

new CERAMICS

The International Ceramics Magazine



ISSN 1860-1049
US-\$ 12,00 | € 11,00



Galerie
Marianne Heller



Galerie Marianne Heller presents

FINLAND

ART FROM THE HAPPIEST COUNTRY IN THE WORLD
ceramic, glass, jewellery



Jasmin Anoschkin, Elokuu

6 June – 25 July 2021

Opening hours:

Tue - Fr 11.00 - 13.00 & 14.30 - 18.00

Sat 11.00 - 16.00

Tel.: + 49 (0) 6221-6190 90

www.galerie-heller.de

info@galerie-heller.de

Galerie Marianne Heller

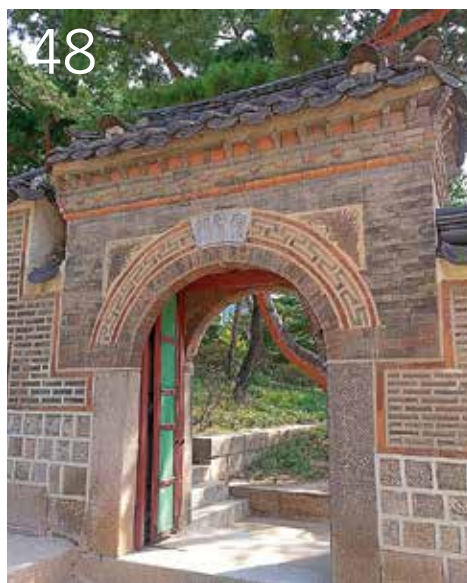
Friedrich-Ebert-Anlage 2

Am Stadtgarten

D-69117 Heidelberg

CONTENTS

4	NEWS	International
	PROFILES	
8	David Roberts	UK
12	Marta Palmieri	Italy
18	Katrin Ritzi-Schauelberger	Switzerland
20	Angelika Jansen	Germany
22	Aaron Scythe	New Zealand
28	Heidi McKenzie	Canada
32	Susanne Weise	Germany
	FORUM	
36	Art and Religion - <i>Gustav Weiß</i>	Art theory
38	Ceramics in spite of it all - <i>Evelyne Schoenmann</i>	Internet
	EXHIBITIONS / EVENTS	
40	Clay Project – <i>Interreg Europe</i>	Europe
42	Eric Veistrup – <i>Clay Museum</i>	Denmark
44	Porcelain from Capodimonte	Italy
46	New Horizons at A.I.R. Vallauris	France
48	Architectural Ceramics - <i>Seoul</i>	Korea
	KNOWLEDGE AND SKILLS	
52	RED from a Saucepan	Developing skills
56	BOOKS – <i>New reading matter</i>	International
	ARTIST JOURNAL	
58	Yoca Muta + P. J. Bruyniks – <i>Ting-Ju Shao</i>	Japan / Netherlands
	IN STUDIO	
60	Lee Jong Min – <i>Evelyne Schoenmann</i>	Interview / developing skills
	DATES / Exhibitions / Galleries / Museums	
64	Exhibition diary	International
68	COURSES / SEMINARS / MARKETS	International
70	ADVERTISEMENTS	International
80	PREVIEW	Information





Korean Architectural Ceramics

page 48



photos – www.emuseum.go.kr, Chung Hyun Cho, Hyun Joo Oh



Dear Readers of NEW CERAMICS

You can see it from the NEWS section that follows these notes: there are hardly any current events that we can report on. Any announcements of upcoming exhibitions, markets and other public activities are subject to change. Conditions change almost on a daily basis and it is usually courageous mayors who are close to the needs of the population who defy calls for a "total lockdown" with alternative and creative ideas.

Of course changes in plans are often understandable, such as the repeated cancellation of the market in Höhr-Grenzhausen. Anyone familiar with the locale will realise that in the narrow streets in Grenzhausen not only social distancing is probably hard to put into practice. And now Frechen has joined the ranks of top drawer markets that have been cancelled once again. The market was cancelled because of municipal stipulations.

Weekly farmers' markets are open? But culture is rarely suitable to be eaten!

It will probably be different in Dießen. The traditional date of the Ascension Day weekend has been replaced by a new date, 22 – 25 July. Let us hope the plans come to fruition. The lakeside park in Dießen should provide enough space and distancing.

We can only anticipate the collateral damage when the situation has settled down again and can only hope that it is possible to reanimate the cultural scene. I am sure that creative artists have survived far worse things but it is questionable whether the depletion of the creative sector will remain moderate. There are a great many statistics, some are presented to us on a daily basis, but I am not aware of any that show how many studios or other operations in the world of culture who have already given up, headed for the social security offices or have left their profession because their last reserves have been exhausted. I do hear sporadically of protagonists who cannot carry on.

There are two sides to everything of course, and what awaits us after the pandemic will probably be a far more digitised world. What used to be arranged face to face will now be sorted out from monitor to monitor, data packet to data packet. A great deal is already a part of everyday life, many things make sense and can be dealt with in a video conference in many cases, avoiding otherwise necessary travel. Course providers have already made great strides in their efforts to make content available. Evelyn Schoenmann covers this subject in the FORUM section on page 48.

In his 1957 novel, *The Naked Sun*, well-known science-fiction author Isaac Asimov describes a situation on the planet Solaris where the number of computers and robots far exceeds the number of people. The Solarians avoid any physical contact with each other. The only meetings are via holographic visualisations. Personal attachments have become random. Families, societies, parties no longer exist. A new kind of equality has become established among humans: everyone is equally available, reachable and accessible – at all times.

That is a distant and certainly unrealistic phantasy world but sometimes it looks as if our digitised world is heading in a similar direction.

Finally, I would like to mention some events that are currently not subject to lockdowns but do have restricted attendance. In Asia this affects not only the planned Olympic Games but also competitions in China and Korea. In the NEWS section on page 4 you can find details of the *Blanc de Chine International Art Award* and the *10th Changchun International Ceramic Art Competition*. First, the terms are very favourable, and second, there will be very generous prizes. Both will attract international attention.

From May 1st to 31st, 2021 there is the possibility to participate in the Korean *Cheongju Craft Biennale 2021*. The application documents will appear on the official website on May 1st. You can find out more in advance at <http://www.okcj.org/> and <https://www.youtube.com/watch?v=yNciPbp1ZFk>.

I wish you a pleasant spring with the hope
of a lessening of the current problems
and remain

Yours,



Bernd Pfannkuche

*Ninety or more percent of
communications with NC is via
internet or e-mail but I still love
going through the mail
in the mornings!*





LATVIA WILL BE REPRESENTED BY SKUJA BRADEN

at the Venice Biennale International Art Exhibition next year

In the open competition organized by the Ministry of Culture (MoC) on the concept and implementation of the Latvian exhibition idea at the 59th Venice Biennale International Art Exhibition next year, the jury has selected the work of artists Inguna Skuja and Melissa D. Braden. The Latvian Pavilion will be created by the Latvian Center for Contemporary Art, curators Andris Silap tere and Solvita Krese. SKUJA-BRADEN is the pseudonym and combined surnames of the international collaborative team Inguna Skuja (Latvia) and Melissa Braden (California), who work collectively and primarily with porcelain. Their work blends decorative, literary, and political elements while exploiting a material that is associated with absolute refinement.

CLAUDI CASANOVAS in the GALERIE DU DON

Monumenta Ceramica

For more than forty years, Claudi Casanovas has created a profound mark in international ceramics with his unique ceramics. His works show an unfathomable connection between human and geological time, a connection that lies beyond rational understanding. Between the time of a life and the time of a mountain. Between essential nourishment and its necessary earthy background. To confront oneself with this shows the fragility of the one and the indescribable massiveness of the other. That other considerations come into play references the artistic idea. But behind the concerns of any current project stand these controversial time frames that are the basis of a titanic opus, uncompromising and unique. Exhibition until 17 June 2021. www.galeriedudon.com | contact@ledondufel.com



EMPTINESS IS FORM AT THE CERAMIC HOUSE – contemporary collectable ceramics by international artists of Chinese heritage

Emptiness is Form launches INTERBEING, an ambitious international ceramic and sound art project between British and Chinese artists. The exhibition is curated by artist and curator Kay Aplin, and features contemporary Chinese ceramics from artists in China, the USA, Italy and the UK. The title Emptiness is Form is taken from the Heart Sutra and reflects myriad ways in which the exhibitors work with the material of clay. The ceramists selected for this show represent established artists working in China and emerging artists from China and internationally. All the artists selected have an interest in exploring traditional techniques with a contemporary sensibility, offering UK collectors, specialists and artists a rare overview of the breadth of contemporary Chinese ceramic practice today. The Ceramic House is a gallery, hosts international residencies for artists, a guesthouse and a centre for ongoing research into ceramic and sound art collaborative practice. The house has been embellished throughout with Kay Aplin's architectural ceramic work both internally and externally. The Ceramic House, 75 Stanmer Villas, Brighton, BN1 7HN, United Kingdom kay@theceramichouse.co.uk | www.theceramichouse.co.uk

CALL FOR ARTISTS

The third **Blanc de Chine International Art Award** is now accepting competition entries. Your participation is warmly welcomed! Fifteen works will be awarded in the following four categories, for individual artists or artist teams: First Prize, 1 winner – 50,000 Euro
Second Prize, 2 winners – 30,000 Euro each
Third Prize, 3 winners – 10,000 Euro each
Jury Prize, 9 winners – 3000 Euro each
For details, please visit the official website at <https://en.blancdechineicaa.com/>
For any questions, please e-mail the team: contact@blancdechineicaa.com

THE 10TH CHANGCHUN INTERNATIONAL CERAMIC ART JURIED EXHIBITION. Deadline: June 15th, 2021.

Since 2011, Changchun has successfully held nine international ceramic symposiums. With the attention and participation of artists from all over the world and the guidance and assistance of the International Academy of Ceramics (IAC), the China Changchun International Ceramics Symposium has achieved one achievement after another. So far, more than 270 ceramic artists from 58 countries on six continents have registered to participate in the symposium, created more than 930 pieces of ceramic works. The Changchun International Ceramics Gallery, China open calls to all ceramic sculptures. The host will pay 7,000 CNY (about 1,050 USD) to each selected artist (3 pieces from each artist) plus the reimbursement of the shipping fee. Please send the images of your three artworks with the short version of your bio and statement to CCCCIG@vip.163.com. More information about the Changchun International Ceramics Symposium you find under <http://www.cctyg.com>

GRADUATION EXHIBITION

of graduates from the ceramics training schools, Staatliche Meisterschule für Keramik und Design, Staatlichen Berufsfachschule und Berufsschule 111 für Keramik at the Keramikschule Landshut, Marienplatz 8, Landshut. Exhibition opens on 17 July 2021 at 10.30 a.m. Runs from 18 – 25 July 2021. Opening hours 10 a.m. – 4 p.m. daily. Catalogue: 7.50 EUR + p. & p. Keramikschule Landshut, Marienplatz 8, 84028 Landshut, Germany. Tel.: +49 (0)871-92 23 88-0, Fax: +49 (0)871-92 23 88-45 keramikschule@t-online.de | www.keramikschule.de

Fritz Roßmann 1958 – 2021

"Today goes
into Tomorrow
fed by
Yesterday"
Bert Brecht



Fritz Roßmann remained true to himself until the end both in human relations and in his ceramic works. He died on 7 March 2021 – with his family there and in the knowledge that his colleagues and friends were very close. His early death affects us deeply, moves and saddens us.

His stoneware and porcelain pieces with their fine celadon glazes received awards worldwide. Despite his international success, he remained modest and kind spoken to every one. We will miss him greatly with his consistently friendly and approachable manner and his subtle sense of humour.

Fritz leaves a large gap. He was co-founder of the ceramics group in 1992 from which over the past 30 years an outstanding centre of ceramic creativity with international appeal has developed, not only for the Westerwald region but also for the whole of Germany and beyond. He was always active and made a major contribution to the success and the eminent sense of togetherness of the group.

Fritz Roßmann came from a ceramics company in the stoneware town of Frechen. He did his apprenticeship in the traditional Mühlendyk pottery in the Westerwald region. Wolf Matthes, whose publications on slips and glazes have now become standard works for ceramics, was a mentor and friend who paved the way for him. In the cosmopolitan town of

Höhr-Grenzhausen, Roßmann began to think outside the box at an early stage, and, following on from the craft tradition, became involved with new approaches in ceramics. He continued to work with great curiosity and open-mindedness on special slips and glazes for his stoneware and, later, porcelain, as well as on the corresponding clay bodies. Beside the slip-coated areas, he often placed a contrasting glazed surface.

Fritz remained faithful to the vessel. On the basis of the highest levels of skill at the wheel, he shaped functional vessels, turning them into art. He sensitively developed chance results further to achieve new creative concepts. His porcelain vessels, with small apertures only closed with celadon glaze, impress with their incredible translucency and aura. "Porcelain, the white gold" became his elixir of life. His porcelain vessels, some glazed in sea green or sky blue, some left unglazed, became more and more delicate, translucent, and in the final phase of his life, almost transcendent.

I met Fritz in 1982 at the Training College for Ceramics Designers. He was charming, humorous, very friendly and helpful. He liked to help and support young colleagues, encouraging them to go their own way. His professional expertise was internationally in demand. Besides many years lecturing at the Uni-

versity of Gießen and at the Institute of Art Ceramics in Höhr-Grenzhausen, he also taught at the China Academy of Arts in Hangzhou, China. He was readily able to create a good atmosphere in his classes and workshops with his subtle sense of humour.

Fritz enjoyed travelling in the world of international ceramics, working in Japan and China, and cultivated his international contacts. An encounter eight years ago in Tokyo, on the occasion of an exhibition of Fritz's work together with his partner Susanne Lukacs-Ringel, is as unforgettable as it is impressive: "For me, the wonderful bowl by Fritz has something sublime. We use it repeatedly for the tea ceremony", wrote a Japanese friend.

Fritz was a great raconteur and could also listen patiently. He was always open for new currents in ceramics, but he was also critical and demanding.

Ceramics was his world, that was where he felt at home. He was grateful for the wonderful life he had. His delicate, translucent vessels that we continue to have around us every day and that are animated by his striving for the blue of the sky and the green of the sea will keep his memory alive and tangible. His death leaves great sadness but also great gratitude to have known him as a person and as an artist.

Karin Flurer-Brünger

SPECIAL EXHIBITIONS ARE EXTENDED!

Although the corona pandemic still has public life under control, this situation has resulted in the Porzellanikon - State Museum for Porcelain, Hohenberg a.d. Eger and Selb, positive developments for two special exhibitions: Both the special exhibition "FORMVOLLENDET - Ceramic Design by Hans-Wilhelm Seitz", until January 9, 2022, as well as the special exhibition "ART MEETS TECHNOLOGY. Ceramic from the 3D printer" at the Selb location will be extended until October 3, 2021. More information under:

www.porzellanikon.org | www.facebook.com/porzellanikon | www.instagram.com/porzellanikon



MARGARET CURTIS - THE BEAUTY OF IMPERFECTION

Solo exhibition at The Stratford Gallery - June 5th - 26th 2021

The gallery is delighted to announce a forthcoming solo show for Margaret Curtis in June 2021. 'The Beauty of Imperfection' will be the second solo show for Margaret at the gallery carrying the same title as her previous solo outing with us. The exhibition title is so encompassing of her work, it is indeed fitting that it emerges again as the ethos for the show and her work. Margaret has been working from her studio in County Durham since 1979 and is a highly regarded and accomplished 'elder' of British studio ceramics with her work in many major museums and eagerly collected internationally. Via an early fascination with Japanese tradition and technique, Margaret visited and worked in Hagi under National Living treasure Miwa Kyusetsu. It was here that she developed a love for working with heavy, grogged black clay bodies and thick unctuous snowy white

shinos. Her work developed a confident and assured voice from this time in Japan and is instantly recognisable for its wonderful layers of glaze, slips, minerals and oxides. Cracked and frosted, revealing gems of rich colour and pools of glassy depth, her work is an example of one of the few Western potters to have truly transposed the Japanese aesthetic, making it their own with appropriate reverence and personal vision.

Margaret Curtis will be in attendance at the opening of her solo show on **Saturday June 5th 2021**. (Interested visitors should check with the gallery website for details nearer the opening for timings confirmation given the potential for Covid restrictions to change from the current Government roadmap). Stratford Gallery, 62 High Street, Broadway, Worcestershire WR12 7DT . +44 (0)1386 335 229 www.TheStratfordGallery.co.uk

British Ceramics Biennial announces 10 artists competing for AWARD - the UK's leading ceramics prize.

Ten ceramic artists have been selected to create new work for the British Ceramics Biennial's (BCB) AWARD. They are **Alison Cooke, Christie Brown, Cleo Mussi, Connor Coulston, Helen Beard, Ho Lai, Jin Eui Kim, Mawuena Kattah, Stephen Dixon** and **Tamsin van Essen**. The new work will range from an installation made using clay taken from below the North Sea to life size mosaic figures created from historic pottery and will form the focal point of the BCB festival in Stoke-on-Trent this September, when one of the artists will be awarded a £5,000 prize for excellence, innovation and creative ambition. AWARD provides a snapshot and celebration of current activity in ceramic art. This year's shortlist, selected from over 160 entries, features some of the UK's most innovative contemporary ceramic artists and reflects a range of approaches – from vessels to mosaics, sculpture to installation art. AWARD is the headline exhibition in the British Ceramics Biennial, an international contemporary ceramics festival that takes place in Stoke-on-Trent, the home of British ceramics. The festival returns for its seventh edition from 11 September to 17 October 2021. The full BCB festival programme will be announced in late spring. www.britishceramicsbiennial.com

GRASSI Museum of Applied Art, Leipzig – record acquisitions in 2020

GRASSI Museum of Applied Art, Leipzig, acquired a record number of 4,958 art objects in 2020. These include 4,667 donations and 291 purchases – all in the field of craft, design, graphic art, photography, advertising art and books. This has thus been the largest expansion of the museum's holdings since its early years.

The number of 38,000 visitors fell considerably behind numbers from the previous years owing to the pandemic (2018: 73,675, 2019: 90,207). Internally, the museum had expected an increase in the number of visitors with the planned temporary exhibition, 6UL. Lust and Desire in Art and Design. However, it had to be cancelled shortly before it opened. Numbers fell as a result of a total of 16 weeks closure, the cancellation of numerous events and the absence of whole groups of visitors. Thus from spring 2020, neither pre-school or school children, vocational school students, seminars or travel parties, arts groups nor foreign tourists came. The museum has now reopened. www.grassimak.de



PASSION CÉRAMIQUE:

50th anniversary in La Borne (France)

The Association of Ceramists in La Borne (ACLB) is celebrating its fiftieth anniversary this summer. Fifty years of Passion Céramique: more than 160 members from 13 countries who have enriched traditional ceramics with their diversity and their variety of talents and techniques, hundreds of exhibitions with ceramists, but also with other artists from near and far, wonderful meets, a large modern exhibition centre, ... this anniversary is an occasion for us to look back and to honour all those ceramists who have contributed to La Borne developing into this very special place, where the greatest importance is attached not only ceramics but also togetherness, whether to jointly fire several wood kilns, organising a range of ceramic activities or passing on the knowledge we have acquired. At the same time it is an important opportunity for us and all of our visitors to create a ceramic highlight: from early June until the end of October, with a wide range of workshops and masterclasses, and in July/August with a major exhibition, 50 Years, 50 Artists at the ceramics centre, which is in turn celebrating its 11th anniversary. Parallel to this there are film shows and conferences planned, a large photo

exhibition in the streets of La Borne and in the centre of Bourges, exhibitions on the ceramists' premises and in the gardens, firings, happening and much more. The programme will be supplemented step by step. Further details on: www.aclb50ans.com

KICB 2021 OPENING DAY FRIDAY, OCTOBER 1ST, 2021

We would like to inform you that the opening date of the **2021 Korean International Ceramic Biennale** has been finally decided to be held on October 1st. Due to the change of the opening date, the exhibition period for the international competition will be changed to 1 October – 28 November 2021. We look forward to your continuing interest and support for the Korea International Ceramic Biennale starting from October. Thank you. www.kocef.org

PROFESSORSHIP FOR LAURA STRASSER (Product Design / Ceramics and Glass) at Burg Giebichenstein University of Art and Design, Halle

In the department of Product Design / Ceramics and Glass Design, Laura Straßer has been appointed professor. Straßer, born in Frankfurt am Main in 1981, studied product design at the Bauhaus University in Weimar from 2002 – 2008 and in 2005 at the Pratt Institute in New York (USA). Subsequently, Straßer set up her studio for product design, initially in Weimar, later in Berlin, with a focus on porcelain and ceramic design. She worked closely with customers and partners at the interface between sales or design label. Straßer's work frequently takes up old techniques in order to reinterpret and translate anecdotes and curiosities from a centuries-old tradition of the material into the new product world. Her work has been shown in solo and groups exhibitions, including ESMoA, Los Angeles (USA), the HFG Archive of Ulm Museum, the kaaf Gallery, Teheran (Iran), the Porzellanikon in Selb (Germany) and at trade fairs all over the world. Her works are held in handcraft collections nationally and internationally. In addition, she has received various working scholarships, including in 2008, she was Visiting Artist at the National Glass Centre in Sunderland (England), in 2009, she was awarded a scholarship at the International Ceramic Research Center in Guldagergaard (Denmark) and in 2013/14 at the Akademie Schloss Solitude, Stuttgart, Germany. In 2015/16, Laura Straßer was visiting lecturer for product design at Berlin University of the Arts. In 2016/17, a lectureship at the Bauhaus University in Weimar followed. In 2019 and 2020, she also substituted as a professor in product design and ceramics at Burg Giebichenstein. www.laura-strasser.de



BEHIND THE MUSEUM – Töpfermuseum in Burg Raeren as a virtual doll's house

The project Behind the Museum is a joint initiative of the Belgian association Musées et Société en Wallonie and Epicentro with the goal of showing the hidden side of museums, preserving memories in one place and maintaining cultural heritage for the future. In early 2021, the Töpfermuseum Raeren received the opportunity to participate in this project as the first and hitherto only museum in the German-speaking community in Belgium. The entire museum at Burg Raeren has been digitised and is now ready for visitors from home in the form of a digital doll's house, without restrictions to the customary views of rooms. Instead, the virtual tour has been conceived for every age group, but it is also intended to open the museum for people it has hitherto remained closed to – especially to people with limited mobility for whom this heritage-protected building with no lift can only be visited with difficulty. Also, parts of the building will be shown that are not accessible to normal visitors, e.g. the museum's store in the loft with its impressive roof construction from the 16th century. Interviews with staff of the museum and the ministry of the German-speaking community also provide a look behind the scenes by presenting various museum or archaeology-related professions and responsibilities. Brief texts, videos and images enable visitors to gain a deeper multimedia-based insight into contents and collection of the museum in over 100 places. Of course the visit to the virtual doll's house of Raeren Töpfermuseum can be interrupted at any time and resumed in the same place. The project is currently only available in French. A German version is being planned and will be available shortly. www.toepfermuseum.org oder <https://behindthemuseum.be>



NATHALIE SCHNIDER-LANG

will exhibit for the 2nd time at **gallery Loes & Reinier in Deventer. 1 May 2021 to 26 June 2021**
She exhibits polychrome figurative ceramic sculptures. She models her human figures from soft clay that requires a certain and smooth processing during the modelling. The use of colour plays an important role in the perception of Nathalie's work. In post baroque western culture, sculpture usually has no colour, i.e. the image has the colour of the matter; the colour of the stone, of wood, bronze that is only stained by applying a patina. The images of Nathalie, however, are polychrome and then very specially coloured in clear pastel colours (without applying black) that further reinforce the dynamic character of the images. The light pastel shades bundle the light and appear to make the figures more light-footed. The earthy character of the ceramic is pushed into the background. The frequently used yellow, orange and bright light green bring a lot of light into the space around the image. Her method can be compared to that of a painter. The sculptures modelled from red-firing stoneware clay are painted in the raw state after they have first been covered with a ground layer of porcelain slip. The coloured porcelain slips and glaze are mixed on a palette just like a painter does, and applied to the fairly coarse clay surface with quick strokes. That looks more spontaneous than it actually is. Because every tone has to hit the mark, she is careful not to spoil it at all. She states that colouring sometimes takes more time than sculpting the image. LOES & REINIER, International Ceramics, Korte Assenstraat 15 - NL 7411 JN Deventer



www.loes-reinier.com | info@loes-reinier.com

We are delighted to announce that **DR JUDITH SCHWARTZ** will be the recipient of the ArtsWestchester Arts Patron Award at its 2021 Arts Award celebration on 7 April. Dr Schwartz is being recognized for her extraordinary work in the field of ceramic arts and for her generosity in sharing her expertise as an educator, author, lecturer, collector, critic and mentor. Her passion since being a college student has enriched countless ceramics lovers around the world and continues today as she forges ahead with her latest project, Ceramic World Destinations. Dr. Schwartz is a true arts patron, who has never wavered in her support of the ceramic arts and artists. Her academic achievements at NYU are matched only by her leadership on the many boards on which she has served, from the Clay Art Center in Port Chester, the Watershed Center for the Ceramic Arts in Newcastle, Maine, to the International Academy of Ceramics in Geneva. We are proud that Dr Schwartz is also one of our esteemed board members, and we hope you will join us in recognizing this remarkable woman with a well-deserved honour. Please consider supporting this important occasion for Dr Schwartz by visiting: www.artswestchester.org/artaward.



DAVID ROBERTS

TIM SAUNDERS

David Roberts (73) considers himself extremely fortunate to have been obsessed with hand building raku fired ceramics for the past 50 years.

Known for his vessels and bowls, he trained as an art teacher at Bretton Hall in West Yorkshire. "Initially I was going to train in two-dimensional painting and printmaking, which I did for a year. Then we had to choose a subsidiary subject. I didn't know what to do but discovered the ceramics department. As soon as I started I thought that clay was the most wonderful thing; the most interesting and responsive material, so I never returned to the painting studio."

That was 1967 and he soon discovered the need to make. If he didn't he'd get bad tempered. David became a pottery teacher. "I moved down to Hatfield, Hertfordshire and used to bring home clay and work on the kitchen table. I'd sneak it into school and use their kiln to fire it."

As time went on he craved his own studio. "We returned up north and found that we could afford a run



top -
Eroded Vessel, 23 x 47 cm, coil built and raku fired ceramic

Vaso Agitato 2, 29 x 36 cm, coil built and raku fired ceramic



Eroded Vessel, 23 x 47 cm, coil built and raku fired ceramic

down property with a dilapidated barn in Holmfirth, an old woollen mill town near Huddersfield."

Teaching full-time as a pottery and three-dimensional teacher at Holmfirth High School he carried on making in his spare time. By the early 1980s he applied for a part-time position as ceramics teacher at Batley School of Art and was offered the job. There he remained until 1999 when he became a full-time potter. "My pots were selling and I ran workshops so we could replace my income. I've been supported all along by wife Jan and we run workshops together."

What is it about hand building that appeals so much? "If you're throwing, you make a lot of stuff and have to quickly finish what you're doing. There has to be an infrastructure; shelving, drying etc. and it was just not suitable to my lifestyle. So I started coiling and love the process. I like the slowness. It's very contemplative and I like the sense of volume. It's like a balloon being inflated; the inside being pushed out. My work is very idiosyncratic. I've developed my own process."

There are two types of potter, he says. "Those who are working in a very fine tradition, tweaking and developing that system and then there are those that are very individual with eclectic influences. I belong to that second group. My work's fairly large and simple. It's decorated with a dramatic monochrome black and white linear pattern with crackle lines and black spots created by the control of a smoking process, which stains the ceramic surface. The idea for these patterns comes from photographs and drawings and are my responses to the landscape. Sometimes these patterns go vertically, horizontally or at diagonals. In a sense I'm a landscape artist but it's very abstract."

Tall Black Ripple, 53 x 18 cm, coil built and raku fired ceramic





Whirlpool, 19 x 44 cm, coil built and raku fired ceramic

Swirl 1, 22 x 37 cm, coil built and raku fired ceramic



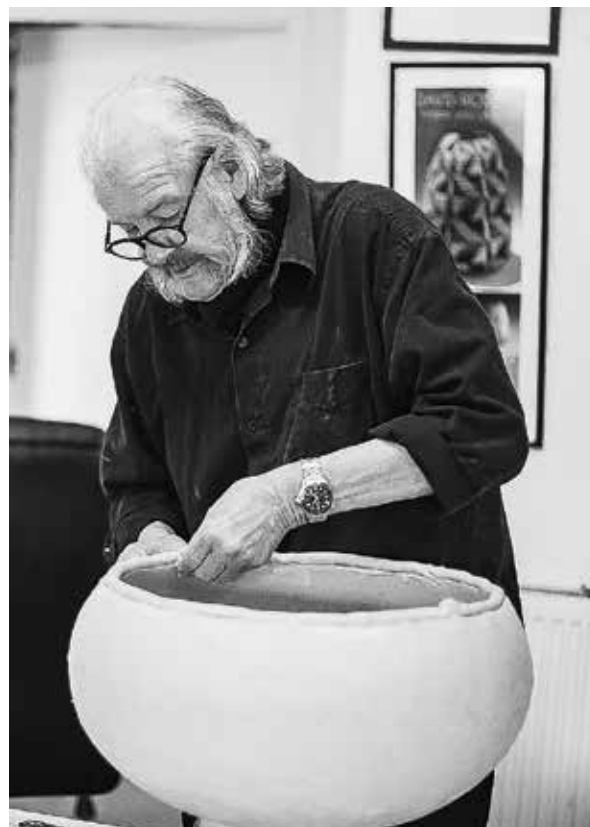
Open bowls appeal to David because of the detail that can be added. "There's a lot of work that goes on the inside. It's not just a blank plain surface but contains lots of internal decoration. Many potters leave the insides blank. I treat the bases and the insides with the same care as the vessels' exteriors. I enjoy the frisson from paying attention to these things."

Typically, David makes four pieces a month that are each fired twice. "The first is a biscuit firing between 1,020 and 1,050 degrees Celsius. This turns the clay into a pot but it is still porous afterwards. It cools and then I start decorating (which can take days) with slips and glazes in readiness for a second firing. I pour a slip over the piece and let it dry. This liquid slip is very important; it separates the clay from the next surface. Once that slip is dry the next surface is a simple raku glaze. That's then allowed to dry. I can then either leave it like that or I start inscribing linear patterns. At the moment my patterns are influenced by the rhythms and patterns of agitated water; the eddying and pooling. Once that's done the piece is placed inside a raku kiln."

David enjoys the raku process, which takes just 30 minutes at low temperature. "There's a mix of measurement and judgement. I use a lot of measurement to make sure that the kiln is heating at the right rate and I'm leaving the pot in long enough for the glaze to melt evenly. But the decision to withdraw the pot and stop the firing is a judgmental one. Each pot is fired individually. The firing cycle depends on the size

Biography

David makes large, handbuilt, 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." His current work reflects an increasing engagement with landscape and an interest in postwar abstract painting. "Initially my pieces were covered with rich crackle and copper coloured glazes. Eventually being frustrated with their limitations I began experimenting with non-glazed raku surfaces in the early 1980s. Even in the very early pieces I felt this process had more potential as an expressive mark making activity than conventional glazed raku. My intuition has over time proved correct, subsequent experience has proved this process to be ongoing, developmental, flexible and dynamic." New work is constantly being explored while simultaneously previous themes are constantly being revisited and reworked. David's work is represented in many public and private collections internationally. He is an Honorary Fellow of the Craft Potters Association of Great Britain. "The reason I am very chuffed about that is that it's your peers deciding that you merit this award." He is an exhibiting member of Contemporary Applied Arts and a member of the International Academy of Ceramics, Geneva (AIC / IAC).



and form of the pot. For example an open bowl form is fired slower to allow its inside to melt simultaneously with the exterior. This is because the exterior is exposed to the actual flame of the burners which heat the kiln up.

"The fluxes in these low fired glazes are powerful; they melt rapidly. I look at the piece being fired through goggles and shine a torch on its surface through a spy hole. I can easily see the glaze melting. I'm physically involved with the process; I'm not just putting it in a kiln and controlling the temperature with a pyrometer. It's a very similar approach to wood firing and salt glazing, both processes that rely on controlling fire and smoke. It's much like cooking, too.

"The low temperature glaze melts and I remove the piece from the kiln when it's hot. This can be done with metal tongs but I prefer heat proof gloves. The piece is then placed in some sort of combustible inside a container. That container is then sealed with a lid. The piece is red hot and it sets the material (paper, straw or different types of sawdust) off. It starts flaming. The lid is put on and because the fire is starved of oxygen it turns to smoke. That smoke penetrates any kind of mark on the glaze and bleeds into the clay body. When all the smoke has disappeared and it has cooled, the piece is removed. The liquid clay barrier between the glaze and the body of the vessel results in the glaze and the slip just shelling off; like peeling an egg. Dust and an unpleasant surface remains. This is cleaned off with a microfibre cloth and a drop of water. Subsequently a wonderful black and white graphic pattern is revealed. My work isn't about colour but tones of black and white."

David started experimenting with this process in the early 1980s. "Unbeknown to me several other potters in America and Europe were also investigating variations on this process. It took several

years to understand what I was doing. I knew there was potential there and felt this was something I could develop and work with."

His own glaze is produced using commercial raw materials from Stoke-on-Trent. "It is just three substances; one is a low temperature glaze frit, the other is a small proportion of china clay to help with the adhesion and suspension, both are mixed with differing proportions of water depending on the required final result.

"The materials are simple but the process is quite complex."

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>

David Roberts
60 Upperthong Lane
Holmfirth, Yorkshire, GB
HD9 3BQ
Tel. +44 (0)1484 685110
david@davidroberts-ceramics.com
www.davidroberts-ceramics.com

Marta Palmieri



LORENZO FIORUCCI

Marta Palmieri is part of a specific area of research in Italian art: sculpture in clay, continuing the work performed – not without some moments of difficulty – by many important artists over the course of the 20th century. After Arturo Martini and the arrival of new artistic languages, above all the Informale current after the Second World War, it seemed that this area could have lost its way. But in actual fact, it was due precisely to the Informale movement, with its vast, unrestricted possibilities of expressive and linguistic experimentation, that sculpture in clay was able to renew its identity. These remarkable works include, first and foremost, sculptures by Leoncillo from 1957, embodying the heritage of seventy years of history and relevant still today: he was the first to work on the issue of colour, avoiding the use of artificial glazes and pigments. Moving on to the 1960s and '70s, we find Nanni Valentini, Giuseppe Spagnulo and Amilcare Rambelli, while in the 1980s there are works by Nedda Guidi, Pompeo Pianezzola and Giancarlo Sciannella. More recently, from the 1990s and 2000s, we have sculptures by Armanda Verdirame, Luigi Mainolfi, Giuseppe Pirozzi and Massimo Luccioli. These are just some of the artists who have worked on the concept of clay sculpture, giving it a new vitality. Marta Palmieri takes her place in this area: she has been introducing elements of innovation into the realm of contemporary art for almost a decade, a period in which she has not only demonstrated her effective experimentation in technique, but also a capability of highlighting the areas of inquiry constantly explored by her sculptures, starting from the relational to the spatial context, right through to her latest developments in which she has returned to the theme of colour, reforging a link between her quest and that initiated by Leoncillo and later continued by Nedda Guidi towards the end of the 1970s. In fact, both of those artists worked on the creation of colour directly from clay by means of experimentation and firing techniques using oxides and other natural substances. Reviewing Marta Palmieri's oeuvre, we see that she is perhaps one of the very few contemporary sculptors considering space to be a central part of the work. She does this scientifically, by means of two separate approaches.


Archisculpture
by
Marta Palmieri

from
CLAY
to
COLOUR

top -
FROTH 2, 2017, ceramic, glass
oxides, brass, 220 x 60 x 24 cm
Tsinghua University Art Museum
Collection, China (detail)



SCULPTURES, installation, 2012
Società della Pietra showroom, Senigallia (AN)



The first is purely artistic, and it comprises a space inside the work, based on the interaction between materials and volume, in which the artist skilfully calibrates the relationships, generating hybrid forms that swing between a return to primordial objects and new volumetric shapes, which at times take the form of similar but nonetheless unique units. This is the case for the 2008 installation *Trumpet*, inside the evocative Mole Vanvitelliana in Ancona, rediscovering the lessons of Fausto Melotti, a master of lightness. At the same time, the elemental forms, made using basic, unadorned clay, link Marta's work to a more primordial dimension with echoes from her cultural roots in the Marche region, expressing a subterranean, unfathomed marine context, as in the case of another installation, *Untitled*, presented in the Sala Magazzino hall of the same space: a series of voluminous suspended elements suggests a shoal of enormous terracotta marine cetaceans, expressing all the power and lightness of underwater life. Other works take the form of irregularly-shaped but perfectly harmonious volumes, that the artist again clads in a rough, archaic material that disorients the observer in a sequence of ambiguity, blending lightness and weight, oscillating between unreal,

CIRCUS 1A, stoneware, 2017
44 x 28 x 90 cm
Hostler Burrows gallery, New York



LA MOSSA, 2017, stoneware, 40 x 12 x 48 cm
Hostler Burrows gallery, New York

innovative forms and a material of sometimes geological naturality. This can be seen in a series of pieces named *Golem* made in 2015, for which a precursor could be identified in Lucio Fontana's famous works titled *Nature*. It was with these pieces that the artist took part in an important exhibition on Informale ceramic sculpture: *Terrae* (held in Città di Castello 2015), a historical review running from the 1950s to the most recent contemporary experiences, organized as a tribute to the centenary of two fundamental personalities in material-focused Informale art: Alberto Burri and Leoncillo. Marta Palmieri's ceramic sculptures therefore have the rare ability to combine archaic features with innovation, and also with different languages. She is capable of adopting the material obsession of the Informale style, combining it with unusual forms that sometimes rival nature itself. Observing these works, it is not difficult to imagine shells, eggs, or even stones, in part covered by living elements: hers is a retrenched material that evokes the ancient flavour of distant aeons, sometimes mirroring nature in a mimetic meeting or clash.

Her forms, often monumental and apparently sol-

PISTILLI, 2012, installation, fireclay
400 x 200 x 500 cm
Società della Pietra showroom, Senigallia (AN)





GOLEM, 2015, fireclay, iron oxide, 70 x 100 x 50 cm
work exhibited at the Terrae exhibition, Città di Castello (PG)

FOBOS, 2014, fireclay, 55 x 80 x 50, work selected at the 59th Faenza Prize



id, but in actual fact very light, suggest a structural complexity that addresses the second spatial dimension on which she works. In this wholly architectural sphere, the artist has to consider the way in which her art is exhibited, and its setting, and she reaches exceptional results through her meticulous care for detail, from the supporting structures right through to the perfectly-calibrated lighting, considering these elements as part of a stage set. This is eloquently demonstrated by nearly all her installations, in which observers are enchanted, projected into an atemporal, aesthetically impeccable dimension. Devised as an interaction with space, including its monumental and environmental valences, Marta Palmieri's installations effortlessly interact with the contexts in which they are placed, even outdoors, enhancing pre-existing architectural elements and generating dialogues of powerful aesthetic and emotional intensity through a small number of simple elements.

The other issue on which the artist has been working more recently is the return of colour in her clay sculptures. She has done this in a series of works that investigate the nature of time through the sedimentation of material elements. In this cycle named the *Froth* series, exhibited in 2018 at the Keramikos Biennial in Viterbo, Marta Palmieri described the creative process and the quest for meaning, with a poetic phrase in the Biennial show's catalogue: "Slowly, clay, oxides and vitreous slips are sedimented, and through successive stratifications, create a new material that bears the traces of time. After firing, the shapes are born like flowers freed from clay shells which, fractured, reveal the porosity, flaking and growth of an almost rock-like material. Moments in which substance is constricted and contained alternate with moments of untrammelled expansion". The artist's words in reference to flowers freed from shells evoke new, iridescent colours that bear witness to a changing perspective in her research, no longer volumes or architectural sculptures, but new, almost naturalistic expressive necessities in which the physicality of the materials is the real subject of inquiry. The results of these experimental works are surprising: one just has to observe a piece such as *Froth n° 2*, recently exhibited at the Duca di Martina National Museum of Ceramics in Naples, to understand the quality attained in the subtle chromatic variations of the successive layers of material, which give tangible form to what does not normally exist in nature, like foaming waves on the sea. A piece that freezes time at the moment in which it takes shape and opens a new scenario of research, extending to that of language, for this discerning sculptress, whose work has already attracted considerable attention abroad, particularly in China, where she has recently won a number of important awards. The dimension of her work surpasses the basic concept of ceramics, an art which becomes a privileged medium for attaining an effective interaction between architecture and sculpture, with a horizon that now extends to the exploration of pure matter, rivalling the inscrutable world of nature.

Biography

MARTA PALMIERI was born on 29 March 1973 in Ancona, where she currently lives and works. After having attained a diploma at the Ancona State Art School in 1991, she studied at the Academy of Fine Arts in Urbino and graduated in Sculpture in 1997. During her studies she experimented with various materials: plaster, wood, iron, concrete, plastics and yarns. In those years she won the "Edgardo Mannucci" Sculpture Prize. The years following her studies at the Academy were entirely dedicated to ceramics.

In 2009, at the Pesaro Contemporary Ceramic Art Competition, she won second prize and met Gian Carlo Bojani. In the following years she worked on a number of projects with him: in Fano for the Sangallo Fortress, and in Vilnius. Giancarlo Bojani would also curate some of her solo shows. Finalist in the Faenza prize on many occasions, from 2017 until today her work has won considerable recognition, as finalist at the biennial shows in Manises (Spain) and Aveiro (Portugal), and in the competitions of Westerwald (Germany) and Saint Quentin de Poterie (France), Beijing and Jingdezhen (China). She has taken part in group shows linked to the world of design, both in Italy (International Furniture Show, Milan) and abroad (Showroom 304 Hudson in New York). In the latter city, her works are exhibited by the Hostler Burrows Gallery. Her pieces are also shown at the Permanent Museum Collection at the Quanzhou Porcelain Road Art Development Center, Beijing, the permanent collection at the Tsinghua University Museum, and the permanent collection of the Ceramics Industrial Heritage Museum, Jingdezhen, China. In Italy, her work is shown at the Castello Episcopio Ceramics Museum in Grottaglie, at the Civic Museums of Pesaro, and at the Fondazione Accademia in Este. They are also part of the Bojani Collection founded in 2015 at Palazzo Brunori Corinaldo.

MARTA PALMIERI

0039 3409390719

www.martapalmieri.archiscultura.com

martascultrice@gmail.com

www.facebook.com/marta.palmieri.56027/

instagram.com/martapalmieriscultrice/

Lorenzo Fiorucci

Art Historian and Critic, special projects curator at Palazzo Collicola, Carandente Museum, Spoleto (PG), artistic consultant at Ceramiche Rometti, Umbertide (PG), member of the Scientific Committee for the Bepi Romagnoni Archive, Milan (MI), Founder of the National Committee for the Giovanni Carandente Centenary, Spoleto (PG)



CLOUDS AND WAVES

Porcelain vessels by

KATHRIN RITZI-SCHAUFELBERGER

Far from the hustle and bustle of big city life, near the Swiss shore of Lake Constance lies the little village of Kradolf, surrounded by orchards and potato fields. The gentle green hill landscape, the wide skies and the blue expanse of Lake Constance give this tranquil world its character. It is the clouds and the waves, the green panoramas of eastern Switzerland that have a lasting existence in the vessels of Kathrin Ritzi-Schaufelberger.

Kathrin throws with bodies mixed from variously coloured clays. Preparing the clay lumps for throwing is usually routine for throwers but here it becomes the truly creative stage of production. The “ceramic painting” takes place while assembling the lumps of clay for throwing. Each one is its own jigsaw puzzle made up of coloured balls, scraps and coils of porcelain. Years of experience with this assembly process enable her to see how towering clouds, the swell of the waves and the motion of wind and water will develop during throwing. The arcs of colour that emerge on the wheel can be controlled to some extent, but like the weather for sailing or the rain forecast, it remains an interplay of chance and calculation.

The speed the wheel rotates on the one hand and of pulling up the clay on the other influence how the colours appear. Two pulls, a quick change of direction for the wheel, a sudden stop or jerk... all the beginner's errors of someone learning to throw can become part of the creative process, which reveals itself again in each new piece. Movement



Bowl, Ø 22 cm, stained porcelain

and speed are made visible.

The formal idiom of the pots could not be simpler. One curve is enough. The beakers are glazed on the inside, on the outside it is wiped off again so that it only remains in the pores of the bisque fired piece. A subtle sheen emerges during the glaze firing.

It is the tension between randomness and calculation that drives Kathrin on with the same forms again and again. By this repetition thousands of times over of the same moves on the wheel, a simple, unspectacular beauty of forms emerges. It is while turning the pots that the foundation is laid for the next pot. The coloured scraps from turning are collected, sorted and assembled to form new colour combinations. The preparation of the dried turnings requires special attention. Letting them sink gently in a bath of water and leaving them to dry slowly over several weeks retains the delicate lines of colour in each shaving.

The more the process of preparation is accelerated by stirring and kneading, the more homogenous the colours in the new throwing body become.

It is a rhythm that can neither be speeded up not slowed down. One series merges into the next. The slow drifting of the clouds over the hills sets the tempo. *Edit.*



Beaker trio, thrown in white and grey porcelain, h 11 cm

Small bowls, Ø 14 cm



Kathrin Ritzi-Schaufelberger was born in Zurich in 1965. She trained as a potter from 1989 – 1992 with Balz Meier in Lengwil on Lake Constance. Her apprenticeship was complemented by further training at the schools of design in Zurich and Bern. In 2016, she gained ceramic experience with Kazusada Shibayama in Japan and Vahagn Hambardzumyan in Armenia. Kathrin Ritzi-Schaufelberger has been a member of swissceramics since 1993.

STUDIO

Ruhbergstrasse 2, CH-9214 Kradolf, Switzerland

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

www.ritziporzellan.ch

kathrin@ritziporzellan.ch

ANGELIKA JANSEN

and the sustainability of things

ANTJE SOLÉAU

For years now, the silky surfaces of Angelika Jansen's ceramic sculptures have fascinated me. And yet – there was something that always made me keep my distance. It took a while until I found out that it was the larger or smaller objects with which the ceramist completed her works, crowned them, as it were. They include stones, shells, venerable metal implements, but also driftwood, tree bark, mandrake-like roots and other wooden oddments, sometimes even simple kitchen scraps. The most important thing for the artist is that these objects must have an aura, something special about them.

A visit to Jansen's studio in Brüggen on the Lower Rhine near the Dutch border has now brought some clarity. The artist is fascinated by forms – especially by forms that nature created or that have developed in an ageing process. And she is an almost manic collector. She cannot leave anything lying on the beach or on the ground in the woods, everything is examined to see if it can be used or rather integrated. It is important to her that the things communicate with her, appeal to her. If they do not do so right from the start they are left where they were found. So these naturally shaped found objects create a kind of counterpoint to the flawlessly smooth ceramic surfaces with their sometimes quirky shapes. They find their place during the planning phase. Nothing is left to chance, even if it may seem so

at first sight. Jansen loves nature and respects its resources. She seeks the beauty of the everyday and combines it with the uniqueness of her handbuilt or wheel-thrown sculptures. That is her message.

Angelika Jansen was born in Kempen on the Lower Rhine in 1955. She studied product design and ceramic design at the Niederrhein University of Applied Sciences in Krefeld from 1974 – 78 under Prof. Modigell and Prof. Albrecht. She went freelance immediately after graduation. In 1981 she gained recognition as a freelance artist. At first she mainly made functional ceramics. It was only in 1995 that she turned to sculptural and artistic ceramics. During this period, she discovered raku firing for herself, which she has subsequently perfected, modifying and adapting it for her sculptures in her own very individual manner. Or in the words of art historian Sigrid Blomen-Radermacher, "The raku firing technique aids Jansen to lend her formed ideas a suitable surface."

Taking traditional forms of functional wares as her starting point, over time, Jansen has created new and often quirky forms that refuse any functional use and are exclusively form for form's sake. She says, "A form is created by my impetus and my idea." These forms often develop from the rotational symmetry of the wheel. Others are simply assembled from slabs or even freely formed by hand – like the Figurados, cigar shaped little objects decorated with dried kitchen waste.

After the bisque firing in her kiln and storeroom situated beside her house, and any further work that is needed, Jansen transports her kiln-ready works a few kilometres away to the privately owned wooded site of a former World War II airbase in Nettetal-Leuth. Among the near derelict remains of the airbase, the Dutch ceramic artist Anton van Eyk lived until his death in 2004, with his wife, textile artist Dorothea van Eyk, who had deceased in 1995. He left behind a diverse oeuvre at his death, now looked after by his former neighbour Wilhelmina Spolders. She

The Prince, 2020, h 23 cm – w 20 cm, pitfired, bog oak



has repeatedly exhibited van Eyk's œuvre publicly since his death. She has converted the remains of the airbase into a meeting place and exhibition centre. Angelika Jansen visited the first of these exhibitions after van Eyk's death and has since then been fascinated by the diversity of his life's work, which she has been at pains to make public. In 2013, the first joint exhibition with works by Angelika Jansen and Anton van Eyk took place in Brüggen-Bracht. One year later, a second followed at the Töpfereimuseum Langerwehe. Both exhibitions were entitled Angelika Jansen vs. Anton van Eyk. Jansen has formed a friendship over the years with Wilhelmina Spolders, which ultimately led to her being able to set up a roofed firing space at the site in Leuth. This is where she has her raku kiln, protected from the elements together with a space for bonfire firings along side.

Jansen continues to work hard at improving. It is not only that she has repeatedly managed to extract different forms of expression from raku firings over 30 years by making use of all the possibilities of smoke firing and capsule firing but also of the use of metallic salts and similar. Her most recent work was admittedly influenced by the German-Swiss painter Jules Bissier, producing shadowy images painted on ceramics, a process that can only be controlled in part. For this, Jansen cuts out shapes in foil, sturdy cardboard or snail repellent self-adhesive copper tape, which she then soaks in metallic salts for instance, before placing them on the sculpture before firing it in a saggar or, dependent on size, simply wrapping it tightly in aluminium foil before consigning it to the flames. What remains are shadowy marks that enliven the simple but flawless form of the sculpture. It should however be pointed out that Jansen's individually elegant forms have become more and more reductive over the years. "Too much detail annoys me," she says.

Angelika Jansen's artistic development can be traced through numerous individual catalogues and even more so in competition catalogues, including the state exhibition manu factum for the North Rhine-Westphalian crafts prize and the Kermiek Kring Limburg, of which Jansen was a member until 2018, and of course the ceramics guide book, Keramikführer Deutschland, Österreich und die Schweiz. In 2010 and 2018, she was awarded the 3rd prize in the EUREGIO ceramics prize in Raeren, Belgium. In 2019, she received the Lower Rhine ceramics prize of the city of Krefeld. Work by Angelika Jansen can be found in numerous leading private collections in Germany, Austria, Belgium and the Netherlands.

ANTJE SOLÉAU

lived in Cologne. She wrote as a freelance journalist for German and international art and crafts magazines.

We miss her person and contributions.



Form Fish, 2019, h 38 cm, saggar fired, metal sieve

Angelika Jansen was born in Kempen on the Lower Rhine in 1955. She studied product design and ceramic design at the Niederrhein University of Applied Sciences in Krefeld from 1974 – 1978. After graduating as a designer, she went freelance in 1978 and has subsequently taken part in countless exhibitions and competitions, mainly in North Rhine-Westphalia and neighbouring countries. In 2010 and 2018, she was awarded the third prize in the EUREGIO ceramics competition in Raeren, Belgium. In 2019, she received the Lower Rhine ceramics prize of the city of Krefeld. Her work can be found in numerous leading private collections in Germany, Austria, Belgium and the Netherlands. Angelika Jansen lives and works in Brüggen on the Lower Rhine.

ANGELIKA JANSEN

Wildor-Hollmann-Straße 12

41379 Brüggen, Germany

+49 (0)2163 - 57 19 680

info@angelika-jansen-keramikdesign.de

www.angelika-jansen-keramik.com

Ich bin Mitglied:



Angewandte Kunst, Düsseldorf

photos: Angelika Jansen



Monika Gass interviewed

AARON SCYTHER



photo - Tsubaki Scythe

Your work is outstanding – colourful and strong... very complex art pieces – but still ceramics. How did you start?

From a young age I was drawn to ceramics more than other forms of communication. I think this may not have been the case if I was born in another country with a larger variety of art forms. I really love the temple sculptures in Japan and lacquer work, perhaps that is a different journey in life I could have taken if born in Japan. But ceramics is something that I love. I feel that one can express one's emotions in clay when it is still in its malleable state, so I think this is why I am so drawn towards working in clay and have never considered changing mediums.

I really started my ceramic life when I built my first anagama kiln. My obsession at that time was Shino. Around that time I had a chance to travel to Japan and on my second trip studied with Koie Ryoiji. I had seen Oribe in books and loved it but because at that time there was so little information about it outside of Japan and had never thought of making Oribe. When I left Koie San's studio I moved to Mashiko as I found a production throwing job and a rental studio, also because of the Leach-Hamada relation foreigners were readily accepted into Mashiko. Within less than half a year I could support myself from the work that I had made in my spare time between my throwing job.

It took a few years for me to refine my Oribe and Kizeto and in the beginning years of Mashiko I was doing splash Oribe, a style of Oribe that Koie San invented, from what I have been told one of the influences for splash Oribe was Jackson Pollock. Koie San's extreme genius was often in the way that he was able to blend old ceramic traditions with contemporary ideas. Splash Oribe I did for about one year.

That evolved into a mixture of splash Oribe and abstract Kanji, coded alphabet writings and also I did a few exhibitions from revelations in the Old Testament. The abstract Kanji works were inspired



3 to 0, h 20 cm, ø 31 cm, Yobitsugi style Courtesy of Te Tuhi Contemporary Art Trust photo - Sam Harnett

from Inoue Yuichi. He is still one of my favourite artists.

It took about 5 years in Mashiko before I started painting works in the traditional Oribe style. As I had never really learnt how to draw or use a brush this evolved from wanting to move away from Koie San's style. Although I say the traditional Oribe style I have always tried to use images that are seen in my life, as this is what the old Oribe potters did – using parts of that time and culture for decoration. But I always try and work within tradition and it is the old pots from Momoyama period (16th century) that I love.

I came up with the word "Hip Hop Oribe" in Japan for the way I work, as hip hop is taking samples of various music, changing them into a new work, adding and mixing new and old. I feel that this what Japanese art and culture has done for centuries. The one thing that is of paramount importance in this style is one must make something that is one's own. I worked in this style for 11 years before leaving Japan. As well as Oribe I often dabbled in porcelain, using clear glazes, blue celadon and started on red enamel work. I fired an anagama that I built with a friend, built a small wood kiln at my studio as well as a wood and charcoal raku kiln.

After leaving Japan and coming to New Zealand I needed to change my style and way of working. The main reasons were lack of materials and the language that I was speaking using mostly Japanese themes, i.e. traditional patterns were not understood by the ceramic clientele in New Zealand. At first I moved to terracotta and three-coloured slip ware, which was a semi easy transition from Oribe and Kizeto because it has the colour elements of green, yellow and clear glazes.

Also the kilns in New Zealand are economical, those that fire relatively well are electric.

I started using Maori prayers and words from Maori prophets as I felt spiritually connected to them and mixed these with my Japanese decoration language.

After 3 years I started to work in porcelain, then I stopped making terracotta, the main reason being



Yobitsugi style vase, h 36 cm, ø 31 cm

photos by Aaron Scythe

my dislike for lead, even fritted lead. The first porcelain that I made here was using cobalt decoration, which leads into using red enamel onglaze that I had tried once in Japan. With the porcelain work I started using more decorative Kutani patterns mixed with my Oribe style.

I started using titanium lustre on my porcelain about 4 years ago and occasionally tried the Nagasaki onglaze enamels, yellows, green and purple. It took a few years of finding the right techniques and material from this on and off testing but I started working this way about 2 years ago.

In between all of this I have continued to fire Hikidashi work, a mix between Setoguro and American style raku, a style that Koie San invented. 4 years ago I started making Yobitsugi style works. I had an exhibition at a gallery where I have had exhibitions previously and always want to find new ways of working so was trying to think of a new series of works.

After trying coloured slips and glazes but not finding anything that I could call my own and feeling quite depressed about what to do, I had a stupid eureka moment: I could try and emulate Yobitsugi by joining and cutting stoneware and porcelain in the leather hard stage. I was sure it was doomed to fail – as the specific shrinkage rates between stoneware and porcelain are different, I was sure they would rip apart specifically in the cooling down stage. I made two quick test pieces and for some reason it worked! So I made larger test works which worked as well, with glazes that I was using for my Hikidashi pieces, Setoguro, Kizeto and clear glazes, plus my porcelain enamels and lustre.

In some of the works I have made over the last 4 years I have been using images from the "Floating World" and Ukiyoe. I was looking at Pinterest for decoration ideas for ceramics, after seeing a lot of the modern Japanese prints I started to



Yobitsugi style flower dish, h 6.5 cm, ø 17 cm

Nagasaki red, tall-footed bowl, h 7 cm, ø 14 cm





Yobitsugi style teapots, both h 25 cm, L 21 cm, ø 15 cm

want to make prints. But because of the technical needs and equipment I searched for a different way and found the iPad Pro and giclee printing. Once I started to do this on my iPad, prints “moved” onto my ceramics. It is always interesting over the years I have often painted mainly with Sumi. When one is doing both painting and ceramics they seem to feed off each other and working ideas bleed into each other.

You use ceramic materials but the forms you create are more freestyle than classic. How important is the material in your work?

The throwing style I use whilst often seeming improvised comes from old making techniques from the 16th century era and like modern Japanese potters who take a modern twist of the old techniques I have tried to build on those. Forms are mostly based on old Oribe, Iga, Shigaraki etc. from the 16th century.

My theory of throwing is this: you want to approach it like running down a stairway, slowly and it is predictable, fast and it is a disaster, you should be just at the threshold of falling, almost losing control but not all control. The techniques that I use help with this approach towards making. When I started making works for wood kilns, I made pots on a kick wheel to try and find the fluidity often seen in old Japanese pots. I also never centred my clay, teaching myself to throw off-centre. The first time I saw Koie throw and the speed of his wheel work, all my perceptions of how to make a pot that I had been taught went out the window. The fluidity and motion that he was able to achieve from his style was incredible and changed my life. From seeing that he could make beautiful works from

any clay using any kiln changed my perception of wood kilns as the best end of all. From his influence I think it is possible to make beautiful works from any medium whether we are specifically talking about ceramic mediums or others. So medium is not that all important in my work, but I am specifically drawn to some more than others. If clay was not a medium of making things, I am sure I would be making something out of a different medium.

More than that I believe everyone has an innate style of making and way of expression – for me this is more important than material.

You lived in Japan, in one of the HOTSPOTS there, in the famous city of Mashiko. What was your motivation to move to New Zealand?

We left Mashiko after Fukushima melted down as our children were young and we were worried about radiation exposure in young children and decided to try New Zealand. Mashiko was great to live in though, Japan generally is the country that is always in my heart. The fact that in Japan pottery is not seen as a craft is also inspirational in making works, especially when collectors are able to understand the language that you are trying to speak through – say a tradition of Oribe.

For me Japan was ceramic heaven. But it is interesting to look back on life: if I had not left Japan I would not be making the works that I am making now, it forced me out of the box. Hopefully a good thing ... this out of the box!

Ceramics in art, pieces like your delicate work: what is your point of view on ceramics in art?



Tea bowl, h 9.5 cm, ø 13.5 cm

When I am making works it has always been about beauty. I find utilitarian objects beautiful. I was thinking if a vase has been thrown out on rubbish dump, is it beautiful? If that same vase is found and thought beautiful then perhaps it becomes beautiful, especially in the way that it is used? In the end no matter how much I try and make a beautiful work, unless it is admired and/or used then it has no real beauty, even though I still believe in innate beauty – life has many contradictions.

That is what I love about ceramics, it is a conversation between maker and user ... without a user my work really has no meaning. I never really think about what art is or craft, for me they are just unwanted labels. I make what I want to make.

Ceramics over the last decade has been extremely exciting, the way that it has moved away from its roots towards something new. The technology and skill of many young makers is astounding. The only thing that I often worry about is sometimes the idea becomes more important than perhaps the piece. I often have the reverse problem when people value the process over the piece. For me everything is about what has been produced – thus my contradiction about innate beauty.

I often feel like an old man, making the way I make and what I make. Will utilitarian ceramics survive as part of the new ceramic world? As ceramics grows into something new, it fits more for the art gallery.

I often think of ceramics as a bridge to art, or beauty. Hopefully this is so: as a beautifully made plate.

What are you planning for the future?

I am not really sure where my work is headed. Life changes and with that I hope that my work changes. Before I men-

tioned new tests I am thinking about. The only thing that I know is that I do not want to become stagnant. I think if that happened I would give up making ceramics. My work has progressed in many ways that I would never have imagined. My style seems to be made up of sequences and progressions of techniques and life changes.

Statement:

What I make I feel comes from me ...
 When you look around at everything ...
 There is beautiful design everywhere ...
 Yet it is made in a factory, often without thoughts of ...
 Nothing left of the human soul ...
 Completely dehumanised soulless beauty...
 Like talking to a wall waiting for an answer ... nothing ...
 Yes – what I make I feel comes from me ...
 Designed yet often not thought out ...
 Fingerprints, imperfect forms, distortion, soul ...
 A human expression ...

All pots named Yobitsugi style are stoneware and porcelain. Clear glaze, Kizeto, Setoguro, iron and cobalt underglaze, fired to 1250°C.

Onglaze enamels (Nagasaki) fired to 780°C. Lacquer (urushi).

AARON SCYTHE

Whanganui, New Zealand

www.ascythe.com

www.facebook.com/godinc247

Aaron.Scythe@godinc247

HEIDI McKENZIE

DEBRA SLOAN

Imaging and Imagining the Inheritance of Colonialism



Heidi McKenzie is a Canadian, and a fine-craft ceramic artist of Indo-Trinidadian and Scots-Irish descent. During the last decade, McKenzie has been producing ceramic sculptures engaged with issues concerning systemic racial inequality. Through the lens of her familial encounter with indentureship, McKenzie encircles such specifics as the duality of bi-racial descent and the global consequences of colonialism. Her visual treatise urges the white community, to which I belong, to collectively recognize embedded racial privilege, and to work towards change. In the words of the American, Theastre Gates, whom McKenzie admires, "Art and Protest are forms of political thought".

McKenzie and I first met in 2013, in the elegant Romanian city of Cluj-Napoca, as participants in the first Cluj International Ceramic Exhibition and Symposium. Romania is progressively recovering from millennia of invasion, colonization, and in 1989 successfully rose up against the horrific Ceaucescu regime. We discovered that we share the surname of Sloan/Slone, and that our Scottish ancestors were probable participants in displacing thousands of slain Catholics in Northern Ireland, in the mid 1600s, dispersing thousands more, indentured to the Caribbean. Two centuries later our

Family Portrait, 2012, stoneware, epoxy wood frame, 100 cm h x 76 cm w x 28 cm d



First Wave, 2021, stoneware, porcelain, ceramic decals, wood, string, metal hooks, 47 cm x 60 cm x 16 cm

Scots-Irish ancestors immigrated to Ontario, Canada, during the catastrophic potato famine of the mid 1800s. Our connections are small examples of interconnection and global consequences resulting from cyclical struggles enacted as racial, economic and political aggressions.

Heidi McKenzie has chosen clay as her interpreter. Often, when ceramic art is written about, artist, material, concept, technique and process become interactive actors in the narrative. When concept precedes process, which is McKenzie's practice, the artist instead wrestles with the "tyranny of technology", bending the entire enterprise to serve the concept. McKenzie noted that she had tested twenty different porcelains for strength, shrinkage, and image compatibility for a current project. "Happy" accidents are not on her agenda.

Every mission has a beginning, and for Heidi McKenzie, it started in the 1990s, when, during her studies of Multiculturalism, she awoke to how the colonial mind-set had been institutionalized as the status quo in Canada, i.e., artistic excellence was a category for white settler artists while visible minorities alongside Indigenous artists found themselves in "folk" or "community arts." McKenzie sought redress for these marginalizations through two decades in arts management and policy before, in her words, "she found clay". During her first immersion, in 2009, McKenzie embarked on a 12-week residency at Andretta Pottery, in Himachel Pradesh, India. By 2010 she had enrolled at Sheridan College, Toronto, Ontario. McKenzie continued her studies over the next decade and the ceramic praxis has become her visual and conceptual resource to actively draw attention to the arc of pervasive attitudes stemming from colonial dominance.

Family Portrait, 2012 is an early, ambitious work. Through gestural manipulation and interweaving long, variously earth-coloured clay strands, McKenzie has made a graceful and substantial construction that denotes the tangled web of her family ancestry. In her own words, they suggest DNA sequencing. In 2012, McKenzie embarked on an MFA in Criticism and Curatorial Practice, at the Ontario College of Art and Design University. Her degree culminated in the 2014 curation of *Face Value*: an exhibition that explored performance of Caribbean multi-racial identity.



In My Bones No.1, 2019
earthenware, underglaze decals, 53 x 68.5 x 21 cm



Spaces Within, 2015
porcelain, 15 x 15 x 15 cm each, installation variable



Body Interrupted, 2016, earthenware, ceramic decal, raku fired pieces
aircraft cable 150 x 150 x 3 cm mobile strands, installation variable



Division, 2020, porcelain, iron oxide decals, plexiglas, acrylic tape
wood, metal hinges, 165 x 84 x 3.75 cm

During a 2014 residency at the Guldagergaard International Ceramic Research Center, Denmark, McKenzie learned to make slip-cast block-like moulds (14-sided tetrahedrons). With this technology, she made a "Self-Portrait", pouring layers of liquid clay, in various subtle earth-coloured hues, into the moulds in a process called *neriage* – where colours swirl around each other but remain distinct. McKenzie also learned how to transform her family's photographs into image-decals. In *Postmarked*, 2016, using the same moulds, McKenzie has taken image-decals from postage stamps picturing a Eurocentric Canada and fired them onto the sides of the hollow blocks. She then placed images of her child-self on the corners. The image-decals, suspended in an iron-rich slip, are permeated with a nostalgic memory-rich sepia tone.

Body Interrupted, 2016, is a mobile, with familial image-decals fired onto fragile randomly shaped porcelain tiles and suspended in space. They depict her father's physical fragility and his resilience as a migrant of colour in a predominantly white Canada, in what McKenzie called his "double diaspora" or "second exile" from India to the Caribbean and then again to Canada.

In 2017 McKenzie attended the Newington Armory Residency in Sydney, Australia, and built abstracted, Modernist-influenced forms. She realized abstraction releases the artist and the viewer from the predominance of Eurocentric figurative art. She learned how to build, glaze and reduction-fire large sculptures – size matters in clay. McKenzie fashioned spherical apertures, as gateways, passing through the sculpture as metaphor, and hope for future dialogue. This body of work was continued in *Spring: Paisley Uprooted*, 2019 during a residency at the Medalta Historic Ceramic Centre, Medicine Hat, Canada.

House of Cards, 2019, returns to the use of image-decals and is another poignant look at McKenzie's father's life. The "photographs" range from a rare early picture to one taken shortly before his passing. The image-decals are fired onto delicate porcelain rectangular tiles and precariously stacked into a steeple of "cards", an allegorical balancing act around belonging, creating a home, and precarious health.

In 2019 McKenzie returned to the large abstracted structures, this time uniting object with image and metaphor. The mass of the balanced forms surrounds the apertures, and carefully placed image-decals reinstate the lens of her family history. In her works, *In My Bones*, McKenzie has merged her objectives.

During these investigative years, McKenzie immersed herself in research locating historic and family images around indenturedship in the Caribbean. In *Division*, 2020, potent imagery reveals flagrant societal and racial inequities customary in colonial societies, with the subtext that these issues persist today. *Division* is a screen, a formal partition, indicative of past and present racism embedded in society, governance and education.

First Wave, 2021, represents the *Fatal Rozack*, was the first ship to carry indentured South Asian workers to Trinidad. In adopting this image, McKenzie unleashes the metaphorical ship – instrument of invasion, change, transport, and escape. Ships transported enslaved, indentured and migrant alike. McKenzie has begun to investigate her maternal Northern Irish history – around English dominance, textile mills, famine and migration. The Ship may be the device that will integrate the voyages of her maternal and paternal ancestors.

Heidi McKenzie engages our empathy through the storyline of her ceramic objects. Her oeuvre is a participant in world-

wide protest around systemic racial imbalance and subsequent injustices. She asks us to actively acknowledge the pervasive colonial / Eurocentric gaze embedded in our institutions. McKenzie demonstrates that art is a resource for societal and political change and is capable of altering our habituated optics.

DEBRA SLOAN

is a Canadian ceramic artist, teacher, adjudicator and author from Vancouver, BC. www.debrasloan.com. She is President of the North-West Ceramics Foundation. www.nwcf.ca

Heidi McKenzie is a Toronto-based ceramic artist. In 2009, Heidi apprenticed in her father's ancestral home with India's foremost studio potter, Mini Singh (student of Bernard Leach). Heidi returned to Canada and completed her Diploma at Sheridan College in 2012 and her MFA at OCADU in 2014. In 2011 Heidi received the Emerging Artist Award at Toronto Artists Project, and in 2012 exhibited at the Toronto International Art Fair. In 2013, Heidi created in Jingdezhen, China and in Bali, Indonesia. In 2017 Heidi apprenticed in Sydney, Australia with Master Mitsuo Shoji. Her work is currently touring Europe and Scandinavia as part of the "best of" exhibitions with Cluj Biennial and Guldagergaard International Centre for Ceramic Research.

Heidi's work, *Postmarked*, was acquired by Global Affairs Canada in 2020 to be placed in embassies internationally. Heidi curated/exhibited/moderated on *Decolonizing Clay* at the Australian Ceramics Triennale in 2019, and recently presented at the World Indian Diaspora Congress in Trinidad, August 2020. Heidi's writing and research in ceramics garnered her the inaugural 2020 NCECA Helene Zucker Seeman Curatorial, Research, and Critical Writing Fellowship for Women. Heidi recently joined the Board of NCECA. Heidi has exhibited around the world in Romania, Hungary, Italy, Indonesia, Denmark, Australia, and in the United States.

HEIDI MCKENZIE

Toronto, Ontario, Canada
[@heidimckenzie.artist](http://heidimckenzie.artist) | [@heidimckenzie](https://www.instagram.com/heidimckenzie) | www.heidimckenzie.ca
heidimckenzie@gmail.com | Facebook: Heidi McKenzie Ceramics

Gallery Representation:

Guildworks
 346 Bloomfield Main St - Bloomfield, ON K0K 1G0, Canada



SUSANNE WEISE

JAMES CLARK

I must admit that when I first saw the works of Susanne Weise, I didn't quite know what to make of them. Tilting off-center, asymmetrical in form, filled with dents and bumps, ragged rims, they could almost be perceived as beginner mistakes. "Almost" but not after viewing a larger body of her work and witnessing her development as an artist over the years. Then it becomes apparent that all the "mistakes" are indeed purposeful and this master in ceramics is in complete control of every aspect of her process.

That is to say, to the degree she chooses. Susanne's aesthetic and approach to ceramics share much with Abstract Expression, a movement that began around 1942 in the USA, but spread throughout the world in the 1950-60s. Two of its signature artists were William de Kooning and Jackson Pollock. The movement sought to elevate the emotions, while quieting the intellect in the creation of art. Spontaneity and improvisation were embraced. The artist stands before a blank canvas with as little forethought as possible, without preconceptions. The art ceases to portray any particular image nor contain meaning, it is an "expression" of pure feeling.

Susanne's pieces are individuals that have their own personalities, and harbor secrets the same as people do and as with people they

Vase, 2018
thrown, slip decoration
h 30 cm





Vase, 2019
thrown, slip decoration
h 38 cm



Answers without questions, 2017, base woodfired and bowl stoneware

come across differently depending on the company, the place and the surroundings they find themselves.

Susanne's most sculptural pieces are the "collages", which are assembled from thrown elements and found objects. Some of the found objects are shards or chunks of bricks, others come from non-ceramic materials. The combination of different materials is germane to Susanne's process.

The principle of collage, to combine various elements, is very important to her. Her works belonging to the theme "Answers without Questions" (also the title of her 2005 solo exhibition at the Jakobsberg Konsthall in Stockholm) combine vessels placed on pedestals created especially for them, that play with the tension of the contrasting structures.

Later she began painting the surfaces. I asked if she plans her complex drawings on her surfaces in advance and she replied no, she preferred to let them evolve as she went along. The result is an oft whimsical flowing variation of colors, forms, splashes and delicate lines that she paints with colorful slips. I am looking at a vase of Susanne's as I write and as happens each time I view it, I see different images and combinations. Her fantasy is boundless and her work stimulates the viewer's imagination.

This unusually painterly decoration doesn't undermine the importance of the vessels form but rather stands in contrast with it. Much of her work remains functional but clearly individual. Each of Susanne's directions are both distinctive yet interrelated. They share a sense of spontaneity stemming from an inner source deep within Susanne.

Susanne began her career as a ceramic artist in 1974 when she started a traditional German apprenticeship and rose to the title of Master by 1979. Shortly after completing her education she was approved by Gertraud Möhwald to assume the position the artistic manager of the ceramic studio of the industrial design program at the Academy of Arts, Burg Giebichenstein in Halle.

Most recently, Susanne has assumed a position at the Dresden Academy of Fine Arts as guest professor. There, in addition to sharing her decades of experience with the students, she intends to continue pursuing her various creative directions.

Who knows what to expect? As Christoph Sorger stated at the opening of her March 2019 solo exhi-



Answers without questions, 2008, base woodfired and bowl stoneware

bition, *VaseFlowersVase* at the Terra Rossa Gallery in Leipzig, "I think Susanne Weise is still good for a few more surprises. We can remain curious." Learn more at <http://www.susanne-weise-keramik.de>

James Clark

is an international well-known ceramist, who gives seminars worldwide on his pinching technique. He lives in Philadelphia, USA.

SUSANNE WEISE

Saalestraße 5 | 06118 Halle (Saale) | Germany
www.susanne-weise-keramik.de | post@susanne-weise.de
 Tel. +49 (0)345 - 5 23 45 53 | Mobil +49 (0)177 6250100

SUSANNE WEISE was born in Halle (Saale), Germany, in 1955. From 1974–1979 training as a master potter. 1979–1985 artistic workshop manager in the ceramics department at Burg Giebichenstein University for Industrial Design in Halle. Own workshop since 1981. 1993 - April 2018 artistic workshop manager in the sculpture / ceramics department at Burg Giebichenstein University of Art and Design Halle. 2002 Participation in the international symposium *Clay Storm* on the Baltics at the Vilnius Art Academy, Lithuania. 2007 at the invitation of The Estonian Ceramists Association participation in the international Anagama Symposium in Kohila, Estonia. Participation in exhibitions at home and abroad. 2019 member of the professional association of visual artists Saxony-Anhalt.

Bowl, 2019, thrown, slip decoration, ø 35 cm



Art and Religion

In contrast to art, religion is not fact-related and is only appropriate for belief. Nevertheless there are connections between them that sometimes appear in a flash. An electric storm of change.

GUSTAV WEISS

The sciences leave us alone with our feelings. Belief in spirits emerged when humans had an organ for it. That is the difference between humans and animals. The most primitive creatures that escaped from the deep sea could no longer lay their eggs in the water when they came onto land only 6.2 billion years ago. The mothers had to lay them in nests or retain them in their bodies. The embryos hatched there and were born alive. These were mammals dependent on providers.

With the upright gait, they became carnivores and, with the discovery of fire (first discovered in Israel in 790,000 B.C.E.), they became predators that digested cooked meat in the stomach and no longer in the intestine. This provided the brain with more energy and influenced further development.

Even as apes, humans were very special creatures. One of their specialities was their bisexuality. Men still have nipples and female patches in their psyche.

The Yin-Yang that adorns the Korean flag is a Daoist symbol from Chi-

nese philosophy of the 16th – 11th century B.C.E. It shows both sexes in a circle and in each of the two fields representing genders there is a dot from the other one.

Ancient wisdom astonishes us. The description of the emergence of life found among the Pyramid Texts from the fifth dynasty of the Old Kingdom in Egypt from 2504 – 2347 B.C.E. takes our breath away. What is described there only became comprehensible after the sciences developed. The TV channel ARTE showed an underwater film in which primitive unicellular organisms that reproduce by cell division gather on a hill of magma left behind by a volcanic eruption. These creatures later learned to use the energy of the sun's rays in the still-shallow, steadily rising deep seas for photosynthesis in plants.

In the Pyramid Text, it says the soul of the primal god Atum climbed the primal hill and in the primal sea and began to create life. Stephen Hawking, the famous heavily disabled astrophysicist, declared in a lecture in the Vatican Academy in Rome that if there is a law such as that of gravity the cosmos created itself out of the void and there is no need for a creator of the world. The theory explains this complicated process: The universe stems from a dust cloud in which minute particles smash each other at great speed, creating atoms that form the world and life.

Physicists are seeking particles with diameters of only twenty or more decimal places. That is the border to the void.

Astrophysics makes use of costly particle accelerators and computer simulations to further pursue the theory of the formation of the atom, whilst Niels Bohr discovered symmetrical geometric

forms in the atom that consist solely of energy without matter.

Early humans saw that there had to be a force stronger than themselves. They ascribed it to the spirits with which they entered into contact. From the time 30,000 years ago, speleologists in Borneo found first handprints and interpreted them as a message to the spirits that they found rocks they worked on with their hands. We tend to see the handprints as nothing special. But it must have been a human who was not concerned with having something to eat but rather with something intellectual. They must have wanted to do it and considered: How do I do it? He found bat droppings and kneaded them to form a paste with his soft bare hands. In Borneo, the handprints were on a particularly long wall on which there was nothing else to be seen.

The handprints were an art technique of the general level of tool use. They have survived for 30,000 years and were the beginning of cave painting, which was also intended for the spirits. In the north, the Ice Age was in progress and people liked to enter caves, where spirits lived and it was warm. With the beginning of the subsequent warm period, cave painting ceased, humans became sedentary, the icebergs melted and sea level rose.

The famous ancient city of Ur disappeared beneath the sea. Over hundreds of years, waterfalls from the Sea of Marmara plunged into the depths to fill the Black Sea beyond the north coast of Anatolia. The inhabitants relocated to the Balkans, where they initiated great Neolithic art. On the south coast of Anatolia, the headless figure of a goddess was found, which today can be admired in a museum in Ankara. The figure, guarded by two lionesses, was hidden

40,000 year-old handprints in the cave of Lubang Jeriji Saléh, Borneo. Hands on cave walls were the beginnings of cave painting and tool use.



in a granary. Archaeologists puzzled as to whether she was possibly connected with a matriarchy. However, no evidence of this was found. Not far away the city of Uruk became the largest city in the world with 30,000 inhabitants. Gilgamesh was the king. He was two thirds god and one third human, which meant he was not immortal. In the royal lists, he lived to be 126 years old.

He learned of Noah that he had become immortal in thanks for saving humanity. Gilgamesh set out to find him.

His travelogue was written in four languages in cuneiform on clay tablets. It was an epic that can be seen as a metaphor for his life's journey. Painting was superseded as art by literature. Gilgamesh's life began with bitter struggles against the Bull of Heaven and the fist fight with Enkidu, with whom he made friends and who offered to retrieve Gilgamesh's wooden toy that had fallen through a hole into the underworld.

On his journey, Gilgamesh had to overcome several border guards, and he travelled across a lake in a heavy metal boat with heavy metal oars to reach Noah. But he only received general advice from him. Gilgamesh did not build a pyramid but a 25 km city wall around Uruk, like the Great Wall of China – and the first emperor of China, whose tomb has not been opened, had the same desire for immortality. He sent ambassadors over the seas who were to bring him the elixir of immortality.

Gilgamesh invented bureaucracy to make the large numbers of people tame by means of laws. The division of labour was introduced in the artistic techniques with the potter's wheel. In the Uruk period (4000 – 3100 B.C.E.), the gods were clothed and in the imagination of humans they received human weaknesses.

However, after several thousand years,



Mother goddess of Çatalhöyük. Terracotta, 6th millennium B.C.E., Museum of Anatolian Civilizations, Ankara

explained and disseminated. Implicit knowledge has no words, only an inner feeling. Much knowledge is contained in implicit knowledge. This is the case here too.

Humankind has an innate need, as we have seen, to ascribe the limitation of their knowledge to a higher power. We find unanswered questions in scientific theory too. Where did the dust cloud of nothing come from and what forces were at work there? Stephen Hawking spoke of a "law such as gravity", i.e. not gravity itself for it is known to be a weak force. Elsewhere too we are amazed by knowledge in the past that we cannot explain. We trust science, but ultimately we say wordlessly, "Thank you Lord".

www.gustav-weiss.de

it emerged that this idea did not correspond to reality. When Gilgamesh died, the Euphrates was diverted in order to bury him. Heavy stones were laid over it so that no one should find him. The river was allowed back into its bed again.

Our religion proceeded from Jewish monotheism. An Egyptian princess found baby Moses in a basket in the Nile. He was brought up close to the pharaoh and received permission from him to leave Egypt with his people. The Egyptian chronicles only report small groups. Today we have a clear idea of people on the streets with 50, 100 or 1,000 individuals with all their worldly belongings. Religion says, "Ask not, believe!"

This dictum is worth examining because it can be applied to today's religiosity. Psychology has recognised its importance for epistemology. It distinguishes between explicit and implicit knowledge. Explicit knowledge can be



The sacred bull Apis was the herald of the god Ptah of Memphis. He was born of a virgin cow.

Mummified and interred, he became Osiris, who embodied fertile land that drowned in water. As the king of the dead, he is also the judge of the dead and looks after the wellbeing of the deceased in the underworld.

h 36cm

photo: Olaf Bruhn

Ceramics in spite of it all!

Late November 2020. For hours now I have been sitting in front of my computer, watching a demonstration of ceramics, almost without a break. My husband has been providing me with nibbles and water. – I am thirsty and hungry, but not solely for food. Beyond that I am thirsting for art, culture, workshops, talks, congresses. Corona, that virus that has changed our lives as we knew them, makes all of this impossible at the moment. We can no longer travel freely, cannot meet without restrictions and above all, we cannot attend congresses or go to exhibitions. Governments in nearly every country have restricted meetings to a small number of people. This may be the right thing to do at the moment but it is no good for an atmospheric exhibition opening or a busy congress!

On a weekly basis, I am getting information about congresses that are not taking place live in situ in 2021 either but only online – the AIC/IAC General Assembly, for instance, which had already been postponed from 2020 to 2021 and now once again will not be happening as planned in Rovaniemi, Finland but will be going ahead online. The same applies to the annual NCECA conference in the USA. Its organisers have also recently held a virtual confer-

Antoinette Badenhorst, TeachinArt.com



EVELYNE SCHOENMANN



Antoinette Badenhorst shows how you can safely carve porcelain

Mike Martino, Karatsupots, in an anagama kiln, filming his explanations



ence on an interactive platform for the first time ever.

It was Joshua Collinson, founder of The Ceramic School, who invited me to what was for me the first of these online conferences, Ceramics Congress Korea 2020. And so here I am, as I just said, sitting in front of my computer, waiting for the next of 36 workshops, demonstrations and lectures that are taking place non-stop over the next 72 hours, and I am thinking about interactive training courses on the internet. I have known about them for some time and, out of curiosity, I have attended one or two. My first experience was with a course called "Understanding Porcelain" years ago with TeachinArt.com. I normally advocate one-to-one tuition or at least of small groups on the spot in a classroom. Well, with her lively delivery, Antoinette Badenhorst as the e-course provider together with her husband the cameraman knows how to give the participants the feeling of being in the same room, being spoken to and receiving guidance personally. She is also not afraid to make a mistake and to comment on it, which is very helpful. The experience of learning is correspondingly dynamic. There is a closed social media group that belongs to the course where you can exchange views with the course teacher and the other participants and you can show your own work. A rather different kind of online instruction is offered by Luca Tripaldi, for instance. Besides group courses, he also has three-stage personal e-courses that you can attend at times agreed individually between participant and tutor. The three stages cover a tutorial, a reminder and the making and are very comprehensive and intensive. I should also mention the American association ICAN with its professionally produced videos CLAY-flicks. This is an impressive streaming collection that includes hundreds of ceramic projects covering the whole making process, presented by a growing list of contemporary master ceramic artists. These practical and advice-packed videos cover pretty well every form or technique that the ceramist's heart desires – you can watch them at any time and as often as you want. Naturally, these online courses do come at a price but it is usually worth booking one or two courses. And then there are the countless free-of-charge how-to-do-it videos on YouTube. The quality is sometimes debatable. But there are outstanding examples. One

is Mike Martino's channel, Karatsupots. He is an American who lives in Japan, and he describes every stage of the making process professionally and humorously, even demonstrating packing and firing his two-chamber anagama/noborigama kiln (cf. photo).

I have to admit that after initial doubts I now have a high opinion of online courses. Not only because in these times of limited contacts it is the best we can get at the moment, but also because many people do not wish to travel or they simply cannot or do not wish to pay for expensive workshops (travel, hotel, eating out, etc.). In addition, more and more ceramics courses in higher education are closing because money is short there too. Online courses are a fantastic alternative.

There is one downside to what is on offer on the web at the moment: I have only found a few online courses in German-speaking countries, where people still rely on learning in a traditional environment. The bottom line is the current range of online products is worthwhile, but only if you speak enough English. It remains to be seen if the surging numbers of participants in paid-for online courses and congresses are simply a boom in times of the corona pandemic, but I could imagine that a combination of online courses and traditional teaching will become established. It would then be possible to discuss what you have learned online and tried out in the studio with a real live tutor, and thus to improve.

But to get back to the Ceramics Congress Korea 2020: Just now, a fantastic demo by Sergei Isupov came to a close. Before our eyes, he transformed a cylinder into a vase with two kissing faces. In the break, I am now going to have a look at a few videos from the Korean tourism organisation to soothe my longing for South Korea. And shortly afterwards, we start up again, this time with a live workshop with Alessandro Gallo. I expect that after this congress marathon my hunger for ceramics workshops and congresses will have been satisfied for a while. But hardly for very long, the Ceramics Congress Canada 2021 is coming up soon!

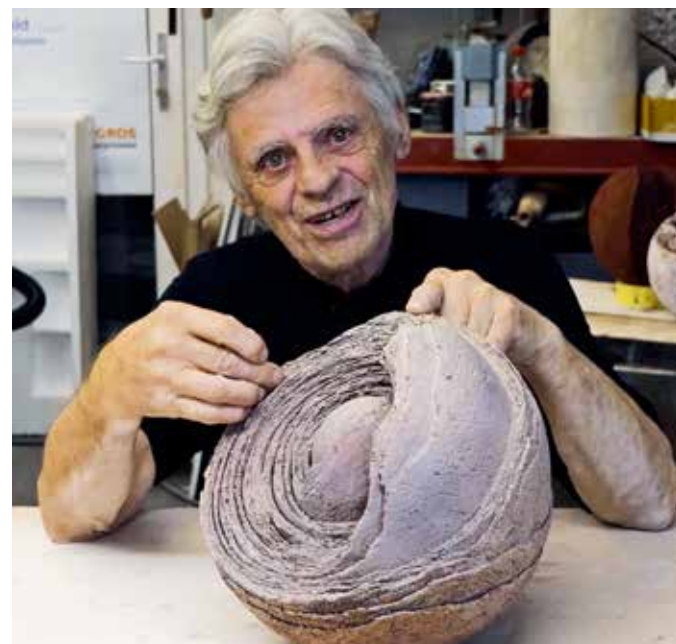
Evelyne Schoenmann

ist a ceramist, writer and curator. She is an AIC/IAC member and lives and works in Basel.

Luca Tripaldi filming his online course



Jürg Bächtold explains the structure of his layered spheres



CLAY project – Interreg Europe

The intermediate event to discuss CLAY results: Taking Stock

The Interreg Europe CLAY project (Cross Sector support for Innovative and Competitive Artistic Ceramic SMEs) has reached the middle of its course and the intermediate event, which will be held online on Wednesday 26th of May 2021, marks the transition from the interregional exchange and learning phase to the implementation of action plans.

The overall goal is to ensure that the selected policy instruments are adapted to support the ceramic sector to thrive in the contemporary global environment. This will benefit the artistic ceramic sector and other sectors of the regional economy involved in the innovation of industrial processes.

The concrete result expected by Interreg projects is to develop action plans. Hence, each CLAY region is activating and



Online meeting 24-02-2021

CLAY is an Interreg Europe project launched in June 2018, which aims to support the ceramic sector by giving priority to new technologies, strengthening brands and developing new services to maintain a competitive advantage and face the challenge of globalization.

The interregional exchange will help CLAY partners to improve regional programmes and tools that can strengthen tradition and promote innovation in the artistic ceramics sector.

The CLAY project brings together 5 regions that have both important ceramic traditions and innovative small and medium-sized enterprises, and uses interregional exchange to identify solutions to the challenge of combining tradition and innovation, improving regional programmes for innovation.

AEuCC is the Advisory partner and Communication Manager of CLAY project, and has strongly supported the project idea since its foundation in 2014, as part of its development strategy as European Grouping of Territorial Cooperation.

The main objective of the project is therefore to show that with product, process and marketing innovation it is possible to make tradition competitive in a globalized world.

will discuss during the intermediate event its own plan, which aims at implementing regional actions to support the artistic and artisan ceramic sector.

Regione Umbria (Italy), lead partner, is developing an action plan to boost innovation in product and design quality, processes and marketing, according to the innovation processes of the triple helix model between three elements: region, university and companies.

Pole Céramique (France) addresses the need to access information about support for ceramic SMEs in order to innovate design and know how, answering to new trends.

Regional Council of South Ostrobothnia (Finland) is creating a service path description and a networking structure to provide ceramics and craft SMEs with information to access funds and advisory, but also tackling the need for public visibility.

CTCV (Portugal) is working on extending a voucher scheme to support artistic and artisanal ceramic business to promote innovation, internationalization and R&D.

South West Oltenia (Romania) is fostering interdisciplinary and intersectoral cooperation through the preservation and in-



Online meeting 24-02-2021

novation of craft ceramics, the integration of product and services and consumer education.

The key words of the intermediate event will be innovation and resilience. The objectives, actions and results expected from this project are certainly of general interest for all territorial areas, European and extra-European, involved in traditional artistic ceramics, because, *mutatis mutandis*, the basic problems (and the related actions to overcome them and reaching solutions) are common, inter-related and assimilable.

The CLAY intermediate event will be an occasion to share and comment on such problems and solutions, with a focus on innovation and the resilience needed to overcome the recent world situation.

Covid-19, indeed, has upset the ways of life and work and therefore the CLAY intermediate event will be held online, aiming to apply all that resilience, but also that positive reaction that most private operators and public institutions were able to implement in this difficult moment.

The problems and solutions of the artistic and traditional ceramics sector are such that all individuals, private and public, operating in the sector, will be able to find useful elements for their work in participating in the event.

The entire audience of participants will be actively involved, stimulated to submit questions, comment and answer questions proposed on the online platform where the event will take place.

The event will take place, in virtual form, on Wednesday 26th of May 2021. The final agenda and registration link will be available on the official communication channels of the CLAY project

www.interregeurope.eu/clay

and AEuCC website

<https://bit.ly/3b7kBy9>

www.facebook.com/clayeuropa/

www.linkedin.com/company/interreg-clay/

www.instagram.com/clayeuropa/

<https://www.youtube.com/channel/UCjqhhDmo5HmXfnl9a-Bd4RA>

Press office

Giuseppe Olmeti (AEuCC) | giuseppe.olmeti@romagnafaentina.it

Elisa Emiliani (AEuCC) | elisa.emiliani.86@gmail.com

Kick off meeting, Italy - 26-29 June 2018 - pre Covid-19 pandemic



ILE4, Portugal - 19-20 February 2020 - pre Covid-19 pandemic



Erik Veistrup

THE PASSIONATE COLLECTOR

Christina Rauh Oxbøll
+ Henny Husum

For more than 50 years the former primary school teacher Erik Veistrup has been an avid art collector – with a special place in his heart for ceramics. Over the years, he has donated hundreds of items to CLAY Museum of Ceramic Art Denmark. New and older donations are currently being exhibited under the title: Clay, That's Life! Erik Veistrup's Collection.

Erik Veistrup collects for the love of art – and entirely from his own personal taste. Throughout his life he has not only experienced a sense of purpose and great pleasure in experiencing art at exhibitions or visiting ceramists' workshops, he has also enthusiastically shared his passion by exhibiting his collection, inviting journalists, art associations or other art lovers to his private home, where his works have been closely crammed in the living room, in the bedrooms and in the attic.

When he began his collectorship, Erik Veistrup had already acquired a taste for the tactility of ceramic art, its many variations of form and the endless colour effects of the glazes. His love of ceramic art was



photos: Ole Akhøj

I cannot stand people asking me how I kill time. Time ought not to be killed, it should be lived, be enjoyed, and be challenged. This is the way I live, not least thanks to art. I live through art.

Erik Veistrup, 2002

activated when meeting Gertrud Vasegaard's works at Den Frie Centre of Contemporary Art in Copenhagen and when acquiring his first ceramic works by Alev Siesbye in 1970. Since then, one work after the other has been admitted to his collection.

Recently he decided to donate yet another 106 new items to the already extensive Erik Veistrup Collection at CLAY Museum of Ceramic Art. The collection covers more than 100 years of Danish ceramic tradition and represents more than 70 ceramicists and artists – altogether an incredibly complex selection of Danish ceramics.

The new donation

The collection is Erik Veistrup's lifeblood, and every single work of art has been acquired from a personal necessity: a unique, unbiased, and very contagious love and enthusiasm, which affect us all.

During recent years Erik Veistrup has paid a great deal of attention to prominent young artists on the contemporary art and ceramics scene, and a number of playful, provocative and innovative figurative works have been added to the collection. Among these are Andreas Schulenburg's portrait of the life and death of a fly in clay, and Marianne Krumbach poetically playing with a leap in scale in the meeting between a bird and a cyclist who is taken by surprise on her way by the huge bird.

Pernille Pontoppidan Pedersen, **Mill with No End**, 2013
stoneware, 23 x 31,5 x 20 cm



Marianne Krumbach, **Girl and Bird**, 2011
Stoneware, 15 x 28 x 31,5 cm





Morten Løbner Espersen, **Magic Mushrooms**, 2012, stoneware, varying measures, height between 13, 17, 8 and 30 cm



Bente Skjøttgaard, **Cumulonimbus**, 2014, stoneware
31 x 25 x 20 cm

He also fell for a series of three works by Anders Brinch where the ceramic objects seem to be elements picked from his surreal landscapes: a cactus, a volcan, and an excrescence with bright, orange fruits.

Veistrup often buys works in small series. "I think in compositions, how grand three of them would look together in my home. Perhaps because they make contrasts, in different forms or glazes", he explains.

Again and again, Erik Veistrup has fallen for Bente Skjøttgaard and he has acquired three works from the *Cumulonimbus* series. Bente Skjøttgaard presents the raw clay as a more or less visible scaffolding which tries to keep its balance underneath the thick, meringue-like and dripping glazes in the most beautiful twilight colours, a contrast to Morten Løbner Espersen's forest of *Magic Mushrooms*, which seem to be pure bubbles of glaze without an underlying ceramic base for the organic, rising forms.

Erik Veistrup is fascinated by sensuous and non-conforming expressions, a preference not least met by Pernille Pontoppidan Pedersen's works. Already in the works for her degree project from The Royal Danish Academy in 2012 she challenged aesthetics and beauty as subjective elements in her works, and thus she immediately won Veistrup's heart. From her very first exhibition he purchased the se-

ries of *Burps*, and strange arrangements which he later supplemented with a few abstract, sculptural works.

At the age of 83, Erik Veistrup is still turned on by art and has an insatiable interest in following its development and movements. Art gives him inspiration and an appetite for experiencing the next exhibition, the next publication, the next purchase. That is why Erik Veistrup's collection is so relevant and interesting – not least as a museum collection.

Christina Rauh Oxbøll is Curator &
Henny Husum is communication manager
at the CLAY Museum of Ceramic Art Denmark

Exhibition

CLAY, THAT'S LIFE! ERIK VEISTRUP'S COLLECTION
until 24 May 2021 www.claymuseum.dk
<https://claymuseum.dk/en/exhibition/clay-thats-life/>

Brinch, Anders. From left: **Night Trippers**, **Cactus Clash**, **Eruption**
stoneware, 27 x 28, 28,5 cm, 40,5 x 29 x 28 cm, 34 x 31 x 29 cm. 2015



Andreas Schulenburg, **Fly and Flat Fly**, 2011, stoneware
10,5 x 30 x 30 cm, 7,5 x 31,5, 23,5 cm



THE PORCELAIN OF CAPODIMONTE

GIOVANNI PIESCO

Until recently, there have only been two institutions in Italy classified as Istituto Raro (Unique Institutions): The Antonio Stradivari International School of Violin Making in Cremona and The Institutum Statuaria Ars Carrara Pietro Tacca IPSAM in Carrara for marble sculpt-

Museo e Real Bosco di Capodimonte-San Sebastiano Martire



Museo e Real Bosco di Capodimonte

ing. Both are extremely exclusive in their own right. The former celebrates its 80th anniversary this year. The establishment of the latter dates back to the end of the 19th century.

The singularity of the specializations of these internationally renowned institutions therefore categorically reduces any applications from the ordinary parameters of the Italian school system, allowing them to maintain their autonomy of management regardless of the number of students enrolled in their faculties.

As from March 2017, Italy can count on a third recognized institution with the 'Raro' predicate. This is the Istituto Superiore Giovanni Caselli, located in the Royal Park of Capodimonte in Naples. Since 1960, they stand for an excellence in technological experimentation and design, as well as a driving force behind the current trend of ceramics and, above all, the creation and promotion of porcelain.

Going up the hill of Capodimonte from the Ponti Rossi in Naples, one can enjoy a view of the city over the entire Vesuvian Valley as far as the eye can see. The road is a ride of many bends and curves until one reaches the Porta Grande of the Bosco di Capodimonte with its Royal Palace, built in 1738 by King Charles III of Bourbon (1716 –1788) to house the world-famous Farnese art collection. It used to be the residence of the Bourbon dynasty, and later, of Emperor Napoléon Bonaparte, his brother-in-law King Joachim Murat of Naples (1767 -1815), and lastly, of the remaining Savoyan Kings of Italy. Since 1957, it houses the Capodimonte Museum with its galleries of ancient and modern art. The German avant-garde artist Joseph Beuys (1921 – 1986) had his last exhibition here in December 1985, entitled Palazzo Regale, merely a month before he passed away.

Entering the park through the Porta di Mezzo, one finds oneself in front of what was already the location of the Royal Porcelain Factory, commissioned in 1743 by King Charles III and his wife, Queen Marie Amalia of Saxony.

For his Royal Porcelain Factory, Charles III employed great talents such as the Belgian chemist Livio Ottavio Schepers (active in Naples from 1741 to 1744), the Piacenza decorator Giovanni Caselli (1698 – 1752), the Venetian painter Giuseppe della Porta and the Florentine sculptor Giuseppe Gricci (1700 – 1770). The latter created the porcelain chinoiserie for the Queen's boudoir, which can still be seen at the Palazzo Reale. It represents the summa of the maximum expression of the plastic and pictorial Rococo skills of the Capodimonte specialists.

Having to return to Spain in 1759, Charles III, who took an immense interest and delight in the production of porcelain, ordered that all the manufacturing, the artists and the labourers,



Atelier di Porcellana

the demand of high-grade porcelain that lasts to this day.

Today, Neapolitans, who are involved in this sector, are few and family run workshops. Best known are the Carusio, Cacciapuoti, Maiello, Marchetiello, Mollica and Visconti, who alongside the Istituto Caselli are seeking to instil a fresh spirit into this skill so deeply imbued with history, art and culture.

© Giovanni Piesco

is a photojournalist. Tel. 0031 652135076

together with the secret formula that he kept under lock and key, be transferred to the Royal Palace of the Buen Retiro in Madrid. His young son and successor, King Ferdinand I, took it upon him to continue the work his father had started in Naples. He established the Real Fabbrica Ferdinanda, collaborating with the best talents from Tuscany and Germany.

Between 1773 and 1779, under the directorship of the honourable Tomas Perez and the principal Neapolitan sculptor and painter Francesco Celebrano (1729 – 1814), the production continued to exploit the Rococo trend.

The Neoclassical style was introduced from 1780 to 1799 under the directorship of the marquis Domenico Venuti (1745 – 1817) from Cortona. The supervision of their output was given in the hands of the erudite Filippo Tagliolini (1745 – 1809) from Umbria. The painter Giacomo Milani (1774 – 1806) from Bologna was there to organize the group of painters generating panoramas of Naples and details from the statues and frescos of the nearby archeological sites of Herculaneum and Pompeii. A part of the collection is preserved in the museum in Capodimonte.

In 1806, on the advent of the domination of Naples under Napoléon and Joachim Murat, the Royal Porcelain Factory was forcibly sold to a company of private individuals represented by the Swiss entrepreneur Giovanni Poulard Prad, best known for his porcelain specialization in the French style. It was agreed upon taking on all the skilled labourers as long as Napoléon acquired a substantial part of the output.

The promises were not kept and Joachim Murat, despite his dedication to and love of Naples, too busy supporting the war campaigns of Napoléon, did not have time to deal directly with the production of porcelain. The occurrence represented the beginning of a slow and inexorable decline in



Museo e Real Bosco di Capodimonte-Filippo Tagliolini-La Caduta dei Giganti, 162 cm

Museo e Real Bosco di Capodimonte-Filippo Tagliolini-Ferdinando IV di Borbone



Sophie Giet

New horizons at A.I.R. Vallauris

KATIA FLAWIZKY

For the Belgian ceramist Sophie Giet, the originality of an artist is based on whether or not their works are immediately recognizable by the public in relation to those of other artists. This is indeed the case for the works of Sophie. It is difficult to remain indifferent when faced with these functional, anthropomorphic sculptures she creates, that are very expressive both in their visage and their stature. Body language is important for Sophie and when her personages are standing on their two legs, she instinctively uses the position of their arms to support her idea, which at the same time brings an aesthetic asset.

These characters represent herself, as well as each one of us: the first is funny, the second is angry, the third is sad, depending on the emotion and the message the artist wishes to convey. Her mother, a psychologist, instilled in her empathy and therefore the ability to imagine what others feel. As for the sense of humour that one senses in her works, it likely comes from the influence of her father, who taught her that when something unpleasant happens in life, it is better to laugh than to cry about it. The inspiration of press cartoonists who use humour, whether to entertain or to comment on current events or to take sides for a cause, is also omnipresent in the artist's work.

Inspired by this notion to convey values that are dear to her, that carry certain societal messages that are also important to her, Sophie Giet draws her inspiration from current events, urban art, popular music and idiomatic expressions. The creative process begins spontaneously: she listens to a song, reads an article, looks at a news report and from there an idea is born which, once materialized, gives birth to an object: a lamp, a vase, a mirror, etc. The result is the creation of art with certain cultural references, accessible to the public, for which these codes are meaningful. Semiotics is present. "My work is the fruit of research and playful reflection between form, function, attitudes, facial expressions and words. Through it, by sharing my view of Man and our society, my artistic approach is to inspire reflection on the diversity of our thoughts and behaviours as well as on universal feelings and emotions," she expresses.

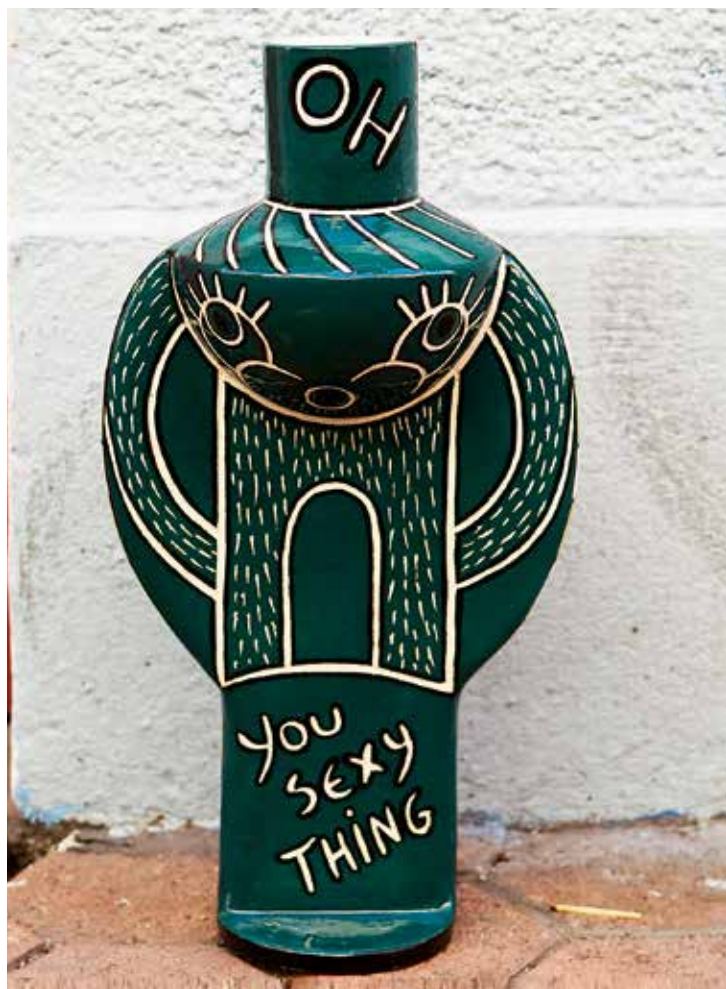
Sophie is self-taught artist, which she sees has both advantages and disadvantages. On the one hand, we learn from our own mistakes, but on the other hand, it can sometimes lead to feelings of solitude. With the desire to live new professional and human experiences, she decided to realize her work for the first time within the structure of an international Artist Residency programme. In the summer of 2020, she ventured to the south of France, to A.I.R. Vallauris, an international programme animated for the past 20 years by Dale Dorosh, himself a ceramist.

Vallauris is situated on the French Riviera between Cannes and Antibes. It has had a historically rich ceramic tradition since medieval times. Perhaps best known now for its Golden Age during the middle of the 20th century when artists such as Jacotte and Roger Capron, Francis Crociani, Jean Derval, Pablo Picasso, Robert Picault, Gilbert



le Rencontre, (front), 2020, "You sexy thing" – Hot Chocolate
40 x 21 cm, earthenware

le Rencontre, (back)





Fille-à-papa, 2020, "My heart belongs to daddy"
- Marilyn Monroe, 49 x 31 cm, earthenware



Le Grand Frippon, 2020, "Sea, sex and sun" -
Gainsbourg, 39 x 25 cm, earthenware



You-are-beautiful (front), 2020
"All about that bass" - Meghan Trainor
42 x 34 cm, earthenware
Background drawing by Luana Dorosh

Portanier, the Ramiers, among others, were all creating in Vallauris. To this day the town remains an important centre for ceramics, and also hosts an important Ceramic Biennale. In the centre of the historic old town, A.I.R. Vallauris welcomes artists throughout the year for one month in the Standard Residency and for three months in the Atelier Tremplin Residency designed for recent graduates of art schools. The programme's primary focus is ceramic art, but artists from all domains are also encouraged to participate to further enrich cultural exchange.

Sophie's residency culminated with a solo exhibition at the Gallery Aquí Siam Ben, with the theme entitled, *All you Need is Love*. It is in this context, of cultural codes embodied by pop songs, that the created works are to be perceived. For example, works entitled *Le grand frippon*. *Sea, sex and sun* – Serge Gainsbourg, *Cupid*. *Where do I begin love story* - Shirley Bassey, *La rencontre*. *You sexy thing* - *Hot Chocolate*, etc. No misunderstandings and no ambiguities!

The objective of the artist at A.I.R. Vallauris was to get out of her comfort zone, and to learn new things. In retrospect, this experience was very enriching. She had the opportunity to interact with the Vallauris ceramists, and to research and explore earthenware and low temperature glazes. Bathed in the ceramics of the golden age of Vallauris, she broadened her way of treating the facial features of her characters by simplifying them and by using new techniques such as sgraffito. This experience was all under the beautiful southern sky, between flowery hills and the Mediterranean Sea: an exceptional setting whose influence can be sensed in Sophie's in-situ production through her choice of colours.

After her stay at A.I.R. Vallauris, Sophie Giet wishes to encourage artists to open up to new experiences and to live this kind of adventure that can enrich a life path both professionally and in terms of relationships: "For me, there is a before and after Vallauris. I hope to be able to live other experiences in residence as soon as possible."

KATIA FLAWIZKY

is a journalist and art historian.
She lives in Saint Petersburg, Paris and Vallauris.

Biography

Sophie Giet was born in 1978 in the Ivory Coast, where she grew up surrounded by multiple cultural influences, among which African objects, ritual or commonplace, take all their importance. After graduating in 2000 from ESA Saint-Luc de Liège Belgium, she started working as a restorer of art pieces specialising in ceramics and glass before starting to work as a ceramist in 2008. She then chose clay as her main medium. She masters the different modelling techniques, including the production by casting, which allows her to produce unique sculptural pieces as well as everyday objects in limited editions. In 2014, after completing her apprenticeship and a four-year stint as a teacher at the University of Art and Design, Sophie opened the Yawa ceramics studio, where she runs workshops. Drawing her inspiration from the artistic tradition of ceramics as well as from urban culture, which is as much a part of everyday life, she creates functional, anthropomorphic sculptures.

photos - A.I.R. Vallauris



SOPHIE GIET

Yawa design studio
Impasse des Camus 57
4000 Liège, Belgique,
+32 (0)496 772 577
www.yawa.be
sogie@yawa.be

Sophie Giet at expo-Galerie

A.I.R. Vallauris | Dale Dorosh
Place Lisnard. 06220 Vallauris, France
www.air-vallauris.org | www.GalerieAquíSiamBen.org
info@air-vallauris.com | [@GalerieAquíSiamBen](https://www.instagram.com/GalerieAquíSiamBen)

Korean Architectural Ceramics

"KOTTDAM", THE SMILE OF THE WALLS AT THE PALACE

YOON-KYUNG LEE
DIETER JACOBS



"Habgak" at Deoksugung Palace photo - Hyun Joo Oh

Since the birth of humanity, earth has been shaped and fired, and it enriches our living spaces. We use ceramic products both as functional objects and as construction elements. The use of such elements has led in various cultures to the development of autonomous architectural ceramics that provide an attractive living environment.

For Koreans, the house they live in is a small universe of their own that radiates their dignity. The traditional Korean living space consists of the house, an interior courtyard and a rear courtyard that are harmoniously furnished. Especially in palaces and wealthy houses, the rear

courtyard is laid out like a miniature landscape. It is constructed in steps made of stones to resemble a small mountain, and the chimney ("guld-duk") for the typical Korean under-floor heating is built on it. The chimneys are not located on the roof as they are in Europe but stand outside the house. They are part of the overall aesthetic design of the courtyard.

In Korea, fences and walls were always built around the houses. For simpler houses, fences made of branches were built, or walls of stones and earth. For these walls, roof tiles and bricks were only used for decorative purposes. These playful decorations radiate feelings that correspond to the Korean mentality.

Wealthy houses and palaces have solid decorated walls built of bricks and natural stone. We call these walls "kottdam", literally "flower wall".

In these buildings, there were also various ceramic architectural elements for the roof structure. Animals represented symbolically as protective figures ("jabsang", photo 7) and gable areas with bricks and white mortar ("habgak") gave the inhabitants a sense of security.

We are still able to admire the beauty of the walls and the chimneys in restored palaces, traditional houses in rural areas and in Buddhist temples.

The walls in the palaces are sumptuously decorated and yet they radiate a sense of calm. In contrast the walls of rural houses and temples are simpler and more modest.

In the capital of Korea, Seoul, there are historically significant architectural ceramics in several restored royal palaces. In this text, we will mainly be discussing the walls ("kottdam") in Kyongbok Palace. They are particularly decorative and numerous.

"Jakyongjeon" at Kyongbok Palace
chimney with the motif of the ten long-lived beings, general view photo - Chung Hyun Cho, 1980



Architectural ceramics in Korean history

In the 1st – 4th century, bricks and roof tiles for walls, roofs and chimneys were already being produced.

In the 4th – 9th century, during the Baekje and Shilla royal dynasties, decorated bricks were used for interior and exterior walls of buildings and royal tombs. The patterns consisted of stylised flowers and animals, Buddhist motifs and landscapes.

In the 10th – 14th century, in the Koryo dynasty, seladon wall tiles with “sangam” decoration were produced and, according to latest research, were used to adorn interior walls.

In the 14th – 20th century, in the Chosun dynasty, special emphasis was placed on the architecture of the gardens. In the palaces, generously proportioned gardens were laid out as replicas of Korean mountain scenery. Water, stones, trees, with small pavilions and kottdam surrounding the individual buildings harmonised with each other and radiated a natural sense of calm and splendour.

Materials and construction methods used for “kottdam”

Bricks, rocks, mud, sand, lime, straw and wood are the principle building materials for the walls. Roof tiles and wood colours are used as extra decoration.

Walls built only of rocks are wider at the bottom and narrower at the top as they are built without mortar. This kind of wall is constructed where an abundance of stones occurs naturally, e.g. on Jeju Island in the south.

There are two construction methods for the walls of simpler house made of mud. The mud is formed onto round shapes and stacked up or wooden formwork is built and filled. In both methods, roof tiles and bricks are fitted in for decoration.

In palaces and wealthy houses, the walls are made of bricks and stones. The mortar used here (“samwhato”) consists of clay, sand and lime mixed 1:1:1.



“Kottdam” with Chinese characters photo - Hyun Joo Oh



Wall at a Buddhist temple, built with roof tiles, white mortar and stones photo - Chung Hyun Cho, 1980



14th – 20th c. “Jakyongjeon” at Kyongbok Palace, inner side of the wall, “habgak” and “jabsang” in the roof construction photo - Chung Hyun Cho, 1980

Decorative elements and their meaning in kottdam

There are four main decorative elements to be found:

- Endless ribbon-like patterns are made with bricks and mortar.
- The way the bricks are laid in relation to each other creates various two-dimensional patterns and thus leads to various compositions.
- For large pictorial areas, designs are created in clay and cut up before firing. Through the firing of the individual pieces, differences in the fired colour develop,



"Kottdam" at Deoksu Palace photo - Hyun Joo Oh



"Jakyongjeon" at Kyongbok Palace, "amisan" chimneys with various motifs photo - Hyun Joo Oh

4th – 9th c. **"Baekje"**, hollow brick with flower motif, w. 29.2 cm
l. 29.2 cm, d. 4.3 cm from: www.emuseum.go.kr



radiating a restrained elegance.

d) Through bricks being laid diagonally, small irregular areas are created. Motifs made in clay and fired are pressed into mortar in these areas.

The white mortar used creates a colour contrast with the coloured bricks. The interplay of bricks and mortar creates splendid compositions.

The endless ribbon patterns symbolise a happy, endless life.

In the brick compositions, the joy of living is expressed with festive motifs.

The motifs used in the pictorial areas have various meanings: a long life (crane, tortoise), bringers of good fortune (bamboo, peony, pine) many children and contentment (grapes, pomegranates) and motifs for spiritual protection (mythical creatures, grids). Grid structures are intended to protect from evil events and illnesses like a sieve.

Chinese characters have also been used on the wall for a long life and happiness.

For the decoration of the walls of simple houses, as already mentioned, roof tiles were also used. There are two Korean forms of roof tiles, a broad, flat one and a narrow, high one. With them, curving lines and even flower forms were depicted.

In some wealthy houses, walls are found in the inner courtyards that are designed like frescos. The paintings often depict the

4th – 9th c. **"Baekje"**
rectangular tile with dragon motif
from: www.emuseum.go.kr



ten “long-lived beings”: sun, moon, mountains, rivers, bamboo, pine trees, tortoises, cranes, stags and medicinal herbs, which symbolise a long, happy life.

“Kottdam” at Jakyongjeon

At Kyongbok Palace in the middle of Seoul, there are many walls that are really worth seeing. This palace was built in 1395, destroyed in wartime and partly rebuilt at a later time. With 500 buildings, the vast original palace had a mystical atmosphere. Unfortunately only a few of the main buildings survive today, those of the king and queen.

What is special about Kyongbok Palace is the architectural ceramics from the Chosun dynasty.

Jakyongjeon is the part of the palace where the queen lived and is surrounded by an ornamented wall. On the walls in various separate areas, diverse composition patterns in brick have been applied which, every one, enchant the visitor.

The insides of the walls are more heavily decorated than the outsides as the queen in that era had to lead a secluded life.

Nature predominates as the theme of the patterns, plants and animals symbolising happiness and health represented in stylised form.

The poetical and narrative pictorial areas have been integrated in the centre. Compositions of patterns with white mortar and reddish bricks have been arranged around these areas.

An example can be seen in the photo with a bird sits on an old plum tree in front of a background of the moon.

Walls such as these cannot be found outside Korea. The painterly expressive power and the technical perfection that were achieved at that time are still admired today.

Chimneys at the Jakyongjeon

The broad chimney built at the Jakyongjeon is connected to the wall. In a large pictorial area ceramics patterns are shown with the ten “long-lived beings” and the plants considered noble, bamboo, plum tree, chrysanthemum and orchid, depicted in great detail. Of the mythical starfish in the pattern, it

is said that they can eat fire. Above and below these areas there are five reliefs: Cranes stand for an endless life, the mythical animals provide protection from fire.

There are four further chimneys that are worth seeing located in the rear courtyard besides the bedroom of the queen. The “amisan” chimneys were named after a beautiful Chinese mountain. The chimneys are harmoniously integrated in the constructed landscape.

On the brick foundation, the chimneys were built of bricks. The small roofs are shaped like house roofs and have outlet vents on top which were designed to prevent smoke being drawn back in. The hexagonal chimneys have ornamented walls. The patterns on these areas symbolise good fortune and are intended to prevent fires.

All the chimneys at the Kyongbok Palace are classified as national art treasures.

The gateway of Deoksu Palace

Besides the walls, roofs and chimneys of the various palaces the gateway to Deoksu Palace also deserves special mention. Inside the palace along the built hillscape, there is a decorated wall. Here, grey bricks were used as well as the reddish ones. In it there is a gate called “Yuhyunmun”, The Gate for the Wise.

A flawless thing of beauty was created through an architectural masterpiece. What is special about this gate is the pattern of cranes and dragons on the arch on the inside and the outside. Very delicate figures were made of a coarse dark grey clay and fitted in place. Clouds are realistically represented around these two figures, giving the creatures a lifelike appearance.

We still admire the seemingly modern beauty and the highly developed building technique of the surviving walls and chimneys. Through these restored buildings we can imagine how vast and magnificent the original palaces must have been.

In Korea there are numerous surviving cultural treasures which can inspire us to derive new ideas for contemporary architectural ceramics.



“Yuhyunmun” at Deoksu Palace, dragon motif

photo - Hyun Joo Oh

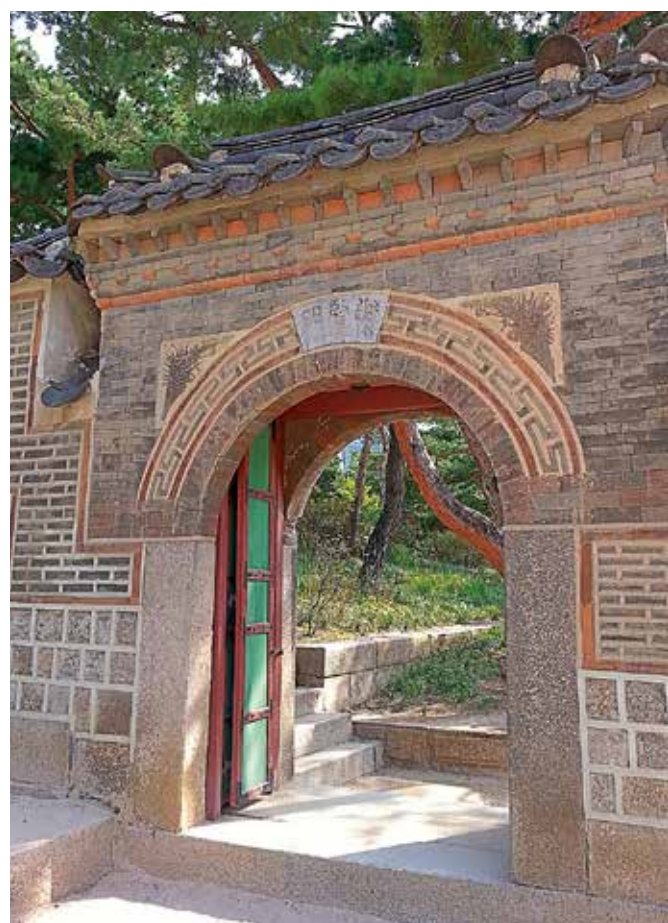
Yoon-Kyung Lee

studied fine art in Korea, specialising in ceramics, at the EWHA University (B.F.A.), and ceramics in Germany at the Fachhochschule in Höhr-Grenzhausen) She lives and works in Europe as a ceramist (cf. New Ceramics, 2005, No.5.)

Co-author: **Dieter Jacobs**

studied ceramics at the Fachhochschule Höhr-Grenzhausen. For ten years, he worked in industrial glazes and then in the field of enamels.

“Yuhyunmun” at Deoksu Palace photo - Hyun Joo Oh



RED from a saucepan

PETER WOLLWAGE

Summary:

From a series of trials, a few examples of copper glazes are shown that turn red in reduction or produce a copper mirror glaze. The reduction method used is in a stainless steel saucepan with charcoal, placed in an electric kiln.



Reduction takes place in a stainless steel saucepan and is described in New Ceramics issue 3/10. It can also be seen on YouTube: <http://youtu.be/iYSfnxzUgCg>

The advantage of this method is that there is no odour nuisance and the reduction can be regulated via the electric kiln controller. All the trials described here were carried out with this method. Here too, as with all other reduction methods, surprises can occur. The reduction happens during the gas phase over charcoal, and like with a live flame that flickers and does not always burn in the same place, the reduction may turn out in various ways. Before reduction, the charcoal should be crushed a little in the saucepan every time so that the layer of ash that develops on the surface of the charcoal does not interfere with the firing process.



The glaze components:

I achieved the best red with frit 90038 from Degussa, which has unfortunately been discontinued.

The two cups show what can be achieved with frit 90038. However, it was also an experiment to show how the copper diffuses through the porcelain body if it has enough time for diffusion.

Experience has shown that not all copper glazes produce a good red and some cannot be reduced at all. Thus the question very soon posed itself as to which components of the glaze are important for successful reduction? In the experiments described, it became apparent that a certain amount of B_2O_3 is important.



Here is a result. All three were reduced in the saucepan together. The sample in the middle contained no boric acid, in contrast to the two other samples.

For my trials, I used the following sodium-borax frits to adjust the boric acid content: 90158 Degussa, 8962 from Reimbold & Strick or 37-025 from Bodmer Ton AG. In addition, the following frits were helpful: Fritte 1233, Fritte N6640

I had little success with frits containing lithium. Calcium seems to disturb the development of colour only slightly so it can be present in the frit.

The best results listed here only contain calcium as an exception, there will certainly be other suitable frits, but I restricted myself to the ones mentioned.

In order to proceed systematically with the trials, I used a spreadsheet. The aim is to find a recipe with an oxide composition as close as possible to the original composition with frit 90038. Firing was always to 1250°C with a 30 min. soak. The subsequent reduction took place in a stainless steel saucepan at 680°C for 30 minutes.

Some of the results have been summed up in the following table. In the marked area, the weight details stand for the batch composition. The unmarked part below it shows the oxide composition in mole %.

	H75/5	H74/8	H73/1	F37/3	H77/4	F77/4	H79/3
Frit 90038 (not available)	0	0	0	50	0	8	0
Frit M1233	0	0	0	0	0	65	0
Frit 90158 like 8962	42	57	57	20	32	0	32
Frit N6640	0	0	0	0	40	0	40
Frit M77355	0	0	0	0	10	0	10
Kaolin*2H ₂ O	10	0	10	0	0	24	0
Quartz powder	40	35	25	26	15	0	15
ZnO	5	5	5	0	0	0	0
CuO	1.5	1.5	1.5	2	1.5	2	0.75
SnO ₂	1.5	1.5	1.5	2	1.5	2	0.75

	H75/5	H74/8	H73/1	F37/3	H77/4	F77/4	H79/3
Na ₂ O mole	7.19	9.57	9.85	3.49	7.25	8.15	7.34
K ₂ O mole	0.00	0.00	0.00	2.48	4.69	6.50	4.75
CaO			6.09				
B ₂ O ₃ mole	14.22	18.91	19.46	19.31	13.53	2.04	13.69
Al ₂ O ₃ mole	2.64	0.00	2.66	2.48	1.74	7.63	1.76
SiO ₂ mole	70.09	65.77	62.10	63.89	63.92	66.04	64.67
SnO ₂ mole content	0.65	0.63	0.65	0.88	0	0.9	
ZnO mole content	3.99	3.91	4.03	5.80	6.75	0.95	6.83
CuO 1,23	1.20	1.24	1.67	1.24	1.71	0.63	

total:	100	100	100	100	100	100	100
--------	-----	-----	-----	-----	-----	-----	-----

Temp 3	1281	1130	1147	1238	1169	1288	1164
--------	------	------	------	------	------	------	------

The values in the last line Temp 3 give an indication of the expected viscosity of the glaze after the method of Hans Wehnert (New Ceramics 1/20) The value Temp 3 signifies the temperature for a viscosity of level 3, where the glaze softens. The calculation of this value is based on the calculation of 200 glazes. On this basis, the factors for the oxides of the glaze compositions were determined and thus permit a prediction of glaze behaviour.

In my kiln they are an approximation for the tendency for the glaze to run at the firing temperature, here designated Temp 3. A higher temperature means that the glaze tends to run only at a higher temperature. A lower value indicates that the glaze becomes very soft and begins to run at a higher temperature.

For the firing temperature used in the trials (30 minutes at 1250°C), Temp 3 should be 1250 if possible to signalise the running of the glaze. The following image shows the influence of Temp 3. The samples are arranged as in the table.





The best results:

In the trials I was trying to emulate variation F37/7 with frit 90038.

photo left



In this trial the influence of the copper oxide content is demonstrated. The more CuO the darker the colour and with a high Al_2O_3 content a mirror effect can be achieved. The copper mirror colour only develops with 2% CuO content and above. At 3% copper oxide, the glazes became matt in reduction.



A comparison of the values in the table reveals that all the samples contain a high boric acid B_2O_3 content and additionally a lower zinc oxide content.



A higher Al_2O_3 content means that the red increasingly has a reflective copper hue but also that in reduction, carbon deposits often accumulate in reduction.

Note:

My workspace during the trials.

Pottery is a passion that I began while I was still at school, but while I was working it was only possible to pursue it within strict limitations. After retirement from my profession as a chemical engineer, I was particularly interested in glazes. Here I was fortunate enough for two colleagues to contact me after an article in *New Ceramics*. I owe it to these two (Hans Wehnert and Gerhard Kümmler) that my passion continues. They assisted me greatly in compiling this article. *Peter Wollwage 2020*





CARVE YOUR CLAY

Hilda Carr - Techniques to bring the pottery surface to life

When she is working, potter Hilda Carr forgets everything around her. In her new book, *Carve Your Clay*, she shows how to enhance the surface of handmade ceramics in a whole range of techniques, concentrating on decorative carving and incising techniques. With a simple scraping tool, it is possible to achieve countless variations in pattern. In combination with the many options of form creation, choosing a clay body and glazes, vast creative potential opens up. The wide range of methods she presents can be used for a wide variety of patterns, from combing and perforation to inlays with coloured engobes and sgraffito, faceting and channelling. This guide is presented in sixteen different projects including cups, vases, bowls and serving trays, clear, step-by-step photography and easy-to-follow instructions help to carry out the projects and achieve beautiful results. They also provide a starting point for readers' own ideas.

With easy guides on how to create form as well as information on glazing and firing, this is a comprehensive guide suitable for potters of all skill levels.

A set designer by trade, Hilda Carr turned her hand to ceramics in 2014 and now sells her work through her website as well as in shops and galleries across the UK. She has built up a large following on Instagram where she frequently shares her development and techniques. Check her out [@hildacarrpottery](https://www.instagram.com/hildacarrpottery) on Instagram and www.hildacarrpottery.com

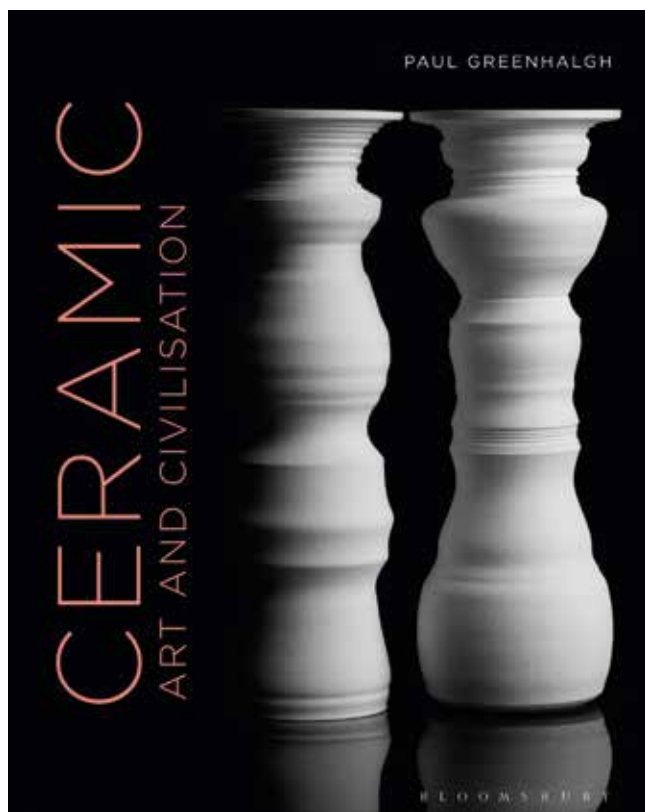
Hilda Carr, *Carve Your Clay. Techniques to bring the pottery surface to life*

144 pp. ill. in full colour, paperback, RRP £12.99 ISBN 13/EAN: 9781782218524

In German: Hilda Carr, *Keramische Kerb- und Schneidetechniken*

144 Seiten, durchgehend farbig bebildert.

Klappenbroschur, EUR 28.00 ISBN 978-3-258-60233-2 Haupt Verlag



Ceramic, Art and Civilisation

Paul Greenhalgh

"An extraordinary accomplishment." Edmund de Waal

In his major new history, Paul Greenhalgh tells the story of ceramics as a story of human civilisation, from the Ancient Greeks to the present day. As a core craft technology, pottery has underpinned domesticity, business, religion, recreation, architecture, and art for millennia. Indeed, the history of ceramics parallels the development of human society. This fascinating and very human history traces the story of ceramic art and industry from the Ancient Greeks to the Romans and the medieval world; Islamic ceramic cultures and their influence on the Italian Renaissance; Chinese and European porcelain production; modernity and Art Nouveau; the rise of the studio potter, Art Deco, International Style and Mid-Century Modern, and finally, the contemporary explosion of ceramic making and the postmodern potter. Interwoven in this journey through time and place is the story of the pots themselves, the culture of the ceramics, and their character and meaning.

Ceramics have had a presence in virtually every country and historical period, and have worked as a commodity servicing every social class. They are omnipresent: a ubiquitous art.

Ceramic culture is a clear, unique, definable thing, and has an internal logic that holds it together through millennia. Hence ceramics is the most peculiar and extraordinary of all the arts. At once cheap, expensive, elite, plebeian, high-tech, low-tech, exotic, eccentric, comic, tragic, spiritual, and secular, it has revealed itself to be as fluid as the mud it is made from. Ceramics are the very stuff of how civilized life was, and is, led. This then is the story of human society's most surprising core

causes and effects. Paul Greenhalgh is Director of the Sainsbury Centre and Professor of Art History and Museum Strategy at the University of East Anglia. He was previously Head of Research at the V&A Museum, London, and is the author of books including *The Persistence of Craft* (2002) and *Art Nouveau* (2000).

CERAMIC ART AND CIVILISATION, Bloomsbury, London. 512 pages with 409 colour images.

Hardback 9781474239707: £30

Ebook 9781474239738: £27

new CERAMICS

Your SPECIALIST MAGAZINE for ART and CRAFT in CERAMICS

With these subscriptions, you can regularly bring the whole world of ceramic art into your home



Gift Subscription

The ultimate gift for ceramics lovers. Give a whole year's reading pleasure for
€ 58 / US\$ 65
by world surface mail
€ 66 / US\$ 85
by world air mail



Trial Subscription

3 issues only. The subscription ends automatically after 3 issues.
Prices: 3 issues for
€ 28 / US\$ 33
by world surface mail
€ 35 / US\$ 48
by world air mail



Regular Subscription

Give yourself a treat: with 6 issues a year you will always be up to date with the world of ceramics.
Price: € 58 / US\$ 65 for world surface mail
€ 66 / US\$ 85 for world air mail



Online Subscription

Anywhere you have internet access, you can read New Ceramics – at home or on your travels. Price:
€ 36 / 40 US\$ including unlimited access to our archives

Subscribe via:

www.neue-keramik.de

bestellungen@neue-keramik.de

Tel.: +49 6229 -707 99 45

RECOMMEND US TO A FRIEND – READ FOR FREE!

One year free online subscription for every referral !



For each referral leading to a Regular Subscription or Gift Subscription, you can read NEW CERAMICS Online for one year free of charge

ARTIST JOURNAL

Ting-Ju SHAO



photos - Yoca Muta

Yoca Muta (Japan)

Majoring in contemporary art in the UK, Yoca Muta (born 1981) worked in a variety of media for different ideas. In her experiment with solid materials, she found Kutani ware, and went to study its painting technique at Ishikawa Prefectural Institute for Kutani Pottery. Going beyond the precise and orderly composition of the conventional Kutani ware, she focused on living creatures and legendary animals, of which the cetaceans leaping out of the ocean are impressive. In contrast to the traditional subjects of flowers, birds, and patterns, her paintings remind of the Chinese ink painting, while maintaining a contemporary approach to colours and composition. She even used the decoration skills of the Kutani ware for her mixed-media works, for example, by placing a dragon's head or coiling snakes on a silky cloth with the images of natural landscapes or patterns of colourful flowers. Muta stated that she attempted to bring together contemporary art and Japanese aesthetics.

"My works stand as the hybrids of contemporary art and Japanese aesthetic. Using the techniques of Kutani pottery – a traditional craft of Ishikawa –, I draw vivid sceneries of nature, myths, and private allegories in the form of ceramic ware."

www.yocamuta.com

The body is fired at 1260°C, the multi-firing of over glaze from 700-860°C.



left -
Mount Penglai
2015, 18.5 × 17.0 × 17.0 h cm



below left -
Eclipse
2020, 38.3 × 29.2 × 25.5 h cm

below -
Libido
2019, 10.8 × 10.8 × 9.8 h cm



ARTIST JOURNAL

PJ. Bruyniks (The Netherlands)

The contemporary artist PJ. Bruyniks (born 1962) is proficient in recording human behaviours with mixed-media works. His installations exemplify a kind of visual aesthetic brought forward unexpectedly by sequences, rhythms, structures, and repetitiveness. When PJ. Bruyniks was an artist-in-residence in EKW in 2019, he hung a pencil drawing "Micheangelo's Pietà" on the wall in his studio and created a set of ceramic units classified into Sculptables, Connectables, Attributables, and Stackables, which are removable like Lego pieces. They were followed by the ceramic Lego versions of *Pieta*, in which Mary holds the dead body of Jesus, and *David*, of which the fired ceramic pieces can be removed and relocated as one pleases.

"I construct things: With love to de-symbolize objects, to examine what is behind human behaviour like group dynamics, awe and desire, or what defines uselessness. To deconstruct how and why we attribute values to our perception, feelings, thoughts and decisions".

(Slipcast, ceramics, wood, strings and buttons) www.pjbruyniks.nl/p/cv.html



photo - Anna Letswaart

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

Ceramic Construction - Michelangelo's David, 2019, 60 x 125 x 45 cm



DIY Venuses - Venus of Willendorf, 2019-2020
180 x 300 x 140 cm, ceramics, wood, strings, buttons



photo - PJ. Bruyniks

In Studio with Lee Jong Min

Evelyne Schoenmann



photos - Ye Gum Hae

Lee, I always ask my guest about their educational background in ceramics. What is yours?

I graduated from the Department of Crafts, College of Fine Arts at Chung-Ang University in Anseong, South Korea. I became interested in ceramics after taking the ceramics course, one of the required subjects, and decided on ceramics as my major.

Partly the shapes of your works remind me of the prunus vases and other shapes from your Korean heritage. But the carving patterns seem very modern ...

I consider my works based on the Korean ceramic tradition but they are also couched in my own distinct idioms and aesthetic senses. I was able to create and evolve new works by encountering the cultures of the times. When working on my pieces, I try to preserve and respect traditional ceramic making techniques as much as possible, but I make forays into new things through my own research and creative practice in each process of preparing materials and making pieces. For example, I have conducted research on how to reinforce solidity and colour development by completely removing iron from preexisting white porcelain clay; on how to make thick vessels by wheel throwing; on how to sculpt a thoroughly dried vessel; and on applying glazes to dense sculptures. I think the reason why my work appears modern while it derives from tradition is because I added one more process to decoration. I have drawn from traditional decorative patterns of insects, plants, and natural objects but also created vessels through a combination of new patterns and forms in my own manner. This is what I have been most concerned about and considered most important in the course of my work.

Unlike the old Korean vases, the openings of your works are extremely narrow. Is this due to the shape or the

carving? Or does it have completely different reasons

I pursue modern shapes by narrowing the mouth of my work, thereby enhancing the value of art. This is to leave beautiful forms and practical values as significant aesthetic elements. And yet, this “metaphoric receptacle” shape has been an obstacle for an artwork’s appreciation and value in the art market. But I think that traditional ceramic shape is why it has been loved for a long time passed down through generations for all in concert with the public’s aesthetic standard. My work seeks the arts to be based on the spirit and heritage of crafts.

What fascinates me every time I see one of your works up close are the intricate and accurate carvings. I have the feeling that you are not carving in leather-hard clay, but in a clay in an already much drier state.

I usually use fine particles of ironless clay that is shaped by wheel throwing. Each basic form is normally dried for about three months. The surface is akin to that of sandstone. It has to be carved initially like a drawing, then scraped out, and lastly rubbed, anticipating its state and depth as well as its completed appearance. I think I have become able to more gradually and delicately create diverse patterns since I have skilfully mastered how to use a variety of tools and apply them to each carving process. I consistently study new patterns and designs.

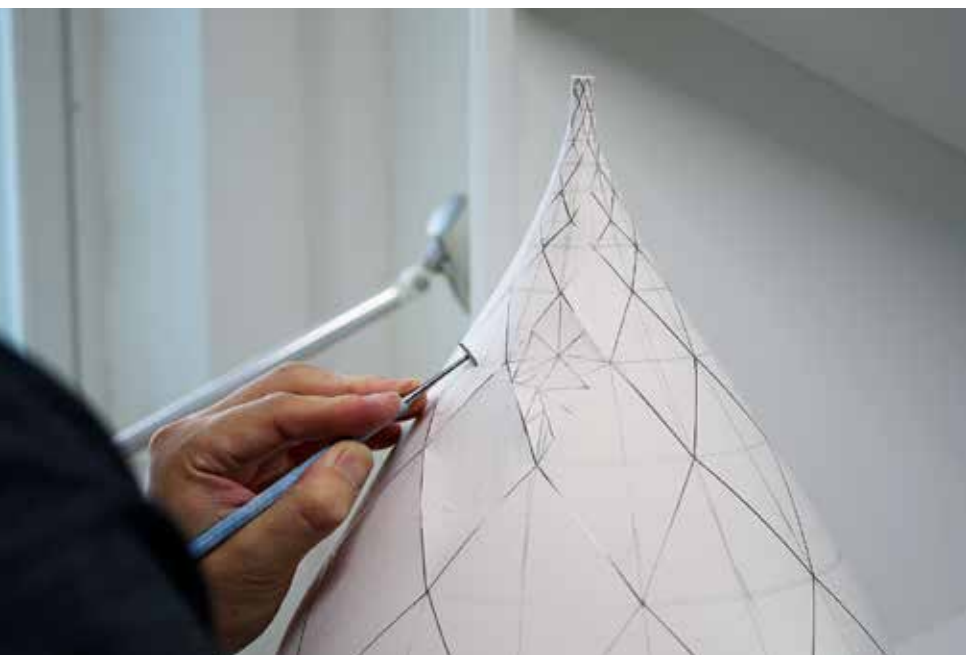
The carving patterns change depending on the brightness or darkness of the daylight. We are of course extremely curious how you come up with the surface patterns which, in my eyes, are full of energy.

As my works are carved after naturally drawing some patterns, these patterns have no fixed design. A wide range of bright and dark tones arises when light is refracted and reaches mutually differ-





ent spaces as if each thing in nature we are aware of can be defined by one colour. The Philosopher Jo Yo-han (1926-2002, Korea) said that "Koreans' formative beauty was rooted in Taoism and Buddhism's view of life, and that the ideal was to discover the beauty in nature with nature as its matrix." I think my work in a metaphorical and serene form between the splendid and sophisticated technology of China and the neat and organized formative beauty of Japan is what I can make because I am such a Korean. You may see the moon in my work, and some others may find different natural aspects they infer in the same piece.



Can you please guide us through the technical process of creating your works?

A. Material/Clay

I get clay from a factory. This clay has the same ingredients as porcelain slip primarily used for plaster casting. After thinly slicing this clay at my studio and drying it, I put it in water and remove any iron content that might remain. This naturally dried clay is blended with Zircon. The mixture ratio of Zircon is between 5% and 11%, which can be adjusted in accordance with size and pattern.

B. Modelling: Wheel throwing

A basic form which is less than 40 cm in height can be wheel thrown at one time but a basic form which is more than 40 cm in height can be wheel thrown twice in the manner of making a moon jar that forges the upper and bottom parts independently and then joins them.

C. Drying

The vessels completed are naturally dried indoors for about three months. A long time is required for drying because the walls of my pieces are relatively thick. The surface is evenly arranged before carving.

D. Carving

The process of carving is usually carried out five or seven times. I carve patterns while turning the vessel and supporting it with a sponge to prevent it from shattering or to lessen the impact. A rough sketch is first drawn and then the location of the entire pattern is decided. The first round of carving adds a little more depth. After starting carving in earnest, I change my position every few hours, not staying in one place.

E. Bisque firing

The heat is gradually turned up to 950°C over 36 hours in consideration of the wall's thickness and entrance. Vessels stay in the kiln for about two days even after firing.

F. Glazing

I spray the glaze mixture onto the form several times to ensure consistency over the form. The mixture soaks into the piece and





then I spend two to three days removing the excess glaze from the formations of the carvings on the piece so the thickness of the glaze is the same throughout the piece.

G. Second firing

After the glazing and cleaning of my artwork, one piece is put into the kiln and four burners are lit. The temperature is raised to 170°C and during this time I control the soot from the gas by using the oxygen inlets. The gas pressure is increased until 950°C is reached. Now, the oxygen valves are fully opened and the glazed pieces oxidize and have a transparent bluish hue to them. The temperature is gradually raised to 1260°C and at this point the burners are turned off. During the firing process the pieces will shrink about 25%. The pieces will remain inside the kiln for about three days. This entire process allows for about a 75% success rate for my artwork.

I guess patience must be one of your strengths. How long do you carve on a work like this and what kind of tools do you use? You know, years ago, when I first saw a picture of you carving away on a piece, I was under the impression you were using a dentist's drill ...

I was fond of making or observing something as a child, sitting in one place for a long time. This disposition seems to have naturally been the foundation for my process and accomplishment. I became aware that dental instruments are apt for my work as they are so precise. I have mainly been using a bar, a very keen dental instrument that looks like a needle after putting it in a pin vice.

What are your plans and wishes for the future?

I have happily been an artist for the last 10 years. My close relationship with those who have cheered me on enabled me to attain this. I consider this the greatest blessing. I want to continue my work more sincerely and strenuously in the next 10 years.

Lee Jong Min

leeceramic@naver.com

www.vleev.com

Evelyne Schoenmann's
next interview partner is
Ross de Wayne, USA / Germany

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 May 2021

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

Berlin D-10585 Keramik-Museum Berlin
Schustehrusstraße 13 O: Fri - Mon 13 - 17h www.keramik-museum-berlin.de
👁: Geschenke an das KMW und Neuerwerbungen | ▶ 24.5.

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

Berlin D-10629 Brutto Gusto Wielandstraße 34 T: +49 (30) 3087 4646
www.bruttogusto.berlin O: Mon 12 - 18h, Tue - Sat 10 - 18h
👁: Contemporary Crafts - Guido Geelen, Ritsue Mishima, Luzia Simons | ▶ 29.8.

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

Bozen I-39100 TonHaus Rauschertorgasse 28
T+F: +39 (0)471 - 976681 O: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h
info@tonhaus.it 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 O: Wen - Sat 13 - 18h

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



Angelika Jansen
Ausstellerin
Staatspreis MANUFACTUM 2021
Ausstellung im Museum für Kunst und
Kulturgeschichte Dortmund
10. April bis 27. Juni 2021

Angelika Jansen · Wildor-Hollmann-Str. 12
D-41379 Brüggen Niederrhein · Mobil: +49(0)151-20652525
www.angelika-jansen-keramik.com



Nathalie Schnider-Lang
loes & reinier international ceramics deventer.nl
www.loes-reinier.com
1/5 - 26/6/'21
'Incoronata'

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

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

Carouge CH-1227 Musée de Carouge Place de Sardaigne 2
T: +41 (0)22 - 3079380 www.carouge.ch/musee
O: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h

Coburg D-96450 Kunstsammlung der Veste Coburg Veste
T: +49 (0)956 - 18790 www.kunstsammlung-coburg.de
O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h
Mon closed

- 👁: Ausstellung im STUDIO: Schön wie ein Shadow.
Das Porträt der Fortunata von Friedrich Müller | ▶ 22.8.
- 👁: Ausstellung im LABOR auf der Veste Coburg: Glass Works -
European Glass Lives in Craft, Art and Industry | ▶ 12.9.
- 👁: Auf der Veste Coburg: Bild und Image -
Cranach im Dienste des Hofes | 18.6. - 12.9.
- 👁: Im Europäischen Museum für Modernes Glas: Vom Sockel zur Wand -
Zur Positionierung der Kunst aus Glas | ▶ 12.9.

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

Deventer NL-7411 JP LOES & REINIER Korte Assenstraat 15
T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h *A
www.loes-reinier.com
👁: Nathalie Schnider-Lang - Incoronata | ▶ 26.6.



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

☞ **Jubiläumsausstellung:**
Schenkungen – Wir sagen DANKE!
9.5.2021 – 15.8.2021

☞ **Jubiläumsausstellung:**
Keramik der ersten Stunde ▶ 12.9.2021



*Frank Louis, Ausschnitt II, 1996
Stiftung KERAMION – Schenkung der
Gesellschaft der Keramikfreunde e.V.,
Foto: Helge Articus,
Articus & Röttgen Fotografie*

Düsseldorf D-40213 Hetjens-Museum
Schulstrasse 4 T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 - 21h
www.duesseldorf.de/hetjens

☞ **Märchenhaftes Meissen - Traumwelten der DDR I ▶ Online-Rundgang**
durch die Ausstellung auf www.duesseldorf.de/hetjens

☞ **Schweizer Schoki, Weißes Gold – Süßes & Zerbrechliches vom Zürichsee**
▶ wird nach Möglichkeit verlängert - Info www.duesseldorf.de/hetjens

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 auf
www.toepfermuseum-duingen.de


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



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

☞ **Jubiläumsausstellung: Schenkungen - Wir sagen DANKE! I 9.5. - 15.8.**

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



Genf CH-1202
Musée Ariana -
Musée suisse de la
céramique et du verre

ariana 

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 - Schattellen des Zorns I ▶ 23.5.**

☞ **Chrysanthemen, Drachen und Samurais - Japanische Keramik aus dem**
Musée Ariana I ▶ 9.1.2022

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 Fäita
Alte Marktstraße 45 T: +49(0)5151 - 959133
F: -821294 www.keramik-galerie-faita.de
galerie-faita@t-online.de

O: Mon - Fri 10 - 13 u. 15 - 18h, Sat 10 - 16h *A



Hannover D-30175 Handwerksform Hannover Berliner Allee 17
T: +49 (0)511 - 34859 F: -88 www.hwk-hannover.de

O: Tue - Fri 11 - 18, Sat 11 - 14h

Heidelberg D-69117
Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
T: +49 (0)6221 - 619090
info@galerie-heller.de www.galerie-heller.de

O: Tue - Fri 11 - 13 + 14 - 18h, Sat 11 - 18h

☞ **KESHIKI - KERAMIKKUNST UND LACKKUNST Guido Sengle, DE**
Seiichiro Fujino, Japan I ▶ 9.5.

☞ **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

CONTEMPORARY CRAFTS

GUIDO GELEN

RITSUE MISHIMA

LUZIA SIMONS

01.05

27.08 2021

BRUTTOGUSTO.berlin



Hettingen D-72513 Schloss Hettingen
www.hettingen.de/tourismus&kultur 👁: 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 👁: Tue - Sun 10 - 17h
www.porzellanikon.org info@porzellanikon.org
👁: Formvollendet - Keramikdesing von Hans-Wilhelm Seitz | ▶ 9.1.2022

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

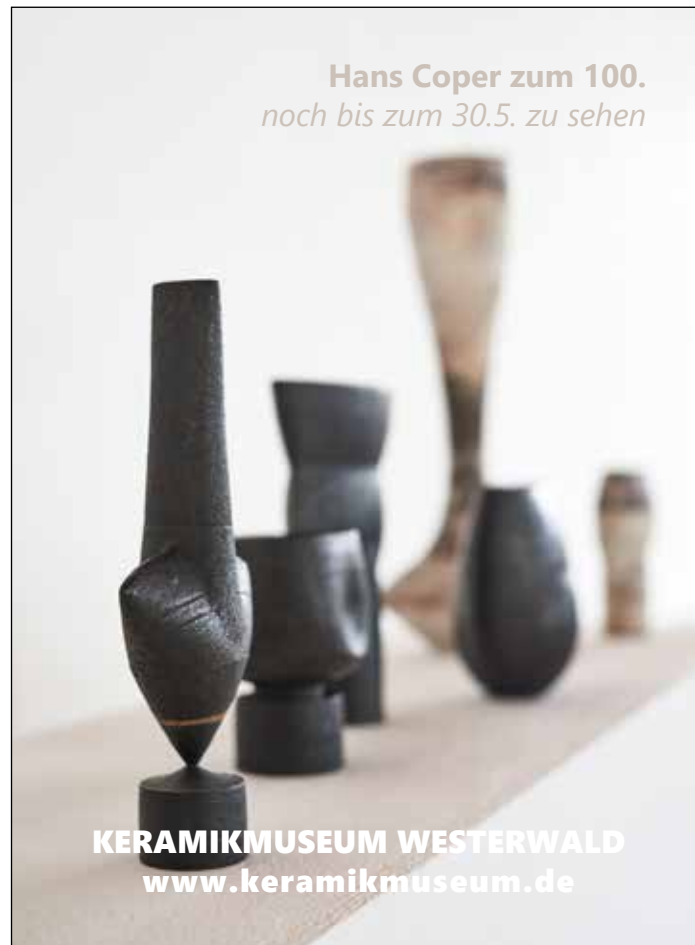
Höhr-Grenzhausen D-56203
Keramikmuseum Westerwald Lindenstraße 13
T: +49 (0)2624 - 946010 F: -120 👁: Tue - Sun 10 - 17h *A
www.keramikmuseum.de kontakt@keramikmuseum.de
👁: Hans Coper zum 100. | ▶ 30.5.



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

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

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



Landshut D-84028 Keramikschule Landshut Marienplatz 8
T: +49(0)871-9223880 F: +49(0)871-92238845 👁: daily 10 - 16h
👁: Abschlussausstellungen der Absolventinnen und Absolventen der
Staatlichen Meisterschule für Keramik & Design, Staatlichen Berufs-
fachschule & Berufsschule III für Keramik in der Keramikschule
Landshut | 18.7. - 25.7. V: 17.7., 10:30h
Katalog: 7,50€ und Porto/Verpackung

Langerwehe D-52379 **TÖPFEREIMUSEUM LANGERWEHE**
Töpfereimuseum Langerwehe Pastoratsweg 1
T: +49 (0)2423 - 4446 F: -59 90
👁: 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



Le Fel F-12140 GALERIE DU DON Le Don du Fel
T: +33 (0)05 - 65541515 www.ledondufel.com
👁: Claudi Casanovas - Monumenta Ceramica | ▶ 17.6.

Leipzig D-04103 Grassimuseum Museum für Angewandte Kunst
Johannisplatz 5-11 T: +49 (0)341 - 2229100 www.grassimuseum.de
👁: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h
👁: Murano - Farbe, Licht, Feuer | ▶ 15.8.
👁: Cultural Affairs - Kunst ohne Grenzen | 10.6. - 3.10.

London UK-WC1B 6F Contemporary Ceramics Centre
63 Great Russell Street, Bloomsbury T: +44 (0)20 - 7242 9644
👁: Mon - Sat 10:30 - 18h www.cpaceramics.com
👁: Sue Hanna & Antonia Salmon | ▶ 22.5.

Middelfart DK-5500 **CLAY** KERAMIKMUSEUM DANMARK MUSEUM OF CERAMIC ART DENMARK
CLAY Keramikmuseum
Danmark Kongebrovej 42 T: +45 (0)64 - 414798
www.claymuseum.dk O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h
O: Clay – That's Life! Erik Vestrup's Collection I ▶ 12.9.

München D-80333 Galerie für Angewandte Kunst
Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsth Handwerk-bkv.de
O: Mon - Sat 10 - 18h

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
O: Danner-Preis 2020 - 100 Jahre Danner-Stiftung I ▶ 11.4.
O: Thonet und Design I 17.5. - 6.6.
O: KI. Robotik. Design I 16.7. - 18.9.

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

Prenzlau D-17291 Galerie Waschhaus im Dominikaner Kloster
Uckerwiek 813 T: +49 (0)3984 - 75 262 O: Tue - Sun 10 - 18h
info@dominikanerkloster-prenzlau.de
O: Tina Bach ZwischenWeltenSegeln II -
Keramik und Glas aus 3 Jahrzehnten I 15.5. - 11.7.

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

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

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
O: KUNST TRIFFT TECHNIK. Keramik aus dem 3D-Drucker I ▶ 3.10.
O: MORE THAN BRICKS!
Tradition und Zukunft der Architekturkeramik I ▶ 3.10.

Staufen D-79219 Keramikmuseum Staufen Wettelbrunnerstraße 3
O: Wen - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h www.keramikmuseum-staufen.de
O: Jochen Rütth - KraftSpuren I ▶ 16.5.
O: Die wilden 70er - Freiheit in Form und Farbe I ▶ 16.5.
O: Andreas Steinemann - der perfekte Schnitt I 21.5. - 4.7.
O: Lena Biesalski - Alltagsnotizen I 9.7. - 22.8.
O: Christine Duncombe-Thüring: Farbräume
pandemiebedingt verschoben auf 2022

Tegelen NL-5932 AG Keramikcentrum Tiendschuur Tegelen
Pottenbakkersmuseum Kasteellaan 8 T: +31 (0)77 - 3260213
O: Tue - Sun 11 - 17h www.tiendschuur.net info@tiendschuur.net
O: "More organics" Keramische Blumen und Pflanzen I ▶ 19.9.
O: Leidenschaft - das menschliche Leiden in Ton dargestellt I 24.9. - 16.1.2022

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
O: Carolina Camilla Kreusch - FLAUSCH AUF KANTE I ▶ 22.8.
O: Werkschau zum XII. Europasymposium Thurnau I 29.8. - 26.9.
O: 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
O: Sonderausstellung "Typisch Grothe!? Vom Familienbetrieb
zum Staatlichen Kunsthandel der DDR - Eine Werkstatt
behauptet sich mit Stil" ▶ verlängert bis 31.6.

OFEN-UND
KERAMIK
MUSEUM
HEDWIG
BOLLHAGEN

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
O: Afrikanische Keramik - Highlights aus der Sammlung Herzog Franz von
Bayern I ▶ 4.7.

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

Belinda
Berger
GALERIE
Contemporary English Ceramics & Art

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
O: Keramik: Gitta Radtke, Lut Laleman und Wim Borst
Glas: Sabine Lintzen, Barbara Nanning, Josee Bastiaenen und
Sjaak Smetsers Fotografie: Wilco Drag I ▶ 31.5.

galerie
del Campo
keramik • fotografie • designmeubels

Worcestershire UK-WR12 7DT The Stratford Gallery
62 High Street, Broadway www.TheStratfordGallery.co.uk
T: +44 (0)1386 335 229 O: Mon- Sat 10 - 17:30h *A
O: Margaret Curtis - The Beauty of Imperfection I 5.6. - 26.6.

Zürich CH-8801 Völkerkundemuseum der Universität Zürich
Pelikanstraße 40 musethno@vmz.uzh.ch www.musethno.uzh.ch



KERAMIKSEMINARE DER BESONDEREN ART 2021

IM JAHR 2021 ERWARTEN SIE INTERESSANTE
INTERNATIONAL RENOMMIERTE PROFIS, -
KERAMIKKÜNSTLERINNEN UND KÜNSTLER!

RESERVIEREN SIE IHREN FAVORISIERTEN WORKSHOP:
MARIA GESZLER / NANI CHAMPY / PETRA BITTL / REGINA HEINZ
NATHALIE SCHNIDER-LANG / INA OTTO / BEATRIJS VAN RHEEDEN
CHRISTIANE TOEWE / STEPHANIE MARIE ROOS / MONIKA GASS
ROSS DE WAYNE CAMPBELL / CHRISTOPH HASENBERG
UTE NAUE-MÜLLER / HEIDE NONNENMACHER

KUNST | HANDWERK | DESIGN | SONDERDEKORE | PORZELLAN
PAPERCLAY | MIXED MEDIA | SKULPTUR | RAKU | BRENNTECHNIKEN
GLASUREN | AUFBAUTECHNIKEN

SIE ARBEITEN MIT INTERNATIONAL ANERKANNTEN PROFIS!
RESERVIEREN SIE SICH 3 KREATIVE & INSPIRIERENDE TAGE!

SEIT 20 JAHREN GIBT ES „TONRAUM“ - JÄHRLICH 15 - 20 WORKSHOPS
JETZT AM SCHÖNEN NECKAR - IN EBERBACH/KRÖSSELBACH
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





REFLECTIONS
MADE OF MEMORIES

AVAILABLE EXCLUSIVELY AT
https://he.kendallhunt.com/reflections_memories



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



NEU
ONLINEWORKSHOPS
DU BESTIMMST WANN UND WIE OFT
DU HAST UNBEGRENZTEN ZUGANG
MEHR INFOS
JÜRGE C. BÄCHTOLD
<https://www.jcbaechtold.com/online-kurse>

2021 08.05
11.15

中国 长春莲花山
CHINA · CHANGCHUN
LOTUS MOUNTAIN

经典 · 独特 · 融合
Classic · Uniqueness · Fusion

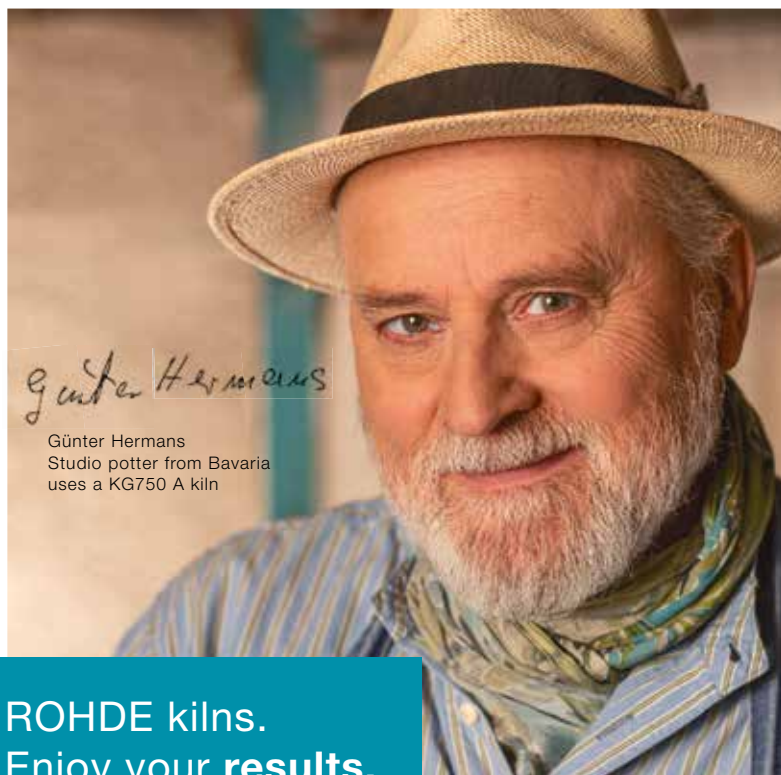
第10届中国长春
国际陶艺作品邀请展

THE 10th CHINA
CHANGCHUN
INTERNATIONAL
CERAMICS
SYMPOSIUM



长春国际陶瓷艺术馆
CHANGCHUN INTERNATIONAL CERAMICS GALLERY
Email: CCCICG@vip.163.com Website: www.cctyg.com

de kleine **K**
the Dutch
free
monthly digital
Ceramics Magazine
60 pages of
inspiration & know-how
deKleineK.nl



Günter Hermans
Studio potter from Bavaria
uses a KG750 A kiln

ROHDE kilns.
Enjoy your results.

www.rohde.eu/en



**"That special moment, when
I open my ROHDE kiln is still
exciting – after so many years!"**

ROHDE has been producing kilns and machinery designed to meet the highest standards since 1982. The company's ongoing pursuit of technical advancement creates outstanding quality and efficiency that you can rely on. For the joy of your creations.

Learn more about Günter's story
www.rohde.eu/en

ROHDE

Kunstzentrum Bosener Mühle

An der Bosener Mühle 1 66625 Bosen
Tel.: 06852.7474
info@bosener-muehle.de

Keramikkurse: Mai bis Juli 2021

Ute Naue-Müller	Technikmix auf der keramischen Oberfläche	21. - 23. 05. 2021 265,-€
Silke Decker	Experimentelles Arbeiten mit Gießporzellan	28. - 30. 05. 2021 235,-€
Dagmar Piesker	Die geteilte Form	03. - 06. 06. 2021 315,-€
Dorothee Wenz	Gebaute Formen aus eingefärbtem Ton	03. - 06. 06. 2021 315,-€
Sigrid Caspar	All in one!	04. - 06. 06. 2021 315,-€
Sigrid Caspar + Stefan Rodenmayer	Großplastik	22. - 27. 06. 2021 520,-€
Renée Reichenbach	Große gebaute Gefäße	02. - 04. 07. 2021 235,-€
Berthold Zavaczki	Rakubrand mit Holz und Gas Feuerung	02. - 04. 07. 2021 235,-€
Hans Pillen	Japanische Teekultur ... chawan	14. - 18. 07. 2021 425,-€

Unser komplettes Kursangebot + aktuelle Zusatzveranstaltungen finden Sie auf unserer Website. Wir beraten Sie telefonisch: Mo. - Fr. 9:00 - 15:00 Uhr.

www.bosener-muehle.de

Steinzeugglasuren 1200 – 1250°C

Einzigartige, effektvolle Flüssiggasuren mit unendlichen Kombinationsmöglichkeiten

Unterglasuren 1040 – 1300°C

Intensive, sichere Farben mit breitem Brennereich

GR Pottery Forms
Durable and Economical

Holzformen-System zur einfachen, variantenreichen Herstellung von Platten, Tellern und Schüsseln

Ing. Tripp+Partner OG
Hausmannstättener Str. 33
A-8072 Fernitz-Mellach

Tel.: +43-(0)3135-46342
Mail: office@keramikbedarf.net
www.keramikbedarf.net



HAVE A GOOD CLAY

pottery passion



PRECIOUS. CONSISTENT. TIMELESS.

With attention to detail.

To find your very own pottery passion go visit
www.potterypassion.com

AN INITIATIVE BY

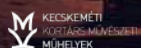


Goerg & Schneider GmbH u. Co. KG • Guterborn 1 • 56412 Boden • Germany



the
INTERNATIONAL
CERAMICS STUDIO
Kecskemét, Hungary

RESIDENCIES
MASTERCOURSES
WORKSHOPS
SUMMER SCHOOLS



www.icshu.org



LEHMHUUS AG
BEIM TÖPFERN GUT BERATEN



Ton Glasuren Brennöfen

Der Töpfereibedarf
für die ganze Schweiz

www.lehmhuus.ch / Tel. +41 - 061 691 99 27



Mayco® Duncan
by Colors4Ceramics

The complete Mayco range is now in stock with us. Ask your dealer about Mayco.



THE BEST OF Duncan®
FIRED ASSORTMENT



Foundations®
OPAQUE | SHEER | MATTE



Elements™
inspired by nature



FUNDAMENTALS®
Underglaze
—est. 1954—
Vivid. Vibrant. Value.




Stroke & Coat®
The Creative Choice



STONEWARE
Classic | Matte | Texture | Crystal | Wash | Flux

Colors4Ceramics - 91227 Leinburg b. Nürnberg - kontakt@duncan.de - Händler unter: www.colors4ceramics.com



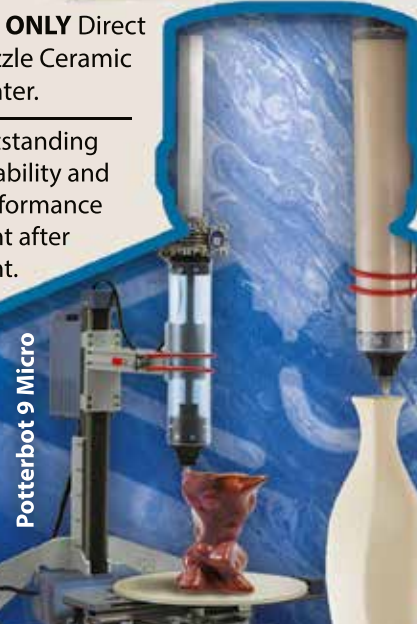
The Only dedicated Ceramic 3D Printer to use **REAL CLAY**

The **ONLY** Direct Nozzle Ceramic printer.


Outstanding reliability and performance print after print.

We offer printers for small scale printing all the way to Large Architectural Printing.

No Slip or Air compressor needed!



Potterbot 9 Micro



Potterbot 9 Standard

CONTACT US
772-353-2819
3DPotter.com
@3DPotter



Leidenschaft seit 1820
Passion



Keramische Rohstoffe und Fertigmassen

Firma Arno Witger Fon: +49 (0)6435 92233-0
D-56414 Herschbach/ Fax: +49 (0)6435 92233-33
OT Wahnscheid witger@witger.de | www.witger.de



**For more
Colour in Life**

*Our kilns are
burning for your art*

Nabertherm
MORE THAN HEAT 30-3000 °C
Phone +49 4298 922-454
contact@nabertherm.com
www.nabertherm.com

Top-quality
Long-lasting
Handmade
Fast delivery

DEALERS CLOSE TO YOU:



Instagram YouTube LinkedIn



www.sio-2.com

Ceramic bodies: Low fire | High fire | Specialty bodies

Penélope Vallejo



CERAMICA COLLET S.A. | Pol. Ind. L'Olana, s/n - Apdo. Correos 205 E-08292 Esparreguera - Barcelona (Spain)
Fundada en 1874 | T +34 93 777 23 44 | info@sio-2.com | www.sio-2.com

QUALITY SYSTEM CERTIFICATION
DNV-GL
ISO 9001

CARL JÄGER
Tonindustribedarf GmbH

Seit 1930

clay flours and plastic clay masses | raw materials for masses and glazes | glazes, engobes and decorating colours | ceramic machines and devices | tools and auxiliary devices | ceramic kilns potter's wheels

Your supplier for all ceramic equipment.

In den Erlen 4 - D 56206 Hilgert | Tel. +49 26 24 - 94 16 90
info@carl-jaeger.de | **www.carl-jaeger.de**





Mayco®
Available from
May 2021

KERAMIK KRAFT

Ceramics- & Pottersupply

More Dates
May 2021: Mayco starts
August 2021: New Catalog
September 2021: Opening
new store near Stuttgart

Don't miss current discount programs.
Sign in our newsletter!
At our Webshop:
www.keramik-kraft.com

That's going in near of Stuttgart from September 2021: 4000 pottery supplies articles, open all day, parking spaces, expert advice.

We are here for you! All info's at www.keramik-kraft.com

Country agencies:	Germany: Industriestr. 28 Austria: Energiestr. 10 France: (only office)	91227 Diepersdorf b. Nürnberg. 2540 Bad Vöslau b. Wien 67170 Brumath b. Strasbourg	Tel. +49-(0)9120-1846-0 Tel. +43-(0)2252-251557 Tel. +33-(0)7-82 07 74 47	hallo@keramik-kraft.com info@keramik-kraft.at france@keramik-kraft.fr	Di-Fr 9-17.30 Sa 9-13 Uhr Di-Fr 9-17.30 Sa 9-13 Uhr Mo-Fr 9-17 Uhr
-------------------	-------------------------------------------------------------------------------	------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------	-----------------------------------------------------------------------------	--------------------------------------------------------------------------

Cromartie

Ceramic & Craft Suppliers

PROVIDING QUALITY AND VALUE SINCE 1946

- ♦ Electric Kilns
- ♦ Touch Screen Controller
- ♦ Pyrometers
- ♦ Kiln Spares
- ♦ Kiln Servicing

- ♦ Potters Wheels
- ♦ Pottery Machinery
- ♦ Clays & Plaster
- ♦ Casting & Decorating Slips
- ♦ Wide Range of Potters Tools



Give us a call on 01782 319435
 Email us on enquiries@cromartie.co.uk
 Or view our huge range at cromartiehobbycraft.co.uk





WWW.MUDTOOLS.COM

glasuren Glanzglasur
Mattglasuren Steinze
urc...
n...
e Lu...
es C...
zes Stoneware glaze
obes Decor colors Q...

Glasur und Farbe
WELTE



Be Creative

- Effektglasuren
- Glanzglasuren
- Mattglasuren
- Dekorfarben
- Engoben
- Edelmetallpräparate
- Farbkörper
- Additive

Jetzt Katalog anfordern auf:
www.rshe.de/welte

Reimbold & Strick
Handels- und Entwicklungsgesellschaft
für chemisch-keramische Produkte mbH

Hansestraße 70 • 51149 Köln
Tel.: 02203 8985-0 • Fax: 02203 8985-508
E-Mail: info@reimbold-und-strick.de



SIBELCO



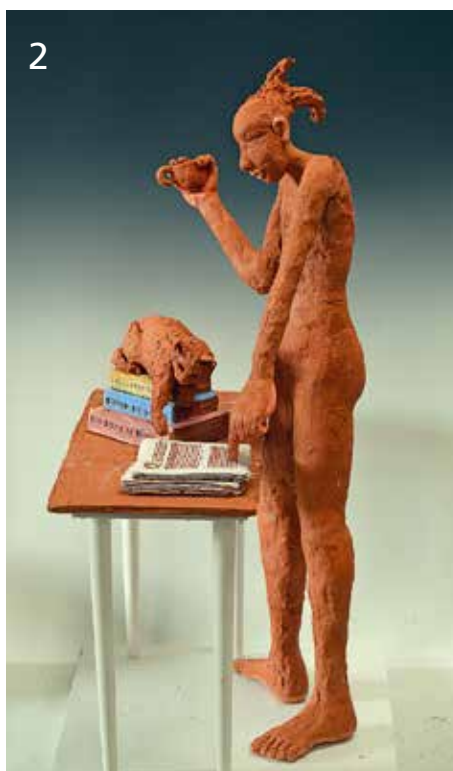
Material solutions advancing life

The Sibelco Group is a leading manufacturer of important industry minerals and ceramic raw material. With worldwide over 160 sites in 30 countries and over 8.000 employees.

Here a selection from our product portfolio:

- ✓ Clay ✓ Kaolin ✓ Olivine ✓ Feldspar
- ✓ Quartz ✓ Prepared Bodies
- ✓ Nepheline-Syenite

Sibelco Deutschland GmbH
Sälzerstraße 20 | D - 56235 Ransbach-Baumbach
Telefon: +49(0)2623 83-0 | Mail: kontakt@sibelco.de
www.sibelco.com



1 ebenERDIG! Away from the pedestrian precinct yet still located centrally on the re-designed Joseph Beuys Square in Krefeld, there is a producer gallery. After months of waiting for better times, with no markets or exhibitions and working in a corona bubble, 7 ceramics and porcelain designers decided to take the initiative. The possibility of bringing their work to market in this way emerged in the form of a vacant shop and has become both a project and an inspiration for them. We introduce the participants. One example of their work: Knut Michalk_Stockvase.

2 Susannah Israel is an artist and writer living in the Fruitvale district of Oakland, California. Her ASOLAS series is all about life in quarantine. She lives alone, so when California went into lockdown, she was severed completely from her loved ones, community and resources. Total isolation was deeply exhausting for her. In the frustration and worry of the first months, she wrote in her notebook: "Time to reach deep down for clarity and focus." Discipline follows process; for clay artists, our process is a very physical practice. The article shows the results out of this time.

3 Bronwyn Williams-Ellis is an elected member of the Royal Cambrian Academy in Britain. There are only 150 elected academicians at any one time. Constituted in 1881 by Queen Victoria, the Royal Cambrian Academy is a centre for artistic excellence in Wales. Bronwyn is both an artist and highly skilled independent designer craftswoman. Tim Saunders will give us an impression of her life and work.

... and • THE NEWS • more ARTISTS' PROFILES • FORUM • EXHIBITION REVIEWS • latest news from the GALLERIES and MUSEUMS • KNOWLEDGE & SKILLS and much, much more ...

NEW CERAMICS: ISSN 1860 - 1049
 Verlag Neue Keramik GmbH | Steinreuschweg 2
 D-56203 Höhr-Grenzhausen | Germany
 TEL.: +49 - (0)2624 - 94 80 68
 bestellungen@neue-keramik.de
 www.neue-keramik.de | www.ceramics.de
 Publisher: Bernd Pfannkuche
 Managing director and editor: Bernd Pfannkuche
 Am Leiersberg 5 | 69239 Neckarsteinach | Germany
 TEL.: +49-(0)6229-707 99 45
 info@neue-keramik.de
 Advertisements: info@neue-keramik.de

Subscriptions: Leserservice NEUE KERAMIK
 Postfach 81 05 80 | D-70522 Stuttgart
 TEL.: +49 (0)711-7252-259 (Monday-Friday 08 am to 06 pm)
 Fax: +49 (0)711-7252-399 | keramik@zenit-presse.de

Accounts: Ramona May | TEL.: +49-(0)6224-92 10 18
 Translations: Erban Translations / Bernd Pfannkuche
 Scans and image processing: Huriye Hallac

Layout: Bernd Pfannkuche, Huriye Hallac
 Printed by ARNOLD group, Am Wall 15, 14979 Großbeeren,
 Germany
 Whilst every care is taken with material submitted, no responsibility can be accepted by Neue Keramik - New Ceramics for accidental loss or damage. Unsolicited material can only be returned if provided with a stamped addressed envelope.
 All uncredited photographs are private property.

Copyright © by Bernd Pfannkuche, Am Leiersberg 5
 69239 Neckarsteinach, Germany. All right reserved.

NEW CERAMICS is published six times a year.
 Subscriptions (6 issues) incl. postage and packing:
 World: surface mail € 58,- | US\$ 65,-
 World: airmail € 66,- | US\$ 85,-
 Subscriptions not cancelled at least two months before the end of the current subscription period will automatically be renewed. No refunds of subscriptions will be granted in case of circumstances beyond our control.
 Price of single copy: € 11.00. US\$ 12.00.

Postage is calculated individually for single copies
 Advertising price list from 1 Jan. 2010, enquiries to
 NEW CERAMICS or on www.neue-keramik.de
 We have special rates for students.
 See subscription cards.

Bank details:
POSTBANK BERLIN: SORTCODE 100 100 10
 a/c 661 704 104
 IBAN: DE21 1001 0010 0661 7041 04 | BIC: PBNKDEFF
DEUTSCHE BANK BERLIN: SORT CODE 100 700 00
 a/c 0161 190
 IBAN: DE55 1007 0000 0016 1190 00 | BIC: DEUTDE33
BANK AUSTRIA / ÖSTERREICH:
 IBAN: AT55 1200 0515 6400 7829 | BIC: BKAUATWW

We make every effort to present correctly any information provided to us. However, we cannot give any guarantee or accept any responsibility for its correctness.

ARTIST-IN-RESIDENCE

AT GULDAGERGAARD IN DENMARK

Read more
and apply on
ceramic.dk

Guldagergaard welcomes ceramic artists, designers and craftsmen for artist-in-residence all year round.

Foto: Sylvain Deleu

Heilmannsvej 31A
4230 Skælskør
Denmark

ceramic@ceramic.dk
+45 58 19 00 16
ceramic.dk

guldagergaard
International Ceramic Research Center

LA MERIDIANA

INTERNATIONAL SCHOOL OF CERAMICS IN TUSCANY



M. Mindermann



R. Wood

Inspiring potters since 1981

Workshops for all levels

Intensive courses for sustained progress

Residency programme for groups
and single artists

Visit www.lameridiana.fi.it for
the 2021 programme