000, is aimed at all crafts businesses who have made exemplary use of the theme of design in all areas of their business (product, service, marketing, communication, corporate culture). Applicants and companies must be located in Lower Saxony. Companies must also be registered with a Chamber of Skilled Trades in Lower Saxony. Planning, organisation and execution of the competition is in the hands of Handwerksform Hannover, the exhibition centre of the Chamber of Skilled Trades in Hanover. Competition regulations and application forms are available on [www.hwk-hannover.de/staatspreis2022](http://www.hwk-hannover.de/staatspreis2022)

**Closing date for entries is 15 May 2021.** Prizes will be awarded in late January 2022.

Contact Dr. Sabine Wilp, Curator, Handwerksform Hannover, Tel. (0511) 3 48 59 - 21, [handwerksform@hwk-hannover.de](mailto:handwerksform@hwk-hannover.de)



## CLAY PROJECT – INTERREG EUROPE

The fifth meeting of CLAY – Interreg Europe project was held online, hosted by region South West Oltenia (Romania).

The fifth meeting of the CLAY project (Cross Sector support for Innovative and Competitive Artistic Ceramic SMEs), funded by the Interreg programme of the European Union, which aims to support the small and medium-sized enterprises in the ceramic sector by acting on regional policies, was held on Wednesday 23 September 2020. Due to the coronavirus emergency, the meeting of the project took place online, hosted by the partner South West Oltenia (Romania). The objective of the event was the presentation and discussion on Action Plan idea/draft from CLAY partners. During the meeting the project partners (from Italy, Finland, France, Portugal, Romania and Spain) illustrated the progress of the work on the action plans that defined adequate actions to respond to the needs of the territories and which, following the orientation of the political strategies of their own regions, will support the innovation of ceramic SMEs. 4 videos were presented

as study visits, showing the peculiarities of Horezu ceramics: 1. Presentation of the traditional Horezu pottery; 2. Reinterpretation of traditional motifs in Horezu ceramics; 3. 3D Systems Pro – a small business that implements 3D printing; 4. A business that carries out its activities **in a unique house in the shape of a ceramic vessel**. The videos are available on the Youtube channel of the CLAY project. During the next CLAY event, to be held in Umbria by the end of the year if the health situation allows it, the partners will present and discuss the advanced draft of Action Plan in order to then start Phase 2 of the project. Info: [www.interregeurope.eu/clay/](http://www.interregeurope.eu/clay/)

**16. Tag  
der  
offenen  
Töpferei  
13./14.  
März  
2021**



**tag-der-  
offenen-toepferei.de**

## TON - angebend ("Setting the Tone")- Ceramists show what they can do

16th Potteries Open Day, Saturday, 13 and Sunday 14 March 2021 from 10 a.m. – 6 p.m.

Once again, the second weekend in March will revolve entirely around clay. Approximately 550 potters and ceramists are inviting visitors to the 16th edition of the ever-popular Tag der offenen Töpferei ("Potteries Open Day"). All over Germany, they will be opening the doors of their studios and potteries to welcome visitors with guided tours and demonstrations as well as to meet and talk with them about an ancient but up-to-the-minute craft that exists between tradition and trends. And they are also inviting visitors to become acquainted with and fascinated by the diversity and beauty of handcrafted ceramic products. It goes without saying that every studio and pottery will be observing all the current coronavirus regulations. The joint website, [www.tag-der-offenen-toepferei.de](http://www.tag-der-offenen-toepferei.de) provides details about the programme and the location of participating studios and potteries.





photo: Regina Spitz

## INVITATION to the collectors' fair, From Asshoff to Zenker, at the KERAMION

With this event, the KERAMION is offering collectors the opportunity to part with individual pieces or to add to their collections with new pieces. If you wish to offer some pieces for sale, please contact the Museum on +49 (0)2234 - 69 76 90, [info@keramion.de](mailto:info@keramion.de) by 5 February 2021 at the latest. Pieces may be sent in by prior arrangement in March 2021. The collectors' fair begins on 21 March 2021 with an opening ceremony in the Museum and runs until 18 April 2021. Opening ceremony: 21 March 2021 at 11 a.m. Closing date for entries: 5 February 2021. Ceramic works to be sent in in March 2021 to the KERAMION, Bonnstraße 12, 50226 Frechen, Germany. Tel.: +49 (0)2234-697690, [info@keramion.de](mailto:info@keramion.de) | [www.keramion.de](http://www.keramion.de) Facebook: "Keramion-Keramikmuseum" Instagram: @keramion Contact: Olga Moldaver

The Association for the Promotion of European Ceramic artists is pleased to announce that the

## 33rd Austrian Pottery Market,

in 2021, is to take place from 27 – 29. August. Closing date for entries: 31 December 2020. Application forms are available on [www.toepfermarkt.at](http://www.toepfermarkt.at). VEREIN ZUR FÖRDERUNG EUROPÄISCHER KERAMIKKÜNSTLER, Rathausplatz 1, A-4810 GMUNDEN Tel.: 0043 7612 794 406 [eva.fuertbauer@gmunden.ooe.gv.at](mailto:eva.fuertbauer@gmunden.ooe.gv.at) [www.toepfermarkt.at](http://www.toepfermarkt.at)

## ceramitec 2021 now in June 2022.

The next ceramitec will be from 21 – 24 June 2022, parallel to the fairs **analytica** and **automatica**. The fair was postponed in accordance with the wishes of representatives of the ceramics industry and the exhibitors' committee.



## Blanc de Chine ICCA

The International Ceramic Art Award, Blanc de Chine (ICCA) has the aim of promoting international exchange as well as integration and innovation in the field of contemporary ceramic art. **Blanc de Chine ICCA** takes place every two years and in 2021 it will be for the third time. The 1st prize is worth EUR 50,000 and is awarded to a single winner, the 2nd prizes worth EUR 30,000 each, go to two winners and the 3rd prizes of EUR 10,000 each go to three winners. A judges' prize of EUR 5,000 is awarded to five winners. Applications for the third edition, in 2021, will be accepted from February 2021, application forms must be handed in between **20 February and 15 May 2021** on [en.blancdechineicca.com/](http://en.blancdechineicca.com/)

## Delft Ceramic Days – Ceramics Market 26 – 27 June 2021

Until 2019 the ceramics market was held in Delft every year. After the death of the organiser, the SKPD would now like to revive this tradition. The SKPD (Stichting Keramiek Promotie Delft, "Ceramics Promotion Foundation") was founded in 1995 and is an official charitable foundation. The SKPD foresees a great event with a wide range of ceramics on various themes and in a range of techniques. 60-80 stands are to be set up in the market place in Delft, even if coronavirus regulations are still in place. For this first edition of the Delft Ceramic Days, international artists will be invited to take part. Interested artists should register before 1 February 2021. Further details on [www.skpd.nl](http://www.skpd.nl) or please contact SKPD by e-mail or telephone at [delft@skpd.nl](mailto:delft@skpd.nl) 0031 (0)15-2147072 | 0031(0)6-22436237 | SKPD, Nieuwstraat 7, NL-2611 HK Delft, Netherlands.

## Exhibition / Competition Young European Ceramic – From 16 July to 15 August 2021

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. Selection will be on the basis of photographs submitted along with a description of the work and a CV. Each ceramicist selected 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 EUR 1,500 for the Gold Quentin, EUR 1000 for the Silver Quentin and EUR 500 for the Bronze Quentin. A jury of experts will award the different prizes during the opening of Terralha (16 July). The work of Young European Ceramic Artists selected by the jury will be exhibited in St-Quentin-la-Poterie during the summer 2021. For the public, this exhibition/competition represents a unique and up-to-date panorama of recent European ceramics. Final date for submission: **15 January 2021** by email or by post. Office Culturel, 15, rue du Docteur Blanchard, 30700 St Quentin la Poterie, Tel : 04-66-22-74-38 - [contact@officeculturel.com](mailto:contact@officeculturel.com) | [www.capitale-ceramique.com](http://www.capitale-ceramique.com)

## North Rhine-Westphalia State Prize MANUFACTUM – Until 31 January 2021, craftspeople over 25 years of age who

live and work in North Rhine-Westphalia can apply to take part in the State Exhibition. The best among them will receive the State Prize. This tradition-rich competition, awarded every two years by the government of the state, has gained attractiveness through a new concept and with a total of EUR 60,000 in prizemoney is now one of the major art prizes in Germany. Individually handcrafted pieces now take centre stage. Contact: Gut Rosenberg, Beratungsstelle für Formgebung der Handwerkskammer Aachen, Beate Amrehn, Tel. +49 (0)2407 9089-133 [beate.amrehn@hwk-aachen.de](mailto:beate.amrehn@hwk-aachen.de) Further details and applications online at [www.staatspreis-manufactum.de](http://www.staatspreis-manufactum.de)



# HEIDI DEGENHARDT

BARBARA KRÄMER

A cylinder is a cylinder is a cylinder... but does this dictum still hold good for ceramic and porcelain artist Heidi Degenhardt from Reutlingen in southern Germany? From our school days, we know that a cylinder is a solid that is created when a closed cylinder surface is intersected by two parallel planes at the base and top surface in such a way that all surface lines are met by each of the two planes. So much for theory. The artist was born in 1958 in Hayingen and has lived in Wannweil since 1985 where she works in her own studio. What she conjures on this archetypal form of the right cylinder impresses, literally all round, not only by its tactile feel. Degenhardt studied ceramics from 1994-98 at the Freie Kunstakademie in Nürtingen, so her love of sculptural design is no coincidence. The material for the whole cylinder series is porcelain ("This material moves me"), and she slipcasts, prints, paints and glazes it in individually developed stages. She begins with a clay prototype, encloses it in plaster and then pours liquid porcelain into this plaster cylinder. When she is satisfied, the biscuit firing follows at 950°C, before the second firing follows at 1240°C. She mixes her own colouring pigments herself to achieve a brilliant black with a silky sheen. She prefers a clean white and black; but she feels her way towards a blue. She mixes in metallic salts to achieve a watercolour effect. She produces a pale sky blue by adding water, always cautiously because the clay body absorbs water like a sponge, and she always uses colour with restraint. Through smaller cylinders, Degenhardt prepares the production of larger forms, which shrink by up to 8 cm.

The dimensions of this series are all approximately the same: 20 cm high, 11 cm in diameter. The apparently torn upper rim is particularly attractive, lending each form further individuality. Besides Degenhardt's vibrant delight in variation and her great craftsmanship, it is not the individual form that manifests itself but the exciting treatment of the outer surface of each cylinder. A quote from Heidi Degenhardt: "Content needs space!" And she knows how to use it. Although every cylinder is glazed on the inside, theoretically it would be possible to use it as a vase, but that is not really the artist's intention. On these cylinders she explores her wealth of ideas to the full in serially repeated individuality. This is where she makes a statement, she galvanises. Yet in their simple, uncluttered form, at first sight her cylindrical artworks are simply appealing, they radiate a poetic aura and with





left + right page - **Chapeau 1 + 2**, porcelain, painted, printed, scored, h 20 cm, Ø 11 cm, 2016

their translucency they express something delicate, something fragile. But they stand on solid ground, they are to be reckoned with; their volume and thus their artistic message is weighty. Anyone familiar with Heidi Degenhardt's artistic intentions and her personal development since the 1990s knows her works have conscience-stirring sociopolitical relevance. For instance she intensively explores the position of women or the relationship between men and women, sometimes more clearly, sometimes more subtly, but her own opinion is always discernible in her works. She has shown this impressively in many exhibitions at home and abroad (e.g. in Romania, Slovenia, Turkey, Croatia or South Korea and in her regular participation in GEDOK, the women's artists' society).

For instance with the pieces *Chapeau 1 + 2* from the *Cylinders* series, she makes reference to the now forgotten jurist, poet and ethnologist Elisabeth Gerdts-Rupp (1888-1972), who, as "the only woman among a hundred men" studied law in Strasbourg at the turn of the century and her life was always defined by art, music and literature. Degenhardt expresses her esteem for the unusual career of this woman in the title, *Chapeau – Hats off!* Gerdts-Rupp's own writings came into being after careful consideration and deliberation. What emerged were works that today may be almost forgotten but that still have their value. Degenhardt translates this esteem for a lifetime's achievement into gossamer-thin, translucent porcelain forms that throw a proper light on the significance of Elisabeth Gerdts-Rupp. Degenhardt pursues these thoughts with equal stringency in her *Licht-Gestalten 1-3* (a pun meaning "luminous figures" and "forming light"). Here too it is her impetus to pay appropriate tribute to forgotten figures. She gives them back their lives and their significance, impressing cut-out stencils into the wet porcelain. She fetches them back into our midst, if only as a shadowy outline, an impression that is only temporary for as soon as the light disappears, their shade fades away and their life disappears again in nebulous finitude.

With the series *Movement 1 + 2* however, Degenhardt is right in the present day. Life demands movement of us, brings us into action every day. The dark shadow silhouettes of a slender female figure allows us to take part in her daily workout, which appears enticingly playful and light-footed and yet above all demands concentrated effort and stamina. The athlete enjoys the gorgeous impetus of successful life at this moment, in the



above + right page - **Movement 1+2**, porcelain and metallic salt, h 28 cm, ø 14 cm, 2018  
below - **Bäume (Trees)**, porcelain, printed and painted, h 20 cm, ø 11 cm, 2017

here and now, to the full. Degenhardt offers us an emotional invitation here, to explore worlds that result from the connection between being and reflective observation. Life is a matter of intellectual attitude – and at the same time, Degenhardt is playing mischievously with a sometimes excessive cult of the body.

In September 2020, Heidi Degenhardt was awarded the GEDOK FormArt Elke und Klaus Oschmann Prize. With this prize, the judges gave a distinction to the pieces *Kapsel Frucht*, *Porifera* and *Zeitspuren*. As so often in the artist's works, en-

vironmentalism and technical refinement go hand in hand. Throughout her artistic vita it has become clear that Heidi Degenhardt loves technical challenges and that she continues to challenge the material in its fragility. Thus Degenhardt uses porifera, a sponge, which we are familiar with as a bath sponge and a tourist souvenir but which is acutely threatened with extinction. The porcelain aficionado dips it in liquid porcelain, squeezes it and soaks it thoroughly, to then fires it to a very high temperature. The result: delicate porcelain sculptures with an unmistakable character, like everything Heidi Degenhardt does.







photos - Thomas Merz, Reutlingen

### Heidi Degenhardt

was born in Hayingen, Baden-Württemberg in 1958. Since 1985 she has had her own studio in Wannweil, where she gives workshops for adults and children. She also teaches a range of further projects at various educational institutions. After teacher training, she studied ceramics from 1994-98 at the Freie Kunstakademie, Nürtingen, specialising in the figure, under Dora Varkonyi, as well as glaze technology and life drawing. Numerous exhibitions followed, including Reutlinger Kunst at the Galerie Kunstmuseum and the Kunstverein Reutlingen; International Ceramics Biennale Cluj, Romania; Unicum, Ceramic Triennale Narodni Museum, Slovenia; Selvin Gallery, Istanbul, Turkey; Contemporary Ceramics, Museum Cagdas, Turkey; Ceramica Multiplex, City Museum Varazdin, Croatia; Ceramics Biennale, Icheon Ceramics Museum, Korea; also regular participation in the GEDOK annual exhibition at the Spitalhof, Reutlingen. In September 2020 with two further artists, she was awarded the GEDOK FormART Elke and Klaus Oschmann Prize in Munich. She is a member of GEDOK Reutlingen and the arts societies Kunstverein Reutlingen and the Württembergischer Kunstverein Stuttgart.

### Barbara Krämer

is an adult education teacher and a freelance art historian (e.g. at the Kunstmuseum Spendhaus Reutlingen). Since 2019, she has been chair of GEDOK Reutlingen.

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# HÉLÈNE LOUSSIER

## *Ceramics as an Adventure*

HELENE KIRCHMAIR



Creations that surprise, that introduce a new aesthetic and that seem unclassifiable. Hélène Loussier's sculptures impress with their sincere and obvious presence, through a kind of improbable spontaneity, a freshness and false fragility. But they remain enigmas whose irrationality and absurdity is brought into question.

I met Hélène Loussier two years ago at the Gmunden Ceramics Symposium (AT). It was her first experience of this kind and she said she was looking forward incredibly to the opportunity to try out new materials and to exchanging views with the other artists. After setting up her workplace, she set to work right away with her first tests. I was particularly impressed by how decisively and with what unselfconsciousness, speed and lightness she got to work. Deep in concentration, she seemed to dive into another world, and in next to no time a huge mural relief was finished, in only two days.

Working right next to her, I asked her to tell me about her career path and about how she works.

She began working as an artist with drawing and painting before she fell in love with clay.

She only started to work with clay nine years ago after a ceramist friend, Philippe Parrot Lagarenne invited her to a workshop.

"I realised immediately what I wanted to do. Nothing seemed impossible or difficult, I was simply filled with great joy."

Working with the sense of touch as she modelled the clay, and the observer's joy at touching the finished artwork were the crucial factors for her in choosing clay as a medium.

"I knew nothing about clay or glazes and

**Little Spirit No. 33,**  
Glazed stoneware, gold 1  
5 x 13 x 10 cm, 2020





### Shy slippers

Stoneware, pigments, wax 24 x 34 x 24 cm

have learned it all myself. To understand how to use the material, I first made a cube out of slabs. After you have done this, you know how to join pieces of clay, how to give it form and how it dries. Then I worked a lot and works in clay multiplied on my work tables." Purchasing an electric kiln and large shelving units were then the decisive step, transforming the painter's studio in the 18th arrondissement of Paris into a workshop for ceramic sculptures.

"I want my work to be as free as possible, I don't need anyone who is able to appreciate it, to judge it, I would not like to force anything. I want research and adventure. I want to create emotion in the form of earth." It is from this freedom that her unusual creatures emerge.

Wikipedia tells us that "creature" has to do with creation. The term is related to nature or living beings that were already there, exist now and will still be there before and after we have long disappeared.

Hélène divides creation up into various groups:

There are various hybrid creatures, half animal and half plant, people with leaves or feathers instead of heads, embodying, as if in a metamorphosis, the transition from the one to the other. Their companion is often a dog, her own boxer, as I learn from Hélène's stories.

Houses in movement, seeming to grow,

### Flowery Feet

Glazed white earthenware, 16 x 8 x 15 cm  
and 27 x 13 x 10 cm, 2018





**Best Friend**

Glazed stoneware, gold, 42 x 28 x 32 cm, 2018



**Little Blue Dog**

Glazed white earthenware, 11 x 22 x 12 cm, 2016

small theatres, a special group of figures that she terms “bestioles” (French for bugs). Her little spirits are sentinels watching over her studio.

And then there are the reliefs – in which good-humoured little men and other humorous figures stroll, seemingly from another world, a world of fable, or from a world from which unknown stories emanate but that still seem familiar.

The world is ruled by the laws of science and of humankind. But in Hélène’s world, we can flee a little from the laws of physics, of gender or even of hegemony. “If evolution had gone wrong, what would we look like then?” is a question that might stand at the origins of the beings that she has invented.

Hélène says, “I have become an adult but I do not think any differently from when I was a child.” She has only retained a sense of doubt from a dream she had as a child in which she marvelled at the reality of the moment. Was this dream a dream? Or was she dreaming that she was dreaming? Was she awake or did she stroll asleep in this alien world? Does this figure even remind her of her grandfather or was it a spirit?

The things in this world are never really what they appear to be and so her ceramics are always on the verge of something else, anchored in a world of uncertainty, in which the hypothesis is king. Yet every figure is simple and originates from a familiar element. The process of her highly subjective thinking reveals itself in assemblages: colour accidents, art history and childhood memories join to become dreams of worlds. The void plays an important structural role in this.

Hélène Lossuier’s ceramic sculptures are a powerful invitation to think differently about our presence in the world, an invitation to uncertainty and a point of access to the strangeness of the familiar world, for no description of what they are is sufficient to exhaust what they bring to life.

The simplicity of the clay suits Hélène’s approach. Like in her painting, there is a poetic contrast between the random and the constructed. Until 2018, she made her works exclusively from white earthenware, since the symposium in Gmunden, where she was able to test stoneware for the first time, she now prefers to use stoneware in combination with engobes, glazes and gold. She fires in an electric kiln. Often, the firing turns up one or other welcome surprise. Being self-taught, she does not hesitate to retouch, to glue, to glaze several times, and to fire repeatedly.

In the five work-intensive weeks of the symposium, a lot of works were made and the judges had difficulty



to choose which pieces were to go into the subsequent exhibition.

Gabi Dewald, one of the judges at the Keramik-symposium 2018 in Gmunden, found what I felt were very appropriate words to describe Hélène's works, which is why I would like to quote from her laudation for the final exhibition:

"Hélène Loussier affords fantastic opportunities for flight from the here and now. Instead of heads, her figures show where they are missing what might be happening in them: the girl borne away by her imagination. The corpulent gentleman who may be dreaming he is of royal blood, someone of distinction and nobility. The man with the dog blossoming in the cloud-blue of the afternoon stroll, losing himself in his bubbling thoughts. The sculptor works with generous relish and yet with sure precision. One would like to walk a part of the way with her figures."

I am looking forward to seeing Hélène again at Saint-Sulpice in 2021 and I am eager to see her new creatures or creations.

#### ***Helene Kirchmair***

works in Austria and Italy as a freelance ceramist. Beside her studio work, she takes part in international symposia and exhibitions.

Painter, sculptor and ceramist

**Hélène Loussier** was born in 1960. She lives and works in Paris. After studying the Hypokâgne and attending art courses at Pennington and ENSBA in Paris, Hélène Loussier moved to New York and London, where she was interested in music, cinema and dance. After her return, she taught drawing and painting in her studio and took part in numerous exhibitions in France, the USA and South Korea. She designed covers for novels for the publisher *Actes Sud* and created drawings for the column *La Voix du Poète* in the journal *Le 1* in 2014, after creating the chance newspaper *La Vie d'artiste*, to which her friends contributed and which appeared in 2000-2001. For the brand *Céline*, she designed ceramic buttons and bracelets for the spring and autumn collection 2015. In the same year, her ceramics appeared in *Le Bestiaire* by Nicole Crestou. Since 2018, she has been involved in the organisation of the Saint-Sulpice Céramique market in Paris and since 2019 she has contributed regularly to the magazine, *Revue de la Céramique et de la Verre*. Today, she concentrates mainly on her ceramics, many of her works are in leading collections, e.g. La Piscine in Roubaix, France and the Kammerhofmuseen in Gmunden, Austria.



**The beautiful time after the rain**  
Glazed stoneware, gold, 49 x 40 x 26 cm, 2018

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# Corien Ridderikhoff

Pottery that connects ancient tradition with modernity

ELISABETH EYL

*A portrait of the ceramic artist Corien Ridderikhoff, born in Amsterdam (1953) and still active in the heart of this artistic breeding ground. For 42 years now she has been steadily working on her impressive oeuvre, always renewing her technique and embracing new ideas. The blue-white geometrical shaped and decorated Tulip Towers became her most prominent trademark.*



**Tulip Tower** in production from 2014 until now  
Porcelain, ø 21.5 cm, h 30 cm  
Till 2019 handbuilt from slabs, after developing a casting method at the European Ceramic Work Centre, Oisterwijk, the Tulip Towers are slipcast. The geometrical decoration is made with the wax resist method *photo Corien Ridderikhoff*

**A**lthough Corien Ridderikhoff grew up in a family which was art minded, it was not natural for her to go to art school. To be sure of a job it was advised to Corien to train in manual skills.

The Gerrit Rietveld Academy in Amsterdam, nowadays an art school, was at the time a teacher trainings college for craftsmanship. There she specialized in ceramics and wood. Especially the lessons of teacher Adriana Baarspul made her enthusiastic about devoting her life to ceramics.

## Fascination for Japanese culture

In Paris she visited, during a study trip, the Musée national des arts asiatiques-Guimet, or Musée Guimet for short, where a lot of Japanese ceramics can be seen. This had a major impact on her work. Corien, who was already fascinated by Japanese culture, started to make tea bowls and pots combined with wood-

en and ivory lids. She also fabricated lid boxes out of stoneware clay plates, in the form of houses, temples and pagodas. This work was usually glazed with reduction glazes, such as celadon, ash glaze and tenmoku glaze.

The designs were mainly meant as tableware. Characteristic of the work is always a very accurate and subtle finish. Corien works on the wheel with stoneware as well as porcelain. The angular shapes are made up of slabs of porcelain.

The latter method has been mostly applied since 1980, when the work of Ridderikhoff



**Sake (gin) jars and cups**  
in production from 2004 until now  
porcelain  
jars, h 21 cm, 4.5 cm x 4.5 cm  
cups 4.5 x 4.5 x 4.5 cm  
slipcast with wax decoration  
*photo - Peter Lange*



became geometrical in shape and decoration.

At the same time her objects became more sculptural such as (stair) pyramids, regular polyhedra (Platonic Elements) and large objects composed of triangles of porcelain and sometimes in combination with plexiglass.

### European Ceramic Work Centre (EKWC)

The lifelong relationship with European Ceramic Work Centre is an important factor in the career of Corien Ridderikhoff. It started after her final exam at the Rietveld Academy in 1977.

The Ceramic Work centre was then located in Heusden, a small fortified city on the river Maas in the Dutch southern province of Brabant. There she could experiment with methods of shaping and glazing and firing. The foundation for a professional career as ceramic artist was laid there.

Corien returned several times to the Ceramic Work Centre. By 1987 she created there a new rectangular designed teapot. The spouts and handles were made of triangular tubes and the body part of the pot was composed of angular diamond shaped cast components. The glazing was done in several stages. First a coloured glaze, then after biscuit firing, a wax decoration dipped in black glaze and finally high fired.

Last year Corien was artist in residence in the EKWC, by now established in the Brabant town Oisterwijk, where she developed a casting method for her pentagonal Tulip Towers.

### The Tulip Tower

Another key moment in the artistic development was in 2004 when Corien visited the Ceramics Museum Princessehof in Leeuwarden. The permanent collection of the museum contains one of the rare preserved 17th century Dutch "Tulip Vases". And there the idea arose to give the Dutch tradition her own twist.

**Cabinet set**, 1996, porcelain,  
h 30 cm, total c. 65 cm  
Built form slabs. The geometrical  
decoration is made with the wax  
resist method *photo Corien Ridderikhoff*





**Tea set**, 1985, porcelain, h 10 cm, l 14 cm, w 8 cm. Box and teapot slipcast, bowl made on the wheel by Nirdosh Petra van Heesbeen  
Developed in the Ceramic Work Centre, Heusden photo - Corien Ridderikhoff

A tulip vase is a vase that is made to show cut flowers and in particular tulips, but mainly serves as a decor piece. In the 17th century, the ceramic tulip vases came from Delft and were decorated with a Delft blue or Chinese decor. Tulip vases, then called flower pyramids or flower holders, were placed as showpieces in the middle of the table in the main room. Only a century later did people speak of tulip vases.

Like other Dutch contemporary ceramic artists, such as Jan van der Vaart and Bas van Beek, who were inspired by the typical Dutch tulip vases, Corien

developed her own design. The special features of her tulip towers are the pentagonal pyramidal stacked elements with geometric blue and white decorations.

### Batik Technique

The tulip towers are made of porcelain built from slabs and recently also made of cast elements. The work is decorated with liquid wax (batik) and then dipped in an indigo-blue glaze, creating a contrast between matt white and glossy blue after the glaze firing (1220 – 1250°C). This thick glaze also has a nice relief effect and invites you to touch.

### Cabinet sets

Other products in the typically Dutch tradition are the so called cabinet sets consisting of (lidded) vases with purely decorative function.

A Dutch cabinet set usually consists of 3, 5 or 7 vases (with a lid), usually made of Delft Blue porcelain. These sets of vases used to be hand painted and were all unique. Especially in the 18th century, the Delft blue cabinet set was a popular decorative element on top of a cabinet in the living room.

The cabinet sets of Corien are made in her unmistakable design and execution techniques. This also applies for a third product based on a Dutch tradition: the jenever (gin) bottles and cups. The Japanese influence is well expressed in the sake-like cups.

**Labyrinth**, 2004, 92 tiles made of frost-resistant stoneware, 160 cm x 160 cm  
Located in a private garden in the Netherlands photo Corien Ridderikhoff





### Tiles and smiles

Apart from the main products, Corien also makes all kinds of other things with her own signature. An important line in her oeuvre is tile making. After working on stacking shapes, she likes to explore the flat surface. Recently she has taken two new paths in this field. One road leads to the "map tiles" with linear recesses in the tiles containing glaze in the form of a map like an atlas. The other tile line consists of grids made by cutting out rectangular shapes.

Furthermore Corien Ridderikhoff makes ceramic jewellery, mini vases and candle holders usually in cast shapes. And as a funny distraction there is a "family of found objects" consisting of white porcelain teapots, coffeepots and cups found at flea markets that she provides with faces with a golden smile.

### Collaboration with other artists

In 1978 Corien Ridderikhoff established together with colleague potter Klaartje Kamermans the Klei-kollektief (Clay Collective) in the old Amsterdam neighbourhood known as De Negen Straatjes (The Nine Streets). They mainly made usable ware but also unique objects.

Corien worked with artists who made decorations in their own style. Among others Anki Posthumus, Eddy Varekamp and, up to the present day, Gerhard Belgraver and Gerda van Kersbergen. Her little birds and chicks still populate a series of Corien's plates and cups that are popular among customers.

Since 2015 Corien continues independently, at the Kloveniersburgwal, one of the oldest parts of the Amsterdam City Centre. On a working day she often works on several things at once, because with some techniques you have to wait until you can take the next step. She has to make strict plans for (international) orders. Her Dutch production with a touch of Far East inspiration is located in many private as well as public collections.

More information: <https://corienridderikhoff.nl/>  
<https://sundaymorning.ekwc.nl/participant/corien-ridderikhoff/>  
<https://terra-delft.nl/nl/kunstenaar/corien-ridderikhoff>

### *Elisabeth Eyl*

is a Dutch art historian, specialising in ceramic art, and a collector of Bauhaus-related ceramics.

[www.eylceramics.com](http://www eylceramics.com)

### Techniques and materials used

The Batik or recess glaze technique:

The work is first biscuit fired at 1050°C. Then a surface division is measured and drawn on the work in pencil. After that the surfaces that must remain white are painted with wax (wax resist). Finally the work is dipped in blue glaze and fired. The plan division drawn with a pencil can be filled in different ways so that different patterns can be created.

More information about this technique can be found on

<https://corienridderikhoff.nl/en/techniek/>



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### Corien Ridderikhoff

born 1953, is an Amsterdam-based ceramic artist. After her ceramics studies at the teacher training department of the Gerrit Rietveld Academy in Amsterdam, she started her professional career at the European Ceramic Work Centre (EKWC). There she has returned many times to renew her designs and techniques.

In 1978 she founded, together with fellow potter Klaartje Kamermans the Klei-kollektief (Clay Collective) in the centre of Amsterdam. In 2015 Corien continued on her own in a studio also in the heart of the Amsterdam City Centre.

Corien is artistically influenced by Japanese Culture and traditional Dutch ceramic products. She is mainly known for her geometrical ceramic blue-white ware of which the Tulip Towers are her most striking trade mark. She works with different basic materials and techniques. The wax resist decorative technique is one of her special features. Corien also looks for collaboration with other artists, one of them is Gerda van Kersbergen, with whom decorative production is still going on. Corien Ridderikhoff has had a lot of exhibitions in galleries and museums including Museum Boijmans van Beuningen, Rotterdam and (1978) and Ceramic Museum Het Prinsessehof, Leeuwarden (1981, 1984, 2016). Her work is also included in the permanent collection of these museum. On an international level this is also the case, for instance at the Keramikmuseum Westerwald in Höhr Grenzhausen.





# lena peters

I am a ceramic artist and storyteller from Sheffield and based in London. I graduated from Central Saint Martins university on the BA (Hons) ceramic design course in 2017 and am represented by David Gill Gallery.

My practice revolves around the process of “fictional archaeology” (as coined by Dunne and Raby in 2013’s *Speculative Everything*, Chapter 8, p. 140), creating objects which exist to embody a narrative rooted in history, myth and folklore. I am 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, I am influenced by the stories themselves – by the mythologies, symbolism, traditions and folklore of old, as well as an interest in historical and modern Catholicism.

The aim of my work is to push the boundary between the real and the unreal, causing people to question the authenticity of the pieces. I also intend for the works to be strange, even eerie and sometimes uncomfortable, which is often achieved through the fusion of animal and human that the characters on my vessels or in my figures show. Ideas around animal symbolism and their cultural importance in antiquity are seminal in my work.

I am drawn to ceramics as a material due to its particular suitability for storytelling. I love the stories which are associated with the material itself, for example its use as the medium from which the Christian God created life in the Biblical tradition. Its lasting power is also an interesting thing about the material – that it

**Deer and Woman**, black stoneware with sgraffito detail, h 28, ø 13 cm





**The Sacred Hart**  
detail -  
white earthenware  
coloured underglaze  
transparent glaze  
gold lustre  
h 47, L 32, ø 10 cm



**The Innocent**, white earthenware, coloured under-glaze, transparent glaze, gold, h 24.5, L 33, ø16 cm

makes up a large portion of archaeological finds, and so means that we learn a lot about historical cultures from their ceramics.

I have explored these themes and ideas through two finished collections to date, and am producing a third. I will detail these collections below.

*Secrets of the Hidden North*, my graduating collection, is a series of objects that pose as found artefacts. The objects were discovered by myself cast as "the archaeologist". They range from vases to remnants of wall murals, and each show characters or fragments of myths from a fictional tribe of combined Romans and Celtic Britons, taking visual and cultural cues from each of these.

The stories themselves are entirely new but are influenced by a variety of historical sources. The main character pictured is a single goddess (or possibly a tribal leader given godlike attributes – historians are uncertain) who takes on a range of animal forms to show different characteristics with different meanings. These animals were chosen for their symbolic value, and their location – the story is rooted in the North of England, in an area not too far from my home town. Traditionally, the owl symbolises (feminine) wisdom (an owl often accompanies the goddess Athena), the wolf a strong maternal instinct as well as fierceness, and the doe life (and therefore fertility) as well as innocence and vulnerability. These were all traditional feminine attributes, and this was important to me: I wanted my society to be matriarchal, one which valued traditional female gender roles but also allowed them to step outside of them (as in the case of Boudicca, the warrior queen of the era who led a revolt against the Romans). The stories are influenced heavily by classical mythology, as well as by biblical tales and Roman stories. The inclusion of the sacred feminine was an essential piece of my story.

For my second collection, *Saints and Spirits*, I revisited ideas around animal symbolism but this time combined them with an exploration of Catholicism, past and present. The animals range from the fantastic to the mundane. This collection was shown at David Gill Gallery in November 2018.

I created a cadre of non-canonical saints in the form of devotional figures, each with a combination of human and animal attributes. Visually, I was heavily influenced by medieval manuscripts and depictions of saints, from which I took the golden halo present on all figures and which I tried to suggest with the figure's features.

Each of the figures was given a specific patronage, which tied in with the animal's symbolic meaning. For example, the figure with the head of a man and the body of a lamb (titled *The Innocent* - it can be found on my website) is the patron of forgiveness, because of the lamb's links to Christ, who absolved "our" sins.

This collection of "saints" was given a fictional narrative, detailing their discovery at a London church and the research into them undertaken by myself (cast once again as archaeologist). I uncovered a history tracing these back to a nunnery at Ely Cathedral, and so theorised their possible purpose, giving each figure its patronage.

I was very interested in the ideas of assimilation into the Catholic church, and wanted to explore an alternative history where Catholicism absorbed ideas from world



folklore rather than promoting aggressive monotheism. My newest and final collection is a work in progress titled *Goddesses*. I have researched the universal Goddess myth – the idea that at the heart of every mythology there is a goddess who embodied ideas around life, death and creation, e.g. the prehistoric mother goddess/mother earth cult – by reading seminal works such as Robert Graves' *The White Goddess* and Joseph Campbell's *Goddesses*, as well as more specific titles such as *Venus and Aphrodite* by Bettany Hughes. This wide ranging reading, as well as more physical research e.g. looking at goddess representations in London museums, means that I have developed an understanding of the Goddess's place in world mythology and how the various goddesses of different pantheons can be linked, and even interchanged.

In this collection, I have created a series of vases which are themselves the physical forms of goddesses. With the vase as a body and the head as a lid, no two are the same. Each goddess is unspecified and unnamed, some with animal attributes and some fully human. When viewed as a collection, the heads of each vase can be swapped onto different bodies, creating a flowing and interchangeable pantheon of goddesses.

In various historical magico-religious traditions, depictions of the divine were viewed not just as idols but as the body of the divine being themselves, and were accordingly treated with reverence, fed and watered the way you would treat a living body. I was interested in the idea of creating these divine vessels for myself. The space within the vessels, making them semi-functional (in theory rather than in actuality), is also intriguing, asking the viewer to guess at a purpose behind these strange artefacts. The final narrative pertaining to these pieces is still in progress.

**Techniques:** All of my work is coiled, including the figures. I decorate using various methods, for example underglaze, sgraffito, partial glazing and lustre. I love to coil, as it allows greater freedom in creating sculptural works, and creates vessels which are not completely perfect; I like the hand of the maker to be clear in the pieces. These techniques combine to create varied, graphic surfaces which are inspired by Greek attic figure vases, prehistoric cave paintings, medieval woodcuts and other historical references. I am also influenced by classical vase forms.



**The Guide**, white earthenware, coloured underglaze, transparent glaze, gold lustre h 48, L17, ø 10.9 cm

### Biography

**LENA PETERS** was born in Dublin, Ireland, 1994. She graduated from Central Saint Martins College of Art and Design with a BA Hons in Ceramic Design in 2017. Her work has been exhibited at the Lethaby Gallery, London, the British Ceramics Biennial in Stoke-on-Trent, and the Pangolin Gallery, London. Peters's works were first exhibited at David Gill Gallery in November 2017 as part of *Vases and Vessels* curated by Gianluca Longo. Joining David Gill Gallery, Peters presented her first solo exhibition at David Gill Gallery in 2018 entitled *Saints and Spirits*.

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# FRANCESCO RAIMONDI

TRADITION AS REVOLUTION

ENZO BIFFI GENTILI

Epiphany of the Merman  
2000, painted majolica  
vitreous glaze  
ø 50 cm





In 2000, at Vietri sul Mare on the Amalfi Coast, a very unusual ceramic piece appeared. It was a parade plate painted by Francesco Raimondi, a work that won him the prize titled "A Journey in Ceramics" in the section reserved for craftspeople from the Campania region. In some ways it represented a radical break because the exhibitionist figure posing aggressively at the centre of the plate is a very well-hung *Merman*. In Vietri sul Mare, where during the 20<sup>th</sup> century thousands of objects were decorated with the mermaid motif, no-one had yet dared to modify the genre, wheth-

er physically, sexually or artistically. With this adroit move, Raimondi surpassed even himself: in fact, up until then he was principally known, and famous, as the illustrious heir to the iconographic and decorative heritage, and to the *faux naïve* style crowded with donkeys, fish, madonnas, birds, shepherds, saints, fishermen and mermaids, introduced to Vietri sul Mare during the period between the two World Wars by German and Central European artists who had emigrated there, from Richard Doelker to Irene Kowaliska.

This "Mannerist" style had gradually expanded to a position

**Octopus temptress**  
2011, painted majolica  
ø 100 cm







Group of majolica pieces exhibited at the Homo Faber show, 2018, Cini Foundation, Isle of San Giorgio, Venice

of dominance in Vietri ceramics, to the point that by the end of the 20<sup>th</sup> century it was showing marked signs of fatigue and obsolescence. It was therefore the typical situation afflicting many ceramics cities in Italy, the need to create something new in place of anachronistic and exhausted traditions. However, the task of “modernization” is often entrusted to artists and designers who may have a very limited respect for the values of local crafts and imagery. An emblematic historical example is that of the avant-garde artists, from the Spatialists to Cobra and the Nuclear artists, who revolutionized ceramics in Albisola during the 1950s, beginning a procedure that increasingly led it to being considered as basically just one of the various art media, an opinion that is perpetuated still today. This also caused many to consider the actual creation of a work as of secondary importance with respect to its concept or design. Raimondi works in the opposite direction. He never abandons an extreme, almost maniacal attention to technique, nor the obsessive contextualization of his work, underlining its close ties with a specific *genius loci*.

But, as we have seen in the case of the *Merman*, he replaces, overturns or modifies the subjects. Some of them are part of tradition, above all Roman and Pompeiian, but had not been explored for centuries because they were considered as “inappropriate subject matter”: this was the case above all for the sexual and hyperphallic motifs, or paintings depicting Ancient Roman brothel scenes, or erotic objects shaped in clay whose functions were more than just apotropaic. One naturally thinks of the “Secret Room” at the National Archaeological Museum in Naples, which, in halls 62 and 65, conserves many such objects from Herculaneum and Pompeii, in addition to other Greek and Attic items. Significantly, only from the year 2000 – which, by meaningful coincidence, was also the date of creation of Raimondi’s *Merman* – was the room opened to the public (though children



revelry of the senses, and also of imagination and invention. By way of confirmation, Raimondi likes mixing his sources, bringing together in the same piece elements that would normally be separated in space and time, as in examples in which he takes inspiration from the Campanian population's centuries-old love of superstition, and combines his impressively large phalli with drawings of other objects and apotropaic motifs typical of popular culture, from the horseshoe to the Neapolitan "*corniciello*" (horn-shaped talisman), from the four-leafed clover to the horn gesture, and some cabalistic numerals from the Smorfia (the traditional associations between dreams and numbers). Likewise, in some of his more recent works, he has offered new versions of some zodiac signs and the Major Arcana of the Tarot... This armament of serendipitous or divinatory symbols is presented with allusion to "*pontesque*" styles, namely the sophisticated forms of the decorations that the great architect and designer Gio Ponti created for the Richard Ginori company in the 1920s. But his "*raimondesques*" (from the title "*raimondesche*" that the ceramist gave to his large anthological exhibition at the Faenza International Ceramics Museum in winter 2011, which definitively consecrated his fame) often shift towards deformity, beyond their refined iconographical sources and their apparent elegance. This direction frequently appeared in Raimondi's work over the course of the first two decades of the 21<sup>st</sup> century, and it was given critical legitimacy by an important exhibition held at Vietri sul Mare in 2003, titled *A Voyage through the Grotesque in Ceramics* – curated by the writer of this article – whose objective was to reveal another undercurrent in local production, an alternative with respect to the "domesticated" styles of the *faux naïve* work from the so-called German period. This was an "undisciplined" tradition, almost expressively maladroit, with outlandish subjects, featuring certain members of the noble Vietri families Procida and Solimene, which could be compared with an analogous international trend that is still extant in contemporary ceramics (as in American funk art ceramics and its derivatives). Francesco Raimondi understood that he was no longer alone, and could from that moment on lead a new phase in local ceramics, not just reusing

**Harpies and harpoons**, 2011, hand-shaped toucan jar, painted majolica, ø 100 cm

under 14 can enter only if accompanied). But could Francesco Raimondi's erotic motifs, often exaggerated almost to the point of caricature, with his not always judicious couplings that range from "normal" human intercourse to orgiastic gatherings of animals, be considered as simply references or imitations, given the vast array of declared historical precedents? Definitely not: in fact, Raimondi's is a provocative approach, in which he perpetrates "unlawful appropriation" because he is aware – following the same lines of thought of great designer Alessandro Mendini – that an author "can manipulate history only if he violates and pollutes it, connecting it to his own personal history and to that of his professional colleagues". Therefore, history is not exhumed and cooled by passing it through the filter of science or philology, but picturesquely evoked, welcoming the





# Mermaid on horseback

2019, majolica with  
underglaze painting  
and lustre glaze  
ø 60 cm



more or less classical figures, from harpies with avian bodies to an underwater “octomaid”, a mermaid “degenerated” by the replacement of the fish tail with a tangle of unsettling octopus tentacles, and also by depicting the sea in its present unfortunate condition as a container for rubbish. The artist is aware that to avoid banality in visual references, difficult themes, such as decay, unbridled consumerism, and the criminal pollution of the modern world, should be approached. Raimondi’s grotesque is a genre that combines comedy and drama, provoking laughter and indignation, because it becomes an ideal method for expressing not just Vietri *sul Mare* – Vietri on the Sea – but also Vietri *under the Sea*. More in general, it offers an excellent means of narrating the conflicting reality of Campania and Italy. Only then, after having descended right down to the bottom, is it possible to return to ceramics that comprise less unsettling themes. And in fact these can be seen in his latest, spectacular, even opulent parade plates, such as those exhibited in Faenza this year during a workshop that he held

on invitation by the Zauli Museum and the Italian Association of Ceramics Cities. To mention two examples, on these vases and plates with lustre details, a graceful Mermaid reappears at a distance of twenty years after the shock of her male hybrid, and there is a sophisticated flying Icarus, though, as we know, he later falls out of the sky. The moral of Raimondi’s ceramic story is therefore one of inevitable duality and ambiguity, making him the greatest talent in Vietri’s new artistic and crafts generations (which we should remember that today comprise mainly female practitioners, both “virtuous” and “bad” girls, though of course we will never know which of the two types of craftswomen he prefers ...).

## **ENZO BIFFI GENTILI**

is a historian and critic for the applied arts. He has written over 300 publications on this subject. Artistic director for cultural projects and exhibition curator, he is director of the MIAAO Advanced Seminar on the Applied Arts.



**Vietri Icarus**

2019, majolica  
with underglaze  
painting and  
lustre glaze  
ø 60 cm

**Personal statement:**

About 30 years ago, in 1991, when I went to Faenza to visit the epochal exhibition *The Sorcerer's Apprentice*. *Faenza in the Nineties*, I discovered, in the preface to the like-named catalogue (*L'apprendista stregone. Faenza anni 90*, edited by Enzo Biffi Gentili, published by Keramikos and Alberto Greco Editore, Milan 1991) a text by Sir Ernst Gombrich that comprised the authoritative and convincing motivations for what would be my entire future oeuvre. More specifically, I would like to quote some of the sentences included in that publication, penned by the great Austrian, naturalised-British art critic and historian: "We have come to realise the dangers arising from the romantic image of the artist as an original genius whose creativity rests on the rejection of tradition. The whole of the history of art and of the crafts refutes this shallow view. What the study of that history teaches us instead is precisely the principle of 'innovation inspired by tradition' that underlies the present effort. Art can never be divorced from work and from skill without falling victim to frivolities promoted by sensationalist fashions." Evidently I would not be able to put it better myself, and still today I remain absolutely faithful to this fundamental and superior teaching.

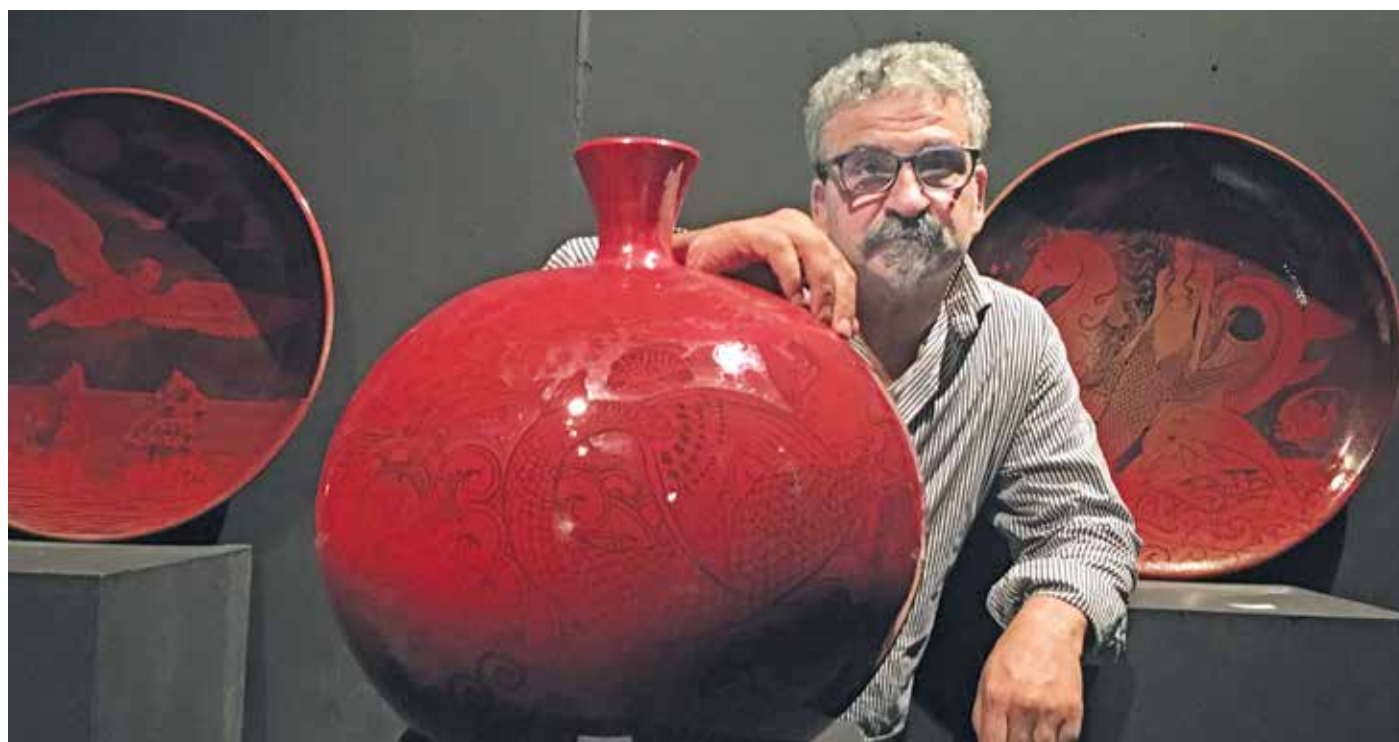
**Biography**

Francesco Raimondi was born in 1959 in Vietri sul Mare, where he lives and works. A decorative artist by vocation, from his adolescence he trained at the major ceramics factories in the area. From the late 1990s he took part in dozens of regional, national and international exhibitions. His most important group shows include *The future in their hands. Tomorrow's craftspeople* for the 150<sup>th</sup> Anniversary of Italian Unity at the Officine Grandi Riparazioni in Turin, and the northwest section of the 54<sup>th</sup> International Art Exhibition at Venice Biennale, held in the city's Palazzo Esposizioni. His solo shows include *Contemporary Mediterranean* at Palazzo Sant'Agostino and at the Temple of Pomona in Salerno, and *Raimondesque* at MIC in Faenza in 2011. In 2006, with the Region of Campania, he won the Gold Medal at the Chelsea Flower Show in London, awarded by Queen Elizabeth II. In 2016 he was assigned the title "Master of Arts and Crafts" by the Cologni Foundation at Milan Triennale, and was included in the Golden Book of Italy's Crafts Excellence. In 2018 he was made Knight of the Order of Merit of the Republic of Italy by President Sergio Mattarella. His works are exhibited in a number of museums worldwide, such as the Museu Nacional do Azulejo in Lisbon, Musée de la Céramique in Nabeul, Tunisia, Museo Internazionale delle Ceramiche in Faenza and Fule International Ceramic Art Museum in Xi'an, China.

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Entre dos espacios / Between two spaces, No. 2  
2020, digital photograph

# Migration in Clay

## Home and Land Project of Karla García

EVELYNE SCHOENMANN

**K**arla García, artist and educator, was born in Mexico and emigrated to Texas as a teenager together with her family. This cultural transition so early in her life had great influence on how she thinks and feels today. She has turned what she has experienced into artwork in her latest project, Home and Land. Has she come to terms with it? This is what she says:

*Karla, one of the main themes of your Home and Land Project is migration. This fits both with what you experienced as a child and today's streams of migration. Why is this subject so important to you?*

People migrate in search of a better life. I would like the audience to look at my work and to try and think about their own lives and feelings in the knowledge that home should be a safe place on either side of the border. With my installation I can connect my experience as an immigrant and my life today with each other and also explore how resilient people are.

*How, or rather why, did this project begin in your head?*

I have always admired the landscape of the desert. I look at the externally tough desert environment and contrast it with the life it is filled with. The plants and animals that flourish there make me think of our own experiences. I decided to explore the desert landscape as a metaphor for the human condition. I started this process during a residency in France. I picked up the development of this concept there, not only by producing objects but also by reflecting on my own history and the connection with it. When the Covid-19 pandemic began to spread in Europe and the USA, I returned to the States, where I arrived in a "new normal", a protected home. Losing access to a studio and a kiln made me think about my work in a new way. Every cactus sculpture remained unfired and was set up in various rooms at home. I began to call it my Home and Land Project.

It grows from an interdisciplinary installation by means of raw clay, photography, video and found objects.

*I could imagine various ways to illustrate the subject of "land" in a project. You chose cacti as a symbol. Is there any special reason for that?*

I chose the symbol of the cactus because of its resilience and its symbolism in Mesoamerican cultural history. It is a plant that survives tough conditions and finds ways to grow between spaces and around obstacles. To me this is a metaphor for the possibility of survival and success.

*All the various cacti are made of terracotta clay and are not fired. You exhibit them raw and you sell them like that too. I am sure that this has a deeper meaning...*

Sure, artwork in raw clay is fragile but this work can survive for a long time if it is cautiously taken care of and handled. The raw cactus sculptures link with the duality of the desert landscape as they are transient. I decided to leave them raw because the character of the clay influenced my intention to represent





**Nasher Windows:** Home and Land Project installation layout

a reminiscence of the country in which I lived for many years, of the people I left behind there and the culture of the country I miss. As I exhibit these works in galleries, I hope collectors not only recognise the beauty of the object but also find the meaning of the spaces we inhabit. Incidentally, I donate a percentage of every sale to human rights initiatives that help people seeking shelter.

*You work with various media in exhibitions. Do you want to emphasise your message like that?*

Yes, I use various media to find the relationships between the objects, like the photographs of the cactus sculptures in my apartment capture a certain moment in time. I have also experimented with video. In a way, these forms of documentation are first studies but later become part of my larger installation.

*Is the whole project for you the expression of a yearning for your homeland?*

It is in part, yes. I miss people and family that I cannot see. One part of my life took place in a border town, which today is a completely different place from the one in which I spent time growing up. It is about my own memories of a home that no longer exists. And it is also about creating artwork that explores the meaning of homeland, our safe space, our ability to grow as a human being, our resilience and our connection to the land.

#### KARLA GARCÍA

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Karla García was born in 1977 in Mexico and is an emerging American-based artist who creates installations and sculptures with clay, found objects, and other symbolic materials about her Mexican heritage and migration. García is a professor of art and ceramics assistant at the Dallas College – Mountain View Campus. She completed an MFA degree in ceramics and a museum education certificate from the University of North Texas in May of 2019. She was awarded the top prize at the Sixth Annual Artspace 111 Regional Exhibition. García was selected as a visiting artist at the Dallas Museum of Art, where she created a four-month interactive installation titled *Carrito de Memorias*, which was selected to be exhibited at a Latin American Fine Art Competition in New York. In 2020, García attended an international artist's residency in St. Raphael, France, where she began the exploration of her current work *Home and Land Project*, which was exhibited at the Nasher Sculpture Center.

*Do the works of other artists influence you?*

I am influenced by works that speak of human existence through their choice of material, such as the installations of Damian Ortega, Teresa Margolles, Doris Salcedo, Gabriel Orozco, Joseph Beuys and Margarita Cabrera. In their installations, they often use objects to create works that represent a place, a story or sociopolitical and economic inequality.

*Where was your last exhibition shown?*

*Home and Land Project* was installed at the Nasher Sculpture Center in Dallas, Texas. It is part of a limited series called *Nasher Windows*, because the museum was closed to the public due to the coronavirus pandemic in 2020.

*And what are your plans for the new year?*

I am looking forward to installing a rerun of this project at the 12.26 Gallery in Dallas, Texas, which is planned to open in February 2021.

#### Evelyn Schoenmann

is a ceramist, writer and curator. She is a member of AICIAC and lives and works in Basel.

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# Ceramist Chung Hyun Cho

*Pioneer of modern ceramics  
in Korea*

YOON KYUNG LEE  
DIETER JACOBS

1960s, h 39.5 cm, w 16.5 cm  
experiment on the wheel



In the 1960s, when traditional ceramics in Korea was developing towards modernity in Korea, most ceramists did not come from art-based fields of activity. But as a student, Chung Hyun Cho started on a course for applied design and chose to specialise in ceramics. She subsequently became the first Korean woman to receive an MFA in ceramic art in another country.

Chung Hyun Cho was born in 1940. She studied ceramics at the Ewha University (BFA, MFA). After graduation, she was first a lecturer and subsequently became a professor in the ceramics department for forty years. She also taught for ten years as a guest professor for Korean ceramics at various American universities.

Besides her teaching as a professor, she was also concerned with researching onggi (domestic stoneware containers) and Korean architectural ceramics. She published several articles and a book on the subject. Through her research, the practical use and the simple beauty of onggi and onggi-gulttuk (chimneys) became more widely known throughout the country. In consequence the qualifications of craftspeople were recognised and the awareness of onggi and ceramic objects in the domestic environment grew.

Prof. Cho tried to raise awareness of the high level of Korean culture around the world. She interpreted tradition into the contemporary art world. She expressed the results of her experiments and deliberations in ceramic artworks and in words. It was important to her to present the knowledge and thoughts of the artist, which was not customary at that time.

When she retired as a professor and dean, her ceramics were accepted by the university museum and a retrospective in her honour was organised. Her works are a milestone in the development of modern Korean ceramics.

She was a professor, researcher and at the same time an artist in the modern ceramic world in Korea. A pioneer in the history of ceramics.

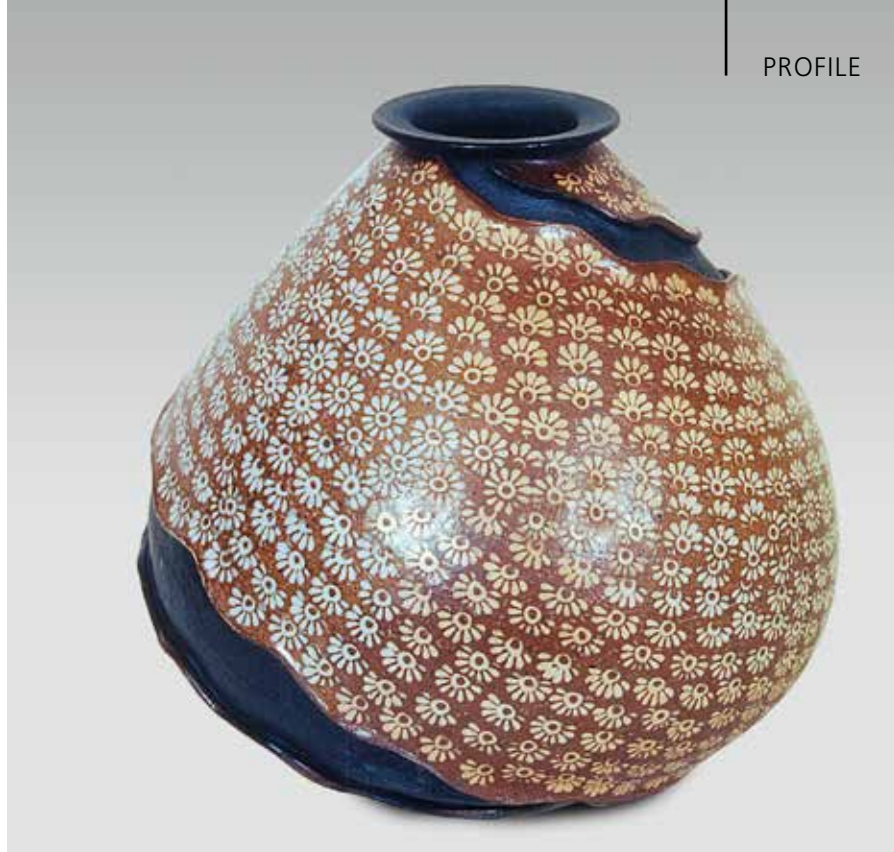
## **Decades of her ceramic practice**

She preferred throwing as a method of forming: "On the wheel, you can communicate intensively with the clay. When the three components, thoughts, hands and clay, are in harmony, a beautiful form can emerge."

She prepared the clay she needed herself: "When you are preparing it, you



1970s, h 15.5 cm w 7.0 cm, combination of various glazes



1980s, h 21 cm w 25 cm, decoration with self-made stamps

can determine the state of the clay and which form it is most suited for." She modified tools according to her needs and made stamps of clay: "By using tools you have made yourself, the artist's character can be expressed."

In the 60s, she tried to reach the limits of the feasible on the wheel. The spirit of experimentation can be discerned in her work. In the 70s, she studied the development and combination of glazes in the firing process, enjoying the unexpected, joyful moments that only a ceramist can experience.

At that time, she was studying in America and be-

came more aware of traditional Korean ceramics. Through her work with saltglaze and sanggam decor (inlaying white and black slip in the leatherhard surface), Korean culture became better known.

In the 80s, she pursued the question, "What is modern Korean ceramics, which is built upon the roots of traditional culture?" The result of her experiments was the creation of an individual kind of ceramics, a combination of the forms of zilgurut (stoneware tableware, 4th-6th century) and celadon decor (11th-14th century).

In 1989, she was professor at Harvard University for a year. In this time, she did research into American architectural ceramics. This experience awakened her interest in Korean architectural ceramics. Back in Korea, she published about both subjects.

After 2010, h 12 cm w 18 cm







2000s, h 113 cm w 183 cm, interpretation of Onggi-Gulttuk

In the 90s, after ten years of research on onggi, she transposed their beauty in her own ceramic works. During this period, she had fallen in love with the simple beauty and practical functionality of onggi. Visitors to the exhibition were subject to nostalgic feelings when viewing her contemporary works.

From the year 2000, her interest turned towards onggi gulttuk. With the exhibition of her pieces, she made people aware that architectural and functional ceramics have a long history in the everyday life of Korea. Researching onggi and Korean architectural ceramics brought this part of ceramic history to people's attention.

Between 2004 and 2011, she was curator of the exhibitions of the IAA (International Art and Artists) and was involved in the organisation of two major touring exhibitions. She presented exhibitions in 13 museums in America and 6 in Europe. For the first time, an overview of modern Korean ceramics was presented outside Korea. From 2010, after retiring from her university post, she enjoyed throwing and decorating smaller formats.

Prof. Cho lives in Seoul, and in 2020, she celebrated her 80th birthday. In 2018, a book by Yoon Kyung Lee was published about Professor Cho in the form of an essay, remembering and paying tribute to her lifetime achievement. In March 2020, two further documentary books by her were published about Prof. Cho.

#### Quotations from publications by and about Prof. Cho

1995: "One could compare hidden beauty with the taste of fermented vegetables. The more diverse something is, the more hidden it is. Thus one looks many times looking for what is concealed."

1997: "Works made just based on thought do not move us. Works made just with the hands lack artistic meaning. Work made only with passion lack technical perfection. Ceramists should be good craftspeople, have their own ideas and be passionate. Only the combination of these can lift us up onto the level of art."

2004: "My father emphasised to me that talent cannot surpass diligence. Precision, diligence and endeavour should be the basis for artists. I wanted to follow his advice."

2008: "Simple beauty attracts me strongly. If you were to equate celadons and porcelain with beautiful women with elegant makeup, then onggi would be natural women without makeup. Through onggi, I can sense the natural, primal feeling of clay. This feeling is very important to me."

1976: "Her delicate hands scoring the surface for sanggam decor and her careful, patient posture when she is working move us profoundly. When you watch Chung Hyun Cho working, you become part of the artwork. This proves that art is an international language."

2004: "Chung Hyun Cho came into contact with the level of aesthetics. She expresses beauty naturally with her ceramics. Her works are full of humour. They awaken joy in us that makes us smile. Precision and imprecision, strict calculation and random events, aesthetic norms and simple elements, or in other words, she tries to represent unspoiled nature. Her interpretation of onggi, which established her as an artist, unite tradition and modernity."

#### Yoon-Kyung Lee

*studied fine art in Korea, specialising in ceramics, at EWha Universität (BFA) and, in Germany, at the Fachhochschule Höhr-Grenzhausen, she took a degree in ceramic engineering. She lives and works in Europe as a ceramist.*

#### Coauthor: Dieter Jacobs

*studied at the Fachhochschule Höhr-Grenzhausen. He worked in the field of industrial glazes for ten years and has subsequently worked on enamels.*

**Chung Hyun Cho** was awarded an BFA and MFA at EWha University, Seoul, S. Korea, in 1963 and 1969 respectively. From 1971 – 2005, she was a professor at EWha University. In 1976, she received an MFA at Southern Illinois University in Edwardsville, USA. From 1999 – 2003, she was president of the art faculty at EWha University. Since 2005, she has been emeritus professor and honorary professor at EWha University.

Published books include *Korean Architecture – Ceramics and Onggi*. Publications is specialist journals, especially in Korea and the USA.

Fifteen solo exhibitions, various group exhibitions in Korea, Asia, USA and Europe. Distinctions include several first prizes in Korean art competitions and the Prize of the State President. Curator of ceramics exhibitions in the USA and Europe. Ceramic works in numerous museums in various countries. [chcho@ewha.ac.kr](mailto:chcho@ewha.ac.kr)





Art Statements has the privilege  
to present today's most promising  
young contemporary ceramist

## SRABANI GHOSH

**B**orn in the UK, Srabani Ghosh graduated from the University of Calcutta, India, before joining in 2013 London's Central Saint Martins. She graduated three years later with 1st Class Honours in Ceramic Design. Since then, out of her West London studio or from Buckinghamshire's HG Matthews century old kilns, Srabani relentlessly pushes the boundaries of her unpredictable medium of predilection by singularly blending to the earthenware the authenticity of her roots and emotional narratives.





Astha Faith Indomitable, 2020, glazed earthenware, resin and wood. Diptych, h 77 cm and 85 cm

Late in the evening, Umrao, h 45 cm, 2019-2020, glazed earthenware



"As an artist working at scale with a ubiquitous material such as clay, I seek to change and challenge perceptions. I consciously choose to revive and innovate age-old processes and techniques often lost and forgotten in this digital age. Digital transformation that appears to draw the world close paradoxically is pushing the souls of our humanity further apart. Isolation and loneliness is on the rise despite the noise and cacophony of technological advancement that threatens to steal our sleep, well-being and life force.

"In this age where speed and mass are bywords of success, I have sought to develop a practice that is deliberately slow, time-consuming, meditative and deeply contemplative. This slowing of time and motion has allowed me to open and deepen dialogue with my material yielding outcomes of uncommon detail and complexity. Each work, several months in the making, often seeks to communicate multiple layers of depth and meaning both in form and surface.

"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."



"The form of each work often takes the shape of everyday objects that change in scale or challenge the notion of ceramic as a static sculptural outcome. This is achieved through the slowed pace and ability to understand how one can unlock the potential of this often overlooked medium."

"I grew up in India but was born in the UK and now live in the UK. This has meant the hallmark extravagance of pattern and surface of my Indian roots seep through my hands into the vocabulary of my story telling. The resulting artistic expression is one that has a mix of styles spanning cultures and time in unexpected ways."

"For millennia, from the birth of humanity the earth has held the memories of their trials and triumphs. Human civilizations have risen and fallen, built out of the very earth it stood on. To have chosen this medium, it seemed appropriate that the place I built my practice is at one of the few remaining handmade brickyards (HG Matthews) in the UK where I am based. Having the century old HG Matthew brickwork as my practice patrons has meant I have made the choice not to have kilns in my own studios. Work, made either at my own London studio or on site at HG Matthews, is always fired in their production kilns. This makes room for a more sustainable practice but also bestows upon my work an uncommon quality that comes from the superior heat work of production kilns."

"It is my enormous privilege to be able to walk and work amongst the men and women of such an old and established production yard. Mine is not a pristine temperature-controlled environment. In the summer I battle the challenge of heat drying work too quickly and in the winter I often battle sub-zero temperatures that threaten to freeze the clay. With forklifts whizzing past, surrounded by the laughter and generosity of the men, and best of all great mountains of red fired earth, I know I am in the best place to listen, learn and speak the language of the earth to tell stories of the heart that beats within our humanity."

Press: Art Statement Hongkong / Tokio



Jaama, Swirly, height 31 cm, 2018, glazed earthenware

**Srabani Ghosh** born in Doncaster (UK) in 1973, grew up in India, returning to settle in London (UK) in 1997. With a bachelor's degree in business from the University of Calcutta, she quickly fell into a decade-plus career in consulting, which gave her a deep experience of absorbing and appreciating global cultures, diversity of people and processes. After the birth of her second child, a sabbatical from consulting turned into a journey of fulfilling a life-long dream to tread a creative pathway. Daughter of an artist and ceramicist and late starter as a creative, Srabani chose clay as her starting point. She spent two years (2011-13) at City Lit's Ceramic Department under the tutelage of their eclectic group of ceramic teacher practitioners. This instilled in Srabani a deep sense of adventure and exploration. From there she embarked on a three-year bachelor's degree in Ceramic Design at Central Saint Martins, a course with a strong bias towards design and industrial processes. In 2016, Srabani graduated with 1st class honours, awarded based on Assimilation, a monolithic 2 metre tall ceramic tower constructed of almost 1000 handmade glazed bricks encased in ceramic print and imagery that told the story of the college from 1890 to the current day. It was during this time she met the historic brickworks HG Matthews in Buckinghamshire, where she made her graduation bricks. HG Matthews were to go on to become her practice patrons as a result of observing Srabani's making of Assimilation. For two years after graduation, Srabani battled with the dilemma of designer or artist. In 2018 she set up studios in London and Buckinghamshire. In 2019 she hosted her own debut solo show, Marking Marks, at Willesden Gallery in London. In the spring of the same year she was selected to show work as part of the Royal Academy's 251st world renowned Summer Exhibition. This coincided with a summer solo pop-up gallery and residency, Jaama, Blowing in the Wind, in Notting Hill. Both shows in 2019 were sold out with works travelling to private collections in Europe, Asia and America. In the winter of 2019 she was also part of ING Discerning Eye, a group show at the Mall Galleries. She is currently working towards shows planned for 2021 and is represented by Art Statements HK/Tokyo.

For more information about Srabani Ghosh or to get the list of available works: [hongkong@artstatements.com](mailto:hongkong@artstatements.com) To visit Srabani Ghosh's site: [www.srabanighosh.com](http://www.srabanighosh.com)

# Renewal

*With the help of industry, ceramics is changing of its own accord.  
Renewal means surviving under changing conditions.*

GUSTAV WEISS

The protagonists of digitality said, "Hey, where are you? You have to take care of the human side of digitality!"

What they meant was art. But ceramics felt it was meant too.

The great event in European ceramics in the modern era was the craft-based discovery of Meissen porcelain. It was limestone porcelain because feldspar was still unknown. It had to be fired higher (1350°C).

Later this was exchanged for feldspar, but the high temperatures were maintained. Through its existence, ceramics split into two parts that were foreign to each other. Noble porcelain attracted artists,

who painted the vessels with landscapes, chinoiserie, foliage and strapwork.

Porcelain was produced in royal manufactories. The fathers of this art form were Johann Joachim Hörold for painting and Johann Joachim Kändler for sculptural pieces. These were ornamental display pieces and small groups of figurines, of which Goethe disapproved.

Far removed from this, potters worked in their traditional potteries and supplied the populace with tableware.

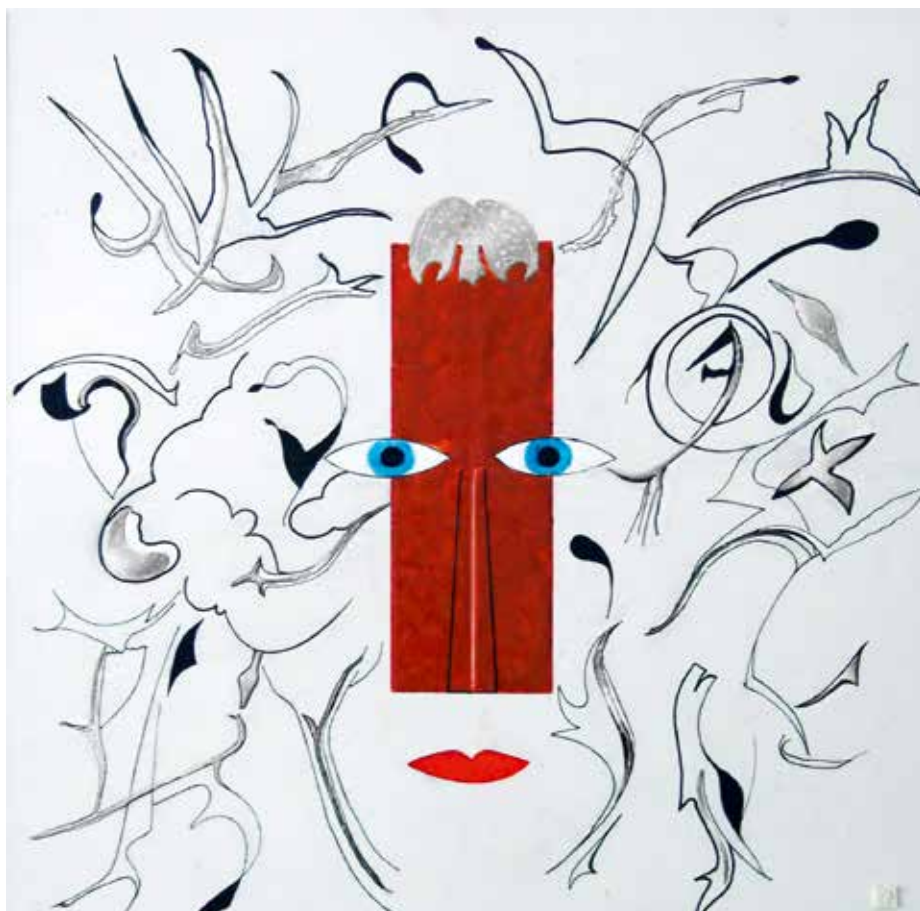
Porcelain and pottery were dependent on the Middle East with its calcareous soil. The potters of this region had to rely on

plants that brought briny sodium in the ground water to the surface. To cleanse this flux of chlorine, they invented two-stage firing with a lower firing before the higher glaze firing. The kilns were updraught kilns that originated in Antiquity. The sodium as a flux was water soluble. To prevent it being absorbed by the body when it was being applied, it was fired in advance in a special kiln with silica to make a "frit". The temperatures only reached 1,000°C because only bushes were available. The experimenting potters were very successful with their low-temperature glazes.

Europe was not aware that it was following these technologies that had evolved from nature in the Middle East. The terra sigillata of the Romans did not use a glaze. In their times lead had already been found as a flux in Asia Minor. It was used for faience.

The Brain - Abstraction omitting the inessential, 66 x 66 cm

photos: Olaf Bruhn



When the Machine Age arrived, the crafts feared for their existence. John Ruskin attempted its renewal with artistic effort, in line with the Historicism of the age. He was forced to realise that this was the wrong path. When the Werkbund was founded in Austria, it was said it would continue Ruskin's reform experiments. But unlike Ruskin, it was not aiming to emulate past models, but with "form follows function" and Neue Sachlichkeit ("New Objectivity") it strove for the ennoblement of decor-free forms and for an ethical solution to counter the rampant quest for profits.

In 1884, the chemist Hermann August Seger succeeded in making an oxblood red glaze after the analysis of a Chinese glaze. He glazed a vase with it. Ceramics thus became elevated to the status of applied art, which was intended to raise the market value of vessels by the glaze. Universities of applied arts were founded. But the amount of knowledge and facilities were underestimated.

In 1907, Kandinsky painted his first abstract pictures. Offshoots of Jugendstil



survived into the 1920s. Max Laeuger was interested in Mongolian ceramics in Sultanabad and left experimental pieces with three-dimensional colours made from mixtures of coloured glazes and engobes on a white background.

Through exhibitions, the art world had become aware of the art of the Far East and the ceramics of the northern Song dynasty. On the art market, collectors' pieces appeared at high prices. According to the wishes of the Werkbund, ceramics should be as simple and decor-free as Song ceramics but no way was found to pursue this goal in practice. At low temperatures, the simple absence of decor produced unattractive results.

Things were different in the Far East, where in complete contrast to the Middle East nature provided potters with everything they needed. The flux was potassium there, which was found in feldspathic rock. However it was not needed for glazes as they formed naturally from deposits of ash during firing. If brushwork on pots for export was to be protected from fly ash, the ware was fired in saggars. The kilns were not updraught as they were in the West but crossdraught and suitable for firings lasting several days and nights. There was plenty of firewood available.

When Buddhist guests from Japan became acquainted with Chinese bowls in the monastery on Tian Mu mountain, they introduced Chinese ceramics to Japan, where it was developed further with iron as a flux and effect binder.

In 1952, Bernard Leach set out on a promotional tour of the USA with Shoji Hamada and Soetsu Yanagi to try to have Japanese ceramics recognised as a role model. In California, he met Peter Voulkos, who in accord with Jackson Pollock was in the process of shaking off all foreign models. Peter Voulkos decided on the Abstract Expressionism of Vassily Kandinsky. The periodical Artforum thereupon in-



**Creative Coincidence** - Abstraction emphasising the essential, 66 x 66 cm

ducted ceramics into the family of fine art.

Bernard Leach was unsuccessful with his new role model. At home in St Ives, Cornwall, he was rewarded with a postage stamp designating him as the founder of "studio ceramics".

As if ceramics had come of age, it followed new trends after a pause for reflection on its own capabilities. In 1960, the Chilean psychologists Humberto Maturano and Francisco Varela came to the fore with the slogan, "to live is to know". An installation followed, initiated by the Deutsche Guggenheim, entitled Philosophical Aesthetics by Gerhard Richter, showing what was behind sensory cognition.

It was all the intellectuality of artistic endeavour in the limelight.

... and our renewal?

Between the natural worlds of the East and the West, we are a category of our own. As such, ceramics defines itself as a

powder that at high temperature becomes a dense glassy material with great compression strength. In consequence of its properties, it is suitable for technical and artistic purposes.

We can fulfil any material wish. It is not nature that gives to us but industry. We always bear the craft and the fire in us. But there have never been as many individual pieces made of porcelain as today.

The art of painting, which has at its generous disposal the enigmatic mystery of art and leads the way in the arts, is hidden like a blue flower.

The road is long to approach it. We look after our world, our environment and the people, their thinking and their opinions so that our works may find their interested pleasure.

It is the "cognitive aesthetic" of discovery with a wide field of meaning. New things are learned in it and knowledge is processed.

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

# CERAMIC TOBACCO JARS

RAINER G. RICHTER

In the Early Modern Period, tobacco was initially only available from pharmacies. In Europe, it was sold exclusively as medication and stored in decorative apothecary's jars in majolica (Italy and Spain) and faience. Catherine de' Medici, queen of France, is said to have used tobacco successfully as a remedy for migraine. The tobacco trade soon spread. It was no longer used exclusively for medicinal purposes but increasingly for smoking and as chewing tobacco, used by seamen, soldiers, carters and tradesmen. By the early 16th century, officers, ship's captains and people of quality began to consume tobacco in clay pipes. Of Sir Walter Raleigh, after whom a tobacco blend and a clay pipe form are named, it is said that immediately before his execution he smoked a clay pipe. The use of snuff boxes only

came into use in France after the death of King Louis XIV, who disapproved of snuff. In a wide variety of forms with a hinged lid and easily mistaken for powder compacts, round, pear or egg-shaped snuff boxes or even those in the form of animals came into use and delighted both snuff users and collectors, including Count Brühl (Dresden), Catherine the Great (St Petersburg) and Frederick the Great (Potsdam).

Depending on their individual purpose, the tobacco containers could have widely differing dimensions. Were they intended for use while at work out of the house or were they for storage in the home? Was it a matter of long-distance transport over land and water in the form of huge bales of tobacco and barrels or small boxes for the daily requirement that could be carried in a trouser pocket? Since the 18th century, small, delicate and ornate tobacco and snuff boxes made of woods of all kinds, precious metals, horn, ivory, rock crystal, copper enamel, faience, porcelain or decoratively painted papier mâché have given pleasure to smokers.

The following observations concern vessels for smoking tobacco used by pipe smokers at home as storage jars, to refill from them smaller tobacco containers for when they were out and about or to enjoy one or two pipes in the evening, alone or with friends. In contrast to the delicate, lightweight containers for daily use when on the go, the tobacco jars in the form of small chests, boxes and thrown or turned lidded vessels consisted mainly of ceramic, wood, papier mâché or serpentinite, but also of metals such as brass, copper, pewter, cast iron or silver. The larger examples, usually somewhat more coarsely finished, were made of stoneware, faience, porcelain and white earthenware, but from the beginning of the 19th century also of siderolith, a surrogate for fine stoneware.

Christian Gottlieb Messerschmidt and Christian Leberecht Thomas, both master potters from Dresden, are familiar from the memoirs of Wilhelm von Kügelgens, who expressed his enthusiasm for the or-

namentation made at that time, ubiquitous on ceramic stoves (crowning features or reliefs on tiles) as well as on other ceramic products including tobacco jars.

Pottery containers of this type were distinctly popular and the relief decoration might be altered or exchanged. The lion couchant as a symbol of power and strength could be replaced by a dog for loyalty, a sheep as the lamb of God or by rearing horses. Small figures such as the mourning woman from the Wedgwood factory or portrait heads of famous men from antiquity and the modern era were also used as lid knobs, as were vegetal items in the form of pine cones, pomegranates and flower buds. For the relief decor on the wall of the vessels, figures from the scenes of Antiquity, the figures of gods or allegories after classicist artists such as Flaxman, Thorvaldsen or Tischbein were in use. Intermediate covers regulated aroma and moisture inside the pots. In ceramic tobacco jars, this more or less airtight inner lid was made of fired clay, in wooden, pewter or brass jars it was usually made of a tin alloy with a high lead content to ensure the necessary minimum weight.

The pottery described by Kügelgens where such tobacco jars were made was in the Hauptstraße in the Neustadt ("New Town") district of Dresden. Christian Leberecht Thomas was a qualified master craftsman here since 1785 and ran his workshop, designated a "Fabrik" or factory, in competition with court stove potter Messerschmidt, who produced not only ceramic stoves but also tableware. Conversely, the Thomas factory not only produced tableware and small sculptures but also stoves. Fellow potters, stove makers and clay modellers also appreciated the skills of master potter Thomas. It was no accident that Tobias Christoph Feilner, later renowned as a stove maker in Berlin, had worked as a young journeyman potter in the Thomas pottery in Dresden from late 1792 until summer 1793.

In the Classicist and Biedermeier peri-

photos - Reiner G. Richter



## Tobacco jar

Earthenware, beige body, brown lead glaze. Sprigged relief (lion mascaroon and on the opposite wall a figure in mourning before a monument in ancient style after the English jasperware model, Charlotte at Werther's Grave by Elizabeth Templetown). Lid with monumental sculptural lion couchant with yellow lead glaze as a crowning element and knob. H. 22.5 cm, Ø 17.5 cm. Saxony, possibly Töpferei Thomas in Dresden, c. 1800/30. Dresden, privatecollection





### Tobacco jar

Stoneware, relief decor, painted in cobalt blue, saltglaze. Representation of the Belgian royal arms and the crests of the individual provinces, Anvers, Hainaut, Luxembourg, Flanoreorientale, Namur, Liege, Flanoreoccidentale, Limbourg, Brabant. Höhr-Grenzhausen, c. 1900 for the Belgian market

ods, tobacco jars from finer ceramic bodies were popular, and from the late 18th century these products were heavily influenced stylistically by the Wedgwood factory in Staffordshire, England.

In 1768, English ceramist Josiah Wedgwood developed his basalt ware. The body consisted of a fine grained stoneware, i.e. a vitrified ceramic body, stained black by manganese and iron. After inventing or lastingly improving ceramic genres such as agate, cream, basalt, bamboo and rosso antico wares, in the 1770s Wedgwood produced his most ingenious and successful invention, jasper ware.

As in around 1800 the production of the popular black basalt was either technically or financially impossible for factories in England and on the Continent, earth-

enware producers in Saxony and Bohemia tried to replace the English products with surrogates. Siderolith or terralith, an earthenware or fine stoneware painted with unfired lacquers or varnishes, was such a substitute, which was intended to imitate black basalt, rosso antico (red stoneware) or cane wares (yellow fine stoneware).

Among the potteries in Saxony that produced siderolith wares were not only those in Hubertusburg and Colditz but also Potterie Döhlen. The factory founded in 1807 by counsellor of mines and chief collector of taxes Carl Wilhelm von Oppel sold ornamental ceramics such as tobacco jars from 1811 on. As Potterie Döhlen was situated in the grounds of the royal coal mines, it was only natural to use the readily available clay from tailing dumps,

mixed with other varieties of clay, and to productively implement the new scientific findings from the nearby mining academy in Freiberg. A series of inventions by the famous chemist from the mining academy, Wilhelm August Lampadius, who had invented a black Wedgwood ware achieved by cementation [...] in coal dust, were tested here, inventions that today have been lost. On 1 April 1814, the government of Saxony placed the Potterie Döhlen, the Steingutfabrik Hubertusburg and the Porzellanmanufaktur Meissen under the sole management of von Oppel.

A tobacco jar with a bust of Frederick Augustus I ("The Just"), in a private collection in Dresden, is among the few surviving luxury products in siderolith that were produced in one of the two sovereign production sites, either in Potterie Döhlen or the Königlichen Sächsischen Steingutfabrik Hubertusburg ("Royal Saxon Earthenware Factory") in the early 19th century.

Tobacco jars made of black siderolith from Saxony often have a uniform basic form: a cylindrical body with a flared, ridged foot and a channelled rim with a knobbed lid. There is relief decoration applied on the sides in the form of rosettes and figures from antiquity, like those fa-

### Tobacco jar

With the bust of King Frederick August I ("The Just"). Siderolith, dark brown stoneware body, unfired black paint. H. with bust 27 cm. Potterie Döhlen or Steingutfabrik Hubertusburg, c. 1808/10. Dresden, private collection





#### Tobacco jar

Stoneware (grés), grey-brown body, manganese brown slip, transparent saltglaze. Sprigged vegetal relief with inscription TABAC, wooden lid with brass knob. H. with lid 24.0 cm, ø 20.0 cm. French stoneware factory near Voisenlieu-Oise, c. 1840. Dresden, private collection

miliar from the Wedgwood factory. The knob of the slightly larger tobacco jar is a bust of King Frederick Augustus I of Saxony. The figure wears military uniform with epaulettes and a medal ribbon with the star of an order founded by him in 1806. On the wall are the initials of the king's name wreathed with oak leaves and two personified virtues of the king, Athena (wisdom) and Justitia (justice) applied en relief. The walls of the other two tobacco

#### Tobacco jar

With "Wer kauft Liebesgötter?" ("Who will buy Eroses?") on the side. Siderolith, red fine stoneware body. Sprigged relief (Sale of Eroses and scene from Antiquity with ladies and Amoretti), lid with vegetal rosette and knob broken off, brown paint, metal ring as a replacement knob in the lid. Modeller presumably Eduard Leyhn. H 16.0 cm, ø12.8 cm. Schiller & Gerbing, Bodenbach in Bohemia, c. 1830/35. Dresden, private collection



jars are ornamented with rosettes and genii.

With regard to their artistry and technical execution, these three tobacco jars in siderolith, along side the slightly later tableware from Bodenbach in northern Bohemia, are among the highest quality products in this ceramic genre.

In 1828/29, the Porzellan-, Steingut- und Thonwaarenfabrik Schiller & Gerbing was founded by Wilhelm Schiller and Friedrich Gerbing. It was in existence until 1930 although it was later known as Gerbing & Stephan. With regard to earlier products such as tobacco jars, it is noticeable that both the basic form of the jars and the relief decor on the sides and the lid resembled siderolith wares from Saxony. This conformity is probably due to the fact that a number of ceramists trained in Hubertusburg or Meissen were later active elsewhere as founders of their own companies or as employees at new factories. Thus the cofounder of Bodenbach, for instance, Friedrich Mainhold Friedrich Gerbing was from Wernsdorf and trained in Hubertusburg. Similarly, the talented modeller of the Bodenbach factory Eduard Leyhn was born in Wernsdorf. His father Johann Eugen Philipp Leyhn ran a clay-pipe factory there until 1816, before he founded a factory for white earthenware, siderolith and terralith in Pirna in 1817, where he probably trained his son.

It is not possible to give details of other ceramists trained in Saxony with the exception of Johann Christian Mannewitz from Wernsdorf, from whom the first signed black-stained siderolith vessel from Saxony has survived, a double-handled vase. With his son and a further partner, he founded a factory for white earthenware in Belgern in 1814.

In contrast to tobacco jars in earthenware, stoneware, white earthenware or siderolith, vessels in faience were not made of just one material. In many European faience factories, tobacco jars were produced with increasing frequency in two materials: the more or less highly decorated body of the vessel in faience with an inner lid, especially the upper lid made of a metal alloy, usually brass. Besides polychrome painted pieces, most jars have relief decor (mascaroons) and cobalt blue brushwork. Festoons, garlands, wreaths and other vegetal decoration often frame the name of the tobacco variety, e.g. Tabac de Virginie, Tabac Rapé, Tabac de St. Omer, Tabac de Hollande, Tabac Bolongaro or Tabac de Paris.



#### Tobacco jar

Faience, reddish body, white lead-tin glaze, cobalt blue brushwork, two sprigged mascaroons. Lettering with tobacco variety Tabac de St. Omer framed. Brass lid. H. with lid 33.5 cm, diameter 27.0 cm. Septfontaines, Boch Factory Luxembourg, c. 1825. Dresden, private collection

Tobacco jars were produced according to old tradition for a long period. In Bohemian earthenware and siderolith factories, such as Schiller & Gerbing in Bodenbach, classic forms were preferred while Johann Maresch in Aussig and Karl-Friedrich Huffzky in Thun-Hohenstein tended to use colourful hunting and tavern scenes. French tobacco jars from the Oise region formed in a sense a link between classic-historic and contemporary forms. Two or even three different materials were used for them, saltglazed, brown slip-coated stoneware with wooden lids and brass inner lids and knobs. Classic forms survived longest in pewter tobacco jars.

Whereas in most German stoneware centres tobacco jars were only made from time to time, France and the Westerwald supplied nearly the whole of Europe. For Belgium, tobacco jars of various sizes were made in Höhr-Grenzhausen, in grey-blue stoneware and what was known as ivory stoneware, which showed not only the Belgian royal arms but also the crests of the provinces. The familiar jars for various kinds of chewing tobacco from the corresponding regions came almost exclusively from Höhr-Grenzhausen and prove the popularity both of the ceramic material and of chewing tobacco.

**Dipl. phil. Rainer G. Richter**

Head curator retd. of the  
Kunstgewerbemuseum Dresden  
Rainer G. Richter lives in Dresden.



# THE BRILLIANCE OF OLD SLIPWARE

Jakob Stucki (1920–1982)  
and the slipped earthenware of the Emmental region

WOLFGANG BICKEL



## Rounded wall panel

30.5 x 39 x 4 cm

The title *Spanish Night* does not originate from J. St. This localisation stems from the periodical visits of the Stucki family to their house in Spain. Slip-trailer painting with a transparent glaze, executed with Erika Stucki-Gerber. Clay loop for hanging. Fired to 1030°C, red-firing body, stamp JST, date 1981 applied with a brush (last numeral underlined).

## Spanish Night

Instead of the customary signature, the letters JST with a fir tree, the panel bears a deeply impressed seal with the initials. It is dated 1981, with the last numeral underlined. Both elements are striking.

On 8 January 1981, Jakob Stucki wrote about the work on "probably my last major exhibition, [...] but first I have to buck myself up and get well again". The way it was signed and the biographical note help the viewer to understand the unusual quality of this panel. The potter Jakob Stucki was aware that it would be one of his last works. It was exhibited in an exhibition in Langnau, Switzerland, entitled *Jakob Stucki / Töpfer* ("Potter") on 10 September 1981 but was not released for sale on the opening evening.

The potter died on 2 April 1982.

Concerning the shape of the panel, one quickly has solid ground under one's feet. The raised rim betrays the formal origin in tableware but the preciousness of the painting and the glaze as well as the suspension loop show that it was not intended for use at table. It was conceived as a wall panel.

It is thus similar to painted ornamental plates and may be understood from the tradition of valuable fine tableware and its aesthetic and social function. Langnau was famed for such ware.

In the 20th century, Jakob Stucki had further developed the quality of the craftsmanship and artistic inventiveness.

Inspection of the scenery leads to an area hard to define in time. The combination of attractiveness, mysteriousness – and yet the familiarity of the motifs is reminiscent of dream in which archetypal phenomena are envisioned: the grand gesture of the young man on his bending horse, the stardust that he is casting into the southern night filled with magic. In the lightest night blue, a crescent moon floats. A young woman sits on the ground, playing the flute and wrapped in a loose veil. The longer

we look, the more it reminds us of a snake of light – but are there not wide jaws opening at the tail end?

Everything is mysterious and familiar, splendid yet dangerous. The motif can be found in fairy tales, in the songs of the travelling people. The scene is intended to be spun out further. Figural slip painting tends towards narration with the slip trailer.

The representation of a moonlight Spanish night is narrative too. But it tells not only of a summer night but also of the pottery in Langnau in which a wide palette of shades of blue was available. But now the blaze of colour, the sumptuousness and the meticulous detail of the stardust!

## Brilliance and Gloss

A crucial aspect of the atmosphere in this scene is the gloss that is in and on everything. It is not only a reflection on the surface of the glaze but the process that lent the pigments beneath it greater brilliance. Traditionally, lead (II) oxide was

used as a network modifier in slip painting. These glazes were very beautiful but they were also highly poisonous. With ornamental pieces, this mainly concerned the making process.

Jakob Stucki also suffered from lead poisoning. Then he began to develop glazes that were both beautiful and harmless to the potter. The Spanish Night panel was one such. Looking at the surviving works, one might be tempted to think the pathway to this bright glaze had been easy, but it wasn't. As Goethe said, "Mach's einer nach und breche nicht den Hals" – Try to copy that without breaking your neck!

Were we to regret that it is scarcely possible to photograph it without reflections appearing, this would lead us to the heart of appreciation for brilliance and gloss. It seems to be culturally universal and is a distinguishing feature of gold, silver, diamonds and crystals. Light, shininess and reflections play an important part in magical practices. Our language is full of metaphors based on shining and brilliance. The attraction of bright glazes draws on this

### In the Landscape Tradition

The symbol for "fir tree" in the signature may be interpreted as a reference to local Dürsrüti firs in Langnau, i.e. as the location of the pottery but also to the tradition that Stucki saw himself as part of and which he intended to renew.

Biographically speaking, he had close ties to the landscape – he came from the large inn, the Kreuz ("Cross") in Konolfingen, attended the ceramics training college in Bern and had worked at the Töpferei Gerber in Langnau since 1945. In 1948, Erika Stucki-Gerber and Jakob Stucki took over the pottery, where well-crafted tableware was made in the tradition of Langnau and Heimberg, plates with scenes on them, proverbs or ornaments – but with traditions of this kind, the impression is sometimes unavoidable that there is a point from which the young generation is already living from inherited capital.

Concerning the earthenware and slip painting in the Emmental and Aaretal valleys below Thun, its development took a special course. Although earthenware continued to exist in the shadow of stoneware, white earthenware and porcelain, it was seen as part of the regional identity here. It could not be this simply because with regard to form, slip trailing and glaze it was literally brilliant but also



**Three Members of a Brass Band** -19.5 x 9.5 x 1.3 and 20 x 10 x 1 cm

Slip trailing on a black-brown background. Unglazed edges as a frame. Industrially produced tiles. Three tiles possibly part of a larger series. Signed JST with a slip trailer and fir tree (chipped off in a fall)

because in the Switzerland of the 19th century, this was one of the main destinations for well-heeled travellers prepared to pay a considerable sum souvenirs.

We have a key literary document regarding the economic conditions attendant on fine Emmental tableware in a small scene from Jeremias Gotthelf's *The Black Spider*. It was written in 1840, not three hours' journey from Langnau. "From the cellar, a thickset man emerged, carrying a huge piece of cheese. He took up the first plate to hand from the shiny tiled bench, put the cheese on it and wanted to take it into the parlour and place it on the brown walnut table. 'Now Benz, Benz', cried the beautiful, pale woman. 'How they would laugh if we had no better plate for the christening!' And she went to the gleaming cupboard, made of cherry, where the treasures of the house stood resplendent behind glass. From thence she took a fine plate, with a blue rim, in the centre a large bouquet surrounded by wise words." (Transl. D.E.)

The everyday tableware and the finer wares for special occasions in this region presuppose affluent buyers able to appreciate such domestic "treasures". They thus fulfilled all the conditions for quality souvenirs for tourists and were made to the highest standards of craftsmanship, which on the one hand brought the honour of being presented in the museums of London, Hamburg and Nuremberg, but also meant they stagnated in what at times were elegant clichés.

This was ware in line with expectations – precise as a Swiss watch: in terms of art too – following models that both craftsmen and customers could rely on. Perhaps this is one of the keys to the crafts of the Alpine region and its stubborn refusal to abandon old norms defined by the soundness of the products. This assessment is embedded in an assessment of the cultural landscape: since the 17th century, Switzerland was not only a state, it was also always a symbol.

When the young Jakob Stucki began in Adolf Gerber's pottery, he saw himself to be in a precarious situation craftwise. It is customary, especially in accounts of earthenware pottery with slip painting, only to mention the name of the potter and not of the women who decorated the pots. This is often a result of not knowing any better, it is the consequence of the names handed down and does not correspond to circumstances. Here we know: the slip painting was executed by Jakob Stucki in collaboration with Erika, née Gerber.

### Brass Band

This can easily be demonstrated by four small tiles from the 1970s. Three musicians from a festive procession. So near and yet so far from a military look, made possible by affectionate irony, from their caps to the braiding on their trousers and all the se-





**Wedding Dance** (20 x 10 x 1.5 cm). Tile as part of a special edition in a boxed set of the biography, *Der Töpfer Jakob Stucki*, Bern, 1979. Glaze runs onto the edges. Tile with an aperture for hanging. Spectrum of brown tones with white on a brown clay background. Pale brown firing clay, fired to 1030°C. Signed on the reverse with a slip trailer.

riousness of elderly gents playing soldiers. And the characters, playing with abandon! We can almost hear the saxophone, the cymbals, the tuba. But the way the military tuba player turns round and looks back produces a strange effect. Nothing comes after the mighty tone – just change the order of the players. It is not immaterial if the tuba player is the leader turning around or if he is bringing up the rear.

Putting yourself in the position of the figures is like walking on thin ice; when it begins to crack, self-awareness sets in.

### Wedding Dance

This sudden sense of opening a window on the existential can also be experienced with the panel portraying a wedding dance. It belongs to a boxed set for a volume about Jakob Stucki published by Alfred Schneider in 1979. Beside the signature JST

beneath the fir tree, it bears the number 22; thus it was probably made in 1979. In view of the conventional subject matter and the seemingly naive technique with the slip trailer, the viewer may expect something humorously burlesque, which they then seek in vain. The apparently naive visual language has in fact developed a language of gesture and facial expression in the course of simplification, a knowledge of which cannot be assumed.

What at first may appear naive, such as the expressions of the couple, turns out to be inscrutable, containing all the expectations and fears that such an event invokes. Especially considering that the viewer is forced to admit to not knowing whether the image depicts a region where it is customary for the bride to dance with the groom or her father-in-law – she is generally expected to look radiant.

### Money-box Chicken

Chicken as “piggy banks” are part of the potter’s repertoire. If a comparatively large number have survived in this region, it is because the bottom was closed with cardboard. Colourful chicken money boxes were a popular gift for children – and too valuable to break open when they were full.

The two brooding hens by Erika and Jakob Stucki from the early 1970s are downright monumental in scale. It is a touch of irony that they owe their dimensions less to the desire to educate children to thrift than to the desire for a large surface area to display the possibilities of slip trailing in the colour families of blue and brown – thus artistic elements dominate practical ones in this case.

And yet it is possible to see a celebration of thrift and a responsible relationship to wealth, not to mention a discrete reference to the inestimable feeling of guaranteed financial security, in the immensely magnificent Swiss chicken money-box with its extra opening for rolled banknotes.

It is high time to make further mention of Erika Stucki-Gerber (1919-2004) now, who had a complete mastery of the slip trailer and knew how to implement the designs. This made the world of Jakob and Erika Stucki’s figures into a consistent world of sentiment – and the world of sentiment took shape in a world of creativity. The tailpiece of the letter from 11 December 1978 reveals something of this and shows what the preconditions for this world of figures were: the inseparable unity of two artists’ personalities.

**By one maestro about another - Volker Ellwanger 1979**  
– *Although I grew up among faience, peasant pottery, Meissen and chinese porcelain and have been making ceramics for thirty years myself, meeting Jakob Stucki was in fact an encounter with engobe, engobe in the subtlest and most sophisticated form, the like of which I had never seen before ...*

### Acknowledgment

*My thanks go to Anita Rauch in Basel for information on the region and the artists’ biographies. The subjective viewpoint of this article can be seen, among other things, because reference is made only to my own collection of works and letters by Jakob Stucki. Jürg Stucki, owner of the copyright, has kindly permitted their publication. For this, I wish to express my gratitude.*

### WOLFGANG BICKEL

is a retired teacher, a collector of local ceramics, and a writer of specialist books and articles on the subject.





Saint-Sulpice Céramique market

# SAINT-SULPICE CÉRAMIQUE

*Paris 1 – 4 October 2020*

HELENE KIRCHMAIR

In the very heart of Paris, one of the most renowned ceramics markets in Europe takes place once a year at Place Saint-Sulpice, SAINT-SULPICE CÉRAMIQUE. Last year, the organisers ParisPotier announced there had been 17,000 visitors.

Fortunately, the July date planned for 2020 could be postponed to October. Every year, the organisers put forward a new theme for the invited ceramic exhibitors. For this year's edition, the twenty-third, they decided to place the focus on "Our Garden", as ecological matters are very close to their hearts. Everything you need to live in harmony with nature was in demand. From functional, traditional wares to contemporary sculptural ceramics, everything was brought to the show

that can turn your balcony at home into a garden and your garden into an oasis of wellbeing – from tiny vases and bird houses, tea sets and plant markers to large-scale garden sculptures. More than a hundred French and nearly twenty international ceramic artists presented the whole wealth of contemporary ceramic creativity.

In addition to all the stands designed to match the theme, between the rows of stands they also arranged an installation with a wide range of planters, and vases filled with flowers, interspersed with ceramic garden sculptures. This turned the square into a sea of garden islands, which with their many shades of green and the colourful blossoms, was a special highlight inviting visitors to linger.

One reason ParisPotier is important is for supporting and promoting young creative people, and so every year they offer one graduate free of charge an exhibition space for their first appearance before an expert audience. Publishers were represented at two large stands with a selection of books and magazines, providing finds for seekers of specialist literature.

Every day two talks were given there, free of charge for visitors, on a wide range of subjects ranging from ceramic techniques, various ceramic projects (this year's talk was by Jacques Kaufmann) and the presentation of books on ceramics, so that there was something for everyone from the general public to professionals.

Pascal Goeffroy



Lena von Busse



Elise Lefebvre







Xavier Durosselle



Coralie Seigneur



Eric Hibelot



Lorena Wowk



Stephanie Martin

Céradel, the company which has sponsored Saint-Sulpice from the beginning, offered everything at their stand that the ceramist's heart desires. Clay and glazes, tools and much more were for sale and visitors could ask advice on the purchase of a wheel or a kiln. Regrettably, the workshops for children and adults organised by the ceramics suppliers, which otherwise provided live active contact with the material, could not take place because of covid-19.

With a heavy heart the Café Céramique also had to be cancelled in line with coronavirus regulations. The open-air café otherwise situated at the centre of SAINT-SULPICE CÉRAMIQUE and run by ParisPotier is not only a meeting place for the ceramists but also offers visitors the opportunity for a break and a chat with its especially inviting atmosphere. At the café, it

is possible to choose from hundred of handcrafted pots made by the exhibitors for your coffee or your drink (all organic and fair trade), and if you wish you can purchase the pot on the spot too. A visit to the Café Céramique is simply an unmissable part of a visit to the market but as it was not possible to guarantee social distancing, the café had to be cancelled this year.

In spite of the special conditions and challenges, and in spite too of a fall in takings, the team of the organisers and all the participants and helpers managed to put on a successful and vibrant event, attracting a truly ample flow of visitors.

The dates for 2021 (usually the last weekend in June) and further information on the event can be found on:

[www.saintsulpiceceramique.com](http://www.saintsulpiceceramique.com)

More photos on page 2.



Paule Fattaccioli

photos: © Saint Sulpice Céramique, photographer: Pierre Ducrocq

### **Helene Kirchmair**

works in Austria and Italy as a freelance ceramist. Besides her studio work, she takes part in international symposia and exhibitions.





Exhibition

# Milk-Jug Museum

NIRAVA SILVIA BECKER



L. to r.: Seltmann Weiden, Bavaria, Freiberg, foreground Hutschenreuther

On 1 June 2019 – World Milk Day – I opened probably the largest milk-jug museum in Germany in Großkrotzenburg, near Frankfurt. There are currently around 2,400 exhibits on show, made of ceramic (porcelain, creamware, saltglaze, stoneware and earthenware), as well as metal, glass and plastic.

The majority of the exhibits were produced in Germany. Then come milk jugs

from European countries Bulgaria, Denmark, France, the UK, Ireland, Italy, Yugoslavia, Latvia, Luxemburg, the Netherlands, Norway, Austria, Poland, Portugal, Romania, Sweden, Spain, Switzerland, Turkey, Czech Republic and Hungary. From the rest of the world, there are exhibits from Australia, Canada, China, Japan, Malaysia, Nicaragua, USA, Sri Lanka, Taiwan and South Africa.

As a ceramic artist and painter, I am

fascinated by the materials and forms of the jugs. The wide range of decor repeatedly stirs my interest, and so collecting became a journey through the international cultural history of the past 200 years, to which I would like to invite you to join me.

I started collecting in the 1970s more or less at random. After the turn of the millennium, my search for suitable items at pottery markets, flea markets and antiques sales, as well as porcelain shops and the internet became more targeted. And on my travels at home and abroad, my eyes were always open for milk jugs, of course. Friends gave me jugs as well.

When I had reached 500 pieces, I had to make a decision. I either had to pack up and archive everything or keep collecting and open a museum. At 1,336, a start had been made. The collection now holds 2,500 jugs.

My enthusiasm for unusual pieces led me to buy unbranded pieces. They are exhibited in a special area and I am waiting for people to assist me in identifying the makers.

My museum is a living museum and continues to grow. Since it opened, I have received many enquiries, usually from older women who wish to reduce the size of their household, or who per-





Quaill UK



L. to r. GB, Foreign GB, GB, OLGU Japan



L. to r.: BCM Tsing Japan, Mintons Canada, BCM Nelson Ware UK

haps collected themselves or from people who wish to liquidate the collection of their parents and are pleased to see their pieces find a new home in my museum.

In one of the two exhibition galleries, only porcelain jugs from Germany are on show. They are classified by the name of the com-

pany and/or location.

To continue attracting visitors, I rearrange the collection in part to place the focus on individual companies. Thus I presented the brands Eschenbach and Thomas porcelain factory with a selection of 30 exhibits each. Another time, Winterling was in the spot-

Left no brand, background Thomas, foreground Freiberg



light with 100 jugs. And the companies Arzberg and Rosenthal have had special shows too. There is always additional information on the company history.

In the second room, there are jugs from the rest of Europe and other countries in the world: curiosities like milk cows, where the milk is poured from the mouth, small figures in uniform, where the milk is poured from their hat, or a number of animals like badgers, frogs, owls, ibex or mouse where the milk flows from the mouth. Jugs that in form and function are not really suited to a festively laid coffee table nevertheless have a place in my museum.

A small collection of jugs in white earthenware from Wächtersbach in the state of Hesse and exhibits from craft potteries have a special place.

There are also specialities in silver, stainless steel, copper, glass and plastic, e.g. Tupperware.

The smallest jug is from my doll's kitchen and is 13 mm in height, the tallest 160 mm. And my favourite is my mother's silver milk jug. It is in two pieces and inside the typical tin can of condensed milk is concealed.

Through my own artistic activities with clay, an eye for the archaic vessel developed automatically: a jug made of fired clay to keep cow's or goat's milk in. When humans became sedentary, they invented the original container for the staple food, milk. The first jugs had a wooden lid so that flies could not contaminate the milk. The cultural history of the jug developed further with the discovery of other firing methods and bodies such as creamware or porcelain. That is why it was important for me to open my museum on 1 June 2019, World Milk Day.

Thus I hope to be making a contribution to give significance back to milk – the first food for humans and mammals.

**Nirava Silvia Becker**

*is an artist. In June 2019 she opened the only Milk-Jug Museum in the world in Großkrotzenburg.*

#### MILCHKÄNNCHEN-MUSEUM

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# SYMPOSIUM

THE INTERNATIONAL CERAMICS  
STUDIO KECSKEMÉT, HUNGARY  
2020

STEVE MATTISON

**T**he International Ceramics Studio in Kecskemét has created an inspirational place for creative artists from all corners of the world.

Each year we welcome artists, teachers and students to participate in its programmes. Artists who wish to concentrate on their work in a creative and mutually supportive environment, where new and imaginative ideas can be explored and realised or to participate in the series of continuing education courses with renowned international masters.

2020 has been a difficult year for everyone, especially those in the creative arts and the studio's annual programme has been greatly impacted and reduced as a response to the Coronavirus crisis. The staff have worked tirelessly to create as safe and creative space as possible to allow this year's symposium to be held.

The artists **Vlad Basarab** (Romania) and **Eva Pelechová** (Czech Republic) with **Zsuzsa Boldizsár**, **Ágnes Hegedus**, **Enik Kontor**, **Barnabas Máder**, **Viktória Maróti**, **Júlia Néma**, **Márton Strohner** and **Ádám Szabó** from Hungary all accepted the invitations. During the four weeks these artists all created their own works.

Eva Pelechová's process of deliberate destruction of the moulds creates cast pieces invoking images of past industrial architecture and equipment – broken and derelict. Her work invites us to examine the contradictions between seeing the ruins of this time as destructive or seeing beauty in the decay, like a memory that could soon to be lost. In contrast, Hungarian designer, **Ágnes Hegedus**, uses moulds in a refined and quiet fashion. She created a series of geometric vessels that are calm, playful, kinetic objects in their own right. Her works form a fine line between balance and instability.

Two artists whose work begins with function are **Zsuzsa Boldizsár** and **Enik Kontor**. **Boldizsár's** press moulded and hand built platters are exquisitely formed, decorated with rhythmic and regular impressions, making a balance between modern, 'quiet' shapes and woven fabric

texture of embroidered folk textile. **Enik Kontor** is a consummate thrower and wood-firer. Her work is modest in form with rustic surfaces rich in patina, captivating with their naturalness and the wonderful earth colours with which she works. This symposium gave her the opportunity to concentrate on a series of large textured vessels, similar in surface to her usual functional pieces but on a far larger scale. These strong forms have a monumental presence in space.

The restrained, almost classical, slipcast forms of **Márton Strohner** have a timeless beauty. Built from several cast parts, the process enables him to create an almost infinite array of vessels, all with slight changes of height and proportion. In stark contrast, the vigorous, gestural, thrown and torn sculptural works of **Ádám Szabó** exude a more earthy, primeval aura. Their dark, metallic, surfaces resonate of ancient excavated objects, their potential use long since forgotten. We can only admire their imagined history.

**Júlia Néma's** porcelain sculptural works are controlled and precise. She successfully eliminates all unnecessary elements and distractions in the form and materials to present the viewer with a clarity of vision and purity of thought. These are meditative objects you can spend a great deal of time contemplating. **Viktória Maróti** enjoys playing tricks with us. Her intricately crafted sculptures take on the characteristics of coarse textile – knitted and woven shapes frozen in time by the ceramic changes during firing. **Maróti's** objects make us question the boundaries of materials and our perception of these objects.

**Vlad Basarab's** large, dynamic works demand centre stage. They embody all the alchemical qualities of ceramic as a medium — elemental and transformative, creative and destructive. By manipulating his large sheets of soft clay, he forms a metaphysical communication between his sculptures and his audience, describing the tumultuous process of nature folding and unfolding. **Barnabas Máder** works in a more formal way, designing his pieces in great detail prior to working in

the clay. His compositions of cast blocks make small individual squares of a larger, map-like image, like an archaeologist or cartographer dividing the landscape into a grid reference of physical features. These translucent blocks show their full beauty when illuminated from the inside.

A selection of the works created during the symposium has been donated to the permanent collection of the International Ceramics Studio – a collection which documents the history of the studio's activities. These new acquisitions add further richness to this important cultural archive of ceramic art.

The luxury of time and the studio atmosphere allows for intense periods of creativity free from the distractions of everyday pressures. The value of working within a different culture alongside other experienced professionals cannot be overestimated for an artist's development. This concept of working together in one place, sharing kiln time, and being open about ones' creative process and work methods is one of the reasons why the oldest art form is still relevant for ceramic artists today.

The symposium opened on the 3rd August, 2020 and closed on the 4th September, 2020. The artists contributed to the Kecskemét Ceramic Days, 3rd and 4th of September, making presentations to the public.

The exhibition of works created during the symposium opened on the 3rd September and closed on the 18th September, 2020.

This International Ceramic Symposium is organised by the Kecskemét Contemporary Art Workshops International Ceramics Studio and the Foundation for Contemporary Ceramic Art (Hungary) with the financial assistance of the Hungarian Cultural Fund.

## **STEVE MATTISON**

*is a ceramic artist and member of the International Academy of Ceramics in Geneva. He is International Contact for the International Ceramics Studio, Kecskemét, Hungary, and organises courses and the residency programme. [www.icshu.org](http://www.icshu.org)*





left to right and top to bottom

ADAM SZABO  
 AGNES HEGEDUS  
 VIKTORIA MAROTI  
 ENIKO KONTOR  
 EVA PELECHOVA  
 VLAD BASARAB  
 JULIA NEMA  
 MARTON STROHNER  
 BARNABAS MADER  
 ZSUZSA BOLDIZSAR  
 EXHIBITION OPENING





# Fábrica Bordallo Pinheiro

## PORTUGAL

*"Established 1884" is emblazoned on the company's trademark with the frog*

ANETTE FROESCH

The functional wares from manufacturer Bordallo Pinheiro, on sale at Humberto Delgado International Airport in Lisbon, is colourful and humorous. Around a tureen shaped like a head of cabbage, matching plates, large and small bowls are grouped. A jug in the form of a sea bream dominates its matching set. Beside it there are bowls and plates in a melon decor, lidded jars in the form of pine cones, bell peppers and tomatoes.

The idea for realistic decor is old. Elaborately shaped and painted cabbage, lettuce and animal tureens have enjoyed great popularity since the Baroque age or earlier. As a part of royal hunting services, these trompe-l'œil eye catchers had great prestige value.

But who produces a whole dinner set in cabbage or melon decor? Of course,

the Portuguese enjoy eating with the family or friends. They are also said to love cabbage and to be passionate about growing melons. However, the high regard for this kind of ceramics can only be explained by a glimpse behind the scenes at Bordallo Pinheiro. The company was named after one of the most creative Portuguese minds in the late 18th and early 20th century, whom many Portuguese still love today.

**Rafael Bordallo Pinheiro (1846 – 1905) was multi-talented.**

He moved through the cultural life of Lisbon's fin-de-siècle like a fish in water. He grew up in a family of artists and initially trained under his father, painter and sculptor Manuel Maria Bordalo Pinheiro. While his brother Columbano, later to become

professor at the Academy of Fine Arts in Lisbon and from 1914 director of the Museu Nacional de Arte Contemporânea was making a name for himself as an internationally connected painter, Rafael's career in art began as a theatre manager and a caricaturist. He drew inspiration in the Grupo do Leão, a loosely connected group of Lisbon journalists, writers, painters and actors.

His illustrations, frequently subtly coloured, in which he took aim at the political and social conditions in Portugal with mordant humour, were first published in periodicals such as A Berlinda or O Calcanhar de Aquiles. Along side publication in further satirical magazines, a trip to Brazil in 1875 gave him the opportunity to try his hand as copublisher and to forge further international links in this scene, for instance

Rafael Bordallo Pinheiro at the Fábrica de Faianças das Caldas da Rainha



Humberto Delgado airport in Lisbon, Portfolio store in the mall with ceramics from the Bordallo Pinheiro factory





with the Illustrated London News. With a loving view of his native country, he created the figure of Zé Povinho, a kind of Joe Public character at this time, representing the Portuguese people.

**The Museu Bordalo Pinheiro is one of the finest specialist museums in Lisbon**

For anyone approaching the work of the artist today, a visit to this special museum is a must ([www.museubordalopinheiro.pt](http://www.museubordalopinheiro.pt)). Besides the wonderful caricatures drawn by Rafael Bordalo Pinheiro and some memorabilia, it also shows a permanent and excellently curated selection of his original ceramics, made from 1884 on.

This was the year when he, two of his siblings and some friends founded the Fábrica de Faianças das Caldas da Rainha and took over the role as artistic director. Thenceforth this task was to define his life and shape the way he has been seen by posterity.

At the Fábrica de Faianças, tiles and functional ceramics were produced, parallel to which there was great emphasis on the production of elaborate individual pieces of art ceramics, large-scale pieces and numerous lifesize busts. This included industrialising the production process as far as possible. On the factory site in Caldas da Rainha, approx. 90 km from Lisbon, there were workshops, kilns, stores and a sales pavilion. There was even a school: great store was set by training local talent.

**In the spirit of the Arts and Crafts Movement from Great Britain, the factory combined fresh artistic ideas with traditional local crafts.**

It is thanks to Rafael Bordalo Pinheiro's characteristic style that the factory's products soon attracted great attention. He enthusiastically transferred his pictorial ideas into three dimensions, always using nature as an important source of inspiration; his humorous, highly detailed works, oscillating between Historicism and art nouveau, were internationally successful. At the Paris world exhibition in 1889, he was awarded a gold medal. At exhibitions in Lisbon, Madrid, Antwerp or St. Louis, his products also caused a sensation. In particular, Rafael's technically demanding large-scale ceramic animals and his monumental vessels delighted his contemporaries – such as the 2.6 mtr. Beethoven memo-

rial vase from 1895, which is now held at the Museu Nacional de Belas Artes in Rio de Janeiro, Brazil.

Nevertheless, financial success did not happen for the company. It did not manage to keep pace with orders placed at trade fairs at home and abroad. Transport problems were especially worrying. Due to cash flow problems, production even had to be discontinued for a short time in 1891, amid great expressions of sympathy from leading Portuguese intellectuals. After Rafael Bordalo Pinheiro's death in 1905, the end of the factory seemed finally to have arrived – after filing for insolvency, only the public auction remained.

Fortunately, Rafael's son Manuel Gustavo Bordalo succeeded in securing most of his father's original plaster moulds. Together with some old employees from the Fábrica de Faianças das Caldas da Rainha, Manuel, who originally worked as an illustrator, founded the far more modest Fábrica Bordalo Pinheiro not far from the original factory site, and it is still in operation today.

Manuel was aiming at middle class customers in Portugal, and besides the tried and tested models of his father, he produced notable ceramics, many after his own designs in the now fashionable



Rafael Bordalo Pinheiro, lidded vessel Macaque with Loquat, enamelled and glazed ceramic, 23,2 x 16,8 x 14,8 cm

art déco style. After his death in 1920, a group of local investors stepped in to ensure the continued survival of the ceramics factory. Like Manuel, they relied

Rafael Bordalo Pinheiro, six-part tile picture with "crabs and lamprey", Fábrica de Faianças das Caldas da Rainha, no year, clay, lustre, 39,5 x 26 cm, Museu Bordalo Pinheiro collection, Lisbon / Portugal







Part of an earthenware service with a watermelon decor  
photo: Bordallo Pinheiro

on the craftsmanship of an experienced staff, which largely continued in employment. In this way, the company survived the difficult times of the Salazar era up to 1974. After eventful years, the factory now belongs to the Portuguese holding company, Visabeira and trades under the name of Bordallo Pinheiro ([www.bordallopinheiro.pt](http://www.bordallopinheiro.pt)).

The factory is managed from Lisbon but it is still headquartered in the spa town of Caldas de Rainha, which is renowned for its clay deposits and can look back on a pottery tradition going

back to at least the 15th century.

In his Journey to Portugal (first published in Portugal in 1981 in English in 2000), José Saramago writes that when travellers began to talk about ceramics from Caldas, there was a danger that they would not stop before evening. Indeed, not only the town's small ceramics museum but also the Museu de José Malhoa has remarkable things on show. It soon becomes clear on what fertile soil Rafael Bordalo Pinheiro and his associates could realise their creative ideas and entrepreneurial spirit.

**To feel the spirit of the factory in situ today, take the bus from Lissabon/Sete Rios.**

In Caldas da Rainha, even at the bus station it becomes clear that the production of art ceramics is very much alive here: multiple-piece installations by Elsa Rebelo adorn the waiting rooms, and a close relationship to vessel ceramics is unmistakable. This enterprising artist lectures on ceramics at the local Escola Superior de Artes e Design and is co-initiator of a ceramics route around the town. But first and foremost, she is the creative director of Bordallo Pinheiro,

**Gourd vase with Lizard**, replica of a piece by Manuel Gustavo Pinheiro from 1906 glazed earthenware photo: Bordallo Pinheiro



Rafael Bordalo Pinheiro, vase **Dance of the Frogs**, clay, lacquered, enamelled and glazed 28.3 x 27.5 x 28 cm photo: Carlos Pombo







The finishing touches to a clay model in the factory  
photo: Bordallo Pinheiro

where she also looks after the company's collection, which can only be viewed by prior arrangement. It was originally housed in the Casa Museu São Rafael, Manuel's nearby domicile.

Elsa Rebelo explains that since the takeover by Visabeira, expert marketing has ensured Bordallo Pinheiro's presence on several levels. There has been heavy investment to slim down the production process. Functional tableware is produced in series and is widely used in Portugal today. In addition, the factory is keen to add new artistic blood. This is shown in high-quality one-off pieces that stem from cooperative design projects, for instance with Brazilian ceramists.

**Recently, there has been a return to the factory's core products with a revival of design ideas from the early years.**

In this way, the spirit of the founders' family is being kept alive, even on an international level. The company is not only successful with this strategy in its own country but also in countries with a strong affinity to art ceramics such as Spain, the South of France and the UK. In Lisbon, Madrid and Paris, flagship stores have been opened.

In 2019, the traditional department store, Liberty London presented a new range of tableware with a stylised bamboo decor based on old designs and especially created for the British market.

And not least, replicas of the meticulously detailed artwork of Rafael Bordallo Pinheiro and his son Manuel are being produced again. To achieve this, craftsmanship is needed as well as great experience

and a healthy portion of empathy. Only a small number of the factory's 300 employees are able to execute this sophisticated and demanding work. For basic forms, they can use the comprehensive holdings of moulds from the early days of the factory, but the early stages of the re-editions are made in silicone.

The application of colour in the replicas may diverge from the originals if the colour scheme is known from surviving originals. Some coloured glazes contained heavy metals, which is no longer desirable today. Sometimes, a subtle shift in colour reflects a change in contemporary tastes.

Producing the replicas is a trial of patience. Making a large artistic piece with its multiple firings and drying phases can take up to three weeks. Of course this complex

procedure is reflected in the price.

Nevertheless, every lover of ceramics can purchase a simple replica or a mass produced souvenir from the factory. There are many opportunities for this in Lisbon or Porto. However, if buyers are interested in a good vintage piece, they may have to be resourceful. Museums and art collectors are keen competitors. And it is definitely considered chic amongst the Portuguese to show off such a *trouvaille*.

[www.museubordalopinheiro.pt](http://www.museubordalopinheiro.pt)  
[www.bordalopinheiro.pt/](http://www.bordalopinheiro.pt/)

**Dr. Anette Froesch**  
*is an art historian. She writes on horticultural history, 18th – 20th century interiors and manufactories.*

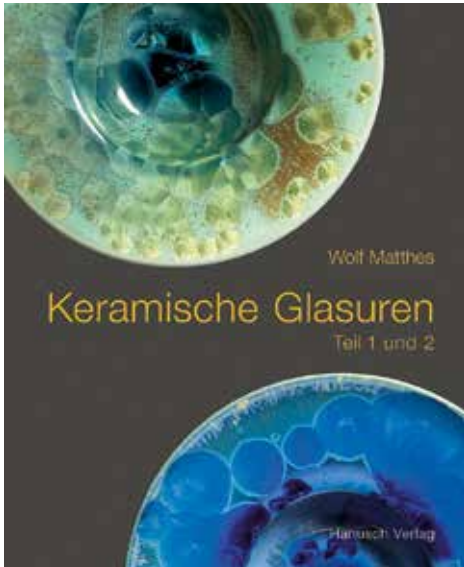




## Courtly Companions – Pugs and other dogs in porcelain and faience - Gun-Dagmar Helke / Hela Schandelmanier

For lovers of dogs and porcelain alike, *Courtly Companions* is a very special book – and a great pleasure for all those who see no contradiction between a passion for collecting and a sense of humour. “A life without a pug is possible but meaningless”, is a popular quotation from Vicco von Bülow alias Lorient, German humorist and writer. Andy Warhol too loved pugs and liked being photographed with one of these diminutive dogs. But long before it secured its firm place in pop culture, the pug enjoyed great popularity in high society. In Imperial China, for instance, pugs had special status and for a long time it was only permitted to keep them at the imperial court. From the 16th century, they came to Europe, where they fulfilled an important function as diplomatic gifts. Two hundred years later, they conquered the laps of noblewomen – and the portraits of rulers of that era at the same time. From 1740 – 1760, Johann Joachim Kändler, the most famous modeller of the Meissen porcelain manufactory, created more than 60 variations on the theme of the pug. The book *Courtly Companions* presents the outstanding collection of historic pug porcelain and faience from the 18th and early 19th centuries in many large-format illustrations, accompanied by detailed descriptions. Art historians and ceramics experts Gun-Dagmar Helke and Hela Schandelmanier trace the history of the pug from its origins in China to the European craze for pugs in the 18th century. *Courtly Companions* not only tells the story of precious porcelain figures but also covers all the diversity of courtly life, its rituals and preferences – a cultural history of the 18th century from an unusual perspective.

200 pages, 22 x 28 cm, 249 ill., hardcover, German / English. EUR 48 [D]. ISBN 978-3-89790-600-6 arnoldsche ART PUBLISHERS



## Keramische Glasuren by Wolf Matthes

This edition brings together in one volume two standard works on glazes, *Keramische Glasuren*, 6th ed. 2018 and the 1st edition from 2012. It is a reference work with 1,156 glaze recipes, explanations and formulae. Accumulated experience should not be lost, which is why part two offers some additions to the first part, summarised practical observations and tips from specialist literature from the past 25 years, and it deals with some kinds of glaze in more depth than was the case in part one. Some aspects of glaze technology do not appear anywhere else in specialist German literature.

The author: **Wolf Matthes** worked as a trained potter in a pottery and as a ceramics engineer in the coarse ceramics industry. After this, he taught ceramic technology, glaze and body development, testing and inspection procedures and vessel design at the ceramics college, Staatliche Fachschulen für Keramik-Gestaltung und -Technik in Höhr-Grenzhausen. He also lectured at the Fachhochschule Koblenz – Institut für Künstlerische Keramik und Glas. *Keramische Glasuren* was published in Spanish in 1990 by Omega, Barcelona, and in French in 2002 by Eyrolles, Paris.

Lahnstein. 2020. 612 pages, 174 colour illustrations, hardcover. 25.5 x 20.5 cm.  
[DE] EUR 67.00 [AT] EUR 70.10 ISBN 978-3-936489-63-7



## Oxidmalerei - Philippe Pirard

A practical approach to painting with oxides with more than 460 recipes for ceramists. This work covers the use of watercolour oxides in detail and gives a practical guide to ceramists who want to try out this decorative technique or learn it in greater depth.

Although there is little literature on this subject, with this simple technique a unique range of natural colours can be achieved. Starting from 35 oxides and 13 basic ceramic products, the author develops more than 460 recipes and presents the results in photographs of coloured tiles.

Explanations of the procedure (selection of clay, composition, dosage, listing the recipes and their results) puts everyone in a position to reproduce the results without difficulty and creates a basis for the readers' own research into watercolour oxides.

Philippe Pirard has been a practicing ceramist for more than 30 years. His passion for watercolour oxides has shaped his research and courses on this subject at the centre for expression and creativity in Brussels.

Lahnstein. 2020. 120 pages in GERMAN, approx. 770 ill. in full colour, soft cover. 21 x 26 cm.  
[DE] EUR 27.00 [AT] EUR 28.20 ISBN 978-3-936489-62-0



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# ARTIST JOURNAL

Ting-Ju SHAO



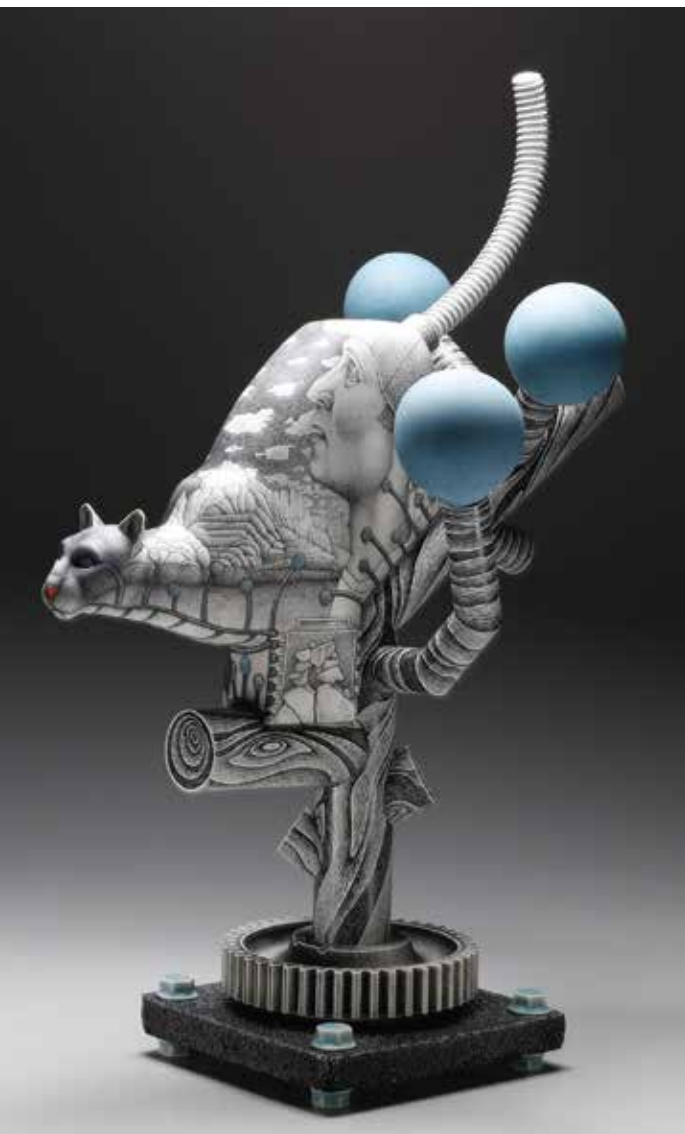
photo - Kelly Chunning

## Jason Walker (USA)

Walker (1973) features animals prominently in his works. He documents the human invasion of nature and the steady encroachments of animals' habitats. His works also depict a new awareness introduced by technology that redefines the links between humanity and nature.

"Using images of hunters such as Cougars and Osprey, I am attempting to illustrate how embodied experience not only reminds me of my place in the food chain, but also of my vulnerability as a mortal animal. I am a part of the ecological system we all identify as nature. No amount of technology will change this. Behind every technological creation lie unintended consequences and underlying messages that forever change our perceptions, social interactions and our relationship to nature. We perceive ourselves and our creations as separate from nature. However, we do not live outside of nature, and the way we perceive nature and our place in it says much about how we perceive ourselves and define what it means to be human."

Porcelain slab, cone 6, underglaze



**Cougar Encounter**, 2019, 66 x 50.8 x 38.1 cm

photo - Jason Walker



**You may Think You Are Alone**, 2019, 55.88 x 63.5 x 38.1 cm

photo - Ferrin Contemporary



# ARTIST JOURNAL

## Shih Hwa Lee (Malaysia)

Born in Johor, Malaysia, in 1987, Lee now lives in Tainan, Taiwan. From fishes in the sea, reptiles on the land, to beasts of various kinds, her creatures are never-seen-before animals melded from different species symbolizing the union of ancient unknown forces. Made by her skilful hand-building and glazing techniques, every running or jumping auspicious animal with its unique story is a clear demonstration of forms and discourses.

"The patterns are the products of the contemporary ethos and individual will, in which the images and signs are closely related to individual rhetoric, culture, and memories ... The animals are symbols of the mysterious powers in the tribal beliefs in primitive, uncivilised societies. In the artist's work, the animals with patterns are a projection of lack that addresses in the form of animals the self in need of satisfaction..."

Hand- building, porcelain, underglaze, overglaze , 1230°C

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



photo - Shih Hwa Lee

**Ceramic-Meelange**, 2019, 32 x 22 x 36 cm

photo - New Taipei City Yingge Ceramic Museum, Taiwan



**Sun-Chasing Bird**, 2018, 37 x 15 x 45 cm photo - Shih Hwa Lee



# In Studio with Irina Razumovskaya

Evelyne Schoenmann



***Irina, I've read in an article that your interest in art already started at the tender age of five. That is very young and calls for an explanation...***

I come from a typical Russian intelligentsia family of scientists. We lived in a grim communal flat, which is my earliest memory – endless corridors with closed doors, shared 100-year-old kitchen with dozens of pickling jars, myriads of cockroaches and odd neighbours. At the same time my family and I were immersed in a bubble of culture and beauty. In those days, this cultural overdose was a way to escape grim reality. And this is how my

love for art has evolved. At the age of 5, I enrolled at the Kustodiev State Art School and in the Hermitage Museum Art Lecture programme, and since then, I have never stopped working in the world of art.

***Can we just add your training background here?***

My first degree was from St. Petersburg State Academy of Art and Design, it is a 6-year program, where you get first a BFA then an MFA. In 2015 I decided to do a second MA at the Royal College of Art, London, as I wanted to learn a more contemporary approach to ceramics. It was a

fantastic experience. Everything suddenly became real for me there. I learned so much at the RCA that I feel I am still processing it now, even though I now teach there myself!

***You and I first met a few years ago in Milan, at the exhibition Open to Art at Officine Saffi. I remember an extremely shy young girl. Today you have with both feet on the ground and know exactly what you want. What happened to you in the intermediate time?***

I really am still quite shy. I do my best with networking and Instagram, because



they're an important part of building a career as an artist. But that doesn't mean I'm not cringing on the inside at every opening. And there are many parts of my life that never get shown on Instagram. I know that I've made some good steps forward in my career, but as an artist I am never satisfied with my own work. It is never as good in execution as it is in my imagination.

***You are... let me see ... ceramist, curator, designer, producer, tutor and art auction organizer. Do you have a sense of mission regarding ceramics?***

At the moment, I have managed to focus my efforts across two main areas: my own artistic practice and teaching students. I feel that it is really important to develop the next generation of artists and push forward the discipline of ceramics. I am currently doing this through teaching at the RCA, some selective one-on-one mentoring and my own online teaching platform "Get Art Fit" (which is currently only available for Russian-speaking students). In terms of my own artwork, I always feel there is more to do and I always get excited about my next project in the studio being better than my last. My biggest ambition is to create work that I am completely happy with, so when it is exhibited I feel that there's nothing that could have been improved. Although I don't think I'll ever reach this point!

***When I look at your art, I see altered cylinders, geometric forms and an imaginative blend thereof. The surface designs are sometimes pretty rough, other times smooth. If there is colour on your work, it is restrained and subtle. What stimulates you?***

Inspiration really can come from anywhere: the news, books, documentaries, or objects I see. Sometimes I'll come across something that resonates with me aesthetically or philosophically, that will end up in an idea for an artwork. In terms of shapes I frequently look at Soviet architectural studies. I also like to look at Classical and Neolithic art as a source of pure, primal shapes. When I'm visiting ancient ruins, you'll find me taking lots of pictures of small details and surface textures. When I see something that strikes a nerve with me, it goes into my artwork.







*For this interview, you decided to make a wall piece that is "like some kind of a strange geometric structure coming from the surface of the wall".*

In this work, *Megalith*, I wanted to create an imagined replica of dilapidated architectural forms: structures that once served a purpose that is no longer required. Built with uncompromising visual grammar that has become softened by the touch of time, creating a poetic resonance. I start with creating my own clay. I adjust store-bought clay for different types of work. For this work I need a very sturdy clay body that won't warp or shrink, so I add fire clay, fine grog and malachite. I construct this sculpture like a builder: initially I create ceramic "beams" in the press-moulding technique and then attach them together. In most of my work I only create the "core" – a perfect geometric ceramic carcass, then apply glazes to allow the "magic" of the texture to happen by itself in the kiln. When I fill the mould, I first fill the corners with coils, so they are very sharp. I like to have as few connections as possible in my press-moulded "beams", therefore I roll quite a large slab that will fill the whole mould. Once the mould is filled and pressed, I add the top slab to close the form. Then I let the moulds rest overnight. I keep them under a plastic sheet as it is crucial for the same level of dryness. I assemble the clay "beams" together in order to create the desired shape. I also make a sacrificial slab and props that I place between the legs of the sculpture to prevent warping. I actually don't glaze my work in the traditional sense, I mostly use altered clay. The various layers of ceramic materials are applied subsequently. Then, all these materials start to melt and "peel" in the firing, creating an unexpected result. I create my clay-glazes sometimes quite intuitively, using my knowledge of chemistry and materials. I don't like to work with recipes, as in this case the whole process becomes a bit boring and mechanical for me. I like the excitement of the unexpected. I apply glazes in various thicknesses with a brush, my fingers, a sponge or a pallet-knife. I layer the porcelain and glaze-like mix-





tures. The logic is simple: one layer of sturdy material and one layer of vitreous material over and over again, so in the firing there is the “fight” between the melty layers and the sturdy ones.

*You exhibit your work in famous galleries. What does it mean for you to be at the top?*

I would never say I am anywhere close to the top, because I really don't feel like I am! I think everyone has different definition of where the top is. A lot of people in ceramics judge their success against other ceramicists. But I think of myself as part of the wider community of fine art and design. I really believe that the best in ceramics deserve to be regarded alongside the best in painting, sculpture and installations. Too many people see it as a craft, rather than a medium for the highest artistic expression. This is a perception that is starting to change and I am very excited to be a part of this, but it also means my vision of success is still a long way off.

*How do you see yourself in, say, 10 years' time? What are your plans?*

A few years ago, I would have said I see myself travelling around the world, from residency to opening. And of course, I would be very commercially successful and actively engaged with the fine art scene. I still want all this, but I've come to realize that real success is about more than external recognition. I truly hope that in ten years I will be healthy, comfortable and happy, making work I am personally proud of. I am still very ambitious, but I don't want this ambition to take away from a fulfilling life and practice.

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[Irinarazumovskaya@gmail.com](mailto:Irinarazumovskaya@gmail.com)

Evelyne Schoenmann's next interview partner is with Luca Tripaldi, Italy.

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

Copy date for entries:  
31 January 2021

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

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

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

👁: Sibylle Karrenberg-Dresler | ▶ 25.1.

👁: Schablonen-Spritzdekore vor 1950 | ▶ 25.1.

👁: Geschenke an das KMW und Neuerwerbungen | ▶ 24.5.

**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) 🕒: daily 10 - 18h [www.museum-neukoelln.de](http://www.museum-neukoelln.de)

**Berlin** D-10629 Brutto Gusto, Pouls Tomita GbR Wielandstraße 34

T: +49 (30) 3087 4646 [www.bruttogusto.berlin](http://www.bruttogusto.berlin) 🕒: Mon 12 - 18h, Tue - Sat 10 - 18h

👁: Wietske van Leeuwen | 15.1. - 6.3.

**Bozen** I-39100 TonHaus Rauschertorgasse 28

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

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

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

**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)

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

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

**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)

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

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

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

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

👁: Elles, dans l'objectif d'Ernest Piccot | ▶ 7.3.

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

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

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

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

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

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

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

👁: Sebastian Scheid "Stoneware & Porcelain" | ▶ 9.1.21

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

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

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

👁: Märchenhaftes Meissen - Traumwelten der DDR | ▶ 10.1.

👁: Göttliche Welten - Glaubensbilder aus 4000 Jahren | ▶ 10.1.

👁: Schweizer Schoki, Weißes Gold - Süßes & Zerbrechliches vom Zürichsee | ▶ 10.1.





**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



Karl Fülle, „Blüte“, 2013, Foto: U. Philippi

☞: „Der Bartmann lebt!“, ▶ 21.2.2021  
☞: Eine kleine Zeitreise...100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand ▶ 21.2.2021  
①: Bewerbung für die Sammlerbörse bis zum 5.2.2021  
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**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.

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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 | ▶ 19.1.

**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

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**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 - 17h  
☞: Eine kleine Zeitreise: 100 Jahre Keramik – besondere Stücke aus dem eigenen Bestand | ▶ 21.2.  
☞: „Der Bartmann lebt“ | ▶ 21.2.

**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](http://museum@fuerstenberg-schloss.com) [www.fuerstenberg-schloss.de](http://www.fuerstenberg-schloss.de)

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T: +49 (0)209 - 595905 [www.idelmann.eu](http://www.idelmann.eu)  
info@idelmann.eu O: open by appointment  
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Avenue de la Paix 10 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h  
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☞: THE IMAGINARY HOUSE - Uwe Wittwer, Aiko Watanabe, Jürg Halter  
▶ 4.4.2021  
☞: SETTINGS OF WRATH - Uwe Wittwer | ▶ 4.4.2021  
☞: Chrysanthemums, Dragons and Samurai Japanese Ceramics  
at the Musée Ariana Musée Ariana | ▶ 5.9.21



**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  
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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  
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**Heidelberg** D-69117  
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O: Tue - Fri 11 - 13 + 14 - 18h, Sat 11 - 18h  
☞: Keizo Sugitani, Japan, Arvid Boecker, Deutschland | ▶ 31.1.



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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

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Schirndinger Straße 48. T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h  
www.porzellanikon.org info@porzellanikon.org

👁: Formvollendet - Keramikdesing von Hans-Wilhelm Seitz | ▶ 5.4.

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☞: **Weihnachtsausstellung -**  
Mitglieder des Bayerischen Kunstgewerbevereins | ▶ 16.1.  
☞: **Invisible Thread - Mari Ishikawa, Mikko Minewaki, Sayumi Yokouchi**  
22.1. - 27.2.  
☞: **Vom Material zur Form - Ulrike Kleine-Behnke und Silke Trekel**  
5.3. - 17.4.

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**Oldenburg** D-26122 Landesmuseum für Kunst- und Kulturgeschichte  
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**Potsdam** D-14467 Freundschaftsinsel  
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jähr. am 3. Aug.-WoE

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keramik | 20.3. - 3.10.

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☞: **Lea Georg - Neue Objekte** | ▶ 29.11.  
☞: **Picasso & Co - Berühmte Künstler und Ihre Keramiken** | ▶ 29.11.

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O: Tue - Sun 11 - 17h 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 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  
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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.

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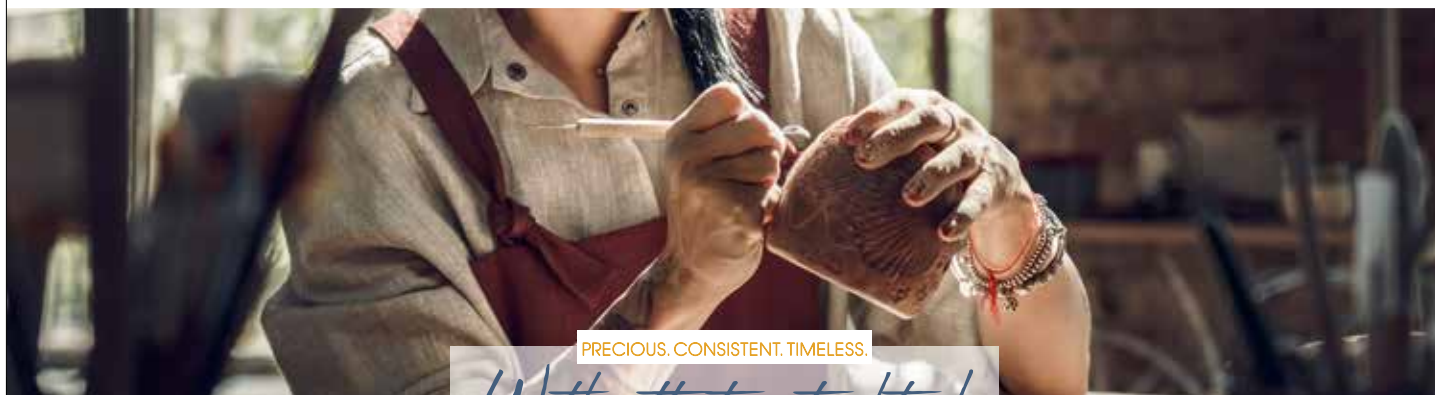
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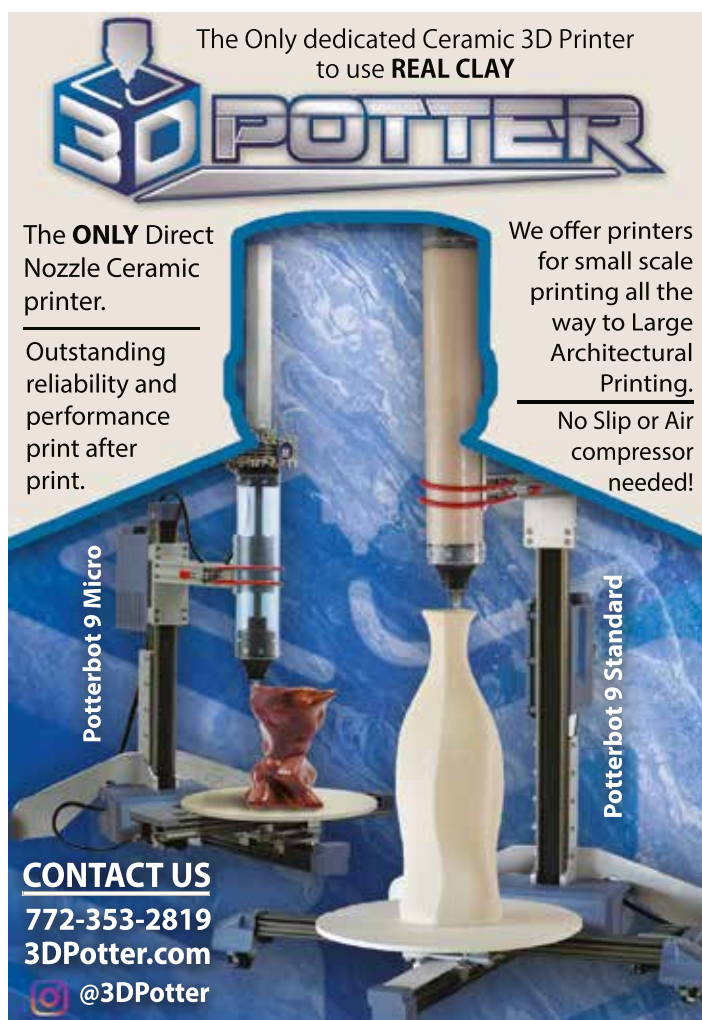


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**1 Elaine Peto** is a British ceramist who works sculpturally and is widely known in the UK for her animal sculptures. Her work is sold through galleries in the UK and France. Tim Saunders, a journalist who lives in London, visited her in her ruraly located studio in Andover, Hampshire, southwest England and talks about her career, her artistic ideas and her working methods.

**2 Mirjam Veldhuis**  
 “Forget all you know about porcelain and ceramics in general”, said my colleague, who just came back from Jingdezhen in China, when I was leaving for a two-month stay there. She was right.

Miriam Veldhuis, Dutch ceramist, provides a splendid but very down-to-earth picture of daily life in the workshops she visited in this world centre of porcelain. A very personal and at times humorous travel and work report.

**3 Keiyona Stumpf** - “Regarding nature as an teacher and a source of inspiration for art is an eternal law that has been in force since the first humans made cave drawings, formed the first lump of clay, not for the sake of use but in the spirit of communication and (self) referential as well as reflexive representation, and thus of the finding of expression. Translating the seen into something to be seen with the artist as a catalyst, filter and creator is the principle of artistic practice.” With these words, Dr Christian Lechelt, art historian and head of the Museum Schloss Fürstenberg as well as the editor of the magazine KERAMOS begins his comments on ceramist Keiyona Stumpf.

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