

new CERAMICS

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KESHIKI

CERAMIC ART AND LACQUER ART

Guido Sengle, Germany – Seiichiro Fujino, Japan



Guido Sengle - © Fotostudio Baumann, Höhr-Grenzhausen

21 March – 9 May 2021

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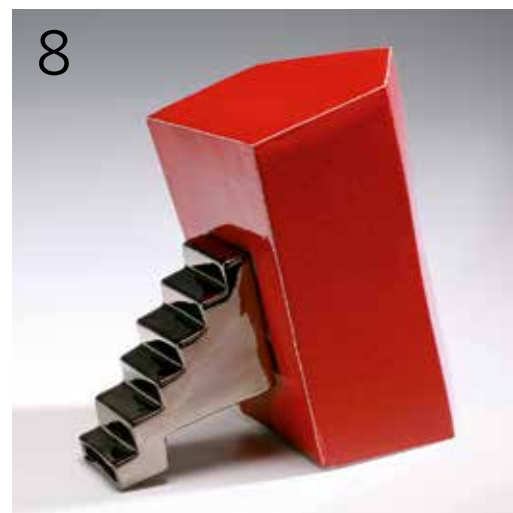
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photos - Helene Kirchmair



Dear Readers of NEW CERAMICS

We are actually a peaceable bunch, largely internationally orientated and drawing on our innermost sources of inspiration – artists, theatre people and the many who work in the numerous fields of the arts. But it just doesn't work without an audience!

Music must be heard, dance, theatre and political cabaret must be seen, magazines read and pursued, art, ceramics, porcelain must be exhibited, presented, bought and "used" in whatever way.

We had really believed that with the New Year we would find better conditions. That the "good old days", with the familiar if not necessarily rosy ways of coping with existence, would return, even if they contained much which might be criticised and improved on an existential level.

Now in the first few weeks of 2021, it seems that the light at the end of the tunnel is questionable. Contact is still restricted, distance must be maintained and we must remain in a state of anxious calm until science and medicine, our resilience and perhaps summer temperatures allow us to breathe more easily. Presumably until a way has been found to live with the virus, as some scientists say.

But currently it may be advisable to find new pathways of display, advertising and presentation and to engage positively with the technical tools and their respective potential.

Nevertheless, many of the comments in these unusual times have run thus: "A big thank you to all my faithful customers for ordering so much from me – I have done far better business than I had feared – No stand fees at markets and hardly any travel expenses". Some said that sales at the end of the year had been unchanged or even better than usual... It was not always necessary to hurriedly set up an online shop to achieve this, although it will certainly have been helpful and will remain so in future. How the financial situation developed was also dependent on the local context of the potteries and studios and their clientel there, or on helpful and often improvised networking on social media.

In times of change, remaining alert to the situation has always been necessary, and many find it easier if an urgent imperative is behind it. In the best sense, adaptation is essential for survival in this situation. Previous generations knew all about adapting to circumstances.

I am sure that many of us have recently seen digital technology in a more positive light, have been more readily open to it and have realised that it is not simply quite nice to talk to friends and family via Skype and Zoom. Indeed this technology is extremely helpful for self presentation, but also for advising customers or for implementing new sales strategies. The growing range of digital courses and seminars is part of this. The article on this topic announced in the last issue will be appearing in issue 3/21.

In the NEWS section on the following pages, you can find examples of which events planned for 2021 have already been cancelled, but also of those that have been adapted or taken place in a different form, or that will take place in future.

But there is one thing that many people are missing greatly – travel! Pictures or films are no substitute, travelling is about meeting people, using all our senses, leaving the routine and normality of our everyday lives aside... travel educates, it is luxury and liberty, as we now painfully realise. Travel is essential nourishment for creative processes.

We must not forget this in tough, isolated times, it is vital to remember it. Therefore we must now ask more loudly and bravely about possible, adaptable concepts of showing ourselves again – to make ourselves heard. We need space and we need an audience, we must present and make contacts – as Johannes Rau, probably one of our best German presidents, once put it:

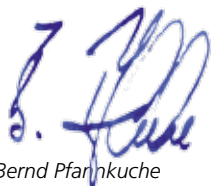
"Art and culture are not like cream on the cake when everything is fine. They are the yeast in the dough!"

In this spirit, let us remain the "yeast in the dough". And please remain faithful to NK/NC. We need readers too, need new subscribers and an audience, please recommend us to others. We too are providing digitally accessible content and are always endeavouring to find new approaches.

On our website www.neue-keramik.de you will not only find the digital versions of our magazine but also the digital version of our new ceramics guidebook, the Keramikführer, for you to browse. It is also available through our book distributors and in bookshops.

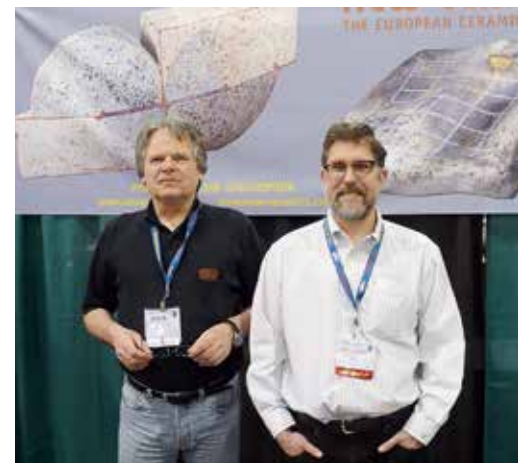
Let us remain brave in times of change and true to ourselves in our creativity...

Best wishes and warmest regards,
Yours,



Bernd Pfarthkuche

*With Skeff Thomas,
at an NCECA conference
in the USA several years ago*



More Organics – ceramic plants and flowers at Tiendschuur Tegelen

Keramiekcentrum Tiendschuur Tegelen is organising an “organic ceramic art” exhibition: about nature, which offers beauty, surprise and consolation, the last of which we really need in these times. The reassuring sight of nature that carries on in spite of everything. Leaves turning colour and falling, buds that will open again in spring and spoil us with flowers, petals and fruits in the most wonderful shapes. The beauty of the plant world can be overwhelming and has been an important source of inspiration for artists for many centuries. Let yourself be inspired, touched and comforted by nature caught in ceramics by artists from home and abroad. Participating artists: Barbro Åberg (DK) Corrie Bain (GB); Nuala O'Donovan (IE); Johann Fine (FR); Thérèse Lebrun (BE); Wietske van Leeuwen (NL); Christine Möhring (DE); Eliane Monnin (FR); Sylvie Piaud (FR); Nausika Raes (BE); Malene Hartmann-Rasmussen (DK); Edith Tergau (NL); Claudia Winter (DE). Keramiekcentrum Tiendschuur Tegelen, Kasteellaan 8, 5932 AG Tegelen, Netherlands. **Exhibition runs until 16 May 2021.** www.tiendschuur.net | info@tiendschuur.net | +31 77-3260213

photo - a piece by Eliane Monnin

KERAMION at 50

On 2 October 1971, the KERAMION was opened on the occasion of the 65th birthday of the stoneware manufacturer Dr Gottfried Cremer in immediate proximity to his factory for stoneware pipes. Although this “gallery for contemporary ceramic art” in its striking round building was initially intended for the presentation of his own continually expanding collection of ceramics and for the general promotion of ceramic art, special exhibitions soon followed the permanent collection. Although much has changed over the past fifty years, the KERAMION remains an international platform for artistic ceramics, and this is to be celebrated in various events during the entire anniversary year 2021. The exhibition *Keramik der ersten Stunde* (“Ceramics from the Beginnings”) kicks off the events, running from 21 March – 12 September 2021. It is devoted to ceramics from the opening exhibition and thus documents the zeitgeist of the early 1970s as the starting point for an outstanding collection of ceramics. The pieces, mainly created in the late 1960s, range from influential artists like Richard Bampi or Jan Bontjes van Beek via saltglazed pieces by the tradition-rooted Elfriede Balzar-Kopp and Wim Mühlendyck to sculptural works from Robert Sturm or Dieter Crumbiegel. Quotations from contemporaries complement the exhibition. **Opening: 21 March 2021 at 11 a.m. Guest speaker: Monika Gass** info@keramion.de | www.keramion.de



Dr Gottfried Cremer in the KERAMION photo: KERAMION

The edition of the 61st Faenza Prize has been cancelled

“Unfortunately, the continuation of the emergency generated by Covid-19 does not allow us to award the 61st Faenza Prize since the conditions for the Jury to evaluate the works do not exist, nor can we think of realizing the exhibition of the 61st edition of the Prize in presence in 2021,” explains the Jury Committee (composed by Irene Biolchini, guest curator MIC Faenza; Frédéric Bodet, historian of contemporary art; Claudia Casali, director MIC Faenza; Alberto Salvadori, director ICA Milan; Judith Schwartz, Professor Emeritus New York University; Ranti Tjan, director EKW) – “The uncertain times caused by this pandemic force us to pursue other solutions to enhance the artists, whose works were selected by the Jury for the 61st Faenza Prize.” So the museum has scheduled, starting from 14 January 2021, every Thursday until 18 March 2021, the Faenza Prize Talks: a series of presentations and debates live on social channels Facebook and Youtube, with the artists selected in the Competition. From time to time, the members of the jury will moderate the conversations, offering to the audience the analysis of the main contemporary artistic themes applied to ceramic sculpture. In the meantime, starting 18 January 2021, every day, from Monday to Friday – always in the MIC social media

Instagram and Facebook – the artistic work of each artist will be illustrated through photographs and by presenting their biographies. A special edition of the printed catalogue of the Faenza Prize will be presented on Saturday, 27 March, the day originally scheduled for the opening of the exhibition. Here are the artists who will participate in this special edition:

OVER 35 - Kerstin Abraham (Germany), Victor Agius (Malta), Sofia Beça (Portugal), Nicola Boccini (Italy), Helmi Brugman (Netherlands), David Casini (Italy), Chung T-yong (South Korea), Antonella Cimatti (Italy), Tommaso Corvi-Mora (Italy), Nathalie Doyen (Belgium), Ellen Laurey Finneran (USA), Frank Louis (Germany), Grycko Monika Anna (Poland), Hijos Safia (France), Johnson Peter Christian (USA), Laurent Dufour (France), Lucca Matteo (Italy), Malfliet Yves (Belgium), Lucy Morrow (Ireland), Makiko Nagai (Japan), Ekaterina Panikanova (Russia), Paolo Porelli & Maurizio Tittarelli Rubboli (Italy), Stephanie Marie Roos (Germany), Roy Maayan & Erez Maayan (Israel), R. Ruimers (Netherlands), Fausto Salvi (Italy), Julian Stair (UK), Eileen Süssholz (Belgium), Tetsuya Tanaka (Japan), Tamara Van San (Belgium), Anne-Marie Van Sprang (Netherlands), Lili Wang (Taiwan). UNDER 35 - Sofia Lester Aguilera (UK), Natasja Alers (Netherlands), Francesco Ardini (Italy), Michaela Benedan (Italy), Giulia Bonora (Italy), Iva Walter Brkic (Serbia), Jovana Cavorovic (Serbia), Lorenzo Cianchi (Italy), Ion Fukazawa (Japan), Elena Gileva (Russia), Julia Himmelmann (Germany), Noemi Barrios Iglesias (Spain), Jacqueline Tse (USA), Lena Kaapke (Germany), Viktória Maróti (Hungary), Nur Hardiansyah (Indonesia), Racca Vammerisse JP (France), Rutar Cristina (Slovenia), Sharma Priyanka (India), Tanaka Yu (Japan), Wang Christine Yiting (Taiwan), Zhu Binji (China), Dawid Zynda (Poland)



The annual NCECA Conference in the USA, which takes place in March every year and was planned for Cincinnati this year, will take place only in virtual form. The conference for 2020 was cancelled and the organisers decided to hold this year a virtual conference on an interactive platform. The programme of events lasting several days will reflect the richness of previous conferences. Let us place our hopes in Sacramento, CA for 2022. nceca.net

Argillà Italia - Faenza: 2022 edition

Dear Ceramists and Friends of Argillà Italia, as you already know, Argillà Italia – International Ceramics Festival 2020 had been originally postponed to Spring 2021. However, after thorough consideration, we are sorry to communicate that the 2021 exceptional Spring edition unfortunately will not take place. The pandemic is still affecting international travelling, making it hard for the many international exhibitors, artists and delegations to visit Faenza during the Ceramics Festival. Therefore Argillà Italia will go back to the original events schedule, in September 2022. Ireland will be the Guest Country at Argillà Italia in September 2022. Exhibitors selected for the ceramics market in 2020 are confirmed in 2022. There will be no additional call for applications. For any further information you may need, please do not hesitate to contact our staff via email at: info@argilla-italia.it. Looking forward to welcoming you all once again to Faenza. Best regards Massimo Isola (Mayor of Faenza) and Eugenio Maria Emiliani (President MIC Foundation).

ART | CRAFT | DESIGN

at the State Horticultural Show in Überlingen 2021

After the highly successful presence of crafts at the Federal Garden Show in Heilbronn, artists' organisation BdK has succeeded in securing its presence at the State Horticultural Show, this year in Überlingen on Lake Constance. In its pavilion, two craftspeople will demonstrate their work in parallel. Further details and a call for entries on www.kunsth Handwerk.de/Aktuelles

Höhr-Grenzhausen

Fires Ceramics –

cancelled/postponed

In the light of current events and the ongoing Covid crisis, there is no point in planning the event *Höhr-Grenzhausen brennt - Keramik* for Easter Monday, 5 April 2021. The Municipality of Höhr-Grenzhausen has thus decided to call off the event and to postpone it.

Instead, it is to take place on the first Advent weekend, 27 + 28 November 2021, Höhr-Grenzhausen brennt im Advent ("H.-G. on fire in Advent"). Hopefully the situation will have improved in March and April and the potteries will be open again, so various events can be planned for the weekends at short notice. Details of ceramic activities can be found on www.keramik-stadt.de or www.natur-kultur-keramik.de

General information for tourists is available on www.kannenbaeckerland.de

Poet of Ceramics On the death of Johannes Gebhardt

Asked about the development from the vessel to ceramic sculpture in 1996, Johannes Gebhardt insisted that he was "a potter", adding, "If ceramics abandons the vessel, it comes adrift from its roots." In view of his work at that period – small architectural pieces assembled with found firebricks from disused brick kilns – his self-definition is bewildering. It could scarcely be considered pottery. Yet if one surveys the decades of creating and teaching in ceramics of the man born in Prenzlau, northeast Germany in 1930, the craft origins that were indispensable to him always remain perceptible. Admittedly, Johannes Gebhardt had not remained a craft potter. He had become a poet of ceramics.

The young son of a doctor changed his genre several times. After graduating from school, at eighteen he took drawing lessons in Nordhausen, Thuringia, under the painter Martin Domke. Subsequently he did a potter's apprenticeship in Bürgel before leaving the GDR in 1952 to study ceramics under Hubert Griemert at the school of applied arts in Krefeld. He then changed again to the Academy of Fine Arts in Stuttgart to study under Otto Heim, Karl Hils and Manfred Henninger. In 1956, he qualified as a master potter. He succeeded Siegfried Möllers as head of the ceramics department at the Muthesius school of applied art in Kiel, to which he belonged until 1994, and from 1978 he was professor at the University of Applied Sciences, interrupted from 1968-70 for aid work in West Pakistan, years in which he travelled the Near East, India and Nepal. From 1973, he worked in his studio, which he shared with his wife Christa, in Falkendorf near Kiel, Germany.

Around 1960, Gebhardt was concerned with anthropomorphic vessels and figures, followed by a decade of relief tablets, weathered relics of lettering from extinct civilisations, symbols of ephemerality. The following complex too was defined by its memento-mori character with modelled and assembled vessel sculptures, calyx forms with textured surfaces blackened by vitreous slips, frozen as they blossomed. The conclusion of this florally inspired phase in the 1970s and 80s was formed by darkened matt fruit forms. Gebhardt then translated the mystical light in the cave and cliff temples of Asia into houses of light, open box-shaped buildings harbouring a geometric form like a shrine. This was followed by the brick assemblages. Subsequently Gebhardt returned to the vessel. After a visiting professorship in China, from 2005 he interpreted the theme of the enigmatic Cong vessels with horizontally arranged columnar vessels.

After a relative lack of success in the 1960s, later he was to receive abundant recognition. From 1972, he was a member of the AIC and was a founder member of Gruppe 83. He was honoured three times with the Westerwald Prize and in 1984 he received the Culture Prize of the City of Kiel.

As a committed teacher, he schooled his students in artistic freedom on the basis of craftsmanship and ceramic technology. Anyone studying under him had to spend an unrelenting year throwing at the wheel to become sensitised to the details and the beauty of the thrown vessel. The "Kiel School" is lasting evidence of the always cosmopolitan, modest educator.

In November 2020, Johannes Gebhardt died in Falkendorf at the age of ninety.

Walter Lokau



Keramikpanorama 2020 had to be postponed.

We have decided to hold the next Keramikpanorama on 4 and 5 September 2021 in Murten, Switzerland. There will be no new call for entries. Instead, the exhibitors selected in spring 2020 will be there to present their work. The subject for 2020, *Bitte berühren – Touchez svp* ("Please touch!") suddenly took on a quite different meaning and it was thus pointless to retain it. After 2020, we probably all need *Frische Luft – Bol d'air!* ("Fresh Air!") – so that is our theme for 2021. Incidentally, we regularly exhibit the work of the selected artists on Facebook and Instagram, so it is worthwhile dropping by there to take a look and shorten the wait until September 2021.

www.facebook.com/keramikpanorama/ / www.instagram.com/keramikpanorama/ Due to the postponement, the following Keramikpanorama will take place in 2023. Peter Fink, President of Keramikpanorama + Tina Böhm, Event Manager.



Brandhorst Museum, Munich
Architects - Matthias Sauerbruch and Louisa Hutton

MORE THAN BRICKS!

Tradition and Future of Architectural Ceramics

20 March – 3 October 2021 - Porzellanikon – Staatliches Museum für Porzellan in Selb. We normally associate a stroll through town with shopping, eating out or having coffee as well as with window shopping. But who notices the buildings and their architecture in which the restaurants, cafés and boutiques are located that we enjoy frequenting? A few feet above the shop door, there is often a view of the beautiful façades of the buildings, showing the architectural ceramics in use there in the loveliest facets. The temporary exhibition, MORE THAN BRICKS! Tradition and Future of Architectural Ceramics, showing from 20 March – 3 October at the Porzellanikon in Selb, displays the wide diversity in the use of decorative ceramic elements in architecture to visitors. The exhibition is targeted for families and interested laypersons as well as architectural enthusiasts.

Porzellanikon Selb, Werner-Schürer-Platz 1, 95100 Selb, Germany
www.porzellanikon.org

CLAY

KERAMIKMUSEUM
DANMARK
MUSEUM OF CERAMIC ART
DENMARK

school teacher has been collected Danish art and ceramics for the last 50 years – with much passion an enthusiasm and a good eye for the young and original artists. The exhibition shows the works of 26 ceramicists, covering a century of Danish ceramics. Or rather, a personal statement about the development in Danish ceramics seen through an open-minded collector's eyes. The occasion for the exhibition is a new donation of more than a 100 works to the museum that already has received more than a thousand items collected by Erik Veistrup. In the exhibition the works are grouped into exciting dialogues – a brave and unpretentious curation that focuses on Veistrup's love of unique talent and artistic expression. Among the ceramic artists you'll meet are: Morten Løbner Espersen, Pernille Pontoppidan Pedersen, Jane Reumert, Anders Herwald Ruhwald, Axel Salto and Bente Skjøttgaard. www.claymuseum.dk

Clay, That's Life! Erik Veistrup's Collection.

Until 24 May 2021 the Clay Museum of Ceramic Art Denmark invites visitors to the world of Erik Veistrup, probably the most unorthodox and generous art collector in Denmark. The retired

KERAMIEK TRIËNNALE 2021 - CODA Museum Apeldoorn | 7 March to 30 May 2021

Figurative and abstract, monumental or small and extremely detailed. From 7 March to 30 May, CODA Museum presents Keramiek Triënnale 2021, an exhibition that CODA realises in collaboration with the Nederlandse Vakgroep Keramisten (NVK). De Keramiek Triënnale 2021 shows the work of 48 artists from the Netherlands, Belgium, Germany, Luxembourg, Ireland, England, Romania and Slovenia. The work of the selected artists guarantees a varied exhibition, with which CODA and NVK give an overview of current contemporary ceramics in Europe. CODA Museum's Keramiek Triënnale will also include the ceramic works of Couzijn van Leeuwen and the jewellery of Judith Bloedjes. Van Leeuwen passed away in the summer of 2019 and made a name for himself with his cardboard artworks and installations. The ceramic work of Van Leeuwen, who originally trained as a sculptor, is much lesser-known but forms an important part of CODA's The Netherlands Collection. Judith Bloedjes gives visitors an impression of her oeuvre, method and sources of inspiration in the Poetic ceramics exhibition.



Participating artists Keramiek Triënnale 2021 - Ana Maria Asan (RO), Tanneke Barendregt (NL), Mignon van Bendegem (NL), Mariëtte van den Bergh (NL), Rob Bijleveld (NL), Wilma Bosland (NL), Petra Bouman (NL), Pieter Joost Bruyniks (NL), Mike Byrne (IE), Liesbeth Daale (NL), Mels Dees (NL), Heidi Degenhardt (DE), Alida Everts (NL), Margreet Hajee (NL) (photo left), Peter Hiemstra (NL), Adele Howitt (UK), Conny Jongmans (NL), Cecil Kemperink (NL), Marga Knaven (NL), Peter Krynen (NL), Tiny Laarakker (NL), Reinier Lagendijk (NL), Nusa Lapajne (SI), Thérèse Lebrun (BE), Guy van Leemput (BE), Bob Lejeune (NL), Doris Leuschner (DE), Joris Link (NL), Susan Melo (CL), Dineke Oosting (NL), Karin van Paassen (NL), Ellen Pattenier (NL), David Roosenberg (NL), Claudia Rösener (DE), Jitse Sikkema (NL), Olav Slingerland (NL), Esther Stasse (NL), Gertjan van der Stelt (NL), Mehmet Gökhan Taskin (TR), Edith Tergau (NL), Margot Thyssen (BE), Frank Vanhooren (BE), Mir-

jam Veldhuis (NL), Mariëtte van der Ven (NL), Dorothee Wenz (DE), Jutta Widmer (DE), Christian Wisse (NL) and Ellen van der Woude (NL). Keramiek Triënnale 2021. CODA Museum Apeldoorn, Vosselmanstraat 299, NL-7311 CL Apeldoorn, the Netherlands. +31 (0)55-5268400. Open: Tue. – Fr. 10 a.m. – 5.30 p.m., Sat. 10a.m. – 5 p.m, Sun. 1 – 5 p.m.. From 7 March – 30 May 2021. www.coda-apeldoorn.nl | www.nvk-keramiek.nl

THE INTERNATIONAL ACADEMY OF CERAMICS in Geneva - AIC/IAC - announces

"New Members Online applications 2021 now open until 5th of May 2021".

All information/details plus online application form available on the IAC website: <http://www.aic-iac.org/en/candidature-2021/>



Experience woodfiring live - On the last weekend in March every year, more than 500 potteries and studios all over Germany open their doors to visitors. On the Tag der offenen Töpferei ("Potteries Open Day"), all the participating potteries give visitors the opportunity to take a look behind the scenes of a pottery, to ask questions, have a go themselves or to learn more about clay, that versatile medium, during demonstrations. On Saturday, 13 March 2021, from 10 a.m., you have the opportunity to watch live how Karl-Heinz Till (NC 06/2020) fires his self-built woodfired kiln (train kiln) up to almost 1380°C. On Sat. and Sun., the gallery on Appenborn farm in 35466 Rabenau is open from 10 a.m. – 6 p.m. and you can view his latest work over coffee or tea, and cake. Full details of the Open Day 2021 on: www.tag-der-offenen-toepferei.de | www.Karl-Heinz-Till.de Please check for the latest Covid19 restrictions.

Jochen R  th – KraftSpuren (“Marks of Strength”)

In the mid 1980s, Jochen R  th from W  rzburg set up his first studio and he soon found recognition with the Richard Bampi Prize. We can read that R  th is an autodidact. This is not so but he is highly curious, the typical trait of autodidacts. He does not follow prescribed paths. It is the fascination of clay, the malleable medium, that drives him on as a ceramist, who has now been living and working in Altisheim near Donauw  rth for more than two decades. He already exhibited once at the Keramikmuseum Staufen in 2004. This time, he is exhibiting how on powerfully thrown porcelain vessel forms he achieves innovative nuances with ancient Chinese oxblood and celadon glazes. A complementary contrast is formed by his roughly textured, sculptural vases. They stand before visitors like a sudden departure into the unknown. Exhibition 9 April – 16 May 2021 at the Keramikmuseum Staufen, Germany. www.keramikmuseum-staufen.de – details subject to change!



General AEuCC Assembly

On Tuesday, 10 December 2020 the General AEuCC Assembly was held online, with the presence online of about 30 participants from Italy, Spain, France, Romania, Czech Republic, Germany, Portugal, Austria, Poland, Croatia, Switzerland and Turkey.

AEuCC President Xavier Morant Verdejo (elected at the 2019 assembly held in Manises, Spain) welcomed all the participants, especially the representatives of the original Members (Association of the Cities of Ceramics from Italy, Spain, France and Romania), of the new Members to be admitted in the present meeting (Associations from Czech Republic, Germany and Portugal), the Observer Members (from Austria and Poland) and the cities interested in creating new Associations of Cities of Ceramics in their Countries (Croatia, Switzerland, Turkey) and join in the future AEuCC, and expressed appreciation for the time and effort spent for the growing of the European Grouping, which in 2020 sees an enlargement to 7 Members and 4 in “pipeline” preparation to the admission.

In fact AEuCC is now composed of 7 National Associations of Cities of Ceramics, from: Italy, Spain, France, Romania, Czech Republic, Germany and Portugal. Furthermore, the next year the admission of Poland is foreseen and the foundation of a Croatian, Swiss and Turkish National Associations of Cities of Ceramics. For further information visit the website www.aeucc.eu

Experiment & Classicism – Heidi Kippenberg at 80

She once studied under a classic maker of German ceramics and has herself become a classic – Heidi Kippenberg. In the mid-1960s, she studied under Walter Popp, the legendary teacher at Kassel School of Art, whose avant-garde work at that time opened up new dimensions of form and expression for the ceramic vessel. Heidi Kippenberg internalised Popp’s vessel aesthetic but also adopted it as her own with her own unmistakable style – powerfully thrown, thick-walled stoneware vessels, sometimes assembled, with thick monochrome glazes and calligraphic contrasting glaze accents defined her work. Later she drew inspiration from the ceramics of the Far East and began to handbuild vessels, assembled from slabs, and to give a lively texture to the surfaces, transforming them into decor landscapes. Admire an   uvre from more than half a century. Because of the coronavirus situation, the exhibition is planned for the autumn, from 11 September – 30 October 2021. **The current exhibition with Wietske van Leeuwen has been extended until 24 April.** BRUTOGUSTO.berlin, Wielandstra  e 34 10117 Berlin, Germany. www.brutogusto.berlin



Aaron Scythe, New Zealand – SOLO EXHIBITION at The Stratford Gallery, 2 – 23 April 2021.

The Stratford Gallery is delighted to host the first solo exhibition of Aaron Scythe’s Ceramic Art and Prints outside New Zealand. The artist has spent many years living and working in Japan, which is wholly evident in his work. His Yobitsugi style pays homage to the artisan craft of making whole a damaged vessel by skilfully adding sherds of pottery from other broken vessels. In Aaron’s pieces he marries different clay body sections together with his wonderfully fluid and evocative painted surface designs. There will be around 200 pieces by Aaron included in the exhibition – all pieces for sale both online and at the gallery. Aaron Scythe trained in ceramics in Sydney in the late 1980s. He travelled in 1995 to Japan to study the Monoyakin style of pottery and studied under Koie Ryoji. From 1997 to 2011 he based himself in Mashiko, Japan. Relocated to New Zealand, where he has lived and worked ever since, he is gaining international acclaim for his beautiful and sophisticated Yobitsugi style ceramics. An interview with details about his ideas, concepts and techniques will be published in the next issue of NK/NC. Gallery: 62 High Street, Broadway, Worcestershire WR12 7DT, UK, opposite the Broadway Museum. art@thestratfordgallery.co.uk | www.thestratfordgallery.co.uk/exhibitions (Before planning a visit check with the gallery website in case the start date needs to be delayed due to Covid19 restrictions.)

Schatz und Scherben (“Treasure and Shards”)

Major solo exhibition with recent ceramics by **Ute Naue-M  ller**

Under the title *Schatz und Scherben*, the renowned Dresden gallery Kunstaussellung K  hl, one of the oldest galleries in Germany, is showing figural works in the typical style of the artist from three thematic areas.

Conventionally Beautiful / Satirically Dark / Freshly Improvised – these unique pieces are both surprising and humorous, as exquisitely aesthetic as they are profound. Approximately sixty wonderful new pieces are going on show, arranged thematically in the “Parlour”, the “Darkroom” and the “Playroom” and can be seen on the gallery’s premises from 1 April 2021. KUNSTAUSSTELLUNG K  HL, Nordstra  e 5 / 01099 Dresden / Germany. Tel. +49 351 8045588

Opening hours: Weds. – Fr. 11.00 a.m. – 7 p.m. + Sat. 11. a.m. – 4 p.m. info@kunstaussstellung-kuehl.de www.kunstaussstellung-kuehl.de





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Poetry in clay, poetry beyond clay

There is no doubt that Sandra Baruzzi is a distinctive personality in contemporary Italian ceramics. This is demonstrated by the commitment that she has dedicated to perfecting her art, her constant presence on the Italian and international scene, and her aesthetic and technical prowess.

Further confirmation is provided by the fact that this artist teaches ceramics at the historic Istituto d'Arte in Castellamonte, and that she has spent her entire life, up until today, in two ceramics cities, Faenza, where she was born and grew up, and the Piedmont city famous for its terracotta stoves. One could almost imagine her entire artistic career enclosed within four solid, splendid walls of clay, as is the case for many great international ceramists.

But this is not the case. On the contrary. Sandra Baruzzi is a multi-faceted artist, capable of utilizing many forms of expression and language. She is a ceramic sculptress and designer, but also an artist without boundaries, labels or limitations, expressing herself and her world even when working with very light, virtually evanescent materials such as paper, or words in their most ethereal form, poetry. She is an artist who loves her materials, but who also recognizes, appreciates and empowers empty space. Propelled by her own gossamer breath, she flies on far-flung orbits around "planet clay", on trajectories bound for totally different dimensions, receding from this sphere in order to explore new realms of imagination, far away in side-real space. Her oeuvre is a constellation of ceramics, but also comprises verses, drawings and paintings, with constant references to architecture and design.

Poetry and the desire to accept the challenge of the new are undoubtedly characteristics that recur throughout Sandra Baruzzi's work, and they are fundamental for experiencing and understanding its profound meaning.

Her poetic aspiration even seeps into the electronic circuits and mechanical nozzles powering the 3D printers, which, like all the other technical systems that she employs, reveal her passion, often unbridled joy, for life: a creative impulse towards a universal plenitude, powerful enough to emerge even in her darkest works, those inspired by dramatic themes, more anguished visions, nonetheless mitigated and transposed into peaceful and calming, if not joyous, views.

*Impossible to keep still
retracing the past,
everyone finds themselves
crossing mountains of memories
and then ending up back on the plains.*

*(from "Impossible to keep still", a poem from the sylloge "Di quale terra?"
(From which earth?), 2010, Turin, Edizioni ANANKE)*

HOUSE OF SURPRISE

2011, earthenware, glazes, coloured slips, steel, diorite, 40 x 28 x 38 cm





EMERGENT HOUSE, 2019, stoneware, oxides, glaze, 22 x 22 x h 5 cm

Re-reading the artist's biography reveals – as we have already said – the fact that Sandra Baruzzi's training was dedicated entirely to ceramics. Born in Faenza, she studied at the Ballardini Art Institute – which in that period was without doubt one of the finest European centres for ceramics education (and I say this without any nationalistic bias!) – developing consolidated skills in the sculptural and decorative arts, something that would remain a highly visible feature of her work.

This sculptural approach would be enriched with new shades in the second part of her biographical story, when she moved to Castellamonte, the town in Piedmont where – just as for Faenza – there was a desire to update its ceramic traditions, in this case comprising primarily the production of stoves, by welcoming and nurturing contemporary artistic and artisanal forms of production.

*Clods of earth for bricks
red earth, Canavese earth,
earth of labour, earth of passion*

*one, two, three, five, a hundred, a thousand bricks
the wall of identity provides support but not protection
no preservation against the unpredictable beats of a butterfly's wing*

*(from "Clods of earth for bricks", a poem from the sylloge "Di quale terra?" (From which earth?)
2010, Turin, Edizioni ANANKE)*

So it was in the Canavese area that Sandra's work developed a mature conscience of materials, cultivating a sophisticated world of references, and developing horizons and environmental details steeped in the magic touch of an unwavering positive energy, rapidly attaining the ability to describe the great themes forming the foundations of her expression, deftly handled by interweaving interacting expressive elements into a harmonious tapestry.

*From the red earth, the hidden
roots
delve into the origins of destiny
the embrace of waving leaves
evokes tribal melodies
delivering memories of beauty
that slip away over the shape of
the moon*



LOVE, Stoneware, oxides, glazes and metallic lustre glaze (12% gold), 46 x 10 x h 42 cm

A central theme of Sandra Baruzzi's ceramic oeuvre can be found in her works dedicated to architecture. Or, more exactly, to the relationship between architecture and natural landscape, between architecture and space, architecture and matter.

I decided to live in the countryside, in the hills, amongst wolves, boars and squirrels, but I must admit that I love cities as well. I discover a primordial force in urban settlements, a sense of mystery, just like that which I perceive in nature.

Baruzzi's landscaped ceramics, with their multiform sculptural presence, fathoming the depths of white or the tumult of colour made possible by her materials, express the artist's profoundly lyrical expression. They traverse balances and contrasts of shape, with orthogonal and oblique floors, stairways, roofs and walls, realistic or dreamlike, taking us directly into the relationship between landscape and abstraction, between observation and poetic necessity.

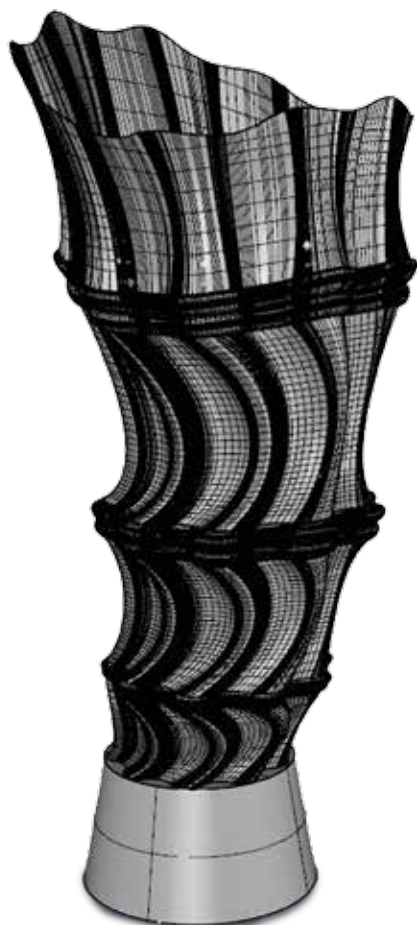
*A black sea advances on a swell fermented with its load of waste
the imprisoned houses dance on the retreating lines of slime
they can't keep up
and are massed one on another
precariously poised and suspended through pure-white clouds
desperate slow submerged movements wandering imprisoned in the abyss
the gently lapping waves empowering clay with art
a sculpture takes shape
but delivers no face*

(from "A black sea advances", a poem from the collection "Ritrarti" (Portraying you)
2012, Turin, Edizioni ANANKE)

SUSPENDED ARCHITECTURE, 2011
porcelain glazes, steel, 16 x 16 x 60 cm



photo © Claudio Marino



Digital design for **UNDINE N° 4**, 2019

Alongside her works dedicated to architecture, which in a way form the central tenet of her artistic quest, there are also all the other sculptural-poetic adventures which reveal the artist's markedly experimental spirit. In this way she shares, with the outside world, her incessant need to find new directions for her lyrical inspiration, with a revelling series of decidedly pop motifs and modes of expression that seem to be gradually claiming more space in her imagination. Hearts and flowers appear with disarming simplicity in her sculptural structures, a graceful, lively demonstration of a poetic message which, benefiting from her multifarious life experiences, is courageously displayed in all its expressive power, without adversely adding banality or patina to the final result.

Every new opportunity, every original means of expression, thus becomes a way of incorporating a lyrical vein, of which Sandra Baruzzi has developed an increasing awareness through her many well-received collections of poetry. It has permeated her teaching activities, polarizing her relationship with her students, and becoming experimental forms of education, as demonstrated by the works made using a 3D printer: pieces which, though clearly recognizable for their digital production, are far removed from the cold, aseptic forms that usually characterize such items, and rapidly attain the aura of poetry hallmarking this artist's work. Works in which nature, evoked by means of digitally-generated shapes, becomes a crisp combination of curving, sometimes tormented lines, silently existing in the contours and folds of a vase, a sculpture, an object.

A form of Nature which, forever interacting with mankind and its creations, is thus revealed as the driving force, often

silent and invisible, behind Sandra Baruzzi's creative world, a world in which there is no lack of contrast and tension, transience and desolation, but that is visibly permeated by a lyrical glow that guides the lines of the shapes, crystallizes the ceramic colours, and pervades the deepest recesses of the clay.

*We watch, we feel
we are moved
not just
skin and bone
but smiles and tears
not just
earth and mud
but objects
not just
pen and paper
but poetry
contemplating, concentrating
in the whirl of days
we lose the present
living it
lost, immersed
in the time of an instant.*

(Unpublished poem "In the time of an instant")

Matteo Zauli

is the son of ceramist and sculptor Carlo Zauli. He trained as a cultural manager. In 2002, with his sisters, he converted his father's studio into the Carlo Zauli Museum that he has directed since then. He lives in Faenza.

Sandra Baruzzi

Human, active in the areas of art and poetry, explorer of art and literature, independent curator. Lover of life, love, and the diversity of mankind. Citizen of everyday life, with a temporary permit of stay. Teacher of Ceramic Art and Design at the "Felice Faccio" Secondary Higher State Lyceum in Castellamonte (province of Turin). Diploma in Applied Arts from the "Gaetano Ballardini" State Art School in Faenza (province of Ravenna). Diploma in Sculpture at the Bologna Academy of Fine Arts. In 2011 Vittorio Sgarbi invited her for the 54th Venice Biennale. In 2013, Corrado Passera, Minister of Economic Development, nominated her as a member of the Castellamonte Committee for Artistic and Traditional Ceramics. From 2016, she has conceived, designed and developed artistic and cultural events for the Cantiere dell'arte Castellamonte (Castellamonte Art Workshop). Sandra Baruzzi works in artistic and literary circles, publishing books and taking part in multidisciplinary exhibitions and events in Italy and abroad. She has attained recognition, winning prizes and awards. Her works are present in private and public collections. Her artistic career is hallmarking by extensive research on materials and techniques, and it ranges from sculptural pieces to design.

Artist's statement

"I consider my work and my thought as in continuous movement, constantly catalyzed by the acquisition of experience within artistic and literary languages purely in order to learn how to communicate by evoking emotion in the observer".



Elaine Peto

Tim Saunders

Bull, detail, stoneware, 164 cm x h 43 cm, 2019

Clay animals by award winning British sculptor Elaine Peto can be found in galleries and collections in the UK and France and despite the ongoing pandemic her sales are holding up. "I have to keep supplying my galleries with work so I never get bored," she says.

Elaine's larger pieces can measure up to two feet tall or long but she also makes small sculptures that are just a few inches in size. Favourite clays for Elaine are stoneware and porcelain. "I have a crank clay, which has a high grog content, making it ideal for throwing, hand building, sculpture and large tiles. This is particularly good for what I do – I buy it from Spain and will hopefully still be able to do this after Brexit takes place.

"Skulls are a really good example of how to build the head of a particular creature from the placement of the eyes and ears to the shape of the jaw. I have made one or two skulls in porcelain and they are such beautiful shapes."

In 1986, she set up a studio in Hampshire and continued the study of agricultural animals. Each animal is individually made by the process of slab building in clay, i.e. rolling out a sheet of clay and forming the body, then gradually adding slab by slab to form the whole animal. The details are then remodelled until the animal is complete. It is biscuit fired, glazed and re-fired to stoneware.

"There are certain creatures that lend themselves particularly well to being the subjects for hand building: horses, bulls, hares and certain dog breeds." Her work is divided into three areas: dogs, farm animals and wild animals. "I have always had a passion for nature. It was not so much a decision to make animals as a natural course for me to go on. I love to try and catch the spirit of the animal in my work. There is no set time it can take to produce a piece, either. Sometimes, I work very quickly and can make a smaller piece a day; or it can take me a week. Then work has to dry out before it is fired twice."

After her daily dose of nature she will make her way to the studio, 10 minutes from home. After putting the coffee pot on Elaine listens to BBC Radio 4 and starts sculpting. "Some days are firing and glazing days. Glazing a full kiln will normally take me a day or two."

Elaine starts by rolling out a slab of clay – like you would for pastry – but on different textured materials including linen, which then give the finished sculpture a particular surface. "If making a standing piece I then take the slab and pull the



Fox, stoneware, w 25 cm x h 46 cm, 2020

shape of the animal's back out from inside. That piece is left to dry until it can hold its shape. The piece is put on a support made of a column of tin and wood. I build the legs, shoulders, rump, neck and head with more slabs and leave again to dry slightly. When I have the basic shape constructed I carve into the clay and add more to create the finer details. When it's finished I leave it to dry thoroughly after which it is fired at 1,000 degrees Celsius. After firing it is coloured with glazes, oxides and underglazes and fired again to 1,250 or 1,260 degrees Celsius (stoneware firing temperature). I use small amounts of glaze along with the oxides and underglazes, so most pieces are matt with small amounts of glaze on the nose and eyes."

Clay is fine as long as it doesn't freeze but Elaine's studio is in a barn so there is a big roof space and plenty of glass, making it difficult to heat. "I have been known to tie a hot water bottle to my back!"

Many local residents have bought her work. "Most notably for me a dairy farm has a number of my farm animals in their farmhouse kitchen. They have two of my cows, a pig, a sheep and a ram. They saw my work in a local gallery and bought my work in drips and drabs."

Making ceramics plays havoc with the back, she admits: "My bad back started after I drove a van to Cumbria, where I was exhibiting. The brake, accelerator and clutch pedals were in an awkward position for me and that's what started my problems. The way I work also tends to put strain on my back and I now have an iffy disc. I go to an osteopath." She also does yoga, which helps her back.

Elaine usually has a couple of pieces on the go at any one time so that she can work on one piece while the other is drying in readiness for the next stage. Her work ranges in price from £60 to £1,000 and she does consider commissions. "I turn them down if I

Basset Hound, stoneware, l 38 cm x h 20 cm, 2018





Brazilian Tapir and Baby, h 23 cm x w 15,5 cm and h 7,5 cm x l 12,5 cm, 2018

think they won't work. I never want someone to go away disappointed with a piece that has been made for them. People's pets can be tricky as I am not a portrait artist."

Mythology has inspired some of Elaine's work such as her Minotaur and Centaur pieces and she would like to return to these subjects. She has exhibited at Contemporary Crafts at Bovey Tracey, Art in Clay, Hatfield and Art in Clay, Farnham. Elaine opens her studio to the public in May and December. Her work can be found in numerous private collections throughout Europe and has even appeared on television: *Collection Lot* on Channel 4, *Country Ways* and *Midsomer Murders* both on ITV.

Encouragingly the pandemic has had little impact. "I have carried on fairly normally at work during the pandemic, as I work

on my own in my studio," she says. "It has been a blessing to have somewhere I can safely work giving some sense of normality to the week. My studio is large and airy so anyone wishing to visit has been able to by appointment. The galleries I have been supplying have sold really well over the summer; I think people have wanted to cheer themselves up with art works."

However, all exhibitions that Elaine had booked have been cancelled but she has used the time to do research and spend more time with nature.

She wishes to build more African animals and to incorporate other materials such as metals with ceramics that she finds on her walks through the Hampshire countryside with her nine year old Springer spaniel, Meg.

Elaine Peto

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Tim Saunders

Tim Saunders is a British journalist. He regularly contributes to international publications on subjects including art, ceramics and travel. He enjoys making pottery and paints under the pseudonym, Ted Wates. <http://tasaunders.weebly.com>



Biography

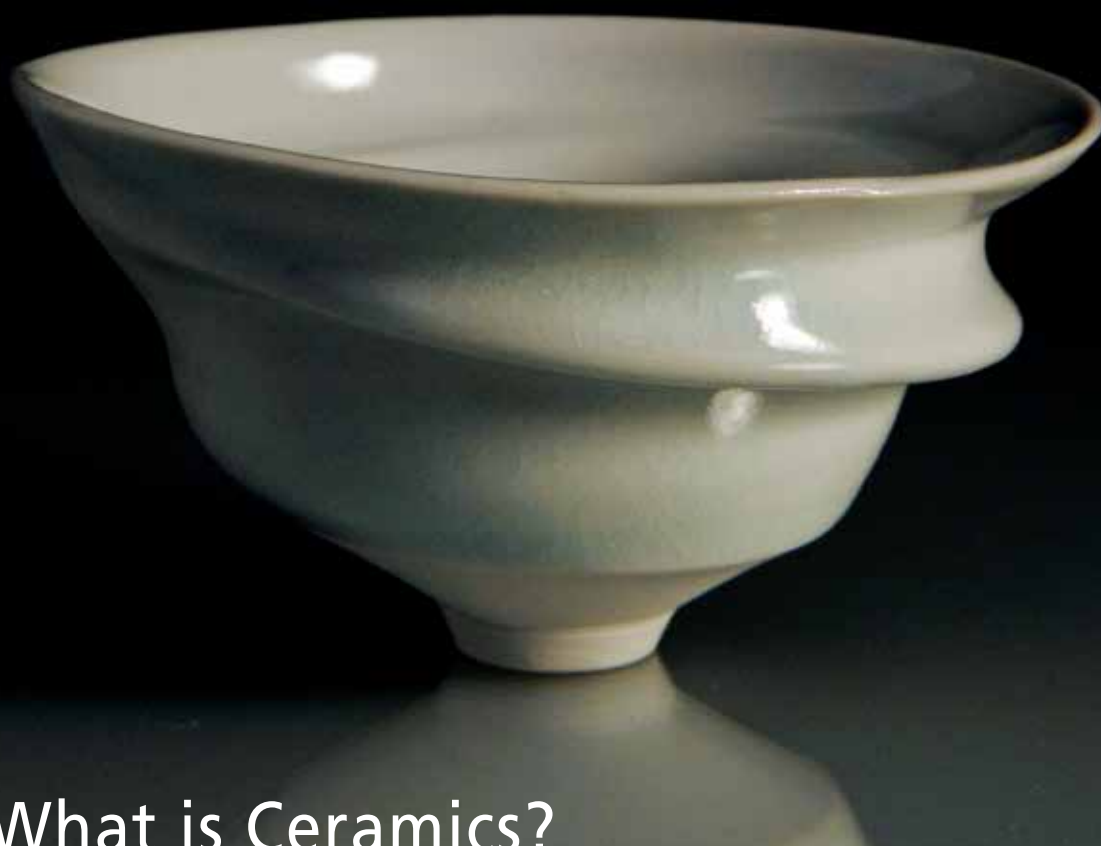
Award winning Elaine Peto has been making pottery since the age of 12 when she attended Saturday morning pottery classes where students were encouraged to make pots.

"I soon deviated from the brief by making my first two animals: two horses about 10 inches tall." She went on to study sculpture at Exeter College of Art & Design, from where she graduated in 1985. There she studied animals via livestock markets and the abattoir, using the media of photography and drawing to record the structure of the carcass. "On leaving art college I couldn't afford to have work cast in a foundry or the equipment to hand to work in plastics. So, I joined a pottery class in order to use their clay facilities and found that I took to the medium. I continued with it and purchased a small, ancient kiln to get started."

In 1986, she set up a studio and continued the study of agricultural animals. Each animal is individually made by the process of slab building in clay, i.e. rolling out a sheet of clay and forming the body, then gradually adding slab by slab to form the whole animal.

The details are then remodelled until the animal is complete. It is then biscuit fired, glazed and re-fired to stoneware.

In 2017 Elaine won the prestigious SWA (Society of Women Artists) sculpture prize.



Madonna Bowl
h 6 cm, Ø 11cm

What is Ceramics? MONI ARMBRUSTER

KAREN STERNBERG

Moni Armbruster's interest in ceramics manifested itself at an early age. When she was sixteen, she took pottery courses and fell in love with the material. After graduation from school, she travelled the USA and met two students of ceramics in Boston, who showed her Massachusetts College of Art. Overwhelmed by the people, the art, the rooms and the incredible energy, she soon realised that she had to study there. In the two successive years at Massart, she was particularly impressed by the free spirit that reigned at the college – art, craft or ceramics, it made no difference. She was not familiar with truly being able to express oneself artistically through ceramics in Germany.

Every morning at eight, Professor Ben Ryterband came into the studio and was amazed that the "busy German girl" was already there to experiment. He provided stimuli, inspired and motivated her – once he simply put a book by her work place – Constantin Brancusi – and she recognised the sculptural lines of her vases in Brancusi's columnar sculptures. Or he simply uttered one sentence as a greeting: "Moni, you are an artist!" For a long time she answered, "No I am not. I am just a potter", until she permitted herself to feel like an artist and to internalise the free American concept of art.

It was there that she first encountered porcelain and was electrified by its fineness and translucency. The fascination with the elegance and beauty of this material now took hold of her. From this fascination, a confrontation with the opposite developed. Moni looked for ugliness and its own beauty and expression as a part of our lives.

In continuous competition with her fellow student Laura, who cast doll's legs in porcelain, gave them blood-red dots and stacked them up, Moni made porcelain plates with surfaces that looked like disgustingly spoiled and mouldy leftovers. The name of their joint exhibition: Gross! The possibilities for artistic interaction at Massart seemed inexhaustible. Glass, painting, metal, textiles, photography, sculpture and performance art, Moni Armbruster enjoyed cooperating with students from a whole range of disciplines, which

led to impressive cooperative works.

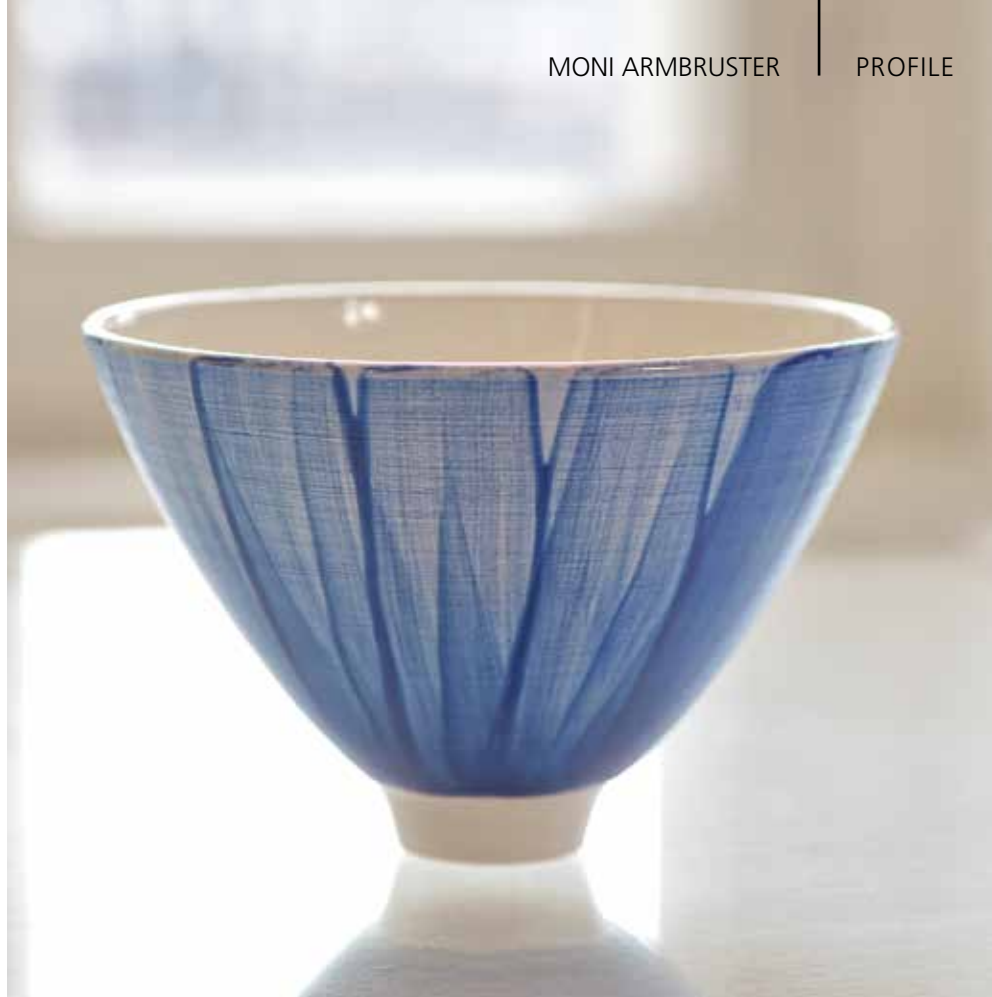
When she returned to Germany, she worked for a year with Monika Drescher Linke, who made playful colourful ceramics, and then with Maria and Hans Fischer, well-known for decoration influenced by Picasso. It was a contrast that could not have been greater: far away from Boston, a metropolis of four million people, and from Massart with two thousand students, the many art exhibitions and jazz clubs, to working meditatively in quiet studios entirely in the tradition of Jörg von Manz in a beautiful, isolated natural setting.

And now here comes that question again: Is ceramics a pure craft or can it be art – is it even allowed to be? The course of studies in ceramics that followed at Nürtingen Freie Kunstakademie was not really able to answer this question. Moni delved deeper into her exploration of “white gold” with two other students. The craft element moved further into focus – long nights followed in a joint search for the perfect celadon and the correct way to cool the kiln rapidly. Her graduation project was shown in the gallery of the Kunstverein and was entitled Provisorium (“Temporary Measure”), an installation with urns resembling Tibetan temples in a kind of funerary vault, only illuminated with countless candles. Every evening, Moni’s experimental song filled the space. The urn not only as a receptacle for ashes but also as a temple for the soul, expressed and liberated in song. Death as a symbol for release, rest and transition to something new.

Moni Armbruster never really wanted to stay in Nürtingen, but love changed her mind.

And with the family came the time for functional pottery. She needed to earn money and she had been throwing porcelain tableware for thirty years. Porcelain is a “diva” – “The peculiarities and idiosyncrasies of this material cost me a lot of patience. I was often at the end of my tether”, recalls Moni. “Especially just after I had gone freelance, I missed the exchange with other porcelain makers. Thirty years ago, there had only been very few of them and nobody who taught how to work with porcelain. It was a case of learning by doing and trial and error.”

Her focus is on the perfect for a specific content. “The teabowl should enhance the value of the tea through its aesthetic.” Over time, the forms became



Small blue teabowl: **Precious Bowl**, porcelain with terra sigillata, polished, h 5-8 cm, Ø 9-12cm

Cream dish, h 6-15 cm, Ø 12-35 cm





Red Tableware: porcelain with terra sigillata and inlay

more precise, the walls thinner. The surfaces were also to become finer and silkier with porcelain polished smooth – Terra sigillata. Like Moni's Precious Bowls, minute bowls with small feet that "you can't actually do anything with except look at them and touch them." Her vessels are now permitted to move elegantly in shapely curves, like her Madonna Bowls. There is a leitmotif throughout Armbruster's work: "I want the porcelain to be timelessly beautiful and simple. My tableware should radiate the passion and the meditative concentration of the making process to the people who use the tableware, look at it and touch it." Over the years it has found many admirers.

Fifteen years ago, a further area of activity emerged, Armbruster's pottery courses. She finds teaching the perfect complement to the calm and isolation of throwing. A wide range of people come to her to work creatively, as an escape from work and family. "I really enjoy passing on my knowledge and skills to the participants and to experience how they find fulfilment in their hobby", she recalls enthusiastically. "And I learn a lot myself. The participants have no preconceptions, they are curious and want to test themselves and the material. You sometimes forget that when it is your job."

When I met Moni, I was lucky enough to get one of the rare places in a beginner's course. Shortly afterwards, I was able to join the studio group that meets once a week in her studio. With her work in the course, Moni moved me deeply. She is attentive, acknowledges any progress and is always open for the input of her participants. She does not force anything on you, allows everyone to develop in their own way and picks up the subjects that are needed at any particular time. I have benefitted greatly from her courses on this secondary level too.

Through my many years' experience at ARTANI craft gallery in Stuttgart, I often have to deal with porcelain and ceramics and my respect for our artists grew with every revolution of the wheel. I am now able to explain techniques, materials and form much better to our customers. It has been very enriching.

A special highlight of the courses is the Special Guests feature every year. Moni invites two or three colleagues to come every year to present a workshop in her studio. The artists then deal with their own special themes and she offers them and the participants the professional frame-

work. Among her guests have been Susanne Lukacs-Ringel with her course *Oval and Round*, Steve Branfmann from the USA, the raku expert, as Moni calls him, Shozo Michikawa with experimental Japanese ceramics and Judith de Vries from Amsterdam on agate porcelain.

Moni is looking forward greatly to 2021. "Silke Decker is coming with her cord porcelain, and for 2022, I have invited Tineke van Gils on throwing and handbuilding porcelain."

We can look forward to this too!

Karen Sternberg

is an art dealer, an information manager for museums and runs the gallery ARTANI in Stuttgart, Germany.

Who am I ... without porcelain?

The many passions are a blessing and a curse.

I have always loved painting, potting, singing, making music, dancing, learning, philosophising, writing, calculating, milking cows and driving a tractor, reading, founding a youth centre and a cultural association, organising demonstrations, concerts, exhibitions, fundraisers and workshops. The shortlist for the difficult choice of profession included musician, artist, politician, event manager, farmer ... and nun. An amusing coincidence meant I did not have to decide in favour of ceramics. And that is how I became a porcelain maker. And not exactly as an afterthought, with my husband I have guided our five children on their way to finding lives of their own. A very full life. Now the youngest has left home and I have got a full scale case of tendonitis in my wrist. I can't do anything for months on end.

And the question is becoming more and more pressing. Who am I, especially without porcelain and without work?

How do I define myself, without my job, without accomplishing anything, without recognition?

A frightening and exciting question. Looking for an answer, I return to my childhood. I was simply there back then, and every day I was amazed by the daisies, the birds, the gurgling of the stream. I did not think about how to translate these impressions into music or porcelain, as I have done in my adult life. I simply allowed myself to be moved by them. But then came the moment when I wanted to express these impressions and share them. Why? Do I have to accomplish anything? Do I need recognition?

I was moved by these impressions and would like ... to move ... my fellow humans ... through expressing myself in porcelain, music, commitment.

It does not answer my question of who I am. But the path to the answer becomes clearer. Via inactivity to becoming active again at some point. In the meantime: a pause. How will inactivity affect what I do? Will my porcelain look different then?

"It is true that it is the spirit of a thing is important, not the form. But just as the form is empty without spirit, the spirit would be inactive if it did not create form." Rudolf Steiner

And who are you?

Moni Armbruster, b. 1967 in Biberach a.d. Riss, Germany. 1986-88 studied ceramics at MASSART in Boston. 1988-89 working with Monika Drescher-Linke. 1989-93 studied ceramics at the Freie Kunstakademie Nürtingen. Since 1993 porcelain studio in Nürtingen.



Vase with bamboo decor in shellac resist

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Fotos - Ali Schüler



KEIYONA STUMPF

CHRISTIAN LECHelt

Regarding nature as a mentor and a source of inspiration for art is an eternal law that has applied since humans executed the first cave paintings and formed the first lump of clay, not for practical use but as a message and (self-)referential as well as a reflexive representation, and thus to find a form of expression. Translation the seen into something to be seen with the artist as catalyst, filter and creator is the principle of artistic practice.

Munich artist Keiyona Stumpf allows the viewer to participate in the (apparent) processuality of her works in her very special, wondrous way that in particular grows from the restricted nature of the materials – her works do not seem to be final or finished. Rather a before and after smoulders in them, we stand before a snapshot in



Symbiosis
glazed ceramic
65 x 43 x 91 cm
2020

time that is contradicted by the hard-fired ceramic material and the solidified glaze but that only thus enables their perceptibility. It is no simple task to describe what one actually perceives here. Everywhere, associations run wild and overwhelm one meaning that has just been grasped with a new one. The apparently biologically used vocabulary used here points to the essence: Stumpf is concerned with a reflection on nature and approaches this comprehensively. It is not about a meticulously detailed representation of an apprehended phenomenon. What has been seen serves as a point of entry to penetrated into depths of organic processes and structures. The complex systems fundamental to living things fascinate her, whether as the interaction of the organs in a (human) body or the idiosyncratic rationality of a fungal mycelium. In our contemporary world of hygiene and disinfection, the supposed chaos of natural growth and decay is thought of with aesthetic reservations and often calls forth revulsion and disgust. This is one reason Stumpf's works and installations disconcert at first sight. Yet at the same time, distress becomes fascination and the deeper the involvement with one of her works, the more the beauty develops. And this is what the artist is principally concerned with, as she puts it herself: "The infinite repertoire of phenomena in nature contains vast beauty and complexity which can be traced down to the smallest detail. I have always admired this profoundly, accompanied by the question of which creative principle lends all these phenomena their ultimate form and makes them grow in their aliveness and then decay. Even forms that may cause a sense of revulsion or even fear may reveal their beauty to the eye on closer examination."

The choice and use of materials are major constituents of Stumpf's art. In recent years, ceramic materials, especially stoneware and porcelain, have taken an ever greater role, in combination with flowing or crystal glazes in strong colours and textures. Yet in her work, glass, paper, plastic film, plaster, textiles, synthetic resin, wax and even chewing gum are to be found. She concludes that these are



Cross, glazed ceramic, 52 x 59 x 25 cm, 2016

materials not normally found in the sculptural "end product". Additionally, she combines associations of the ephemeral and fragile with the soft and malleable. The increased use of stoneware and porcelain may well have to do with the less problematic nature of ceramic materials from a conservator's point of view (restorers in the future will certainly thank her). On the other hand, they also offer the working potential and expressive qualities the artist desires. Within the bounds of stability, the potential for forming is infinite, allowing the interplay between heaviness and lightness, block-like closed forms and delicate elaboration. Further, the glazes do not appear as a layer applied to the ceramic body but enliven the looping, coiling forms like blood pulsing in the veins. This impression is enhanced by the structures of the glazes that preserve the fluidity of the melting process through their solidified momentariness.

In describing Stumpf's works, anatomical and biological terms impose themselves involuntarily, which shows how effectively and skilfully her artistic approach communicates itself, especially without any word of explanation. The focus quickly penetrates the niches, hollows and deformities, gliding away from the initially perceived, only seemingly symmetrical ornamentation.

As a second source of inspiration – and this is a fairly safe assumption – one would like to identify the Baroque and Rococo sculpture of the late 17th and 18th centuries. Her Bavarian home is well known to be saturated with outstanding examples from this era. And indeed, the delicate formations of her sculptures are reminiscent of the polymorphic rocaille spreading up the interior walls of churches and palace halls like coral. And the metaphysics of morbidity, so characteristic of the art of the Baroque especially in church furnishings, can also be traced in pieces like *Kumulation* in secularised by no less transcendental form. Strings of heavy beads, glazed in a deep red, connect two rosette-like, perforated relief forms, hanging down like drops of blood, reminiscent at the same time of rosary beads. They might equally be inspired by the opulent jewellery of pearly and precious stones found in reliquaries. The reliefs are like oculi to a hidden world, with outgrowths swelling around a hollowed centre, drawing the viewer's gaze



Kumulation, glazed ceramic, 240 x 180 x 37 cm, 2014

hypnotically into the depths.

Stumpf's pleasure in working with large-scale installations can be reflected upon via this relationship with the past. One group of works was even made as a concrete response to historical sources. For the exhibition *Im Dialog*, which narrates the history and present of the eponymous porcelain manufactory, founded in 1747, and which presents the most comprehensive relevant collection of porcelain, she intervened in the Museum Schloss Fürstenberg in 2020. She drew inspiration there from the history-steeped location and the collection of historic porcelain to enter into an artistic dialogue. The exhibition drew its special attraction from the fact that the artist's exhibits were integrated in the Museum's permanent collection, lending it an additional dimension but also giving themselves a referential level. Yet she managed to avoid seeing her own works as a mere commentary. This approach can be clearly

recognised in the group of works, *Statuettes*, which was inspired by the display of dozens of plaster moulds from production of the manufactory in one of the museum's halls. These over thirty pieces seem serially produced, a reference to the used plaster moulds from the production process. But in contrast to the porcelain from a manufactory, which has as its aim to produce identical pieces impossible to distinguish from each other, Stumpf's works that refer to them are individual characters, which through their lifelike disparities and intentional imperfections (or their apparent flaws) pose the question of the sense of perfected serial production which today has become standard.

Keiyona Stumpf's further artistic development may be keenly anticipated. She is present with a solo exhibition at Kunstraum Alois Harbeck in Puchheim near Munich. Together with Ronja Berg and curated by Sonja Lechner, she is exhibiting in the Kunstforum of the Münchener Bank in the Münchener Meisterklasse ("Munich Masterclass") series. From May – September, she followed up her interventions in Fürstenberg at Schloss Lustheim for the 50th anniversary of the Ernst Schneider Collection with Meissen porcelain.

Dr Christian Lechelt

is an art historian specialising in the history of art and culture of European porcelain from the 18th century to the present. He is director of the Museum Schoss Fürstenberg, visiting lecturer at the Hamburg University of Technology, vice-president of the society of friends of ceramics, the Gesellschaft der Keramikfreunde e.V. and editor of the magazine Keramos.

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STATEMENT:

The infinite repertoire of natural phenomena, their inherent conformity to laws and their forces of growth as well as the cycles of growth and decay are an inexhaustible source of inspiration for me.

In an organic/abstract vocabulary of forms, I endeavour to make the essence of being alive tangible. Order and chaos as original principles of life form a starting point for both form and content. Alien yet strangely familiar-seeming forms experience diverse metamorphoses in my sculptures and installations or find their subtle balance between stability and instability in round, flowing silhouettes.

Guided by feeling and intuition, I allow the works to grow from an interplay of concrete ideas and reactions to random changes in the making process itself. The works thus always seem driven by an inner dynamic and a potential for change is inherent to them.

They should not be understood as a mere imitation of nature but rather as an expression of individual experience and interpretation of natural principles and laws.

They play with the viewer's sense of beauty and question the individual norms and presets of one's own perceptions.

The naturally beautiful is not regarded as something perfect here but as an expression of a creative process that is able to touch our own inner realities to connect us with the most fundamental principles of our existence.

Ultimately humankind and nature do not stand separate from each other as a pair of opposites. Nature is not only the basis of our existence, we are "nature" and bear all its principles in us.

I hope that through my works I may be able to speak to this uplifting sense of aliveness in some of us and thus to re-pose the question of beauty, dynamism and change.



Statuette 24, glazed porcelain, 31 x 25 x 15 cm, 2020



Keiyona C. Stumpf was born in Munich in 1982. She graduated in art education under Prof. Albert Hien at the Munich Academy of Fine Arts in 2011. She then pursued further studies in fine art under Professor Norbert Prangenberg and Professor Markus Karstiess (specialising in glass and ceramics), also in Munich. She graduated in 2016. She has since lived and worked as a freelance artist in Munich and the Augsburg administrative district. She has been awarded numerous art prizes, bursaries and project sponsorships including the Art Prize of the Kunstverein Rosenheim (2019), the Art Prize of Augsburg administrative district (2019), project sponsorship from the Erwin and Gisela Steiner Foundation in Munich (2015/16), the Alexander Tutsek Foundation in Munich (2015/16) and a working scholarship from the Alexander Tutsek Foundation / Pilchuk Glass School Seattle, USA (2018), the Art Prize of the Kunstverein Aichach (2017), the Fine Arts Grant of the State Capital Munich (2016), a grant from the Hans Rudolf Foundation, Munich, (2014/15), examinations prize for outstanding achievements from the Munich Academy of Fine Arts (2011) and the Art Award, BMW Brilliance, Shenyang, China (2011).

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LAURENT PETIT

MARIE MAERTENS



Bataille, 2017, h 45 x 59 x 26 cm, private collection photo - Pascal Vangysel

Recently featured at La Piscine Museum in Roubaix and Galerie de l'Ancienne Poste in Toucy (Burgundy), Laurent Petit revealed a universe that at once embraces history, mythologies and the plant realm. He works in series, questioning human nature as much as the nature that surrounds us.

L'élégance du chaos n°2, 2018 - h 38 x 37 x 23 cm



photo - Pascal Vangysel

Born in 1962 and trained at the École Nationale Supérieure des Arts Décoratifs in Paris, Laurent Petit gradually let himself be won over by his material as he granted it increasing freedom. An industrial designer at first, he acquainted himself with clay during a raku course in 1992, followed up with training at Maison de la Céramique in Mulhouse.

His corpus began with the series *Presque-Objets*, developed from 2002 to 2006, in which former vessels or everyday references can be identified, strung out in shades of ochre and white. They are viewed by the artist as somewhat unlikely utensils transformed by the passing of time, in relation to archaeology and the memory of ancient civilizations. These emergences of a controlled past led him, during the two years that followed, towards what he named *Elébuxes*, *Cruciles* and *Lutrondes*. Assigned with remote Latin sounds made up by the artist, these works affirm his attention to antique sculpture or the resurgence of it preserved in his memory. Playing on the imbalance between solid forms, flat tints – the latter term being a deliberate reference to the pictorial medium – and stalks rising in a precarious stability, they evoke museum statuary having lost their heads, crossed with Paolo Uccello's *The Battle of San Romano* or Cy Twombly's influence. "As a creator, Laurent Petit begins, you are often a prisoner of your memory, even the one you have forgotten."

Regarding his technique, though Laurent Petit may have used a wheel during his first years, he has since been combining moulding and modelling for over fifteen years with a



La superbe d'Achille
2018, h 67 x 42 x 21 cm
photo Pascal-Vangysel



Exhibited works_La Piscine Museum, 2020

photo Anthony Girardi

L'élégance du chaos n°1, 2018, h 82 x 47 x 44 cm



photo Pascal Vangysel

great deal of freedom. He likes to emphasize the distortions and transformations as the different parts come out of the mould, changing their meanings over and over. A glaze and enamel slip is applied on the stoneware made up of stamped pieces, while others may be modelled from a slab. At the centre of a very introspective practice, *Territoires intérieurs* stretch out from 2010 to 2014 alongside *Arbologies*, developed until 2017. The ambivalence of interpretation here lies in the connection between plants and the human body. Laurent Petit oscillates between the object, figuration and abstraction. The ten-year span of this series clearly allows a variety of its perspectives to be shown while elements related to branches still arise in his current productions, which do not focus on reinterpreting the history of the landscape but attest to time diligently spent in the studio. It was actually the wish to cast boxwood branches that led him to work around trunks or leaves. "It was a search for reconstructing the plant, he continues, and my *Arbologies* seem like a regrowth from a body whose upper part

Petit_Vestige n°14, 2020, h 24 x 46 x 30 cm, private collection



photo Pascal Vangysel

would have been severed, evoking grief as much as the possibility of revival." They do give the impression of a new element rising out of the clay mass, a balance being generated within the struggle and leading to the series *Vestiges*, from 2017 to 2019, and *Elégances du chaos*, from 2018 to 2019.

Those years are of great importance in Laurent Petit's creation, which took a real turn in 2016 after he discovered Cy Twombly's canvasses exhibited at the Brandhorst Museum in Munich. The ceramic artist can certainly list more pictorial references such as Zao Wou-Ki, Hans Hartung, Pierre Soulages or Joan Mitchell. Yet he particularly admires in the American-born plastic artist what art critics called "coded emotional releases" and the relation to naval battle, of which he gave his own version. This tension thus appears particularly in *Elégances du chaos*, where vertical or horizontal lines deconstruct the notion of grid, and brace against solids that might represent collapsing rocks. This is what Laurent Petit set out to work on, from this quest for balance to the famous weakness of Achilles, in his most recent series named *Mythologies*, although he simultaneously refutes an exclusively conceptual approach of his work and always puts the emphasis on the material. In this specific instance, it was a plaster cast that led him to moulding a piece of wood, a stone, then a leaf, thus allowing his mind to wander towards antique armours and battles, and to the hero of the Trojan war. It is clearly perceived that the notions of vestiges, fossilized objects or bodies, but also the passing on and erasing of memory are continuously developed by the artist.

Laurent Petit always brings the peculiar and very structured vision of an architect's eye, or a former industrial designer's, into the field of ceramics. He admires sculptors who nurture their ratio between solids and voids, such as David Nash, Tony Cragg and John Chamberlain. When he started out, he also observed Gordon Baldwin for his use of white and the great freedom with which he combined cast and modelled parts. Laurent Petit's artwork thus aspires to be pictorial and always in relation to its surrounding space. "As a counterpoint to the coloured areas of my works, he concludes, white brings me neutrality and calmness. The matt and glossy finishes are metaphors on the difference between the active memory and the more fleeting recollections, or how to allow the two notions to live side by side..."

Marie Maertens

is an Art Critic & Curator. She lives in Paris, France.

Translated by Marina Duval Matthews.

Artist's STATEMENT

For more than twenty years, my commitment in ceramics has been based on the desire to create works that are both sculptural and pictorial, breaking with tradition, vessels and fine glazes. Neither a ceramist stuck in tradition, nor a visual artist detached from the material, I seek to combine an intimate knowledge of clay with freedom of concept and autonomy of sculptural expression. My works are not the demonstration of a technical know-how but the assertion of a personal relationship to the world and the power of plural evocation of a ceramic volume. I consider them as three-dimensional paintings on which I display a pictorial language with ceramic means. Beyond an immersion into ancient tales or memories of distant civilizations, the aim is to question the way of conveying them today, at the junction of classical sculpture and formlessness. On the line between figuration and abstraction, each of my sculptures is a focus on memory or mythical action, memory set in an enigmatic minerality. Concretions of matter, glaze trickles due to uncertain melting, splashes or drips... so many signs that refer to the passage of time and the slow erosion of beings and things. Memory traces and emotional scoria of the ceramic gesture. Ambiguous rubble, unknown volumes, improbable objects emerging from imaginary archaeological strata, disturbing reminiscences of lost battles, grandiose or intimate, in the folds of memory.



Biography

Laurent Petit was born in 1962 in Bourges (France). Graduated in 1987 from the Ecole Nationale Supérieure des Arts Décoratifs in Paris, he started as a designer in a large household appliance company. In 1995, he chose to become a ceramist and attended the training course of the Maison de la Céramique in Mulhouse. Since 1996, he has lived and worked in Francueil in the Loire Valley. He has been teaching ceramics at the Châteauroux Municipal School of Fine Arts since 2013. He has participated in many group exhibitions, such as the International Biennial of Ceramics of Châteauroux in 2003, the Parcours Carougeois (Geneva) in 2005, the European Triennial for Ceramics and Glass of Mons in 2013 and the International Biennial of Contemporary Ceramics of Vallauris in 2019. In 2011, he was invited for a solo show at the Centre Céramique Contemporaine La Borne. He is represented by Galerie de l'Ancienne Poste in Toucy (Burgundy, France), where he exhibited *Vegetal Re-compositions* in 2015 and *Conveying Oblivion* in 2020.

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Vestige n°8, 2019, h 25 x 58 x 53 cm photo - Pascal Vangysel



CHRISTINE DUNCOMBE-THÜRING

ColourSpaces

CHRISTIANE GRATHWOHL-SCHEFFEL

What is the first thing we notice? Is it the forms, is it the brushwork? The oval or round vases with steeply rising walls have a wide mouth. Their forms are simple and clearly defined. On the outside, the vessels are covered with gestural abstract painting in bright colours. On the inside, the gaze sinks into deep blue or grey-black glazed darkness. Ceramist Christine Duncombe-Thüring characterises her vases as meditative images with the vessel serving as the support for the painting. And you really can immerse yourself in an extensive observation of these large format pots. When you walk around them, new, surprising aspects present themselves from all sides. The broad brushstrokes, which sometimes merge to form planes, are often in shades of blue or green. Delicate line drawing enlivens and accentuates the areas of colour. Only rarely is representation hinted at. The imagination is stimulated, associations with old walls in Mediterranean countries, doors opening on new spaces or with landscapes appear. The palette lives from light-dark contrasts, repeatedly interspersed with strong colours. A brilliant red catches the eye and a bright yellow, surrounded by chalky white and grey areas.

Vase, black-turquoise, vitreous slips, 2020, h 36 cm



Vase, black-May green, vitreous slips, 2020, h 36 cm





Slab-built vase, green, vitreous slip, wax crayons, 2017, h 20 cm

Incised marks and rolled patterns add to the liveliness of the surfaces. They create textures that lend the clay an impressive presence in its sculptural materiality.

Duncombe-Thüning lives in Wiesbaden, where she was born in 1957. At the college of design in her home town, she studied ceramic design under Margot Münster, whose teacher at the vocational school in Hamburg was Otto Lindig, Bauhaus student and head of the Bauhaus pottery in Dornburg. In addition to her ceramics training, Duncombe-Thüning also took courses in painting and life drawing. Her early interest in combining various disci-

Deep-sided bowl, orange-red, scored, 2019, h 24 cm





Two oval vases, orange-yellow, porcelain slip, 2020, h 15 cm

plines can be seen in her graduation piece. The subject was a large-scale mural that she created in the form of a landscape composed of various clays. After graduation, she opened her own studio in the centre of Wiesbaden.

From the beginning, Duncombe-Thüring's interest lay on the interdependency of space and colour, form and surface. Her making process is a mixture of classic knowledge based on technique and experience and playful experimentation. Her work process has two phases. The first is devoted to working in three dimensions, searching for the right form. After bisquing, the second phase follows, which is about painting with all the special challenges and opportunities that painting on clay brings with it.

The large oval vases are usually made in groups of three to five vessels and are handbuilt of Westerwald

Slab-built vase, blue-grey, vitreous slip, textured 2020, h 18 cm



stoneware. The small, box-shaped vases are assembled from slabs. Basically they consist of two opposing slabs held together by a connecting strip. Every form is designed to be suitable as a base for the painting. The clay surface need not be smooth, it can be textured and grooved. The materiality of the clay, its unique nature, enters into interaction with the painting. After the process of finding the form and shaping, the "blanks" are given a first coat porcelain slip that serves as a primer. Then they are fired for the first time.

In contrast to painting on paper or canvas, painting on clay is an indirect process as the final colour and surface texture only become visible after firing. This has great appeal. The pots are only glazed on the inside with the outside painted in porcelain slip, vitreous slips and stains in several layers. No further glaze is applied. In this way, the marks of the various brushes, the smoothed, scraped or scored areas can still be sensed haptically. With the vitreous slips, it depends on the consistency whether they fire to a translucent or opaque, glossy or powdery matt finish. The artist is always trying out new colour mixes and techniques, expressing great joy in experimentation and playing with the painterly possibilities. Every piece she makes thus becomes uniquely individual.

Then the works go through fire for the second time. They are fired to 1240°C in an electric kiln and it is only after this transformation process that the final appearance of the pieces becomes clear. But it is not only the appearance, it is also the functionality of the vessels that emerges after firing, as they are always intended to be usable as vases or as storage containers. And so opening the kiln door is always a keenly awaited moment. Not everything turns out well, not everything is as expected but this is a key aspect of working creatively.

Christine Duncombe-Thüring was born in 1957. She studied ceramic design at the Fachhochschule für Gestaltung Wiesbaden under Margot Münster, whose teacher at the Hamburg Kunstgewerbeschule was Otto Lindig, Bauhaus student and head of the Dornburg pottery. In addition to her training in ceramics, she also took classes in painting and life drawing. Her graduation piece was a large-scale mural in the form of a landscape composed of various clays. After graduation, in 1982 she opened her own studio in the centre of Wiesbaden, where she still lives today.

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Slab-built vase, May green, textured, 2019, h 20 cm

It is often the supposed failures that are the starting point for something new.

Christine Duncombe-Thüring says: What fascinates me about ceramics is the mixture of working spontaneously and constructively, technique and emotion, of a millennia-old craft and innovation. Her pictorial language is reminiscent of painting in the 1950s, Informalism and Lyrical Abstraction. She creates a wonderful combination of practical usability and artistic expression. Who could resist the magic of such beautiful objects?

Christiane Grathwohl-Scheffel M.A.

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photos: Rainer Thüring



Of Vases and Hares ... with a fine polish

DOROTHEE WENZ

THOMAS NAETHE

It is the year 4130 A.D. An article in the Schwabenheim News: Archaeological Mystery Solved! After last month's findings in the Schwabenheim district of Mainz, where undefinable coloured shards of material had been unearthed, the question of their origin has been solved. They are not of natural origin. They are ceramic shards. In deeper-lying strata, whole vessels – some of an impressive size, and made by hand, were found. It is a wonderful discovery that ascribes a special position to this phase of Schwabenheim Structural Ceramics. The artefacts have been dated at the end of the 20th and into the second half of the 21st century. Our extensive research has proved that they do not come from a factory but

from the studio of a single artist. She lived from ...

This is approximately how Dorothee Wenz's studio will be discussed in the press at the beginning of the fifth millennium. It is fortunate that we know more about it. Her work really does have an unusual charisma. She builds vessels and figures that are closely related in their way.

The vessels: I have a number of vases in front of me. They rise from a small foot to approximately 80 cm in height, slender but not thin, with a slightly arching wall that rises conically, narrows to form a shoulder and ends in a neck which too is conical. The other vases have a similarly unpretentious outline. The form does not proceed spectacularly, the contours are formed by gently, almost austere s-curves that tend first outwards, then inwards. Their heights range between 15 cm and all of 2 metres. The vessels are more or less asymmetrical, some have a squeezed cross-section. They have a belly and a back. Tall, deep-sided bowls and vases with no neck and narrow-necked bellies with fat lips complete the range of forms. All of her vessels have clearly defined outlines; with their upright posture and forms, they are reminiscent of the human body.

The walls are made up of countless layers of various harmoniously coloured stoneware and porcelain bodies. Like tectonic layers, they are often arranged almost horizontally and parallel. But they are not even and during assembly have experienced some disturbances. This makes the vessel seem to vibrate, it is filled with flowing, pulsating energy.

The coiled layers are not the only way in which Dorothee Wenz builds her vessels. She constructs the walls from vertical strips, calmer dotted monochrome areas or colourful scraps and patches. The clay bodies are kneaded, rolled or pressed to

Vessels, stained porcelain and stoneware, handbuilt, sanded and polished, h 80 + 40 cm



form structural elements. She then assembles them to form the pot. She then scrapes off the smudges and discolourations caused during the making with sharp, thin metal knives when the piece is nearly dry. It is only then that she sees the structure of the vessel for the first time. Her palette encompasses the whole spectrum from delicate pastel shades to a brilliant colourful exuberance. The colours are always in tune with the desired character of the piece.

The surface has a subtle sheen and feels astonishingly soft. Is it glazed?

Vessels, stained porcelain and stoneware, handbuilt, sanded and polished
h 47 + 37 cm





Chimeras, handbuilt, sanded and polished, h 70 cm

Waxed? No, it is sanded and polished to the smoothest finish. This requires great technical effort and is laborious work but the result is impressive. No sooner have I stroked the surface than I am captivated by it. I no longer want to let it go.

Dorothee Wenz was born in Marburg and fell in love with ceramics on holiday on the Danish island of Bornholm. In Mainz she began training as an art teacher and, increasingly attracted to clay, after her preliminary exams, switched to the art ceramics course at the school of art.

But this was not very art-based. Students had to throw, throw and throw again. Personally speaking, I am a passionate fan of thrown vessels but for an art course this kind of specialisation is simply too narrow. That was how Dorothee saw it too and so she went her own way. She built figural vessels with asymmetrical necks, which she initially covered with glaze. However, she did not really want to see her work with a second skin. And so she stained her clay bodies and made pots from them, gave them legs and later heads.

This was how the second theme in her work emerged: figures, people, animals and chimeras. Starting with legged vessels, she made corpulent, voluminous and, most often, female figures (occasionally, a king, a jester or a sailor appeared), plump, buxom figures in monochrome colours.

The legs grew longer and thicker, the figures stood firm. Their bodies with grotesque volume, reduced to the minimum, have contours as sharply defined as her vessels. There is an upright figure, legs slightly akimbo, breasts and arms both formed from two fat lumps. On the broad faceless head, there is a smooth mop of hair ending over the forehead in two snail shapes. The figure seems impressively light because these

Busts of Hares
stained stoneware
handbuilt, sanded
and polished
h 54 + 44 cm

forms reveal a sense of uplift. These figures are joined by human bodies with animal heads, fish-, hare-, sheep- and donkey-headed chimeras. Over the years the silhouettes of these creatures has become increasingly realistic. But only the silhouettes, from any angle. The surfaces are coming closer and closer to those of the vessels. They too are sanded and polished.

An essential element in Dorothee's work is posture. The figures have been closely observed and their expression clearly defined. They do not make any grand gestures, they simply stand there, their hands in a suggestion of pockets, as if they were waiting at a bus stop. And yet they seem to be strangely alive. Is it because of their surface, which seems to have been chiselled from precious stone?

Or is it the contrast between the abstract material and the precise form? It is probably both, and like in any successful work, something ineffable remains. It can only be seen.



Some of Dorothee's animal figures, especially those with hares' heads, seem more human to me than many other sculptures of humans.

The heads express better the attitude of the body that bears them better than a human one. Every figure reveals Dorothee's lightning-fast sense of humour. Herself a petite figure with a wonderful laugh, she must have enormous stores of energy and she has succeeded in transferring it to her figures.

I hope her work reaches a much wider audience. If that does not happen soon, we only have to wait until 4130 A.D. But then it will happen for sure...

Thomas Naethe

is a ceramist, photographer and artist. He lives in Sayn, Germany.

Dorothee Wenz was born in Marburg in 1968. She trained as an art teacher and studied fine art at Johannes Gutenberg University, Mainz. She has worked as a freelance artist in her own studio since 1995 and participates in numerous exhibitions and competitions in Germany and other countries.

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photos - Thomas Naethe



Abstract Realism

At the threshold to the 20th century, profound changes in living conditions occurred.

GUSTAV WEISS

They were final, there was nothing old to be renewed in them. They were the ones to set the course for art, not the backward gazers who had studied it and had become experts. In Historicism, they wanted to renew the ancient. They did not have the law of rise and fall in mind, to which art is also subject. It took time to readjust to the changed definition of aesthetics.

That was the 20th century. In it, Post-modernism lasted too long. The accustomed change from impression and expression demanded a decision in keeping with the times. It was the powers of the changed living conditions that decided it.

Social change followed the machine and the division of labour, and then came science and culture. All of this was impossible

to undo, and that applied to art as well.

Niels Bohr was awarded his first professorship, which led to major insights in nuclear science in the course of the century. In atoms, he discovered minute particles that form symmetrical forms just through energy.

In 1907, Albert Einstein presented his General Theory of Relativity for the first time before the Berlin Academy. He had calculated the curvature of a body's motion under the influence of the attraction of mass in time and space. With spacetime as the fourth dimension, a new view of reality emerged.

After Einstein had calculated reality, Art, which intended to represent reality, did not wish to lag behind science. Picasso

and Georges Braque painted faces from various angles – but not one after another – all at the same time. The eyes were arranged vertically.

Artists wanted to realise the new view of reality with painterly means because, since Stone Age cave paintings, painting had been the vanguard of art.

In Greece, Pre-Socratic philosophy in the first century B.C. had been concerned with concentrating the attention on the essential.

Later, in the Renaissance, Leonardo had demanded recognition for painting alone as an intellectual achievement. As Kant put it retrospectively in 1800, the Enlightenment called for the courage to use one's own reason.

Now with Modernism, art was in tune with philosophy. Both went beyond what could be seen or known. In art, the theory of relativity was equivalent to a new realism.

C. G. Jung described it as an individual and cultural ability to delete unimportant content from a nexus. He said the human mind worked best with concepts on an intermediate level of abstraction that is neither too general, i.e. insufficiently informative, nor too specific, that is to say burdened with unimportant details.

Fine art describes reality with its own means and is just as suitable to picking something out like dealing with ideas in a form that was hitherto unknown, i.e. as an abstraction of a sensory impression, as something unnatural, artificial. As a creation of the mind.

Wassily Kandinsky was a passionate advocate of this form of abstraction. He proved this with his paintings, the first of which he called "Impression", "Improvisation" and "Composition". All of these were terms without a concrete conception

Wassily Kandinsky: *Improvisation Nr. 19*, 1910. 120 × 141.5 cm, oil on canvas



of form, without an echo of nature, of what it was customary to see. Nothing like this had been seen before. It was only his later works that were recognisable as new great art.

Kandinsky was a friend of the painter Franz Marc. The latter painted a horse blue, and in 1913 he did the large scale work, *The Tower of Blue Horses*, which remained on his easel after he was killed in World War One. It is now missing. He explained his colour symbolism to Kandinsky: "Blue is the male principle, astringent and spiritual. Yellow is the female principle, gentle, gay and spiritual. Red is matter, brutal and heavy and always the colour to be opposed and overcome by the other two.

"For example, if you mix serious, spiritual blue with red, you intensify the blue to unbearable sorrow, and yellow the conciliatory, the complementary colour to purple, becomes indispensable...

If you mix red and yellow to make orange, you turn passive, feminine yellow into a Fury, with sensual force that again makes cool, spiritual blue indispensable, the man. Blue immediately and automatically joins orange, the colours love each other. Blue and orange, an absolutely festive sound. But if you now mix blue and yellow with green, then you awaken red, matter, the earth, to life."

Franz Marc became one of the leading abstract painters.

Using colour as abstraction means that other colours are excluded with their properties and their characteristics. Colour is decoration and also expresses content.

To define abstraction in fine art, it is necessary to go back to its origins, where it was united with philosophy, emphasized time and space and – abstracted of other influences – directed the gaze to the essential. It already fulfilled the demand of the pioneers of our intellectual culture in Antiquity. This result is probably prepared in the current state of development.

Cognitive science emerged as a new field of research, philosophical aesthetics took the limelight in fine art, as did phi-



Franz Marc: *The Tower of Blue Horses*, 1912/1913. 200 × 130 cm (missing)

photos - Gustav Weiß

losophy moved as a love of wisdom. And finally: To live is to know.

"Aesthetics" is no longer exclusively the theory of the beautiful and the arts are no longer "fine". They are there to activate the mind. As art, they do not have to be beautiful but to be true. Being true is a heavy demand to make of colour. In our brain, the centres of truth and beauty

lie in the same place. This was a surprise for brain scientists.

Aesthetics is the theory of viewing with the senses. Everything that moves our senses is thus aesthetic, when we view it and something reaches the centre of beauty and truth via the sense organs: beautiful, ugly, pleasant and unpleasant things.

CHRYSANTHEMUMS DRAGONS AND SAMURAI

The Japanese ceramics of the Musée Ariana, Geneva

Exhibition until
5 September 2021
Musée Ariana
www.musee-ariana.ch



Censer, Kutani, 1868–1890
l 43.7 cm, w 22.5 cm, h 22 cm
Estate Gustave Revilliod, 1890
photos - Mauro Magliani & Barbara Piovan

The main production centres represented offer a vast overview of Japanese ceramics.

Marked by both foreign influences and traditions, these articles for daily or ceremonial use, figurines and large-scale pieces were mainly designed for the export market. From their arrival in Europe in the 17th century to the World Exhibitions of the 19th century, these objects have never ceased to fascinate Westerners.

This Genevan public collection had not previously been the subject of a specific study. Chrysanthemums, Dragons and Samurai – Japanese ceramics at the Musée Ariana, the fourth exhibition in the series *L'Ariana sort de ses réserves* ("The Ariana opens up its storerooms"), aims to fill this gap. This project has given us the opportunity to carry out a major conservation programme and to spotlight recent acquisitions resulting from generous donations.

The exhibition catalogue, produced with the assistance of renowned experts from Europe and Japan, serves the dual purpose of academic reference work and art book.

Arita

Porcelain has been produced in Japan since the early 17th century. The technique was developed in the Arita region, on the island of Kyushuu, where it had been introduced by Korean potters.

In the middle of the 17th century, when East India Companies' traders were no long-

With almost 800 items from the mid-17th to the early 20th century, the Musée Ariana maintains one of the most important collections of Japanese ceramics in Switzerland. The collection is distinguished by the omnipresence of painted decor and the comprehensive diversity thereof.

On show for the first time almost in its entirety, this outstanding body of work traces the compelling history of developments in techniques and styles (blue and white, *Imari*, *Kakiemon*, *Nabeshima*, *Satsuma* and *Kutani*) in the Land of the Rising Sun.



Woman with painted screen, Goraku ceramics manufactory (Kyushu ?). Decoration by Eishin, Yokohama ?, c.1870-1890
h 28 cm, w 21 cm. Estate Gustave Revilliod, 1890

er able to buy porcelain from Jingdezhen because of civil war in China, they turned to Japan. Specific forms and decoration were commissioned for the Western market. Arita potters sometimes copied them from Chinese or European models.

The painted designs are extremely varied: as well as the blue and white of the *kraak* or *Transition style*, the shimmering polychrome motifs of *Imari*, *Kakiemon* and *Nabeshima* wares appeared. Production methods of the latter were a closely guarded secret. In turn, Japanese style influenced Chinese and European ceramics.

Figurines

The Ariana Museum collections conserve a remarkable fund of ceramic figurines which are one of the features of this exhibition. Between heaven and hearth, legendary, satirical or naturalistic animals and aristocratic and humble humanity, a vast swathe of Japanese culture and society is depicted in miniature.

In the 17th and 18th centuries, the Arita workshops were already producing porcelain figurines partly for export to the West and European palaces.

These exceptional pieces were joined in the 19th century by smaller objects often designed as souvenirs for the first tourists of the Meiji period (1868-1912). Several groups from the period illustrate the daily life of contemporary Japan, comparable to a photographic instant. These fragile and popular objects have become, at the beginning of the 21st century, extremely rare curiosities.

Meiji Period

The fall of the shogunate and its feudal system in the mid-19th century led to the birth of modern Japan and radical changes. With the advent of the Meiji period (1868-1912), the country expanded its international trade which had become

a major priority of the government. Artisans and craftsmen, deprived of the support of the great houses, were enthusiastic participants.

Ceramic production in the Meiji period was extensive and extremely diverse. Exceptional pieces joined more modest mass-produced objects, often in the same factory. Kutani, Seto, Yokohama, Banko, Yokkaichi or Nagoya were centres of particular styles and techniques.

There are still wide gaps in knowledge about the history of many of the workshops – actors in this creative exuberance – which remains to be written...

Publication

The exhibition catalogue, published by the Georg Verlag, and produced with the assistance of leading experts in Europe and Japan, has the dual function of a scholarly reference work and an art book.

Ana Quintero Pérez and Stanislas Anthonioz (dir.), *Chrysanthemums, Dragons and Samurai*. Japanese Ceramics at the Musée Ariana (French/English), Georg Editeur, Geneva, 2020.

Press release, Musée Ariana, Geneva, Switzerland

Vase, Hichôzan Fukagawa, Arita, 1850-1870, porcelain, painted decoration with polychrome enamels and gold, h 68 cm, Ø 35 cm



FESTA DELLA CERAMICA NOVE 2020

HELENE KIRCHMAIR



The Market Square in Nove photos - Helene Kirchmair



The Mayor's opening speech

Traditional decor



Nove is at the end of the Sugana Valley in Veneto, Italy. As soon as you enter the town, you know that you have arrived at a place with a ceramics tradition. No matter where you look, ceramics are omnipresent. Through regional clay deposits, the situation on the River Brenta and the proximity to Venice, this is an ideal production site.

In the 16th century after demand from Venice for an interpretation of Chinese ceramics rose steadily and became too large for neighbouring Bassano, production was relocated to Nove. Soon majolica ceramics from companies like Antonibon, to name just one, were represented worldwide. In the 18th century, the imitation of Chinese brushwork gradually ceased and local motifs became widespread.

Today, majolica painting is the predominant form of surface treatment in the whole region. Other well-known ceramic items from this region are *cuchi* (ceramic pipes; the typical and probably best known figure is a soldier from Napoleon's troops sitting on a horse).

The association Nove Terra di Ceramica launched open days for local companies and ceramists. As this event always enjoys large numbers of visitors, the municipality decided to offer more to the interested visitors and turned it into a three-day event with exhibitions, talks, demonstrations, workshops, music, theatre and much more. The 23rd Festa della ceramica 2020 was entirely dedicated to the theme of tradition and innovation.

Of course the event was restricted by the pandemic but with some modifications many of the planned items on the agenda could take place while still observing the Covid-19 safety measures and regulations.

The first item on the agenda was a book presentation.

At Le Nove Hotel, Luca Bocicchio, director of the Casa Museo Jornin Albissola, presented Giorgio di Palma's book, *29 Days in Fuping*, a diary of his residency in China. Afterwards, di Palma and photographer Dario Miale, both from Grottaglie, the ceramics Mecca in Apulia, opened the exhibition of their joint project, *SANO/SANO*.

In the hotel foyer, there was an exhibition with one-off pieces by Angelica Tulimiero and next door there was a lecture by sociolinguist Vera Gheno on *Tradition as Innovation*. After this and as the final point of the first day the festival was opened by the mayor and a jazz/swing concert.

In the central Piazza de Fabris, the market was located with around fifty stands from ceramists from Italy. The educational workshop for children also took place under special conditions. Throwers, modellers of the cuchi pipes and decorators demonstrated their skills and in the museum on the main square, various smaller exhibitions could be viewed, *I Fischietti di Davide*, Acquisizioni 2019 and *CerTA Ceramica Territorio Artigianato*. All around the square and throughout the town, the numerous ceramics companies and artisans had opened their doors to visitors.

Nero/Alessandro Neretti's *Busted Bonds* and *Broken Bones* showed works created during his residency as part of a project on community/culture/heritage. The exhibition at Pallazzo Baccin was curated by Elena Agosti.

The works express a concrete reflection on this special year, with the artist materialising all the tension between bonds with tradition and breaking them in a mixture of personal and collective emotions. His simple goal is building up something new and different. www.overonero.net

On the premises of the Old Mill, the Vecchio Mulino, Lara De Sio, Giulia and her father Luigi Bertolin exhibited. The title of the exhibition, *Forme Canoniche*, (forms repeated over and over like in a canon), the leitmotif in the work of three artists were shown. They make use of traditional local forms, which they reinterpret.

Fabiola Scremin discussed her work as a ceramic restorer in the form of a conceptual exhibition. Seven installations stood as a metaphor for the situations and events in her life.

A special highlight for visitors was the firing event *La Porta* ("The Door"), an experimental woodfiring as a performance following an idea from Mirko Marcolin and Evio Grego. The six-member group *MADEinNOVE*. Andrea Dal Prà, Marco Bolzenhagen, Carlo Stringa, Marco Maria Polloniato, Paolo Polloniato and Mirko Marcolin, all ceramic artists from Nove, participates collectively in exhibitions but their main activity is a range of experimental firings where they spectacularly share their wealth of experience with the public. Further details on the group's projects can be found on www.noveyork.it

During the three-day event, two prizes were also awarded, the Premio Portoni 2020 and the Irene Larcher Prize for ceramic decor and majolica painting. In conclusion there was a concert under the stars.

You have the opportunity to receive an introduction to the historic sites in Nove and to discover the secrets of masterly craftsmanship as well as experiencing local history and art: The next Festa della Ceramica takes place in 2021 on 10, 11 and 12 September. More details are available on www.festadellaceramica.it | fb: @festaceramicanove

HELENE KIRCHMAIR

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

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Giorgio di Palma book presentation "29giorni"

Giulia Bertolin - exhibition Vecchio Mulino



Lara De Sio - exhibition Vecchio Mulino



Giulia Bertolin - exhibition Vecchio Mulino



MAGIC REALITY

The key component is not the quality of the materials – what's needed is magic. If that magic is present, the most basic daily matters and the plainest language can be turned into a device of surprising sophistication.

Haruki Murakami



Butterfly Man, 2020

SIMONE HAAK + JOKE DOEDENS

In June of last year, Stephanie Marie Roos brought us some of her latest pieces: in these life sized busts, she concentrates even more on details in her excellent technique. Even if these are portraits of people you might know – my first exclamation when I saw the *Butterfly Man* was “I know him!” – it is ultimately not about a likeness. These works tell of something beyond the image – they speak to us.

Stephanie describes the new approach as a more psychological way to dive into human expressions. She is not looking for the grand gesture, rather a magical moment that captures the person.

“To be deeply immersed in a portrait means so much more than representing a person. Besides capturing the essentials of the person being depicted, it is always a psychological examination of one’s own person and history. It is a kind of exploration of the other and of what is one’s own ... the image of the other allows what I cannot see in myself ... A fantasy element often emerges that completes the portrait and links to another level beyond individuality, symbolising the general tragedy of existence – transience, error, fear, wishes, loneliness...”

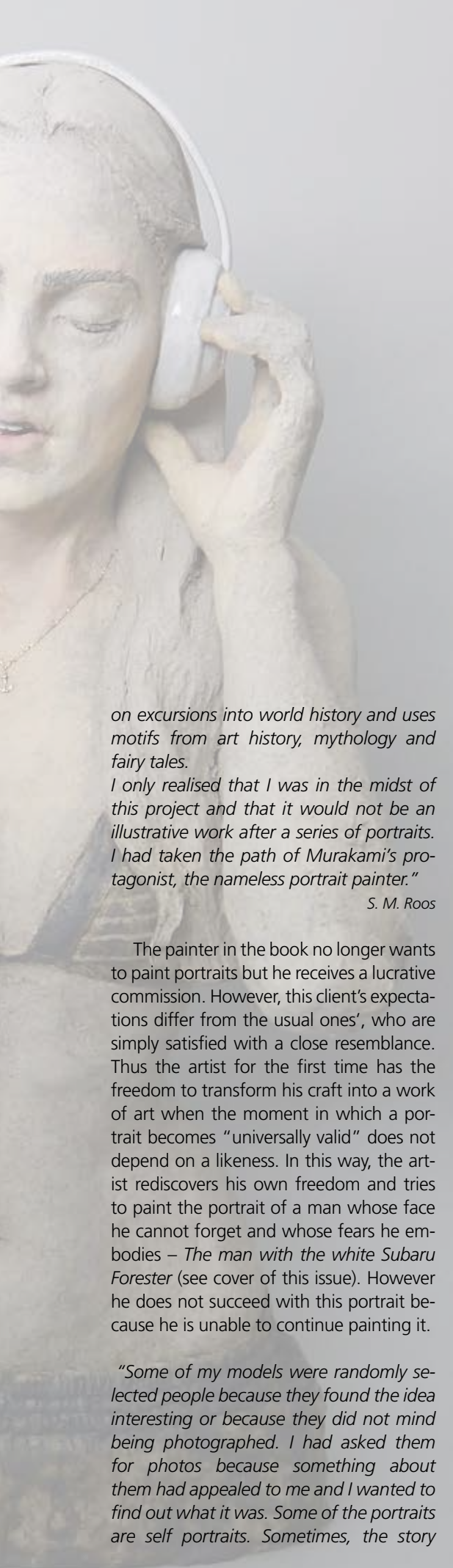
S. M. Roos

An exhibition with work
by **Stephanie Marie Roos**
10 April – 8 May 2021
Galerie Terra Delft
Nieuwstraat 7
NL-2611 HK Delft
The Netherlands
<https://terra-delft.nl>
www.stephanie-roos.de

When our exhibition planning had become concrete, she told us that the portraits had been inspired by the book *Killing Commendatore* by Haruki Murakami and her suggestion for the exhibition title, Magic Reality seemed to go very well with her works.

Killing Commendatore tells the story of an abstract painter who earns his living from painting portraits. As he has a special memory for faces and an eye for what is essential in people, he is good at his job but somehow loses the connection to his true artistic work. When his wife leaves him, he falls into a life crisis. A confusing journey with strange encounters and surreal elements begins, including the finding of a painting depicting the murder scene in Don Giovanni. This painting – *Killing Commendatore* – opens up a new perspective for the painter and becomes his new artistic guiding principle.

“For a long time I had carried the idea around with me of giving a concrete form to Murakami’s books. You might say he is my literary role model. I am fascinated by his clear narrative style, his precision, the vividly portrayed characters, always with very precise descriptions of their clothing, yet at the same time with the surreal and the magical elements. I admire the complexity and freedom in the selection of the motifs, the ease with which he writes a story that plays in contemporary Japan and how at the same time he sends the reader



on excursions into world history and uses motifs from art history, mythology and fairy tales.

I only realised that I was in the midst of this project and that it would not be an illustrative work after a series of portraits. I had taken the path of Murakami's protagonist, the nameless portrait painter."

S. M. Roos

The painter in the book no longer wants to paint portraits but he receives a lucrative commission. However, this client's expectations differ from the usual ones', who are simply satisfied with a close resemblance. Thus the artist for the first time has the freedom to transform his craft into a work of art when the moment in which a portrait becomes "universally valid" does not depend on a likeness. In this way, the artist rediscovers his own freedom and tries to paint the portrait of a man whose face he cannot forget and whose fears he embodies – *The man with the white Subaru Forester* (see cover of this issue). However he does not succeed with this portrait because he is unable to continue painting it.

"Some of my models were randomly selected people because they found the idea interesting or because they did not mind being photographed. I had asked them for photos because something about them had appealed to me and I wanted to find out what it was. Some of the portraits are self portraits. Sometimes, the story

was there first and then the person. But the ones where the story only emerged while I was working were magical... There were many moments of struggle and portraits that simply refused, like in the book where the painter is not able to continue with a certain painting and it says to him, 'Leave the painting alone. Don't touch it again.'"

S. M. Roos

Terra Delft looks back on a long history of exhibiting figural sculptures. After the gallery was extended and reopened in 2001, we showed work by Carolein Smit, which shook up the art world with their controversial themes. Alessandro Gallo's figures, half animal and half human, have also been shown in our gallery. Both artists have become world famous and are internationally acclaimed.

We are proud to be able to exhibit Stephanie Marie Roos's sculptures in Delft, and we see a big future for her artworks too. We see an artist here who is a ceramist heart and soul and makes flawless realistic ceramic sculptures. This is a real joy for a gallery of ceramic art like Terra Delft. These works bring together the various aspects of ceramic art: idea – technique – expression.

Simone Haak and Joke Doedens, Galerie Terra Delft, The Netherlands



Woman with a Scarf, 2020

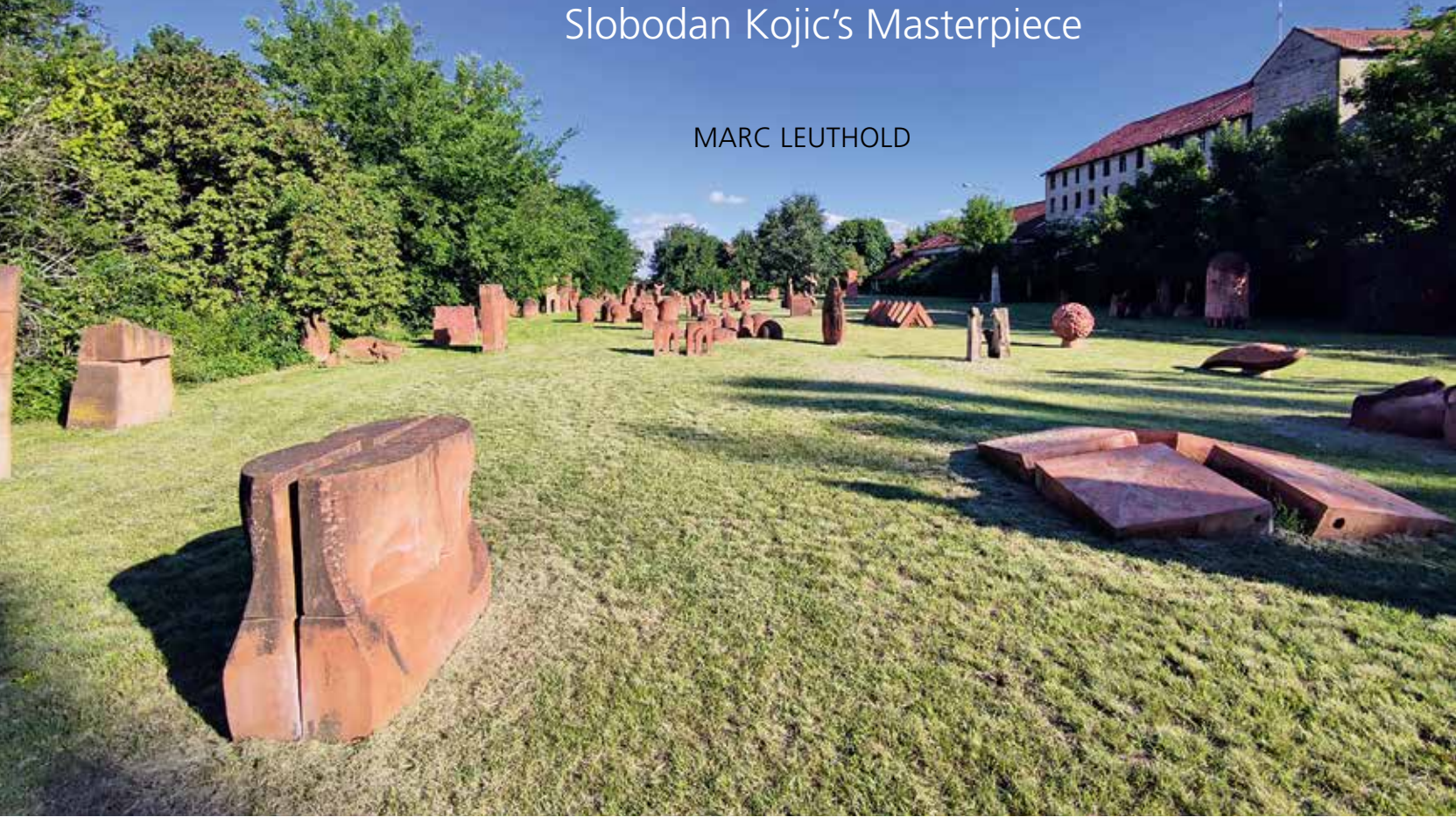
Man with a Blindfold, 2020



TERRA SYMPOSIUM

Slobodan Kojic's Masterpiece

MARC LEUTHOLD



Sculpture Garden at Terra Studio

Artist Slobodan Kojic began *Terra Sculpture Symposium* 39 years ago in a vacant brick factory. Kojic – a major artist – represented all of Yugoslavia at the Venice Biennale exhibition in 1999. Inviting six sculptors last year and similar numbers in previous years, Kojic's team built the world's largest terracotta sculpture collection – now housed in the Terra Museum.

Serbia, part of former Yugoslavia, and like most Eastern European countries is home to many symposia. Most of these were founded during the Communist period that generously supported artists and symposia. Artists were thereby afforded rare and prized opportunities to travel, interact and exchange information and ideas with foreign artists. In Serbia there is the 55-year-old symposium at Arandjelovac – which is called the *Marble and Sound Symposium*, but which also features ceramics. There is also the *Mixed Media Symposium*, the Jalovik Art Colony of 42 years duration. And there is *Terra Symposium*, now in its 39th iteration in

Kikinda, Serbia. The material underpinnings of *Terra symposium* are the vast clay pits and huge famous Toza Markovic roof tile factory – which at one point created the majority of roof tiles in the region.

When you walk near the clay pits, the earth is clay, the mud is clay. It requires very little additional materials to be used for ceramic production. It was an unusual experience to be making art from this clay that one would find under foot. The original Toza Markovic factory building was built in the 1890s. By the early 1980s, this original factory was empty and falling into ruin after enormous new facilities were constructed. Kikinda's native son, Slobodan Kojic, had the idea to begin a symposium using the old factory as a studio. Kojic's father was a judge but Kojic became one of the most important artists in all of Yugoslavia in following his artistic proclivities – inherited from other relatives. Kojic's terracotta sculptures are mostly non-objective and expressionistic. Kojic has also worked in marbles and bronze. His ground-breaking work is not

decorative or functional and he developed a technique for building large scale sculptures suitable for public spaces. He is to the former Yugoslavia what Carlo Zauli is to Italy and Peter Voulkos is to the United States.

Beginning in 1982, Kojic invited artists who work in sculptural media to create art at his *Terra Symposia*. Velimir Vukicevic was the first ceramist to be invited. The artists work for one month in residence to produce the work. The following spring, the works are fired, and in July they have an exhibition of the prior year's works just as the next symposium begins. The exhibition is in the *Terra Gallery* in the centre of the City. The large sculptures are placed outdoors in the nearby central plaza of the City, and everything is documented in a catalogue published each year.

In addition to the 1890s factory (the studio) and the Gallery, there is also a museum. The Museum was originally an indoor riding ring that was built for the military. It is the second largest room in the former Austro-Hungarian Empire. In



Branislav Nolic and Milan Ramaji working on smoke for factory chimney sculpture

disrepair, Kojic rescued and renovated it in the spirit of the *Arsenale* complex of the Venice Biennale campus. Now named the *Terra Museum*, it houses hundreds of sculptures from the past 38 symposia. As mentioned, the invited artists typically do not have experience working in clay. Therefore, the artists work with Terra staff expert technicians. For the year 2020, six artists were invited. The Symposium was almost cancelled but a few weeks before July 1st, the starting date of each Symposium, Terra received approval from the government to conduct the Symposium. It was surprising to receive their invitation last year (since I am a ceramist) and even more surprising that they did not cancel the Symposium. A few weeks before July, when they shared the news that the Symposium would not be cancelled, I immediately agreed to come. Having been trapped in New York City during Corona times, I was happy to escape to have an opportunity to create with other artists in this highly regarded Symposium.

The artists invited to the Symposium were Slobodan Dane Stojanovic, Mirjana Blagojev, Branislav Nolic, Tamara Sekulic, Nicolae Moldovan. Dane, the eldest of the group, was an academy trained sculptor/professor who had sought to come to Terra for over 20 years. He came

Ljubisa Nolic and Terra staff moving Milan Ramaji sculpture





Mirjana Blagojev working on one of her large sculptures



Nikolae Moldovan in Terra studio

Milan Ramaji Terra expert working on Slobodan Dane Stojanovic sculpture



Mirjana Blagojev with Terra kiln

with a maquette of an abstraction of a bird, and Milan Ramaji, an artist and the leading technician, built Dane's sculpture almost entirely himself. Meanwhile Dane created a series of abstract sculptures and realistic portraits of Kojic, Milan and me. The tone of social interaction was jocular and so we teased him of creating art Jeff Koons style – hands off. Tamara Sekulic, an art teacher in her early 30s, earned a master's degree

from Croatia's leading Art academy and has created several public art projects and carved wood sculptures. Nicolae Moldovan is from Romania and is a professor at the leading art academy in Bucharest. Unusual for Terra, he is a ceramist. He had great facility with the clay and created his minimalist style works almost entirely on his own.

Master technician Ljubisa Nikolic taught me how to build an understorey

of perhaps 10 cm directly on the polished concrete floor. This substructure is covered with paper. On top of this, the artists or a technician constructs the sculpture – all on the floor. After the drying period of 6 months, the works are fork-lifted and/or hoisted with a crane into the enormous, pristine custom-built electric kiln with a hydraulic door that rises to the roof at the touch of a button.

The remaining artists included Bran-



Slobodan Kojic with Terra sculpture by Marc Leuthold

islav Nicolic, a painter and sculptor. His works were highly creative. Some of his works were large scale environmental ephemera that involved creating representational imagery by selectively cutting hay in a huge field or gathering huge crowds of people and clustering them to also create imagery. In another project, he invited and assisted a homeless man into a gallery to create a self-built shelter in the space. That project resulted in a friendship where Nicolic provided support for the man's family for many years. Nicolic has a dry sense of humour and together he and I initiated an extra project where we created ironic tile awards for all the staff and artists. It was a "Golden Award" series inspired by Serbian art associations' annual achievement awards. The laughter and warmth of the award ceremony on the last day helped us avoid feeling sad about the end of the Symposium. Serbian humour, likely due to tough times, tends to be ironic. One of my favourite Serbian jokes briefly goes as follows: A young man visits his grandmother in deep distress. She asks what's wrong and he says he has let her down by becoming a junkie (or "narco"). Grandmother responds, "Is that all? I thought you were going to say that you are hungry!" The sense of Serbian hospitality, reflected in the plentiful meals, was palpable.

The Symposium is perhaps the masterwork of its founder Kojic. It was begun in the prosperous Tito years but continued without interruption even during the years of war and economic catastrophe of the 1990s. Kojic was confronted with serious threats of closure but through courage and bluff and tenacious determination, he persevered. In recent years, he has raised funds to completely renovate the large factory space for the Sym-

posium studio. He also renovated the Museum building. Its collection is the largest terra-cotta sculpture collection in the world. And recently he oversaw a handsome book, which must weight ten kilos, documenting the Symposia and artists.

Kojic leads a dedicated staff that meets every need. The artists are guests in a comfortable elegant old hotel where they eat breakfast and dinner. Lunch was served at the studio. We artists rode bikes to and from the studio. Every other day, Kojic showed up around lunch time and encouraged us not to work so hard. And so, we would visit with him and listen to fascinating stories. Kojic, though strong and opinionated (he teased me for being a ceramist) was kind and jovial – inspirational. Kojic is an accomplished artist who developed the large-scale terracotta construction technique that is the cornerstone of the Symposium. Kojic's exhibition record is impressive but during politically challenging times, he refused to exhibit at all. One exception was that under duress, he agreed to gather a group of artists to

represent all of Yugoslavia at the Venice Biennale of 1999. His friends' work was inside the Yugoslav Pavilion and his large terracotta sculpture was placed outside in front of the building.

The artists invited to the 39th Symposium worked hard every day. Moldovan created an enormous perfect oval juxtaposed with a contrasting curved wall. As mentioned, Dane created a huge eagle abstraction. It was a very difficult construction project because it had two huge separate legs supporting a large body and a cantilevered head and beak. Nikolic created the largest sculpture, a 3-metre-tall factory chimney with smoke – in tribute to Toza Markovic, the factory that inadvertently gave rise to the Symposium. Tamara created an over two-metre tall totem that referenced nature and the need for humanity to be more attentive to the environment. Mirjana Blagojev created large terracotta boxes that will contain reflective surfaces that suggest infinite spaces – in defiance to the cubic forms. As a ceramist, it was an honour to be invited to create art among these talented artists. Any guest of this Symposium will always remember the kindness, generosity and warmth of the Terra Symposium people who sheltered and supported us during the Pandemic of 2020.

MARC LEUTHOLD

creates ceramic objects, videos, and mixed media installations. He is affiliated with the State University of New York, the Shanghai Institute of Visual Arts (SIVA) and has exhibited among other at the Metropolitan Museum of Art in New York and the China Art Museum in Shanghai.
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Symposiasts 2020 – Tamara Sekulic, Marc Leuthold, Branislav Nikolic, Mirjana Blagojev, Slobodan Dane Stojanovic, Nicolae Moldovan



Forget all you know about porcelain and ceramics in general

Mirjam Veldhuis, ceramicist from Stadskanaal, the Netherlands, stayed in Jingdezhen, self proclaimed porcelain capital of the world in the province of Jiangxi China. She stayed at the Pottery Workshop, located on the premises of an old sculpture factory. Here she shares some of her experiences.

Forget all you know about porcelain and ceramics in general", said my colleague, who had just come back from Jingdezhen in China, when I was leaving for a two-month stay there.

She was right.

I was going there to finally get rid of my fear, disguised as indifference, for porcelain. Every now and then I tried it, but always got frustrated because of its non-sculptural qualities. Paper porcelain brought some solace, but still... I wanted to see what it was like in a culture soaked in porcelain slip.

My first encounter with porcelain in Jingdezhen was when I spied a carry man, pushing a giant mythical snow-white figure through the streets on his low long cart. Very slowly and very carefully, as the traffic raced by. I did not have time to take a picture from the taxi that picked me up from the airport. But imagine two worlds colliding, modern China (the cars they drive there!) and age-old traditional China with its slow cadenza. And constant honking and other ear-racking noise.

On my first day I dumped my stuff in the dormitory of the Pottery Workshop where I would live and work, then raced off with one of my fellow residents and a staff member to Mister Jin's workshop for a flower making workshop.

His workshop was in one of the small streets surrounding the bigger buildings that make up the old sculpture factory. It is a true ceramic community packed with workshops like Mister Jin's, all specialized in just one of the many stages in the ceramic process. Mister Jin had been a porcelain flower maker for over 40 years and his workshop was not bigger than a sea container, half of which he rented out to a friend who needed storage space. He showed us how to make all kinds of flowers. On request he made a chrysanthemum. "They always want a chrysanthemum", he sighed quasi desperate,



The carry men

but you can see why. If you can pull this one off you are an absolute master. Then he made an ant. He later adorned pots of one of our colleagues with spiders, butterflies and grasshoppers, all with delicate legs and bulging eyes.

What seemed so easy in his hands turned out to be close to impossible. The material was either too sticky or too dry. You had almost 15 seconds to shape the petals and carefully adjust one next to another.

I decided to make a little flower everyday to get to know the material when

we tried it. It dawned on me quickly that porcelain and me would not be the best of friends. But for my series *Sunken* I used porcelain and a porcelainous body. And I found other attractive clays too.

One of the other things I really liked was porcelain carving. Our lady tutor explained to us how to suggest depth on a surface. We were given bone dry plates to try our own designs. She had surprisingly modest tools. Five bits of bicycle spokes were hammered into carving tools: ten different endings for specific use were explained to us.

Mr Jin in his studio



Flower box





Five bits of bicycle spokes



Carving workshop

This is the link to the website of the Pottery Workshop.
www.potteryworkshop.com.cn/Jingdezhen.asp

And the address is:
 139 East Xinchang Lu
 Jingdezhen 333001
 PR CHINA
 Tel: +86 798 - 8440582



Glaze shop

I made three small sculptures in which I did my best to sculpt Chinese clouds. Fairly happy with the result I showed it to a staff member. "A bit different from Chinese", came his judgment.

The reason I liked carving so much, was probably because it was developed to imitate jade. Celadon glazes are an old love of mine, from childhood. And here they came in all shades. When I first walked into the celadon shop on the main road, my impulse was to buy it all and ship it home. Apart from the fact that I do not have a gas kiln at home, it also would

have been an act of cultural appropriation. I decided that now I was here I would concentrate on the things they were good at here: on celadons, because these glazes and crash cooling in Jingdezhen go hand in hand. By the way, they skip the bisque firing. Glazes are sprayed on raw porcelain and clay. Crash cooling means the kiln is fired up full speed to 1400 degrees Celsius. At 1200 degrees the kiln is opened, thus cooling off extremely quickly. This is how they do it when they tell you: "See you tomorrow!" when you bring in your stuff to get it fired.

Crash cooling worked really well with celadon, but not at all with oxblood glazes. Luckily there were several public kilns all with their own speciality. You just had to find the expert for your needs. Actually, you could see an expert for almost everything you wanted. Like I said there were all kind of artisans working near our studio. There were clay makers, tool makers, mould makers, casting workshops, underglazing and onglazing experts, decal designers, glaze shops, even a 3D-printing workshop. This conglomerate of workshops is the absolute selling point of the Pottery Workshop of Jingdezhen.

Besides being a place to work in, the Pottery Workshop organizes outings to places of interest, such as the big pot factory and the big tile factory. Especially the working methods at the tile factory were humble. These big tiles are rolled out by two persons using a tube. Their sizes are big: a length of two metres is not uncommon. Sometimes sculptures in deep relief are adjusted to them. It is hard to imagine these works survive the rather brutal firing process, but they do and are sold to hotel chains, government offices, shrines, temples and the super rich. Just as the big pots and life size, full colour sculptures.

You cannot visit Jingdezhen without noticing the working conditions these ceramic workers have to face on a daily basis. For western eyes, working hours are long and the work is often monotonous. Safety measures are usually poor. The wooden hammers pulverizing the petunse (kaolin stone) look medieval. The man working in the shed to process the petunse into porcelain had no facemask. Thrown vases are being trimmed in bone dry condition, creating fountains of porcelain dust. We discovered that awareness about poisonous pigments was low.

Entrance to the public kilns



One of the public kilns





In a big pot factory



My studio space

"Sunken"



Our blue and white teacher was quite careless with his cobalt oxide. Also, when you have a thriving business, life can be fickle. Our guide pointed out blue signs painted on buildings throughout town. Once your house bore that mark you knew you had to pack your things and go elsewhere. Self censure withheld me from taking a picture. Regular visiting artists still mourn the loss of the greenware street that disappeared like that.

During my time in Jingdezhen I engaged in four self-directed projects: the *Flower Making* project, the *Sunken* series, *Celebrating Celadon* and an ad hoc collaboration with the blue and white painter Huang Fei, resulting in four sculptures with his calligraphic drawings on them.

My favourite project is the *Celebrating Celadon* installation. It is my modest way of honouring the great legacy of celadon, by using the most delicate and smoothest hues of willowy green. It was such an inspiring time that I am saving up for another working period where I will concentrate on oxblood red glazes.

MIRJAM VELDHUIS (*1961 Voorschoten)
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Huang Fei freestyling on my sculptures



Septième Biennale de Céramique Internationale Contemporaine Sèvres 2020

MARIA
GESZLER-GARZULY

ArtCeram 2020 - "Ceramic artists invite glass artists"



A valuable tradition which recalls an illustrious period in the history of French porcelain has been revived with the support and in the shadow of the Manufacture Nationale de Sèvres.

In the magnificent cast-iron Le SEL de Sèvres exhibition hall, French ceramic and glass artists presented their latest artworks in an aesthetically and aerially arranged way between 25 September and 11 October, defying the possibility of a virus threat surrounding them. Thanks to the tireless and enthusiastic organizing work of the president, Françoise Russo-Marie MD, PhD this is already the 7th Biennial.

We were able to admire the artworks of sculptor Edmée Delsol as "Invitée d'Honneur", a prominent artist for the first time. The artist created compositions containing stoneware objects melted with glass, landscapes, waving peaks imitating mountain ranges and valleys or arranged stoneware and glass panels as architectural elements. The colouring: iridescent gold, orange turning into pink, the bright, lyrical colouring of her artworks elevates the heavy constructions, the noble simplicity of the art pieces is poetic and monumental.

Instead of an opening speech or a greeting, Françoise Russo-Marie guided Grégoire de la Roncière, the mayor of the

Exhibition hall





Lise Zambelli



Christine Ladevèze

Ananda Aragundi



supporting city, through the exhibition, introducing the artists. The visit of collectors and lectures coloured the event. We could see very special glass compositions, hard and polished-surface blocks, playful variations, or lace-like glass poems.

The main themes of the exhibition were the porcelain and stoneware artworks of the ceramic artists. Right next to the entrance we could see the works of two interesting artists: the dramatically expressive screaming mask of Ananda Aragundi, and Isabelle Thibault's landscape panels. The powerful and expressive organic forms created by Christine Brückner surprised me, the artworks reminiscent of large, frozen volcanic rocks combined with beautiful glaze. In these art pieces, the forces of nature come to the surface. I could also list the porcelain artworks of Lise Zambelli here: the small icy porcelain mountains stretch the form, internal forces break and tear down the porcelain frames. There is dynamism and movement in her art pieces. Karima Duchamp's inspirations are also landscapes, her monolithic porcelain blocks are decorated with the sight of field lands.

Ceramic sculptures were widely presented in the exhibition: I could also mention the vibrating cage-works resembling dividing cells or the beehive-like objects fired in wood-fired kilns, the artworks by Manon Berthelot and sculptures created by Christine Ladevèze, and finally, to highlight one of the many artists involved, the humorous artworks of Nicolas Rousseau. His works are ironic, a breath of fresh air in the exhibition. The line of utility items is opened by Micheline Eschenbrenner's gifts, the finely worked vases, boxes, small lidded perfume containers decorated with superb glazes, these works feature great professional knowledge and poetic shaping. These objects are among the dreams of collectors. The artworks of Artist Michèle Lévy-Letessier, also a master of glaze culture, preserve the shape and colour schemes of Art Nouveau. The results display decades of experimentation, similar to Xavier Duroselle, who is also known for the unique colouring of his art pieces. Great masters. The cohesive power of the ArtCeram 2 events and exhibition – organized for the pleasure of all of us – lies in our common mother



Nicolas Rousseau



Christine Brückner

tongue: we all like to hold wet clay in our hands and express our thoughts and feelings through this material, we wish to present our completed artworks at exhibitions. I hope we meet again, under a hopeful and clear blue sky in the great exhibition space of Le Sel de Sèvres.

MARIA GESZLER-GARZULY

is an internationally known ceramic artist, member of the AIC / IAC. She lives in Hungary and gives workshops worldwide in printing techniques on porcelain.

Edmée Delsol – glass and clay constructions



Françoise Russo-Marie



Challenge in porcelain

LIZETTE GROFFEN

Three ceramicists, Gitta Radtke from Germany, Lut Laleman from Belgium and Wim Borst from the Netherlands, all take up the challenge in their own way with unique porcelain. Because all three know better than anyone that porcelain can lead to particularly refined, transparent and fragile objects.

These objects differ greatly per artist, but what they at least have in common is endless patience, precision and an extremely precise way of working.

For **Wim Borst**, the development of his ceramic work is a quest within a tightly defined area of abstract geometric shapes. The cube and rectangle is a frequently recurring form element: standing in space, divided, tilted or on the wall. He became fascinated with porcelain in 2016 during a working period in Sanbao (Jingdezhen) in China. From 2018, he has taken on the challenge of working with porcelain and it took him over a year to overcome the technical aspects of the unruly material. He experiments a lot with the application of surface textures to porcelain cubes. The results of graphic patterns, engraved lines and the resulting contrasts of the snow-white skin are fascinating.

Exhibition until 31 May 2021

at Galerie del Campo / Drijberseweg 12 / 9418 PW Wijster, The Netherlands / www.galeriedelcampo.nl

Lizette Groffen

runs Galerie del Campo in Wijster, The Netherlands

The Dutch artists Jan Schoonhoven and Ad Dekkers are a great source of inspiration for Wim. Characteristics for their work are rhythm and regularity and repetition of similar elements. And after a working period at the EKWC in 1998, his desire from that time to design this theme in a subtle way in porcelain has now been fulfilled. Piet Augustijn describes Wim's work: "His cast cubes can function as an independent object, but Wim often looks for combinations of two, four or more, the decorations of which continue and thereby form a visually attractive composition of rhythm and regularity."

Wim Borst (1946, Gouda, The Netherlands) is self-taught. From 1974-2011 he taught ceramics at the Volksuniversiteit in Haarlem and was guest lecturer at the Dutch Ceramics School in Gouda. Wim has won various awards for his work and regularly exhibits in the Netherlands and abroad. His work has also been included in museums, including the Prinsessehof in Leeuwarden (NL).

left -

Cube Series, 2020, porcelain / plexiglas
vitreous slip, underglaze crayon, mural object
30.5 x 8.5 x 9 cm

Cube Series, 2020, porcelain, vitreous slip
underglaze crayon, mural object, 30.5 x 8.5 x 9 cm





Lut Laleman (1958, Dirksmuide, Belgium) attended the Royal Academy of Fine Arts in Dendermonde (BE) and then specialized in hand-building porcelain. Lut has won several awards, including the Special Judges' Award, 8th Ceramics Talent Award of the Nassauische Sparkasse, Keramikmuseum Westerwald (DE), 2016 and she has exhibited in many galleries both within and outside Europe.

Unchained, porcelain, h 14 cm, l 34 - 54 cm



Curved pattern bowls, porcelain, h 14-16cm, ø 12-17 cm

Lut Laleman sighs when she tells how her work is structured. The shapes – cylinders, funnel-shaped calyces or kidney shapes, often in pairs – appear simple but have a complex structure. The rhythmic application of countless tiny particles of porcelain, using only the colours black and white, is a deliberate process that is very labour-intensive and takes a lot of time. The way she processes the threads of porcelain plays an important role in its originality.

Her recent works are shallow plates that consist of two layers and are therefore no longer transparent. In mathematical sequences, the black and white small dots are attached to a base layer. A fine pattern is created. The complexity of the patterns and the size of the shapes require a lot of precision and patience. Every action must be performed at the exact moment. The technique is not only used to create shapes, the mathematical rhythm of the patterns has become the concept of the work.

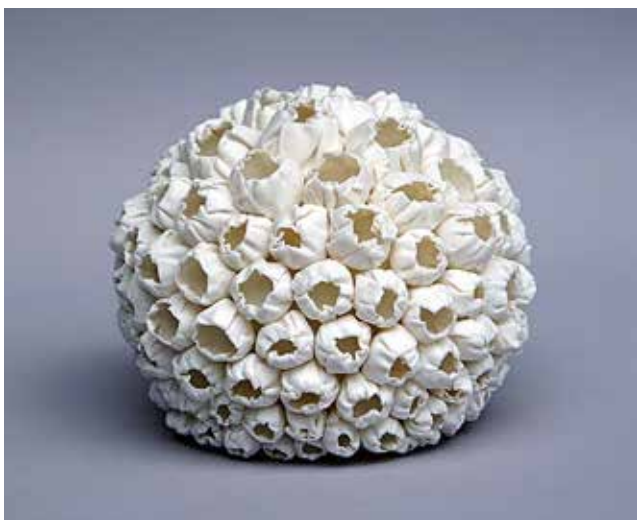
During her training and also after **Gitta Radtke** started working for herself, she mainly made tableware. "Then you quickly end up in a vicious circle of making the same thing over and over again". That was when she started working with porcelain. This choice quickly turned out to be a good choice. Porcelain is a wonderful, delicate material and Gitta expresses the special properties, the silky surface and the fragile transparency, in her work. And now she still works

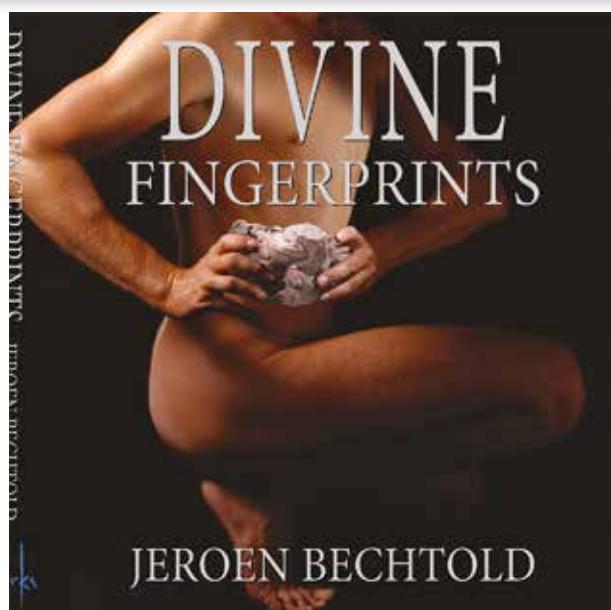
exclusively with porcelain. Her work has a spontaneous movement. The objects form wavy lines, which she constructs by hand with extremely thin slabs of porcelain. For this she mixes flax through the porcelain. Gitta makes unique bowl shapes and dishes, but also objects where, as she says, "the value lies in the eyes of the beholder". Working with porcelain is a dynamic and experimental process for her. New ideas are almost always developed from work already realized. She is currently developing lamps and light objects.

Gitta Radtke (1992, Gütersloh, Germany) followed her first ceramics training at the École des Beaux-Arts in Luxembourg. She then worked in various workshops in Germany, Ireland and Luxembourg. Finally, she studied ceramic design at the Fachhochschule Krefeld. Gitta has won the Niederrheinischer Keramikpreis der Stadt Krefeld and other awards, and has exhibited in various galleries in both Germany and the Netherlands.

right
O.T., 2020, porcelain
h 25 cm, ø 15 cm

O.T., 2020, porcelain, h 10 x ø 9 cm





DIVINE FINGERPRINTS – Jeroen Bechtold

A self-published book, presenting an amazing overview of the works Dutch artist Jeroen Bechtold made in his 40 years of creating ceramics.

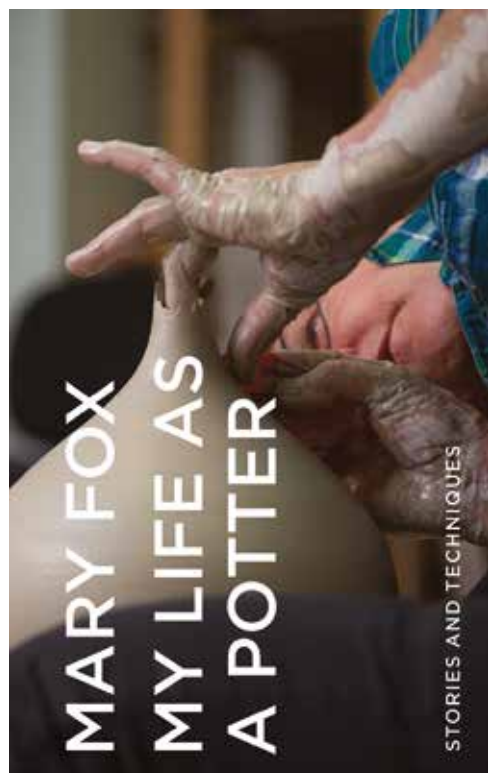
Turning the pages feels like a slow-motion rollercoaster, going from “humble beginnings” to the “Pavilion with porcelain Windows” and on the way you’ll find the most diverse work, coming from this restless, investigating mind.

From industrial ceramic designs to Yixing teapots and translucent eggshell porcelains to small-scale sculptural porcelain objects, portrayed in imagined landscapes, cityscapes or plain and simply the way we are used to see ceramics photographed, this book truly is about the divinity of the fingerprints we leave behind in clay.

Jeroen may well have been the first ceramist to “play” with the power of CAD, Computer Aided Design, as early as 1994. This playing resulted in a series of Virtual Ceramics®, questioning many things we now regard as “normal”. But it also resulted in a series of actual porcelain works, objects and teapots that would never have surfaced were it not for the freedom this tool provided. In short, this is a must-have coffee-table book for anyone interested in ceramics.

Book size: 30 x 30 cm, with many pictures at 60 x 30 cm. Hardcover, 214 pages in full colour + 22 pages explanations and comments on each and every work displayed. Informative preface by Yna van der Meulen and a few

more good stories by the artist. Available exclusively at: www.jeroenbechtold.nl/book.html where you will find more info and buttons to order. Price: EUR 59.50 (incl. worldwide shipping). Language: English. ISBN 978-90-9033058-7



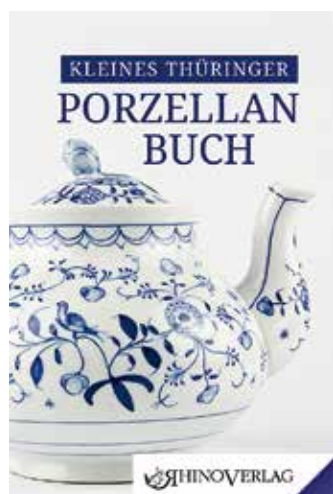
MARY FOX – MY LIFE AS A POTTER - STORIES AND TECHNIQUES

Part memoir, part coming-of-age story and part handbook for ceramicists, this full-colour coffee table book celebrates the art of one of Canada’s finest potters, Mary Fox.

My Life as a Potter, a gorgeous full-colour coffee table book, recounts Mary Fox’s long journey to the peak of her craft and expresses the passion she feels for her work and the joy she has found in living the life of a studio potter. A potter since the early 1970s, Fox is recognized for creating exquisite forms and distinctive textured glazes. She has shown her works internationally and at galleries across Canada. In this book she shares her plans to leave behind a legacy of support and mentorship for young artists, in the form of an artist-in-residence programme steered by the Mary Fox Legacy Project Society. Royalties from this book will benefit the project. Readers with an interest in the technical aspect of Fox’s work will especially appreciate the richly illustrated chapters on technique and artistic process. This book is for anyone who has ever been curious about the life of a professional potter, anyone hoping to become a potter themselves and anyone who believes that art has the power to guide us through life’s myriad challenges and hardships. Mary Fox is a self-taught exploratory potter who has been working with clay since she was thirteen years old and as a professional potter for over forty years. Her innovative and inspired creations have garnered national and international acclaim. Fox creates contemporary pieces based on classic lines that express the beauty and strength of pure form. With inspired original glazes and shapes that seem to spring up from the earth, each of Fox’s pieces tells its own story, evoking a sense of wonder and intensity that is both delicate and powerful. Fox lives and works in her studio located in Ladysmith on Vancouver Island, British Columbia. My Life as a Potter – Stories and Techniques, by Mary Fox.

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Kleines Thüringer Porzellanbuch – 260 years of porcelain in Thuringia!

260 years of porcelain in Thuringia! Kaolin, feldspar and quartz, the three ingredients of a very special material: porcelain. It can be white and radiant, fine and delicate, particularly large and robust, incredibly hard yet capricious. Porcelain has shaped the state of Thuringia like no other industry. Delicate lace-like porcelain meets indestructible pieces, genuine craftsmanship contrasts with cutting-edge production, strawflower decor encounters dipped silver. In the Kleines Thüringisches Porzellanbuch (“Little Book of Thuringian Porcelain”), the authors Dr Ulrike Kaiser and Ilka Kunze give lively descriptions of working producers, artists and historic sites that can be experienced today. An insight into old porcelain brands is provided as well as an outlook on the surprisingly modern: Did you know that in Thuringia people even cook in porcelain pots and that a bratwurst from a porcelain barbecue is really tasty? This book is volume 83 of the now 85 volumes in the Rhino Vest Pocket Library. The “Little Rhinos” are small, beautifully produced gift books with a wide range of subjects that give concise, entertaining and lively illustrated information. The book is available (in GERMAN) in the online shop of Leuchtenburg Castle and the publisher, Rhino-Verlag at

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ARTIST JOURNAL

Ting-Ju SHAO



photo - LU Bin

LU Bin (CHINA)

LU Bin (1961) of China, the professor, Nanjing university of the arts. He is not only well known by his ceramic work but also an outstanding document film maker, "Pottery from Ethnic Minorities in Southwest China" received the first Prize and Audience Prize, Micice-International Ceramic Film Festival, Spain as well as others.

He has long paid attention to modernization in China. LU uses Buddhist scriptures to point out how ephemeral worldly possessions are: "Through a new kind of ceramic art, I interpret the relationship between modernization and spirituality in Chinese society. The Great Compassion Mantra series interprets the relationship between modernization, faiths and spirituality in Chinese society. The fervors in constructing Buddhas and the silence of the collapses are perhaps our realities and future."

Porcelain, Yixing clay, mold and hand build, 1180°C



left -

The Midas touch, 2016, 500 x 22 x 25 cm

photo - LU Bin

below left -

The Great Compassion Mantra 1 & 2

2017, 40 x 60 x 120 cm photo - LU Bin

below -

The Great Compassion Mantra 1 & 2

2017, 50 x 50 x 90 cm (each)

exhibited at 2018 Taiwan Ceramic Biennale

photo - New Taipei City Yingge Ceramic Museum



ARTIST JOURNAL

Margareta Daepp (SWITZERLAND)

Margareta Daepp (1959) makes vessels intending to coexist with the cosmos harmoniously. She is adept at achieving the union of shapes and materials. Her character as a designer merges the modern and the traditional shapes and colors naturally, demonstrating how reason and beauty can be juxtaposed.

"Margareta Daepp is a Swiss artist who seeks vessels' universal form. When traveling, she observes the various cultures and art forms, which she then introduces to her works. Her *Lotus Series* merges the forms and textures of Japan's lacquerware and Shigaraki ware. Her two series featured in this exhibition are based on narrow Chinese alleys (hutong), turquoise Islamic glaze and arabesque motifs."

by Susanne Schneemann (art historian / editor)

Porcelain, casting



photo - Regula Bearth

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

right -
Poetic Pictogrammes
Exhibition, 2017, Gallery Yuragi, Kyoto
photo - Margareta Daepp

below right -
From Beijing to Istanbul, Bosphorus Series
2012, Octagon, Hexagon, Pentagon, $\varnothing 27,5 \times h 31$ cm (each)
exhibited at 2018 Taiwan Ceramic Biennale
photo - New Taipei City Yinnge Ceramic Museum

below -
Pink blossom on square, 2016, porcelain
Square - $30 \times 30 \times 1$ cm, Blossom, $\varnothing 19,5$ cm, h 7 cm
photo - Dominique Uldry



In Studio with Luca Tripaldi

Evelyne Schoenmann



Luca, I wonder: if you had not become a ceramist, what else would have interested you as a profession?

I've always been passionate about green landscapes, then probably I would have become a landscape architect specialized in cemetery design.

The beginnings of your passion for plastic art was in working for theatrical productions. Can you tell us more about those times?

For 10 years, I was lucky enough to work for the most prestigious opera houses in Italy and France. The interesting part of that job was to find the best solution to allow singers to sing, move

and feel comfortable wearing the facial or body implants, and please the theatre director and the costume designer as well, because they often used to forget they were realizing an opera and not a movie. In a movie the performance is recorded while in an opera house the show is entirely performed and sung live. Working in opera houses allowed me to consider the hidden potential of any material and have an eclectic approach in my work.

And later, how did it happen that porcelain became your preferred material?

I discovered porcelain in a pottery

market in France. Chatting with some French ceramists about the properties of the porcelain, I fell in love with this clay. Then I moved to the Côte d'Azur for one year to have easy access to porcelain, a material rather unknown and hard to source in the 90s in Italy.

In preparing this interview I got the impression that, as an artist, you are not easily graspable. And that's meant as a compliment. You told me you always change style, subject, inspiration and you use other material like metal and resin as well. What's your view on the importance of an artist having a so called "language", a recognizabil-

ity at first sight of their work of art?

I think that being particularly interested in having one's own recognizable language is a "personal ego affair" and a request of art galleries for their business, because they need to "label" each artist. Personally, I'm not interested, life is too short, I like to spend my time experiencing as much as possible. It is so depressing to see the work of an artist without any change in 30-40 years, always the same pieces on display, only different in colour or size, what a bore!

Together with workshops at La Meridiana in Tuscany and group online courses, you offer another interesting type of online course. A kind of one-on-one individual lesson. What does the course include?

I have developed a personal online format with the aim of making learning easier for my students and allowing them to quickly achieve a remarkable level of autonomy. Although students follow the lessons from home, it is as if they were in my workshop, sitting in the first row enjoying a privileged point of view on the details of the techniques that I am showing. To participate they need just to download the Zoom application and book a quick test with me to verify the quality of their connection. Once enrolled, they receive very detailed summary sheets about all the making processes and a list of the materials and tools needed with the link to buy them online. The students attend a tutorial lesson and a reminder lesson in which they watch the demonstrations, they listen to the explanations and they ask questions, but they don't work with me yet. These two lessons are available for groups of Italian and French speakers, and as individual lessons for English speakers, because it is impossible to find a date or a time that suits people living in different countries in the world. After these two lessons the students are able to practise the techniques learned and make the exercises assigned. When they wish and they feel ready, they can book the last lesson. It is an individual





lesson for every student. In this way they get the teacher's feedback and if necessary, they can review the missing steps in the making process.

Now on to your piece for this interview, consisting of two half-spheres with a fascinating inner life. What are the individual steps to get this appealing result?

When I make these porcelain pieces, that I like to call "geodes", I start throwing first the shell of the piece using a Limoges PT300B porcelain. I throw a pointed hemisphere upside down. Once it has reached a semi-leatherhard consistency, I turn the shape to refine its mouth and get a very thin lip. Then I take the measure of its diameter and I wrap the piece in a plastic bag to keep it at leatherhard consistency. I cut out some strips from a paper towel roll, and then I prepare some slip-casting porcelain, I use the Limoges PC189B, it is the slip casting version of the PT300B porcelain. I prepare the slip pretty thick using the following dilution: 50 gr of water + 100 gr of porcelain. Using a big brush, I apply the slip on the paper strips only on one side. When the slip is still wet, I roll each paper strip around the next one, overlapping them until I get a big roll having the diameter of the mouth of the shell that I have previously thrown. To roll the strips more easily and get a clean layering I use a stick as rolling centre and while the roll diameter gradually increases, I dry the roll with a heat-gun. Before introducing the roll in the shell, I apply on the inner side a generous layer of slip, then I proceed to fit it in. I retouch the gap between the mouth of the shell and the roll with a little bit of a very liquid slip. At this stage the shell is still at leatherhard consistency, when it dries and shrinks, it will keep the roll well lodged. I bisque the piece at 900° C placing the side with all the layers on a pillow of ceramic fibre to avoid damaging them. The firing schedule used is: 120 C° per hour up to 900° C – End. Using a vacuum cleaner, I remove all the paper ash residues and



the ceramic residues in between the porcelain layers, then I high fire the piece at 1280° C placed directly on the kiln shelf without the ceramic fibre. The schedule firing used is: 150 C° per hour up to 650°C and skip to 1280° C – End.

Since you work mainly with porcelain, what are your precautions to avoid deformation in the high temperature kiln?

I work exclusively with “hard porcelains”, they warp less compared to the “soft porcelains”. I usually fire most of my pieces buried in silica sand or alumina micro-spheres in saggars specifically designed for each piece.

From where do you get inspiration for your multifaceted works?

The pieces pictured in this article are just an experiment of layering using paper and porcelain slip. I have only made a few of them because I am not really interested in shapes or effects that resemble something that you can find in nature. I am inspired by design and any kind of art-craft piece, I like to see the skill of the maker that gives the uniqueness to the piece and the originality of the way the material is used to create it.

You wrote to me: “I’m unfaithful in everything I do, what I love today, probably I won’t love tomorrow anymore”. Nevertheless, would you still try to look into the near future of Luca Tripaldi the artist for us?

I will certainly deal with art and educational projects in the near future. What is difficult for me is to predict which materials and subjects will grab my interest. You know, I love to be surprised by life!

Luca Tripaldi

website: www.lucatripaldi.com

Instagram: [@lucatripaldiporcelainandmore](https://www.instagram.com/lucatripaldiporcelainandmore)

Evelyne Schoenmann's next interview partner is **Lee Jong Min, South Korea.**

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

**Copy date for entries:
31 March 2021**

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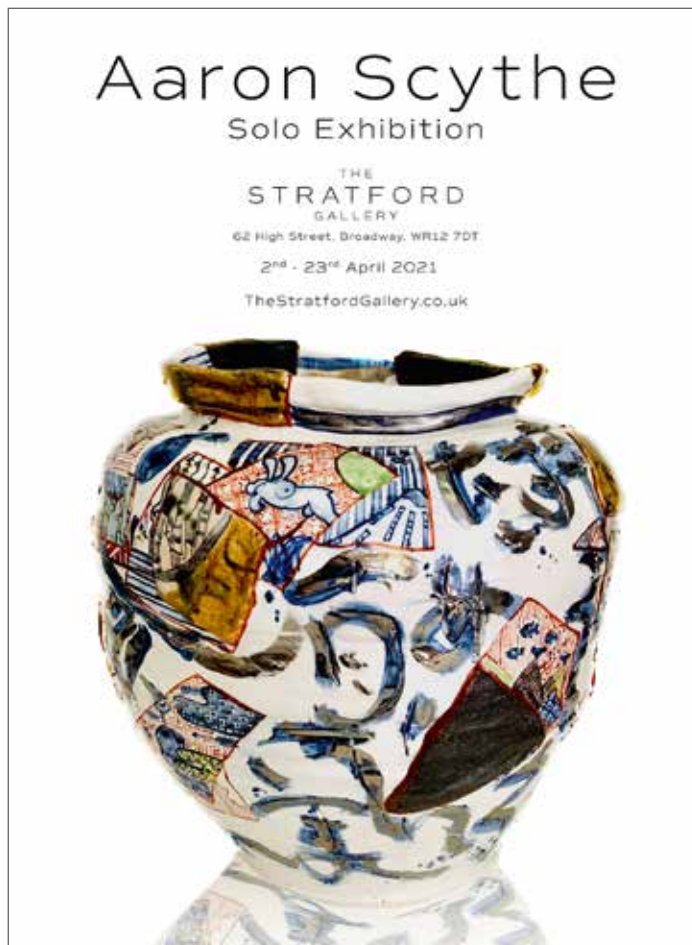
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T: +49 (30) 3087 4646 www.bruttogusto.berlin 👁: Mon 12 - 18h, Tue - Sat 10 - 18h
👁: [Wietske van Leeuwen - Collagen und Assamblagen](#) | ▶ 23.4.

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

Bozen I-39100 TonHaus Rauschertorgasse 28
T+F: +39 (0)471 - 976681 👁: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h
info@tonhaus.it www.tonhaus.it
Permanent presentation of ceramics from different workshops

Brüssel B-1050 Puls Contemporary Ceramics
Edelknaapstraat 19 rue du Page (Châtelain) T: +32 (0)26 - 402655
www.pulsceramics.com mail@pulsceramics.com 👁: Wen - Sat 13 - 18h

Bürgel D-07616 Keramik-Museum Bürgel Am Kirchplatz 2
T: +49 (0)36692 - 37333 F: -37334 post@keramik-museum-buergel.de
👁: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h
www.keramik-museum-buergel.de



Bukarest RO-10094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 3173814 galeriagalateea@yahoo.com
www.galeriagalateea.blogspot.com

👁: Tue - Fri 12 - 20h, Sat 11 - 19h - Permanent exhibitions
👁: ["Intimate sequences"](#) | ▶ 24.03.2021
👁: ["A Lot of Color and a Bit of Geometry"](#) | 29.3. - 26.4.2021
👁: ["Contemporary pottery from Kikinda" \(Serbia\)](#) | 30.4. - 28.5.2021

Carouge CH-1227 Musée de Carouge Place de Sardaigne 2
T: +41 (0)22 - 3079380 www.carouge.ch/musee
👁: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h.
👁: [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 👁: Apr. - Oct. daily
9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h, Mon closed

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

Deventer NL-7411 JP LOES & REINIER Korte Assenstraat 15
T: +31 (0)570 - 613004 👁: Thu - Fri 11 - 18h, Sat 11 - 17h
*A www.loes-reinier.com
👁: [Mechthild Poschlod "Stoneware"](#) | ▶ 17.4.

Düsseldorf D-40213 Hetjens-Museum Schulstrasse 4 T: +49 (0)211 - 8994210
👁: Tue - Sun 11 - 17h, Wen 11 - 21h
www.duesseldorf.de/hetjens
👁: [Märchenhaftes Meissen - Traumwelten der DDR](#) | ▶ [Online-Rundgang durch die Ausstellung auf \[www.duesseldorf.de/hetjens\]\(http://www.duesseldorf.de/hetjens\)](#)
👁: [Göttliche Welten - Glaubensbilder aus 4000 Jahren](#) | ▶ 11.4.
👁: [Schweizer Schoki, Weißes Gold - Süßes & Zerbrechliches vom Zürichsee](#)
▶ wird nach Möglichkeit verlängert - info www.duesseldorf.de/hetjens

20 February - 17 April 2021

foto: Martin Alij

**MECHTHILD POSCHLOD
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TEL: +31(0)570-613004

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

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




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

Beate Kuhn, Kaktus, Foto Ulrich Philippi

👁: Jubiläumsausstellung: Keramik der ersten Stunde,
21.3. – 12.9.2021 Eröffnung: 21.3.2021 um 11 Uhr
👁: Sammlerbörse – „Von Asshoff bis Zenker“, 21.3. – 18.4.2021
Eröffnung: 21.3 um 11.00 Uhr

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h
www.toepfermuseum-duingen.de
👁: Sonderausstellung: "Ausstellungsvorschau 2021 & 2022" - Ein Ausblick
auf die geplanten Ausstellungen der nächsten 2 Jahre.

Eggenhard-Bannstein F-57230 97, Route de Mouterhouse
T: +33 (0)387 - 960011 www.krueger-keramik.de
kontakt@krueger-keramik.de

Faenza I-48018 Museo Internazionale delle Ceramiche Viale Baccarini n. 19
T: +39 (0)546 - 697311 www.micfaenza.org info@micfaenza.org
👁: Alfonso Leonie - Genio Ribelle I ▶ 23.6.

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

TONART

Frankfurt/Main D-60594 MAK www.museumangewandtekunst.de

Frechen D-50226 Stiftung KERAMION
Centre of Modern + Historical Ceramics Bonnstraße 12.
T: +49 (0)2234 - 697690 F: -920 O: Tue, Fri + Sun 10 - 17h, Sat 14 - 17 h
👁: Jubiläumsausstellung: Keramik der ersten Stunde
▶ 21.3. - 12.9., V: 21.3., 11h
👁: Sammlerbörse - "Von Assloff bis Zenker" I ▶ 21.3. - 18.4., V: 21.3., 11h

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

Freiburg D-79098 Augustinermuseum Augustinerplatz
www.freiburg.de/museen

Fürstenberg D-37699 Museum Schloß Fürstenberg
Meinbrexerstraße 2 T: +49 (0)5271 - 96677810 O: Tue - Sun 10 - 17h
museum@fuerstenberg-schloss.com www.fuerstenberg-schloss.de

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

 **Galerie
Idelmann**

Genf CH-1202
Musée Ariana -
Musée suisse de la
céramique et du verre
Avenue de la Paix 10 T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
www.ville-ge.ch/ariana ariana@ville-ge.ch
👁: Uwe Wittwer, Aiko Watanabe, Jürg Halter I ▶ 23.5.
👁: Uwe Wittwer - Schatullen des Zorns I ▶ 23.5.
👁: Chrysanthemen, Drachen und Samurais - Japanische Keramik aus dem
Musée Ariana I ▶ 9.1.2022

ariana 

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

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

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

Hameln D-31785 Keramikgalerie Fata
Alte Marktstraße 45 T: +49(0)5151 - 959133
F: -821294 www.keramik-galerie-fata.de
galerie-fata@t-online.de
O: Mon - Fri 10 - 13 u. 15 - 18h, Sat 10 - 16h *A



Hannover D-30175 Handwerksform Hannover Berliner Allee 17
T: +49 (0)511 - 34859 F: -88 www.hwk-hannover.de
O: Tue - Fri 11 - 18, Sat 11 - 14h

Heidelberg D-69117
Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
T: +49 (0)6221 - 619090
info@galerie-heller.de www.galerie-heller.de
O: Tue - Fri 11 - 13 + 14 - 18h, Sat 11 - 18h
👁: KESHIKI - KERAMIKKUNST UND LACKKUNST - Guido Sengle, DE und
Seiichiro Fujino, Japan I 7.3. - 25.4.
👁: Finnland - Kunst aus dem glücklichsten Land der Welt
Keramik, Glas, Schmuck I 6.6. - 25.7.

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

WIETSKES VAN LEEUWEN

**COLLAGEN UND
ASSEMBLAGEN**

**15.01
23.04 2021**

BRUTTOGUSTO.berlin



Hettingen D-72513 Schloss Hettingen
www.hettingen.de/tourismus&kultur O: Mon - Fri 8 - 12h, Tue + Thu 12 - 14h

Hohenberg a.d.Eger D-95691
Porzellanikon - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb
Schirndinger Straße 48. T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h
www.porzellanikon.org info@porzellanikon.org
👁: Formvollendet - Keramikdesing von Hans-Wilhelm Seitz | ▶ 5.4.

Höhr-Grenzhausen D-56203
KASINO - KERAMIKKULTUR
Kasinostrasse 7 - Contemporary Ceramics
mit hohem handwerklichen & gestalterischen Anspruch aus ausgewählten
Werkstätten
T: +49 (0)2624 - 9416990 O: Wen - Sun 11 - 17h www.kultur-kasino.de

Höhr-Grenzhausen D-56203
Keramikumuseum Westerwald Lindenstraße 13
T: +49 (0)2624 - 946010 F: -120 O: Tue - Sun 10 - 17h *A
www.keramikumuseum.de kontakt@keramikmuseum.de
👁: Hollandgänger - Westerwälder Steinzeug für den
niederländischen Markt | ▶ 5.4.21



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

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

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

KERAMIKMUSEUM WESTERWALD
26.9.2020 - 9.5.2021

Hollandgänger

Westerwälder Steinzeug
für den niederländischen Markt



JEU DE TRANSPARENCE



07/03
-
22/04
2021



Curtis Benzle
Mark Goudy
Arnold Annen



Joan Serra
Liza Riddle



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CONTEMPORAINE



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

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

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Kunst und Design

Langerwehe D-52379
Töpfereimuseum Langerwehe
Pastoratsweg 1
T: +49 (0)2423 - 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h
Sun + Holidays 11 - 18h
www.toepfereimuseum.de info@toepfereimuseum.de
👁: Die Ausstellung "Keramik Hildegard Schemehl / Fabienne Fauvel" ist
coronabedingt auf 2022 verlegt worden



**TÖPFEREIMUSEUM
LANGERWEHE**

Le Fel F-12140 GALERIE DU DON Le Don du Fel
T: +33 (0)05 - 65541515 www.ledondufel.com
👁: JEU DE TRANSPARENCE - Curtis Benzle, Mark Goudy, Arnod Annen
Joan Serra, Liza Riddle | ▶ 7.3.

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

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

Middelfart DK-5500
CLAY Keramikmuseum
Danmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk
O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h
👁: Clay - That's Life! Erik Veistrup's Collection | ▶ 24.5.

CLAY

KERAMIKMUSEUM
DANMARK
MUSEUM OF CERAMIC ART
DENMARK

München D-80333 Galerie für Angewandte Kunst
 Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsthandwerk-bkv.de
 O: Mon - Sat 10 - 18h
 ☞: Vom Material zur Form - Ulrike Kleine-Behnke & Silke Trekel | 5.3.-17.4.


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

München D-80333 Die Neue Sammlung - The Desing Museum
 Pinakothek der Moderne Barer Straße 40 O: Tue - Sun 10 - 18h, Thu 10 - 20h
 ☞: Danner-Preis 2020 - 100 Jahre Danner-Stiftung | ▶ 11.4.
 ☞: Thonet und Design | 17.5. - 6.6.
 ☞: KI. Robotik. Design | 16.7. - 18.9.

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

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

Ransbach-Baumbach D-56235



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

- Skulpturen aus Terrakotta, Steingut, Porzellan, Marmor und Bronze der Weltmarken Goldscheider, KPM, Meissen
- Miniaturen - Von den Kelten bis zum Beginn des industriellen Zeitalters (Thurn & Taxis)

info@museum-kaus.de skulpturen-miniaturen-museum.de

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

Römhild D-98631 Förderverein "Internationales Keramiksymposium
 Römhild" e.V. Postfach 1141 www.keramiksymposium-roemhild.de
 Ausstellungen im Museum Schloss Glücksburg und Rüstsaal
 Thüringer Keramikmarkt in den Höfen und Park des Schlosses jährl. am
 3. Aug.-WoE

Rödental D-18055 Europäisches Museum für Modernes Glas
 Schloss Roseau O: daily. 9:30 - 13h and 13:30 - 17h
 www.kunstsammlungen-coburg.de

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

Rottweil D-78628 Keramik Kunst im ATELIERHAUS TERRA
 Einzigartige Ton- und Porzellanobjekte, Keramik-UNIKATE von Angelika
 Karoly Neckartal 152 info@atelierhaus-terra.de O: by appointment
 ☞: ETAK - Europ. Tage des Kunsthandwerks - Keramik Atelier geöffnet am
 Sa., 10. April von 11-16 Uhr, So., 11. April von 11-16 Uhr
 Führung durch das Atelier am So., 11. April 11 Uhr - 11:30 Uhr

Selb D-95100 Porzellanikon Selb - Staatliches Museum für Porzellan
 Hohenberg a.d. Eger/Selb Werner-Schürer-Platz 1 T: +49 (0)9287 - 918000
 F: -30 info@porzellanikon.org www.porzellanikon.org O: Tue - Sun 10 - 17h
 ☞: KUNST TRIFFT TECHNIK. Keramik aus dem 3D-Drucker | ▶ 14.3.
 ☞: MORE THAN BRICKS! Tradition und Zukunft der Architektur-
 keramik | 20.3.21 - 3.10.

Staufen D-79219 Keramikmuseum Staufen Wettelbrunnerstraße 3
 O: Wen - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h www.keramikmuseum-staufen.de
 ☞: Jochen Rütth - KraftSpuren | 9.4. - 16.5.
 ☞: Christine Duncombe-Thüring: Farbträume
 pandemiebedingt verschoben auf 2022

Tegelen NL-5932 AG Keramikzentrum Tiendschuur Tegelen
 Pottenbakkersmuseum Kasteellaan 8 T: +31 (0)77 - 3260213
 O: Tue - Sun 11 - 17h www.tiendschuur.net info@tiendschuur.net
 ☞: "More organics" Keramische Blumen und Pflanzen | ▶ 16.5.
 ☞: Leidenschaft - das menschliche Leiden in Ton dargestellt | 21.5. - 12.9.

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
 ☞: Carolina Camilla Kreusch - FLAUSCH AUF KANTE | 28.3. - 22.8.
 ☞: Werkschau zum XII. Europasymposium Thurnau | 29.8. - 26.9.
 ☞: DVF Landesfotoschau | 9.10. - 6.1.2022

Velten D-16727 Ofen- und Keramikmuseum Velten
 + Hedwig Bollhagen Museum
 Wilhelmstraße 32 T: +49 (0)3304 - 31760 F: -505887
 www.okmh.de info@okmh.de
 O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h
 ☞: "Sonderausstellung Typisch Grothe!? Vom Familienbetrieb
 zum Staatlichen Kunsthandel der DDR - Eine Werkstatt behauptet
 sich mit Stil" | ▶ verlängert bis 31.6.



Weiden/Oberpf. D-92637 Internationales Keramik-Museum
 Zweigmuseum der Neuen Sammlung München Luitpoldstraße 25
 T: +49 (0)961 - 814242 O: Tue - Sun + Holidays 11 - 17h *A
 www.ikmweiden.de keramikmuseum@weiden.de

Westerstede D-26655 Galerie Belinda Berger
 Mühlenbrink 17 T: +49 (0)4488 - 525391
 F: -525392 www.belindaberger.de
 O: Sat + Sun 16 - 18h *A
 Permanent exhibition of gallery artists



Wijster NL-9418PW
 Galerie del Campo
 Drijberseweg 12
 T: +31 (0)593 - 562433
 O: Sat + Sun 13 - 17h and by appointment *A
 www.galeriedelcampo.nl info@galeriedelcampo.nl
 ☞: Ceramics: Gitta Radtke, Lut Laleman and Wim Borst
 Glass-art: Sabine Lintzen, Barbara Nanning, Josee Bastiaenen and
 Sjaak Smetsers Photography: Wilco Drag | ▶ 31.5.



Zürich CH-8801 Völkerkundemuseum der Universität Zürich
 Pelikanstraße 40 musethno@vmz.uzh.ch www.musethno.uzh.ch
 ☞: Seladon im Augenmerk. Jadegleiche Porzellane und ihre Meister
 in Longquan | ▶ verlängert bis 7.3.



KERAMIKSEMINARE DER BESONDEREN ART 2021

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NATHALIE SCHNIDER-LANG / INA OTTO / BEATRIJS VAN RHEEDEN
CHRISTIANE TOEWE / STEPHANIE MARIE ROOS / MONIKA GASS
ROSS DE WAYNE CAMPBELL / CHRISTOPH HASENBERG
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ZU GAST BEI DER TÖPFEREI SCHLIESSLER

WORKSHOPS 2021

INFO UND ANMELDUNG: TONraum@neue-keramik.de
monika.gass@googlemail.com | www.ton-raum.com
VERANSTALTUNGSORT: EBERBACH-KRÖSSELBACH
Krösselbachweg 2 - c/o Töpferei Alfred Schließler



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jutta.denk@denk-keramik.de

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96450 Coburg
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3rd edition

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09:45 - 16:00 GMT

"On being Centred"
A conversation with
Vasu Reddy
Ester Beck
Vidya Thirunarayan

Demonstrations
Sasha Wardell - Working with Moulds
Thomas Bohle - Double walled Throwing

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The last chapter of my book demonstrates and explains how I make and fire a large double-walled basket form. This publication chronicles 100 selected pieces made during my teaching career between 1983 and 2018 and contains 12 stories with photographs that explain the influences and development of my artwork. These stories outline my creative motivations and clarify my aesthetic values achieved through extraordinary experiences.

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

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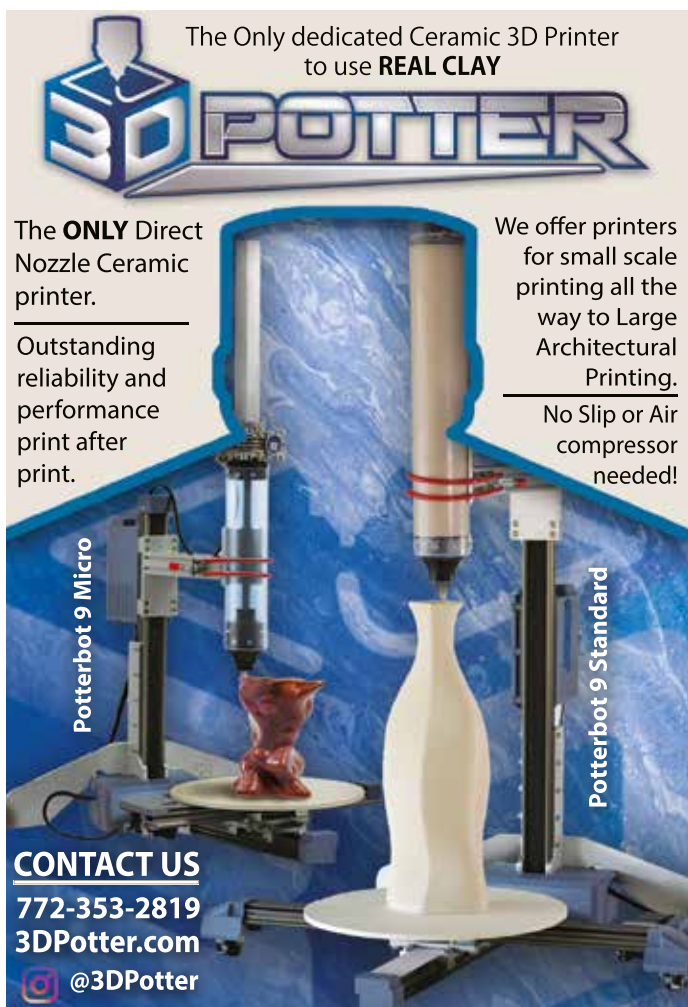


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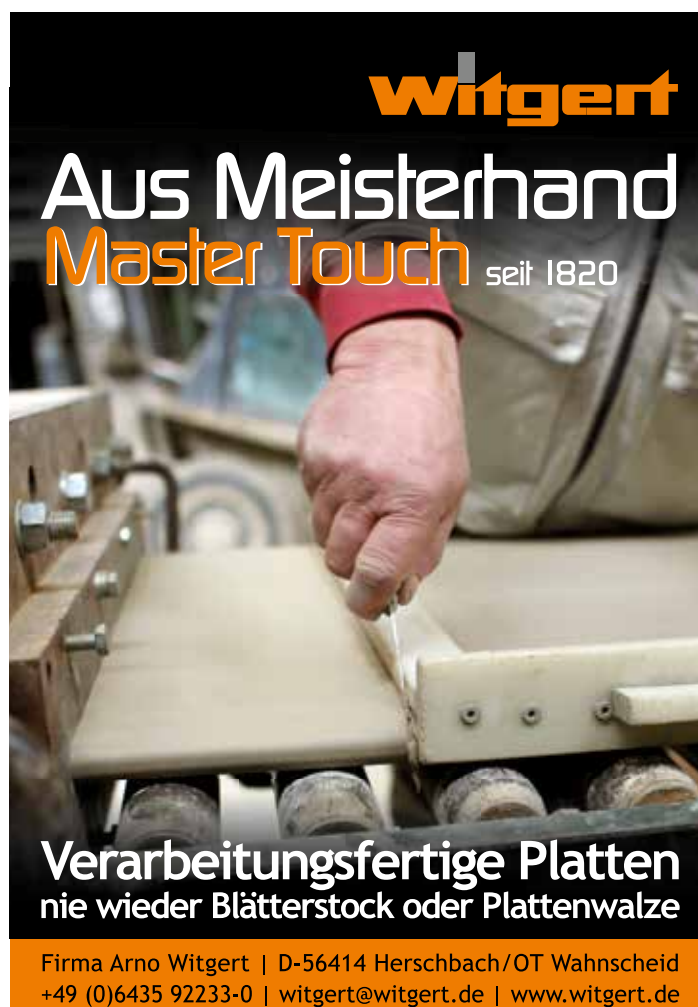
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1 “I have to admit, when I saw the work of **Susanne Weise** for the first time, I was baffled. Crooked, asymmetric forms with bulges, dents and tattered edges. You could almost assume that these were beginner’s mistakes. Almost – but not at second sight, when you consider a major part of her work and her artistic development ...” Jimmy Clark, often in Germany but domiciled in Philadelphia, begins his article about ceramist Susanne Weise from Halle with these words. A German-American career description.

2 David Roberts makes large, hand-built, Raku fired ceramics. He is acknowledged as being responsible for the introduction and promotion of modern, large scale Raku in Britain and instrumental in its re-introduction in America. “This is my life and my art,” he says. “In my work I am attempting to transform a long ceramic tradition into a vibrant and contemporary art form relevant to the 21st century. I have no interest in making replicas or pastiches of Japanese tea bowls.” Tim Saunders, a British journalist living in London, visited Roberts and gives us an inside report about this well-known British artist.

3 Korean artist **Yoon-Kyung Lee**, who lives in Germany, shows examples of Korean architecture in her article, especially the subtle and aesthetically balanced walls and fences around buildings, gardens and parks. For instance, in the Kyoungbok Palace in central Seoul, there are a numerous fascinating walls, but this does not exhaust her supply of examples. We experience an introduction into the architectural aesthetic of Korea.

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