

new CERAMICS

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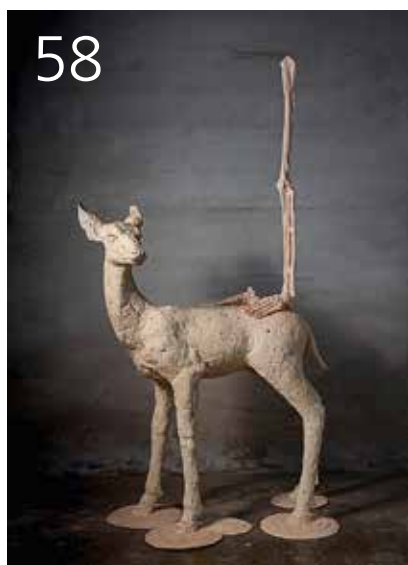
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 in La Borne, FR

Metropolitan Museum of Art New York

"Shapes Out of Nowhere"

page 52



Aneta Regel



Ewen Henderson



Peter Callas



Peter Callas

Dear Readers of **NEW CERAMICS**,

Before me, I have the press release to the effect that the Leipzig Keramikmarkt in the courtyards of the Grassi Museum will be taking place on 12 and 13 of June after all. By then, this issue will already be at the printers', so I can only hope there has not been a last minute cancellation. For the other organisers of markets and events it is to be wished that they encounter wise local administrators too, as it is not so much the organisers themselves but the representatives of the local authorities who authorize or ban events.

In this context, it is unfortunate that the market in Dießen has been cancelled for the second time this year. Every year, Dießen puts on an exciting four-day market in what is one of the two best frequented ceramics markets in Germany, and thus it is vital for the livelihoods of many potteries in Germany and beyond. Sadly, other makers and events have joined this series of cancellations. Nevertheless it is probable that we will enjoy a summer and autumn of complete normality – like last year. However, the shock of the past winter is likely to be so deep that no one wishes to take any risks.

So they are still here, the dark sides and the uncertainties of these unusual times.

But "no one" is not quite correct. The Oldenburg Ceramics Fair, the market in Cologne, the Hayner Weiber charity with their market in Dreieich and the organisers of the Keramikpanorama in Murten, Switzerland, have announced and confirmed dates for their events.

News has also reached us here at the magazine of positive aspects from this time of standstill. Many potteries and studios report more or less normal sales levels and describe this period of quiet as fruitful for their creative output. But without culture in the public realm, things cannot go on – and more livelihoods depend on the culture industry that it may seem at first sight.

Now, personal and artistic experiences from these weeks and months of lockdown are being reflected in our coverage of the ceramics world. Nesrin During (Netherlands) has contacted Deirdre McLoughlin, also the Netherlands, Canan Dagdelen (Austria) and Jacques Kaufmann (France) and asked her colleagues about their experiences: How have these months more or less in isolation affected their circumstances and their work? As is to be expected, their comments differ widely but they share the idea of concentration. The article is on page 48.

Susannah Israel writes in a similar vein from California, USA. With her series ASOLAS, she conveys to us an insight into her thoughts and the techniques of her working methods as well as the mental base, defined by quarantine, for her terracotta sculptures. We can follow her process from the sketches and maquettes to the altered finished piece. The article is on page 28.

Let us hope then for a life approaching normality in the coming summer months. It has proved that digital networking and communication, contacts and sales – born of necessity – have been better received than initially thought. Refined, improved and "practiced" many times, digital media seem to have moved beyond the stage of merely being a "crutch".

For editorial reasons, we have had to postpone the article on Bronwyn Williams-Ellis announced in the last issue until next time.

And I would also like to draw your attention to a competition in China. The third Blanc de Chine International Art Award 2022 has moved back the closing date for entries due to the international problems caused by the pandemic until 31 December 2021. Further details in the NEWS section and on the back of this issue.

The 49th Congress of the International Academy of Ceramics (IAC), in collaboration with the Arctic Ceramics Center (ACC), will take place online on September 22 and 23, 2021. The Theme "ON THE EDGE" reflects not only the location of the Congress but the pulse of our time as we emerge from the global pandemic.

Information registration: <https://rovaniemi-posio2021.aic-iac.org>

More details see on page 69.

Very best wishes until September.

Yours,



Bernd Prannkuche

*With Bay Ming, ceramic artist
and editor in chief of the
Chinese ceramics art magazin
CHINA CERAMIC ARTISTS,
at an exhibition opening
during a NCECA conference
in the USA*





Artwork installation on the Saga cruise ship

Spirit of Adventure

Regina Heinz's latest site specific artworks for the spa area of the Saga cruise ship, *Spirit of Adventure*, to be launched in May 2021. The installation was commissioned by art consultants SMC Design London and consists of two 220 x 170 cm wall sculptures, each composed of 100 undulating ceramic wall modules in matt and high gloss shades of green and beige colour tones with accents in gold enamel. The wavy sculptural tiles add movement and fluidity, reminiscent of rippling patterns that introduce light, reflections and movement.

The site specific designs take into account the colour palette of the interior and are inspired by water and by the sunlit, ever-changing surface of the deep sea. The artworks are lively yet calming and perfectly complement the tranquil environment of the spa area.

Regina Heinz is a London based ceramic artist and designer.

Since 2011 she has been working with leading art consultants, developers and luxury interior design companies to create individual artworks as well as large scale commissions for corporate and private clients with a special emphasis on site-specific designs.

Regina is currently available for commissions and is offering free consultations via Zoom.

T: +44-7779-167229 regina_heinz@ceramart.net



Galerie du Don – “Carnaval Sauvage”

From 20 June –
12 August 2021

with Elaine Peto, Emma Rodgers, Susan O'Byrne, Ken Sedberry, Catrin Howell & Simon Griffiths. After all the difficulties of 2020, we hope that we can present the works of artists who were unable to exhibit in 2020 and bring together all the magic of creatures again, the decorative works of Susan O'Byrne, the astonishing realism of Simon Griffiths and Elaine Peto as well as the amazing animals of Emma Rogers. They are accompanied by two rarities, the **Fairy Deer Busts** by Catrin Howells (photo left) and **Hieratic Beasts** as well as further sculptures by American artist Ken Sedberry.

www.galeriedudon.com

CALL FOR ARTISTS

The third **Blanc de Chine International Art Award 2022** has extended the registration period until 31 December 2021 because the international problems caused by the pandemic. International ceramists can apply to enter the competition. Fifteen prizes will be awarded to individual artists or groups of artists in the following categories:

First Prize, 1 winner – 50,000 euros

Second Prize, 2 winner – 30,000 euros each

Third Prize, 3 winner – 10,000 euros each

Jury Prize, 9 winner each – 3,000 euros each

Full details on the official website:

<https://en.blancdechineicaa.com/>

Any questions will be answered via

contact@blancdechineicaa.com

Open the call to the CERAMIC STORIES

Short Movie Competition, for the creation of videos dedicated to ceramics, which has been launched by the MIC, in collaboration with the PORZELLANIKON in Selb, leader of the CERDEE project. From 3 May to 15 October 2021 (1 p.m.) video makers and students aged between 18 and 35 can take part in the competition by creating short videos that aim to support ceramic production and marketing, stimulating a reflection on the identity of ceramics. For further information: Monica Gori +39 0546 697322 monicagori@micfaenza.org

The Keramikmuseum Westerwald as a virtual guided tour

We have been busy during closure and are now able to offer our visitors a virtual guided tour! From 25 March, we welcome you on our website. From the comfort of your own home, you can stroll through the history of Westerwald stoneware on your screen. You can look around on every level of the museum, wherever your fancy takes you and enjoy a 360° view. High resolution images enable you to take a closer look at the items in the collection. Audio tracks and videos explain selected highlights in the permanent exhibition. In many places you can click on “Infopoints” and learn more about the time, the item on view or the Museum in general. You can even take a look around in the



Museum stores. When you have reached the present day, you can familiarise yourself with contemporary artistic trends in the Westerwald region. If you are interested in finding out more about the artists, follow the link to their websites. Would you like to return to a particular spot? No problem, via the menu at the bottom of the screen the other levels of the Museum are just one click away. The symbols to the right of the screen make it possible to share via the social media. This virtual tour was created by Articus & Röttgen Fotografie in cooperation with RV realtime visions GmbH. We hope our virtual tour has whetted your curiosity and we will soon be able to welcome you in real life!

Contemporary Ceramics exhibition level photo: Keramikmuseum Westerwald

An open-hearted potter – on the passing of Ika Schilbock

Ika Schilbock was born in Wuppertal in 1926, the eldest of six children. Circumstances did not permit studying. An aunt, Bauhaus ceramist Eva Overdieck, recommended pottery. At 16, she was apprenticed in the pottery of Eva Kumpmann in Göttingen, then from 1951 was a journeyman potter with Monika Metzel in Hamburg for bed and board, ultimately qualifying as a master craftswoman in 1959. Postwar circumstances remained bleak. She emigrated. The experiment of trying to settle in Australia lasted three years. After her return, she became a handicrafts teacher at a boarding school in Fulda, in 1964 opened her own pottery in Waldkirch at last, and in 1970 moved to Freiburg, where she took on trainees. The pottery flourished, locally and nationwide via the Frankfurt Fair. Her work found its way into the major competitions, in Faenza, the Westerwald or Offenburg, solo and group exhibitions followed. For the annual studio exhibition, Ika Schilbock cooperatively invited colleagues from Germany and neighbouring countries to exhibit. Contacts and friendships in artists' and musicians' circles always showed her to be enthusiastic for any kind of artistic freedom. Her own ceramics, dignified and simply functional in tableware, refined in the one-off pieces, becoming freer with age, travelling widely worldwide. In 2014, she grudgingly stopped work for health reasons. Now, in February 2021, a person who for many defined ceramics in the southwest of Germany, has died.

Walter Lokau



photo - Karl-Heinz Schillinger, Freiburg



42nd Hayn Töpfermarkt on Sunday, 26 September 2021

On the last Sunday in September, once again over 50 professional ceramists from the Netherlands, Belgium and France will be presenting their top quality wares in the picturesque surroundings of Hayn Castle (Salian period, 11th century). Pots and vessels for daily use, planters, garden sculptures, fountains, artistic figure sculptures and jewellery will be going on sale along side basket weaving, Finnish textiles and organic farm produce. With the proceeds from the market, the organisers, the Hayner Weiber women's organisation, will be supporting social and cultural projects in Dreieich. There will also be a musical accompaniment on the guitar and saxophone, and children and adults can try their hand at glazing. Visitors are also invited to a raku demonstration. Burg Hayn in Dreieichenhain, Fahrgasse 52, 63303 Dreieich-Drh, Germany info@haynerweiber.de | www.haynerweiber.de

Galerie Handwerk

München is showing a selection of classic glazes and their contemporary protagonists. Wood ash glazes as well as stoneware and porcelain glazes, crystal, celadon and lustre glazes. A total of 32 exhibitors from 10 countries will be represented. Handwerkskammer für München und Oberbayern, Galerie Handwerk, Max-Joseph-Straße 4, 80333 München Germany www.hwk-muenchen.de



Alexandra
Stein and
Jan Herzog

NEW DESIGN UNIVERSITY successfully re-accredited

As the first private university in Austria, the NDU St Pölten has been re-accredited for a further six years with no conditions being imposed. The Austrian accreditation agency AQ Austria has re-accredited the New Design University (NDU) St Pölten. In a very thorough quality management procedure involving numerous international experts, it was once again confirmed that the NDU fulfils the high institutional standards of the AQ Austria. The NDU is the first private university in Austria to be re-accredited without conditions being imposed. In order to work as a private university in Austria, it is necessary to be re-accredited regularly by AQ Austria. All fields of activity of higher education institutions are periodically reviewed and examined. Since January 2019, the NDU was working for the extension of its institutional re-accreditation, and its application was tendered to AQ Austria just under one year later. After a visit in situ in September 2020, the board of AQ Austria decided to accept the application of the New Design University for an extension of its accreditation for six years. Certification confirms that the internal quality management system fulfils European standards and a degree from the NDU is equivalent to one from a state university. Vice-Chancellor Dr Herbert Grüner was delighted with the re-accreditation of the New Design University. "This success is the result of careful internal preparation, external reflection and our joint activities to maintain quality in research, teaching and administration at the highest level."

Eva Heinz, MA, Tel. +43 (0)2742 890 2407



PORCELAIN TRADITION MEETS NEW SEMANTICS

Chinese guest in Meissen for two months as artist in residence. For two months, porcelain artist Zhuo Qi, born in China and resident of France, has set up his studio in Görnische Gasse 4, Meissen. The guest artist was invited by the Verein zur Förderung zeitgenössischer Porzellankunst e. V. ("association for the promotion of contemporary porcelain art"), the ELZET Foundation and GeKa, the society for Sino-German cultural exchange in Berlin. Zhuo Qi developed first project ideas and has already made three-dimensional models of them. By the end of May, porcelain sculptures are to be made that the Chinese artist will integrate in his exhibitions that he shows worldwide. Thus Meissen will be carried out into the world as the place of their origin.

<https://www.qi-zhuo.com/works-qizhuo> | <https://www.instagram.com/zhuo.qi?hl=de>

Keramikmarkt Diessen - now definitively cancelled for 2021!

Due to the situation with the pandemic, a July date is also not possible. Mayor of Diessen, Sandra Pezul, announced, "With a heavy heart we now have to cancel this popular and well-known pottery market, which means so much to our market community, for the second year running. Unfortunately, the current pandemic situation does not permit a truly reliable prediction and safety for the market, in spite of the currently low numbers of infections."



Beate Höing – Hang on to a dream

The exhibition *Hang on to a dream* from 5 September 2021 – 20 Februar 2022 is devoted to the ceramic works of Beate Höing. In it the artist makes use of elements modelled herself but especially of shards that she has removed from their prior context of meaning and function, transforming them in new aesthetic contexts. The centre of the Keramion is thus adorned by an imposing carpet of thousands of porcelain fragments, with which the artist reminds viewers of two threatened historical cultural techniques in a true feast for the eyes. In the museum's anniversary year, this exhibition explores the changes in the artistic treatment of ceramic materials over the past 50 years. Whereas ceramics from the 1970s – 1990s are evidence of craftsmanship, knowledge of glaze composition and various firing techniques, the focus is increasingly shifting towards an intense exploration of content. An artist's book is being published with the cooperation of the KERAMION.

Opening: 5 September 2021, 11 a.m.

Stiftung KERAMION, Zentrum für moderne+historische Keramik

Bonnstraße 12, 50226 Frechen, Germany. info@keramion.de | www.keramion.de

Into the blue, glazed ceramic, found porcelain objects, ø 270 cm, 2021 photo - Beate Höing

37th Cologne KeramikerMarkt 2021 with the Cologne KeramikPreis 2021

On 21 and 22 August, the Rhine ceramics guild is organising the 37th Cologne Keramikermarkt. In the square outside St Aposteln church and under shady trees, the market will take place, including the prize giving ceremony and the related exhibition. Over the past ten years, the KeramikerMarkt has developed into a highly regarded institution on the Rhine. In the old Roman city, ceramics has developed hugely in recent years. With new impetus, it is almost reminiscent of the importance of ceramics in Roman times. At the market, many young, highly motivated artists will be present, who will provide plenty of life for the market. In addition, the Cologne KeramikPreis 2021 will be awarded. The theme *Keramik. Vogelfrei*.

("Outside the Law", but also "Free as a bird") is intended to transcend the boundaries of creativity. With boundless imagination, the freedom of the material is to be explored artistically, physically and technically,

thus overcoming boundaries. A transgressive approach is even expressly desired. The prizes total EUR 1,800 and one tonne of clay. The award ceremony is to be at 3 p.m. on 21 August at the market. The exhibition is open during market hours. www.Koelner-KeramikerMarkt.de



Clare Wood

announced as new Artistic Director and CEO of the British Ceramics Biennial

The British Ceramics Biennial (BCB) is delighted to announce the appointment of Clare Wood as its new Artistic Director and CEO. After three years as Chief Executive of Re-Form Heritage, a national charity that supports communities through the regeneration of their historic buildings, based at Middleport Pottery in Stoke-on-Trent, Clare will join BCB in August ahead of the seventh edition of its festival, which opens in the city on 11 September. As well her experience working at the heart of Stoke-on-Trent's creative heritage, Clare brings to the organisation substantial knowledge of the wider cultural sector, having worked at organisations including MK Gallery, the Royal West of England Academy and with Stockholm's museums and cultural organisations.

During her time at Re-Form Heritage, Clare worked closely on the campaign to reinstate bell founding to the famous Whitechapel Bell Foundry site and has been instrumental in the transformation of a terrace of former pottery workers' houses in Stoke-on-Trent to create a new heritage attraction, studio and workshop complex, a publicly accessible archive service and a community centre. As part of her role, Clare will work alongside BCB Executive Director, Iain Cartwright to develop the organisation's strategy for the next five years, as well as developing the BCB year-round artistic programme, and the programme for the 2023 BCB festival.



BKV Prize 2021 for Young Crafts

The Bavarian Handicrafts Prize, first awarded in 2006, took place in 2021 for the 15th time. From a total of 102 submissions from 25 countries this year, the judges selected three winners and two commendations: 1st Prize Jonas Noël Niedermann, Denmark. 2nd Prize Danni Chen, Germany. 3rd Prize Vanessa Zöller, Germany. Commendations for: Eunji Han, Korea and Charlotte Vanhoubroeck, Belgium. The award ceremony could not take place at the IHM International Craft Trades Fair as the fair had to be cancelled. The work of the three prizewinners, the two commended participants and the 11 finalists was shown at the gallery of the Bayerischer Kunstgewerbeverein e.V., Pacellistraße 6-8, 80333 München, Germany. Tel. +49 (0)89 / 29 01 47 - 11. www.bayerischer-kunstgewerbeverein.de

Focus on Celadon – now at the Museum Fünf Kontinente in Munich

The exhibition at the Museum Fünf Kontinente in Munich offers texts, profiles and 90 min. of film with ethnological insights into the history, technology and knowledge in the celadon metropolis, Longquan, and presents top quality exhibits from 18 celadon masters. A frame of reference is also presented within which these ceramists continues and re-enlivens the much-valued craft of celadon. The exhibition explains the repertoire, the aesthetic and the value that celadons now enjoy in Asia again. A selection of exhibits shows how celadons from the 12th and 21st centuries correspond, making beauty and craftsmanship immediately comprehensible and tangible.

The celadon project was launched in 2005. Years of exchanges between colleagues and many visits through China at Work with pottery trips, exhibitions, talks and workshops have steadily drawn more people under the spell of the craft of celadon in Longquan: in Berlin 2015, the Keramikmuseum Westerwald 2017, a research project at the Ethnological Museum in Zurich in 2019-21 with film, photo and 3D documentation, a research trip of students (UZH, CEPV), a publication of the same name by Anette Mertens and Mareile Flitsch, and now since 6 May 2021 in Munich. **The exhibition is currently planned to run until 7 November 2021.**

<https://www.museum-fuenf-kontinente.de/ausstellungen/seladon-im-auge-merk/>

As soon as planning is possible again, the latest dates for trips to China's ceramics centres and a new celadon tour of China, Japan and Korea will be announced on <http://www.china-at-work.de/travels/> For their part, the celadon masters are planning to travel to Munich for the closing ceremony of the exhibition. Please send in any questions to the Museum Fünf Kontinente or China at Work.



Anette Mertens during a tour of the exhibition

2. Indoor Ceramics Market

At the Keramikmuseum Westerwald in Höhr-Grenzhausen, the second Indoor Ceramics Market takes place from 5 June – 4 July. As this year, large-scale events, which include ceramics markets, are still not allowed, it is becoming increasingly difficult for the ceramics industry to secure its livelihood. With the Indoor Ceramics Market, the Keramikmuseum Westerwald is offering ceramists from Höhr-Grenzhausen the opportunity to sell their work. The booths will be set up in a separate room and can be visited until 4 July. The flow of visitors is thus spread and not concentrated. Two ceramists will deal with sales and are available to answer any questions. Admission is only possible during a visit to the museum. This sales exhibition takes place under the strict observation of Covid prevention measures. Sales are possible during the opening hours of the Keramikmuseum (Tuesday – Sunday, 10 a.m. – 5 p.m.).

Please note our hygiene measures on www.keramikmuseum.de/ihr-besuch

Studios participating are:

Maryam Aghaalkhani / Susanne Altschweig / Arwed Angerer / Tine Angerer / Katrin Bachmann / Charlotte und Sigerd Böhmer / ceraReptilia / Monika Debus / Regina Fleischmann / Martin Goerg / Kaffiné Keramik / Keramikwerkstatt Hastenteufel / Claudia Henkel / Andreas Hinder / kaas+heger / Meyer + Matschke / Arthur Mueller / Tanja und Gideon Necker / Alina Penninger / Daniela Polz / Stefanie Schmoltzi / Armin Skirde / Verena Skirde / Nicole Thoss / Grit Uhlemann / Petra Waters / Maja Wlachopoulos

APTCVC presents its WEBSITE

<https://ceramicadeportugal.pt/>

APTCVC (Portuguese Association of Ceramic Cities and Towns) opens its website with initial information from its members, the activities developed in recent times and a periodic information on ceramic issues in the country and in Europe, namely the AEuCC. APTCVC presents its website with a view to the wide dissemination of actions for the preservation and enhancement of this cultural heritage, developed by the 18 associated municipalities: Alcobaça, Aveiro, Barcelos, Batalha, Caldas da Rainha, Condeixa-a-Nova, Ílhavo, Leiria, Mafra, Montemor-o-Novo, Oliveira do Bairro, Porto de Mós, Redondo, Reguengos de Monsaraz, Tondela, Viana do Alentejo, Viana do Castelo and Vila Nova de Poiares.

APTCVC is part of the European Grouping of Ceramic Cities (AEuCC), which covers more than 120 cities in 7 European countries: Germany (10 cities); Spain (29 cities); France (10 cities); Italy (46 cities); Portugal (18 cities and towns); Czech Republic (3 cities) and Romania (12 cities). This grouping was established to develop exchanges and transnational cooperation in the field of ceramic art and crafts, mainly to create social and economic cohesion, developing projects and services for the interlocutors of this sector, within the framework of the new European policies for the territories.

Keramikpanorama 2021

is under the motto of Frische Luft ("Fresh Air") – exactly what we have all been yearning for after a challenging past year. We are delighted to be able to greet all ceramics-loving friends in Murten on 4 and 5 September 2021. A panel of leading experts has selected 100 exhibitors from Switzerland and other countries to present themselves and their works in Panschau am See. The ceramists can hardly wait to exhibit their work again at long last and to give visitors the chance to admire the latest pieces or even to make a purchase on the spot. Where could ceramics possible be (re)discovered better than at Keramikpanorama by the Murtensee in Switzerland! www.keramikpanorama.ch

CALL FOR ENTRIES TO THE BKV PRIZE 2022 FOR YOUNG CRAFTS

A podium for young creatives from all over the world

Fully-trained creative craftspeople under the age of 35 on 1 January 2022 can take part. The competition is international and includes all skilled craft trades. A changing panel of experts selects work that displays an artistic approach on the basis of quality craftsmanship.

Usually, the winners are presented at the International Craft Trades Fair, IHM München, in a special exhibition, Handwerk & Design. This is also to take place next year, planned dates: 9 – 13 March 2022. Participants who submit their entry by 26 July 2021 have the opportunity to win an extensive support package, starting with cash prizes of EUR 3,000 for the 1st prize, EUR 2,000 for the 2nd prize and EUR 1,000 for the 3rd prize. Prizewinners will also be honoured by admission to the Bavarian crafts association, the Kunstgewerbeverein, free of charge for three years. Of course there will also be appearances during the Crafts Trade Fair and the subsequent exhibition on the premises of the Bayerische Kunstgewerbeverein. Besides the three prizewinners, any commended participants and a number of selected finalists will also be presented.

Closing date for entries: 26 July 2021, award ceremony: 12 March 2022. Exhibition of the prizewinners and finalists from 9 – 13 March 2022, Internationale Handwerksmesse IHM, special exhibition "Handwerk & Design", Munich and 8 April – 7 May 2022.

Bayerischer Kunstgewerbeverein, Pacellistraße 6-8, München, Germany

Applications and information: www.bayerischer-kunstgewerbeverein.de | info@bayerischer-kunstgewerbeverein.de

ANDREA SALVATORI

Manipulating Images

LUCA BOCHICCHIO

The *David* by Michelangelo is one of the defining works of the Renaissance and it has become an iconic image familiar all over the world. This imposing sculpture (over 5 metres in height, weighing over 5 tonnes) was made from an enormous block of marble between 1501 and 1504 in order to be placed in Piazza della Signoria, Florence. For centuries, this sculpture has been a model and a challenge for students at academies and art schools, who have created an infinite number of interpretations.

The history of the reproductions of Michelangelo's *David* received official consecration when the original was brought into the Galleria dell'Accademia for optimum conservation, and replaced outside by a copy.

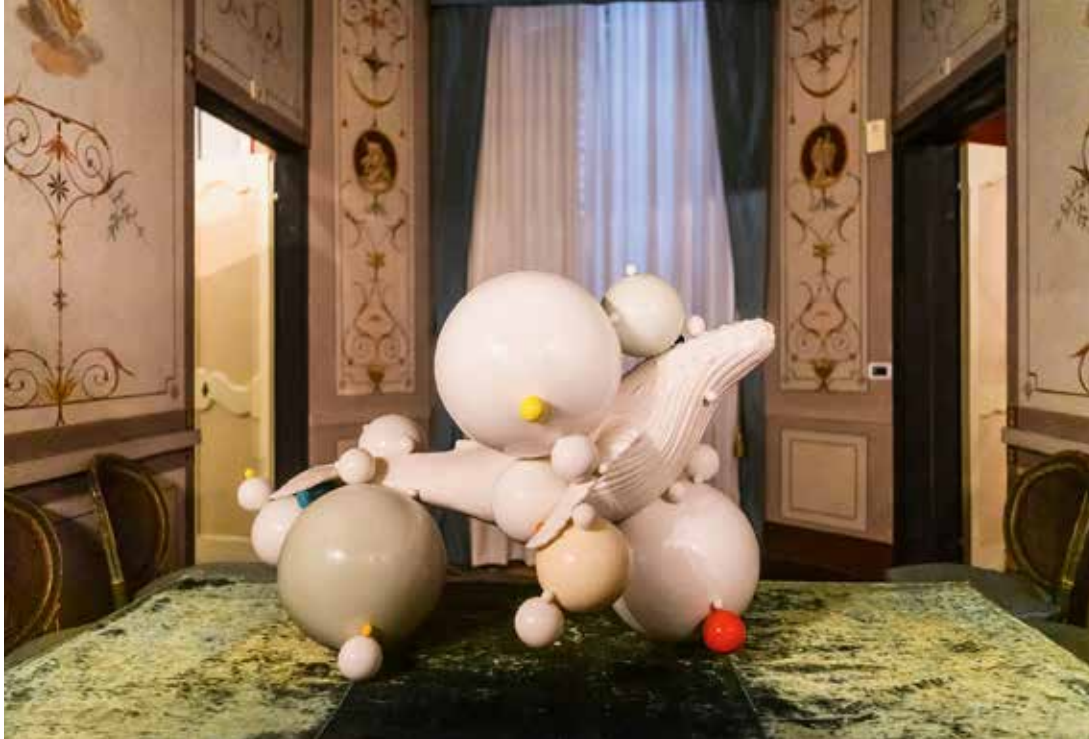
In 2016 Andrea Salvatori made a large head of Michelangelo's *David* in semi-refractory clay, with a matt white glaze. Like (nearly) all ceramic sculptures, this piece is hollow inside. In his expressive and poetic approach, Salvatori focused on the empty space that is usually hidden from the observer, because it is not an aesthetically relevant part of the work. Salvatori seems to have asked himself, "What is inside the *David's* head?", "What is it that makes him so determined, so focused, so tense?" His answer lies precisely inside the work: by changing the view-point and looking within, the great head becomes a cave, where you can glimpse the surprise that no-one could have ever expected: a naked nymph.

Testone ("Blockhead")

2016, ceramic and porcelain, 60 x 70 x 80 cm
(Savona, Cathedral, Sistine Chapel)

photo by SUPERFROM Omar Tonella-Federica Delprino





Balena (Whale), 2019, ceramics, 65 x 90 x 60 cm (Savona, Cathedral. Pious VII Apartments)
photo by SUPERFROM Omar Tonella-Federica Delprino

Salvatori – who is accustomed to referencing, reproducing and modifying masterpieces from the art of the past – could not have imagined what would have happened to this sculpture. The aspect that the artist had not considered was the “digital swarm”, an incessant flow of information, and above all images, on the web, processed by the “remix-culture” which comprises one of the most evident and interesting features of the internet.

Not surprisingly, the *Testone* (“*Blockhead*”, the work’s title) initially received interest from design magazines: later, *Rolling Stone* magazine added it to the virtual cover of the album *Si accettano miracoli* (“*Miracles accepted*”) by Tiziano Ferro, international star of Italian pop music (November 2019). In the meantime, another underground, parallel current was beginning to flow: the sculpture’s iconic status was such that the few images that Salvatori published online began to be forwarded and re-posted on Instagram by web users. Tens of thousands of views, hundreds of virtual campaigns in frenetic sequence, following the mysterious fluxes of re-posts across the five continents. Images of the sculpture appeared on the message boards of models, surfers, designers, students and influencers, with no control or contribution on the part of the artist.

What happened? By means of his ironic, neo-Dada approach, Salvatori was able to surpass the concept of copy, utilizing an emblematic work from the past and giving it a totally new identity. By physically overturning the head, changing the point of view, he shifted attention towards the interior, where the subject is no longer the familiar David, but rather another classical iconographical scene, a nymph seated in a large, mysterious cave. The photograph of the sculpture thus became a new cult object claimed by online “prosumers” (the web’s producers and consumers, in other words, everyone using social media), who could identify with it to the point of sharing it on their own feed.

In 2018 Salvatori returned to a theme linked to Michelangelo. During a residency in Montelupo Fiorentino (a city with ancient ceramic traditions), he created a number of enormous heads from Michelangelo’s *David*, in terracotta. Turned upside down, these gigantic sculptures transformed the face of the biblical hero into a garden vase. In fact, one of the core businesses of ceramists in Montelupo is the production of large terracotta garden pots. Salvatori’s head of David transforms the Renaissance icon into an undoubtedly classical, highly ironic, and distinctively Pop vase. Exhibited in the courtyard of Palazzo Ducale in Genoa on occasion of the exhibition *Michelangelo: Divino Artista* (2020), the overturned David (titled *Big Testone*) stood in the public square, becoming an enormous container for sundry items: the work was completed by a bunch of keys placed in David’s ear, and a few coins inside the head.

Every sculpture by Andrea Salvatori, placed in relation to settings, architecture and artworks from the past, reverses time’s arrow and brings a fragment of those works back to the here and now, so that their meaning can be seen to be neither permanent nor crystallized in time, as one is often erroneously led to believe. Andrea Salvatori’s sculptures reveal the new meanings that every work of art, from whatever period, carry with them. A good example comprises the *Rocce anatomiche* (“*Anatomical rocks*”) that the artist made for the Asger Jorn House Museum in Albissola Marina (a city with ancient ceramic traditions, in the province of Savona). Inspired by the stone guardians that Jorn had positioned to protect his garden (ordinary fragments of rock, adapted and modified by the Danish artist



U.F.O. (Anatomical rocks), 2017, ceramics, variable sizes (Albissola Marina, MuDA Casa Museo Jorn)
photo by SUPERFROM Omar Tonella-Federica Delprino

Untitled (Dragon), 2005, ceramics and porcelain, 41 x 85 x 56 cm (Savona, Museo d'Arte di Palazzo Gavotti) photo by SUPERFROM Omar Tonella-Federica Delprino



Amore... ma che succede? (Darling... what's happening?), 2016, ceramics and porcelain, 42 x 46 x 40 cm (Savona, Cathedral. Pious VII Apartments) photo by SUPERFROM Omar Tonella-Federica Delprino



in the 1950s, in a spontaneous and informal style), Salvatori brought his own ceramic rocks to life, giving them anatomical extensions (mouths, eyes, noses, penises, orifices, etc.), placing them so that they could interact with the spaces of the House Museum.

Altering or overturning the expected, everyday function or configuration of a ceramic object (vase, cup, statue, bust, object) does not necessarily mean having to change its appearance completely: these operations are generally conceptual deviations that apply both to the subject and the objects themselves, manipulated in order to refresh our vision and stimulate new lines of thought. Challenging the relationship between the observer's gaze, the image and the object – three corners of a triangle of meaning that has been increasingly threatened by the neo-technological revolution – is typical of post-modern philosophy, a current within which Salvatori could well be positioned. From a location steeped in artisanal skill and humanistic thought, namely the area between Faenza and Bologna, Salvatori utilizes a wide range of objects, shapes, decorative elements, modules and icons to reorganize a narrative and logical structure in which he performs his patient, meticulous work following the dual paths of balance and simplicity of form and pattern. Always striking, never excessive, his juxtapositions sometimes reflect the enormous weight of multiple, self-regenerating superstructures that develop on top of what has already been seen, the everyday reality that we take for granted. For example, in the work *Stars*, a giant star strikes another "star" (the ballet étoile) in the eye. In the piece *Amore... ma che succede?* ("Darling, what's happening?"), a golden rock is suspended above a pair of lovers in a carriage. The ceramic ready-made may also take the form of famous, popular decorative sculptures (elephant, whale, etc.), on which Salvatori intervenes, changing their colour: turning the *objet-trouvé* into total white (towards abstraction) and adding a host of his signature coloured spheres.

The artist himself says, "I like challenging powerful forms and ideas, consecrated within the public imagination, from Starck's citrus juicer to Rietveld's



Tiè (Take that), 2009, ceramics and marble, 85 x 40 x 15 cm (Albissola Marina, Angelo Ruga Association, Lavanderia)

photo by SUPERFROM Omar Tonella-Federica Delprino, USO INTERNO Mid Century Furniture, Savona

or Keter's chairs, right through to vases and elephants, in order to show that there are still many possibilities for different viewpoints, trains of thought, inventions: I am a Futurist! A hole is enough to transform any sculpture into a vase, which itself is simply a container with an opening. For this reason, my sculptures hide some secret details, some tales to be developed, just as in games."

BIOGRAPHY

Andrea Salvatori (Faenza 1975) is recognized as one of the most important contemporary Italian artists. After obtaining a degree as Master of Art at the Istituto per la Ceramica Ballardini in Faenza, he studied at the Academy of Fine Arts in Bologna. A ceramist renowned for the quality and irony of his elegant sculptures, in 2009 he won the Faenza Prize, and his work has been shown in many exhibitions in prestigious Italian and international venues, amongst which Palazzo Ducale, Genoa; MuDA Asger Jorn House Museum, Albissola Marina; Cappella Sistina and Museo d'Arte di Palazzo Gavotti, Savona; Fondazione Giorgio Cini, San Giorgio Maggiore, Venice; Museo Civico d'Arte Industriale and Galleria Davia Bargellini, Bologna; Museo Civico Gaetano Filangieri, Naples; Galleria Comunale d'Arte, Faenza; Museo Internazionale Design Ceramico, Laveno Mombello; Biennale de la Céramique d'Andenne (BE); Gyeonggi Ceramic Biennale (KR); XXIII Biennale Internationale Creation Contemporaine et Ceramique, Vallauris (F).

He lives and works in Solarolo, in the province of

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LUCA BOCHICCHIO

is the director of MuDA Museo Diffuso Albisola, which includes the Asger Jorn House Museum (Albissola Marina, Italy). With a PhD in Digital Humanities, and a major in Modern and Contemporary Art History, he works as a researcher at the University of Verona, as well as art critic, curator and cultural project manager for private and public institutions, in Italy and abroad.

STATEMENT

Andrea Salvatori has always been interested in how images – from art of past and present, design, popular culture and kitsch – can be manipulated, and he has developed his own language in the creation of ceramic sculptures with notable conceptual, ironic and often irreverent content. He makes his pieces by modifying existing objects (artworks, quality craft items, but also everyday industrial objects) and grafting them to create complex or modular forms of his own invention. For this reason, his preferred technique is that of earthenware worked using moulds and slip casting. He often devises and installs his works in relation to historic settings and distinctive architectural surroundings. He has recently been working on drawings and watercolours. His passion for music, books and modern ceramics has also made him a refined connoisseur and collector.





Sculptural Form
h 30 cm x w 24 cm x ø 35 cm

BARBARA GITTINGS

TIM SAUNDERS

Hand building bottles and bowls using the Japanese technique of Nerikomi is Barbara's specialism. "Nerikomi artists often use quite strong stains whereas I prefer oxides, which are much softer and more natural," Barbara explains. "I do occasionally use stains but I go for softer ones rather than bright colours."

Nerikomi consists of cutting and slicing different coloured blocks of clay and building up a pattern through it. "I start by staining the clay", she says. "Then I'll roll out different thicknesses and layer them up, alternating colours. I will then slice through the layers, perhaps in a triangular pattern and join the triangles so that they are opposing each other, building up to make a block. I slice through the block, revealing the pattern running through. I join the slices to make a slab and roll it to strengthen it." Barbara usually lets the block of patterned clay sit for a while so that the colours settle and meld onto each other. "I sometimes use an extruder. This is a tube with a die at the end and you put the clay into the tube. Often it will be a slightly patterned clay already or bits I have reclaimed; bits I have had over from something else. The extruder has a plunger and you push the clay through to make the shape. The dies are different shapes; they might be square or triangular or a slightly loopy shape. So that's another way for me to make my block."

Then the building commences.

"I make bottles that are very geometric. First I make a paper pattern, a bit like a maquette. I produce a large slab, big enough for all the pieces to lay alongside each other, so that the pattern will hopefully run around the bottle and match up. I then slab build. I like to push the form, seeing how far I can make each piece lean and twist. For the bowls I use plaster moulds. They have a more patchwork effect, as I gradually build up using small sections. Gener-

"Nerikomi artists often use quite strong stains whereas I prefer oxides, which are much softer and more natural," Barbara explains. "I do occasionally use stains but I go for softer ones rather than bright colours."



Little Bottle, h 12.5 cm x w 8.5 cm x ø 4.5 cm

ally the bowls are less planned. I allow the pattern to dictate what I'm doing, depending on how they fit together, so an element of chance plays a part. When I first started doing Nerikomi I lost an enormous number in the kiln because the colours would part company. It has been quite a long learning curve. I tend to work on several pieces at once and it depends whether I've got a lot of pattern built up. It takes quite a lot of time to create the patterned clay. In fact it takes much longer to do that than to build the actual piece.

Sometimes I'll have quite a lot of patterned clay waiting to be worked on. I'm currently trying to make enough patterned clay for a really big pot and I've been doing it for about four days – I had a little bit of pattern left over from something else so I'm incorporating that into the new pattern."

Barbara has to be careful about where she keeps her clay and has lots of bits of damp fabric and plastic to wrap it up in.

"You do have to be careful that you



"Head" bowl, h 16 cm x w 14 cm ø 16 cm

Three Leaning Bottles, largest h 34 cm x w 16 cm x ø 9.5cm



don't leave it for too long. I have in the past had the experience of making a piece, taking me ages to make and then going back to use it and it's dried out. When that happens I have to reclaim it. I can't use that actual block as it is. I'll dampen it and layer it up again and get a totally different pattern. Sometimes those patterns are really lovely and they're totally unplanned but serendipity comes to my aid."

Larger work is Barbara's focus now. "I've just made a very big perfect semi-circular bowl shape mould with a 30cm diameter. I'm trying to make enough patterned clay to build this bowl. I have made another piece, probably bigger than which is half mould and half free form so I started off in a mould then I built up the sides just with free form slabs. That's my biggest piece to date. Your heart is in your mouth when you put it in the kiln because you just don't know what will happen. It's quite hair-raising at times."

Barbara wants to make more sculptural pieces as well. "I'm not one to just sit back and make work that I've made before. There are some shapes that are successful so I do keep making those but I want to make more challenging things as well. I want to do some wall pieces that stand out in relief. So I'm playing with ideas in my head of how I can achieve that. I go into my studio and the world just recedes."

Earthstone grogged porcelain contains a very fine grog, enabling it to withstand Barbara's smoke-firing process. "The temperature shock can often crack clay and especially with the Nerikomi it can force the colours apart so the grog helps it to withstand the thermal shock of it. I use a paper clay version of the same clay to join with because that strengthens the joins. I also intend to start making with the paper clay because I think I can achieve larger pieces that way as well. I love the whiteness of porcelain as well as how tactile it is. It absorbs the smoke and it takes the colour of the oxides very well."

Once completed her work is low fired. She used to only fire once but nowadays she first fires up to 800 degrees Celsius ensuring that if there is a crack she can repair it with clay and then she re-fires the piece at 1,040 degrees Celsius. "Then I smoke fire it in the bin with crumpled up newspaper to give it an extra layer of effect. It's a very slow process, which results in me producing no more than one successful piece a week; 50 a year."

TIM SAUNDERS

is a British journalist. His articles have been published in the Expat Daily Telegraph, Lincolnshire Life and Dorset Life to name but a few. He regularly contributes to publications on subjects including art, ceramics, travel and motoring. He enjoys making pottery and paints under the pseudonym, Ted Wates.

<http://tasaunders.weebly.com>

Barbara Gittings spent 35 years working in the fashion industry. She started adult education classes in pottery in 1999 and quickly became obsessed with clay. Mainly self-taught she has attended several intensive courses including a week smoke-firing with Jane Perryman and a City and Guilds course at the City Lit with Robert Cooper and Dan Kelly. Between 2006 and 2013 Barbara lived, worked and exhibited in France. In 2006 she was selected as one of six potters for the CPA Associates' stand at the Oxford Ceramics Fair. Returning to the UK in 2013 she set up her own studio and since Christmas 2013 she has shown at both the May and Christmas Artists Open Houses in Hove with Miararts at 9A Hove Place. Her work has been shown in several galleries across the UK.

Stockists

www.messumslondon.com/messums-online/

Silson Contemporary

www.cluster-london.com

theartling.com

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Upcoming exhibition with Bircham Gallery

11 September – 10 October 2021 www.birchamgallery.co.uk





Head with Two Different Eyes
2001, red clay, engobe, h 35 cm
photo - Bernd Kuhnert

CHRISTINA RENKER

THE AIM
IS
NATURALNESS

RENATE LUCKNER-BIEN

Christina Renker is an Berliner by nature. You can hear it when you meet her. She has been living in the capital since 1964. She became a ceramist somewhat by chance. After graduating from school, she wanted to do "something to do with art". She was interested in studying in Halle. At Burg Giebichenstein, they told her that she would need prior craft training to be accepted. If she chose ceramics, she would have to do a pottery apprenticeship. It wasn't easy to find one. In the regimented GDR, crafts apprenticeships were strictly limited. And in particular they were not envisaged for those who trained in a craft "only" to go on to university. In the end she found an opening as an apprentice with Carl Fischer in Bürgel and then worked as a potter in a pottery in Saalfeld.

But now it was time for a change of scene. She wanted not only to get as far as possible from Thuringia, she specially wanted to get away from the provinces. City lights beckoned – and thus she turned her back on Halle an der Saale and went to Berlin. You could study ceramics there too. The lecturers in the ceramics department of the university of fine and applied art in Weissensee, Berlin (which now styles itself Weißensee academy of art Berlin) were Wolfgang Henze and Rudolf Kaiser. With their students they tried to perform the ballancing act typical of those times covering architectural ceramics, ceramic sculpture and industrial design. However, for Christina Renker, it was the encounter with the painter Hans Vent that was crucial. She was still a student when he began to use the studio at the Weißensee academy for large scale architectural ceramic commissions. Hans Vent opened up a world to Renker in which more things were possible than Wolfgang Henze's postulate of "technical perfection, functionality and affordability" – or narrative small-scale genre figures with which Rudolf Kaiser was causing a stir at that time.

She realised that it was about her, the artist Christina Renker, and the way she saw the world. She summed it up a few years later in the simple formula, "I would like to show a superficial desire to create and to make art as little as possible. The aim is naturalness." Her real teacher is Hans Vent. Under his influence, her passion for colour grew. This did not mean that she painted her ceramics. What she was interested in was the colour of the materials. In the context of painting, there is the fitting expression tonality. Renker sought and found her tonality for the wide range of vessels and sculptures that in the 1970s and 80s were coyly called "objects" because the concept of sculpture seemed to be reserved exclusively for "proper" sculptors.

Immediately after graduation, she set up a studio in the Berlin district of Pankow. This is a typical of the city as it gets. Together with



Head, 2000, white clay, coloured oxides, h 39 cm
photo - Bernd Kuhnert



Bust, mural in the retirement home of the Cajewitz Foundation, 2008, red clay, engobe, glaze, h 23 cm *photo - Bernd Petrikatz*

Bust, mural in the retirement home of the Cajewitz Foundation
2008, red clay, engobe, glaze, h 23 cm *photo - Bernd Petrikatz*



Woman's Head
2011, white clay, engobe, h 34 cm *photo - Bernd Kuhnert*



many artists and art fans, including writers Christa and Gerhard Wolf, she became involved with the Galerie am Amalienpark sponsored by the Cajewitz Foundation. For the Foundation, Renker and Vent designed the stairway and the entrance to the medical centre. Four years later, she created a mural for the Foundation's retirement home. For several years now Christina Renker has been running her own art shop for painting, graphic art, ceramics and jewellery. GALERIE-A represents a dozen well-known Berlin painters, print makers and sculptors.

Strictly observing the current distancing regulations – we are over 100 km apart – I spoke to Christina Renker. "Are you familiar with Vally Wieselthier?" That grabbed Christina's full attention. "A collector told me about it. I looked into it right away. It is wonderful!" And it is true that the strongly coloured women's heads by the renowned Austrian art déco artist seem to be early relatives of Christina Renker's heads and busts. Both present ideal images of confident women from their times. In Vally Wieselthier's work, these are naive portrayals of modern urban women in the 1920s. With Christina Renker, they are living people. It is not about portrait likenesses. Renker describes what people feel, the great theme of sculpture since Antiquity.

This is a tricky undertaking. Nothing is more demanding than portraying people. We are all experts in this field. We understand body language, facial expression, we can "read" faces. In the words of Gertraud Möhwald, a sculptor much admired by Christina Renker, ceramics is "a seductive material. Those who are all too accomplished in craftsmanship are drawn to make clay and glaze an end in itself and not as a means to an end – i.e. to enhance the expressive force of the sculpture."

With Gertraud Möhwald's figural work in mind, Christina Renker felt unable to approach the subject for a long time. In the former's work, it is the processual aspect of making, which always remains visible in the finished

piece, that is essential to the dramatic feel of some of her pieces. Renker found her own approach – with unified volumes, taut outlines, restrained colour, sometimes accentuated in white, like in graphic art.

"I am interested in faces", says people-watcher Renker. Even if she will contradict me for this, to me, all of these heads are always self-portraits too, curious and kind, cheerful and sad, optimistic and disappointed. Her reflectively introverted gaze is evidence of her contemplative and serene nature. For Matthias Flügge, they are "heads that no 'sculptor' would make, nor any 'ceramist' either". It would be true to say that a sculptor could not make these heads but a ceramist could.

My last question to Christina Renker: "Have you got any plans for the summer? You will be celebrating your 80th birthday, won't you?" Her answer comes without hesitation. "There will be a big party! With my friends and colleagues who are important to me. They include Heidi Manthey, whom I admire greatly. It is her 92nd birthday tomorrow. I will be going to Marwitz to wish her a happy birthday."

DR RENATE LUCKNER-BIEN

lives and works in Halle an der Saale as a freelance writer and curator.

Christina Renker was born in on 30 August 1941 in Altenburg. After leaving school, she did a potter's apprenticeship in Thuringia and worked briefly in this profession. From 1964, she studied ceramics at the university of fine and applied arts in Weißensee, Berlin, where she graduated five years later. She has worked freelance in her own studio in Pankow, Berlin, since 1969. For many years, she has given workshops and private courses in her studio and works with people with special needs. Christina Renker owns Galerie A in Pankow, Berlin. Her work is held in the Kunstgewerbemuseum Berlin, des Märkisches Museum Berlin, the Kunstmuseum Kloster Unser Lieben Frauen in Magdeburg, the Staatlichen Kunstsammlungen Dresden (Schloss Pillnitz), the GRASSI Museum of Applied Arts in Leipzig, KERAMION Foundation in Frechen, Museum Schloss Glücksburg in Römhild, the Museo Nacional de Cerámica y Artes Suntuarias González Martí (Adolf Egner Collection) in Valencia, Spain and the Art Collection of the Berliner Volksbank.

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JÉRÔME HIRSON

On Slowness

To assess the importance of a artwork, it is not really necessary to know its author. To sense the appeal of Jérôme Hirson's ceramics, it is not necessary to have met him previously.

OLIVIER MUZELLEC

His handbuilt works speak for themselves in their harmonious consonance. They immediately place us under their spell with their evident and characteristic style, which they all display like a common idea: from the simplicity and rusticality of their forms, the colours of the seasons and the weathering, the absence of any decor, the materiality of the ceramic, which lies soft in the hand yet at the same time is rough to the touch.

Jar, h 25 cm, coiled, stoneware, 2020





Small plate, d 15 x h 1, press moulded, stoneware, 2021

When you hold one of Jérôme Hirson's bowls in your hands, time stands still. The object itself does not subjugate itself to any fashion – one is tempted to ask if it has indeed just left the studio or whether it has been handed down to us from generation to generation, safely preserved in the depths of ancient family chests. I am not thinking here of opulent sets of tableware for festive occasions but rather of modest, vernacular tableware that refuses classification by historical era.

Our hands wrap themselves naturally around the translucent glaze with its tiny irregularities, caused by natural ash deposits, which interrupt the uniformity of complete smoothness. By lending his tableware and functional pieces a "beauté de l'usage" – the beauty of use – in Bernard Leach's sense, Hirson aligns himself with the wabi-sabi concept of aesthetics. He rightly enjoys recognition and esteem among its followers, who like him have dedicated themselves to simplicity, humility and slowing down the working process. Nevertheless, on closer inspection we discover within the framework of this seemingly unified aesthetic the diverse intentions and aims that define a process of making.

The fascination of a teapot made by Dauphine Scalbert led to Jérôme turning his attention to ceramics at a time when he had just left the north of France and his factory job. The radical reorientation of his life plan started with ceramics training under Dauphine, who became his mentor. He soon set up his own studio in the Berry region of central France, not far from La Borne, a traditional pottery region.

The earthy pots he makes are in their diversity of forms and colours like a living embodiment of this newly-won oneness with the earth. They present themselves to our eyes, rustic, massive, archaic and covered with a patina as if from centuries of use.



Box, ø 12 x h 13, coiled, stoneware, 2021



Vase, ø 19 x h 11.5, coiled, stoneware, 2019

This consciously chosen turnaround proved to be a logical alternative to his previous life and led to a transformation in all the main areas of his work: he found solitude and calm in the studio instead of constant distractions through colleagues and trade unionists. Tactile contact with clay as a natural material replaced the unchanging motions and tools. He discovered the freedom of making instead of the mechanical processing of orders and a natural and organic workflow instead of the constraints of production.

Yet the titles that he gives the dark, grainily textured forms that he began to make somewhat later cannot belie the fact that these objects are passionate declarations of love for the landscapes in northern France. He calls them "sheds", which refers to factory roofs there, "courée", as workers' houses are termed in France's industrial north, "ballots" as factory chimneys are called in the dialect of the north and "gamelle" for the tin plates and cups the workers use for the meal they bring to work with them. These expressions openly declare his connection with the north, where life is hard, arduous and full of privation and the inhabitants have always found conditions tough.

In these sculptures too, his smoke-blackened, brick-like backdrops to the industrial landscape, Hirson expresses a deep and perhaps paradoxical affection for the places of his origin, which he once left voluntarily. In this raw, almost brutal world he has created, the "morceaux d'chuc", irregular blocks in sensuous white, "sugar cubes" in the dialect of the north, introduce a hint of gentleness, of fleeting childhood memories.

"I like to use the word 'artisan', a word that echoes the artist at the beginning and the peasant farmer ('paysan') at the end", says François Mathey, renowned conservator of the Musée des Arts Décoratifs in Paris, quoting a French TV presenter with reference to the exhibition *Artiste/Artisan?* from 1977.

Has the worker from the north, who has set up his studio deep in the rural interior of France, consciously choosing distance to the noisy centres, discovered a second nature, lying dormant deep within himself and

SHOWCASE EXHIBITION
JÉRÔME HIRSON –
VON DER LANGSAMKEIT
 ("On Slowness")
 27 August – 10 October 2021
 im Keramikmuseum Staufen
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 79219 Staufen, Germany
 Tel. +49 (0)76336721
keramikmuseum-staufen@t-online.de
www.keramikmuseum-staufen.de



Bowl, ø 13.5 x h 7.5 cm, pinched, stoneware, 2021

Jérôme Hirson was born in Condé-sur-l'Escaut (Nord) in 1971. After his ceramics training from 2008/2009 under Dauphine Scalbert in Lain (Yonne), he set up his own studio in Savigny-en-Sancerre (Cher). In 2017, he relocated to the estate La Caudière near Pussigny. Since 2013 he has participated in national and international competitions. In the Ateliers D'Art de France competition, he received the prize for the Region Centre – Val de Loire in 2020.



has begun to express it? The nature of someone deeply bound to the earth and the landscape, who shapes this earth and, surrounded by it, lives with it and in its rhythm

...The earthy pots he makes are in their diversity of forms and colours like a living embodiment of this newly-won oneness with the earth. They present themselves to our eyes rustic, massive, archaic and covered with a patina as if from centuries of use. We imagine to ourselves how they emerge from wine or earth cellars, from attics and larders – created to protectively enclose and protect the harvest, choice morsels or other treasures from the household. In the outbuildings and barns of his property in Touraine, where Jérôme Hirson lives today, and where these pots are exhibited and photographed, they find their true, natural place.

... Farmer, artist or artisan? This question does not pose itself. The worker has succeeded in liberating himself from the chains of a scarcely satisfying industrial job to find complete harmony in the unity of what he is, what he does and where he lives. Jérôme Hirson is at one with himself and is able to cast an almost tender glance back to his origins. He presents an œuvre to us that moves us because it originates in life and carries life forward.

OLIVIER MUZELLEC

is chair of the association le Non-Lieu for industrial heritage and contemporary artistic creations in Roubaix, northern France.

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JEROEN BECHTOLD



Dutch ceramic artist Jeroen Bechtold spots no benefit in repeating what he does, nor is he driven by commerce. He needs an urge to make before he sets to work. His extensive oeuvre, dealing with grand themes, displays an intense engagement with the world we live in. Each and every new series seems completely different from what went before – with techniques logically adapted or invented to serve the message. Recently, Jeroen's biography appeared in print. This striking and comprehensive book paved the way for a retrospective at Gallery del Campo.

Even while studying at the Amsterdam Rietveld Academy, Jeroen designed for Rosenthal. The ceramics industry seemed to be his destination. Years before, deeply impressed by a vase made by, Jan van der Vaart, he had discovered ceramics as a means of individual expression. "I was fascinated by the shape, a square turning 90 degrees. I wanted to master the skills, make multiples from moulds, so that my thoughts would be affordable to many.

"Working with industry is like painting with a very big brush, as you make one shape and reach thousands of people. Such a mind-boggling idea." He still likes the idea, but industries producing for the more affluent markets have all but disappeared. On top of that, he felt a growing need to make one-offs, individual objects in which he could express his stories unimpeded. "You only need one person able to read to understand the emotions I try to capture, and sometimes that suffices."

The Urge to Make

YNA VAN DER MEULEN

Fossil #1
2020, glaze object with fused porcelain
40 x 17 x 5 cm

Bechtold has built an oeuvre characterised by an intense engagement with the world, with such themes as the ever-increasing urbanisation and climate crisis. "Sure, there is social criticism. I distrust power, each organisation telling you what to do or believe. Be it religion, government, or the Power 100 in the art world. Hunger for power rules the world, and power corrupts. Always..." This line of thought has clearly crystallized in the Reconstructions of the Remains of the Holy Grail, a body of work which had kept him busy for over ten years, resulting in 106 grand porcelains. "Here I am still occupied with the walls, castles, symbols of power. Broken, weathered outsides with insides covered in shiny, in-your-face, gold or platinum. The insides portray the 'good', the outsides represent what we really are. In spite of our constantly building for safety and convenience, we destroy over and over again."

Rungholt-traces #11

2015, cracked glaze and
a thin fused layer of porcelain
35 x 36 x 3 cm





REC GRAIL 1987, 25th Reconstruction of the Remains of the Holy Grail
1987, approx. 55 x 57 cm, porcelain, inside platinum lustre, multi-glazed and multi-fired

ROSENTHAL BALANCE 1980-2021, pale blue porcelain
production 1980 to about 1986



Each new series seems fully autonomous, with different techniques often invented or re-invented to serve its message. "First there has to be the need to make. Anger, endearment, astonishment or whatever, I can only produce work coming from my soul, my guts. A year without touching clay won't make me unhappy. On the other hand, at times I do envy people who get up in the morning and know exactly what to do each day. Only to realise that the long spells of so-called idleness between the periods of actual working are essential to what makes me tick. I need time to build up the emotions required to explode into work that makes sense to me."

Once the drive is there, Bechtold can't be stopped. Thus, series after series has emerged in different techniques, different looks, and different expressions. He is not afraid of experimenting, allows himself to be surprised by the process. This approach matures in the series *The Rungholt Traces*, works made of solid glaze with ultrathin porcelain for decoration. Porcelain is the love of his life, the most beautiful material in the world with a great history: symbol of wealth, for many centuries lusted after by the rich and powerful. "An abundance of money means an abundance of power. What could portray my distrust better than the material which historically has been a symbol of wealth and power?"

DIVINE FINGERPRINTS

Jeroen Bechtold leaves his fingerprint behind, a humble gesture to claim his place in history. "Each individual wants to live on, and I am no exception. This is why I work in ceramics. A material intensely interwoven with the fabric of human history! My work may well defy the ages, and may be included in the story of humanity, just like the stone age pots and jugs. Fingerprints of makers still visible, gestures still felt! Should, in a hundred years or so, my work show up in a programme on art and antiques, then I hope word will be: this is a well-made hyperindividual work by someone looking at the world in all its beauty and madness..."

AND THEN THERE IS A BOOK...

"I wanted to make a unique book – mainly for myself. A testament, as it were. Grand layout, great pictures, well written texts, exactly the way I wish to be remembered.

"By doing this, I learned to become at ease with my intrinsic uncertainty about what I have been making all these years. Constantly coming up with something new will generally be less appreciated. But now that I could place each step in a logical order, it all made sense. I am restless, curious, each new series derives from an urge to investigate and is distilled into objects of great

individuality. Why should I worry about what poorly informed people think? Let them read, put bias aside, and judge then.

"In my book I recognised the beautiful progress of a boy who starts out exploring many existing skills and insights, to gradually allow his letting go of all he had learned. I may have done what has been done before, but I did it in my investigating way, curious as I was. I still am."

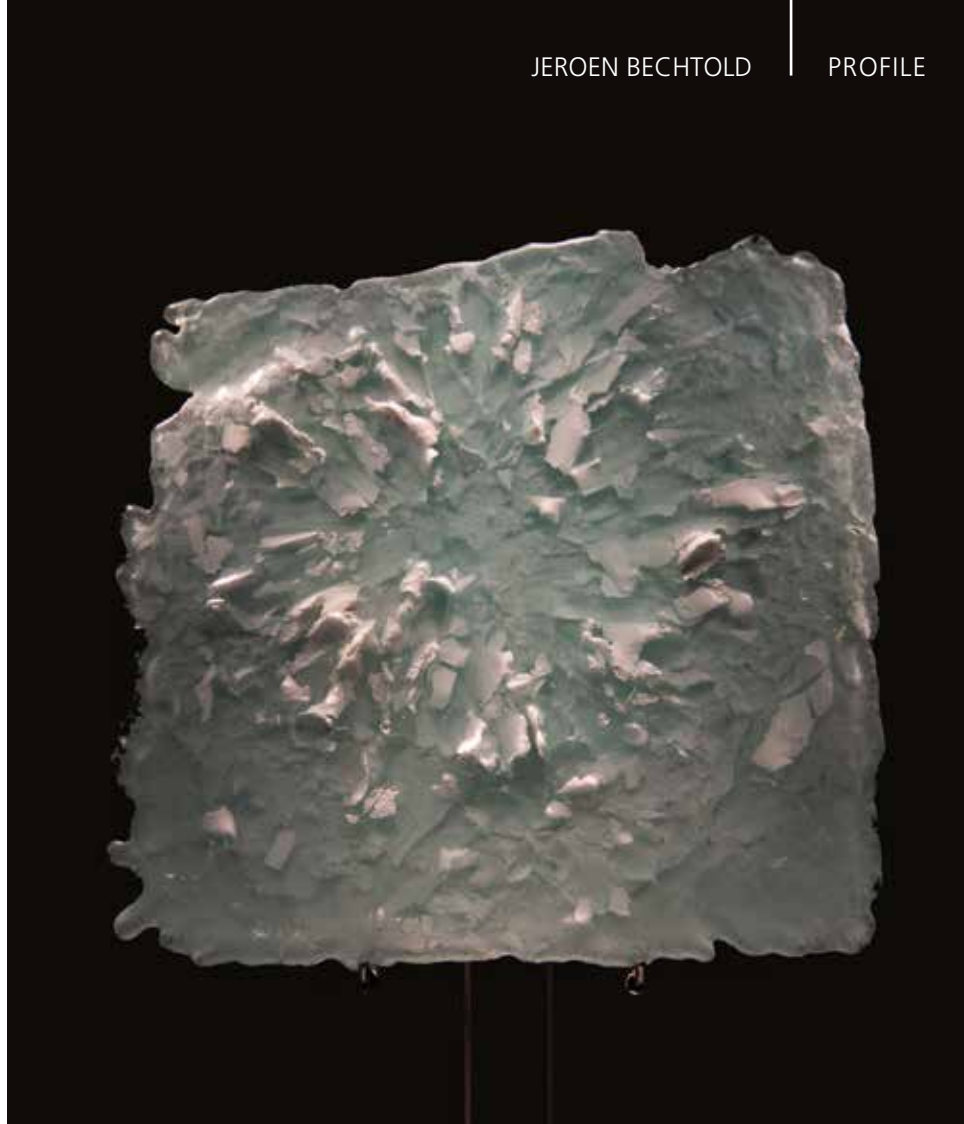
Even at the academy, Jeroen made vase-objects to look as if they were constricted and vases with blocks coming loose. "This is me, trying to break free from society. When a boy, I wanted to be free, hence my choice to be an artist. And I grasp this freedom. You will see the result in the 234 pages of my book. Taking freedom, however, has made the work increasingly difficult to sell. Fortunately, the world is big enough to always have some people to understand and support you."

A testament, but not a last will. "When the urge strikes again, I will get back to work with my most precious material..."

YNA VAN DER MEULEN

is a ceramist, photographer, writer, editor, and curator. More information:

www.hetsteenenhoofd.nl



CIRCLE #15, 2019, glaze object with fused porcelain
45 x 45 x 2 cm

photos - Jeroen Bechtold



Jeroen Bechtold, Eindhoven, the Netherlands, 1953, studied ceramics and design from 1978 to 1981 at the Rietveld Academy, Amsterdam. In 1979, he did an internship at Rosenthal, Germany, to find himself one of its artists/designers from 1980 to 1985. From 1987 to 1991, he was a designer at Flora in the Netherlands. As of 1994 he has worked with sophisticated computer systems and CAD/CAM. Besides his industrial designing, his non-functional work has evolved steadily, with exhibitions all over the world and countless publications. Jeroen has taught classes, given many workshops and seminars, and has taken part in several symposiums in various countries.

In 2020, 'Divine Fingerprints' was published, a comprehensive book on his ceramic oeuvre, in English and Chinese editions. Texts by Yna van der Meulen and Jeroen Bechtold. English edition: 234 pages. A Works publication, Amsterdam, The Netherlands. ISBN 978-90-9033058-7, €59.50 Euro

For sale at www.jeroenbechtold.nl/book.html

To celebrate the book, **Gallery del Campo** presents a retrospective of Bechtold's work from 22 August to 24 October.
Gallery del Campo, Drijberseweg 12, 9418 PW Wijster, The Netherlands
<https://galeriedelcampo.nl>

For Yna van der Meulen's interview with Jeroen Bechtold, filmed by Mels Boom (de kleine K), see youtube: <https://youtu.be/ACqsQX2LXBc>



ASOLAS Painting, terracotta

SUSANNAH ISRAEL

ASOLAS

Working in quarantine

The ASOLAS series is all about life in quarantine. I live alone, so when California went into lockdown, I was severed completely from my loved ones, community and resources. Total isolation was deeply exhausting. In the frustration and worry of the first months, I wrote in my notebook: "Time to reach deep down for clarity and focus." Discipline follows process; for clay artists, our process is a very physical practice. Our work cycles timed by the natural properties of clay, and we must pay attention moment by moment. These are also the foundations of spiritual practice.

A seated figure reads a book, gaze focused and thoughtful, while holding a cup of coffee. "Reading" is the first in the series, because immersing myself in books was a source of great solace which inspired the sculpture. The book bears an illuminated letter "Q" for quarantine. A sleeping cat sprawls luxuriously across the table, belly against the book.

Like the figure in "Writing", I usually review my work at dawn, with coffee in hand. Why do we so often write at night? Is it working in silence and darkness? Neurologists tell us that the brain does its filing while we dream, so that our mental desks are clear when we awaken.



ASOLAS Reading, face (detail), terracotta



"Asolas" means alone, as in undertaking a task or journey. To give at my series a sense of solitude and a mood of austerity, I used unglazed terracotta clay to unify the pieces.

Here the manuscript also has an illuminated "Q". The coffee cup tilts in the distracted figure's hands, and the cat plays on a stack of books. The title of the bottom book is Dave Hickey's *Four Essays On Beauty*.

The figure in "Painting" holds a sleeping cat and a paintbrush, in the moment of finishing a canvas on a table easel. The painting is shown as three abstract bands of colour, reflecting onto the painter's torso. I love to paint, for the sheer pleasure of it. I use found materials and recycled canvases so I can work freely. Everything I know about painting comes from glazing my ceramics with a brush. In this sculpture, there is a sense of delight and exuberance, from the dripping paint jars to the faint smile on the face.



ASOLAS Maquette Writing, terracotta



ASOLAS Reading, terracotta

Before I begin a sculpture, I make a maquette, and before the maquette, I make a dozen sketches. My notebook is a capture net for my ideas, both notes and drawings, but the maquette is equally important. I can see in advance what works, and even better, what needs to change. I made the model for "Writing" with the cat on the floor, a book on the table, and a wineglass and bottle. It seemed too crowded. I refined and winnowed the elements, placing the cat on the books and removing the bottle, to improve the clarity of the composition.

The maquette for "Painting" made it clear that the hand holding the coffee distracts from the gesture of the hand with the paintbrush. Another important insight about the final composition came from realizing that such an enormous clay table was an unwieldy and inherently flawed element. I decided that the real function of the table and stool was to display the sculptural elements. So I got myself a jigsaw and, with much trial and error, constructed them in wood. Painted white, these structures take the place of the pedestal, presenting but not interfering with the image.

"Asolas" means alone, as in undertaking a task or journey. To give at my series a sense of solitude and a mood of austerity, I used unglazed terracotta clay to unify the pieces. The clay is a beautiful terracotta sculpture mix developed by Laguna Clay, called Mission Red. It fires to Cone 5 and has tremendous green strength. I construct my work with large coils, often adding handbuilt and wheel-thrown elements. As a sculptor who was raised on the potter's wheel, I work with hollow forms so that I can shape the walls from both inside and outside when building.

Terracotta is my chosen material for the warmth and rich colour and the honesty of the natural surface. In history it is the everyday, common clay of Haniwa, Nok, and Etruscan work. Ancient traditions among North American tribes using red clay endure today. Clay artists in the Visayas say that red clay, dug straight from the ground, gives its spirit to the work. I find it equally beautiful alone or with colour. To create the mood of the Asolas series pieces, I restrained my use of colour, but it crept into "Painting." Making the paint jars on the wheel, pouring slip into the wet forms and letting it drip was too enticing to resist.

Artists around the world and across time have been our culture's recordkeepers. It seems fitting that I am writing this on March 16, the anniversary of the 2020 lockdown. The Asolas series is how I responded to the coronavirus shutdown: with a sculptural record of my year in quarantine. Artmaking was my solace and my survival.



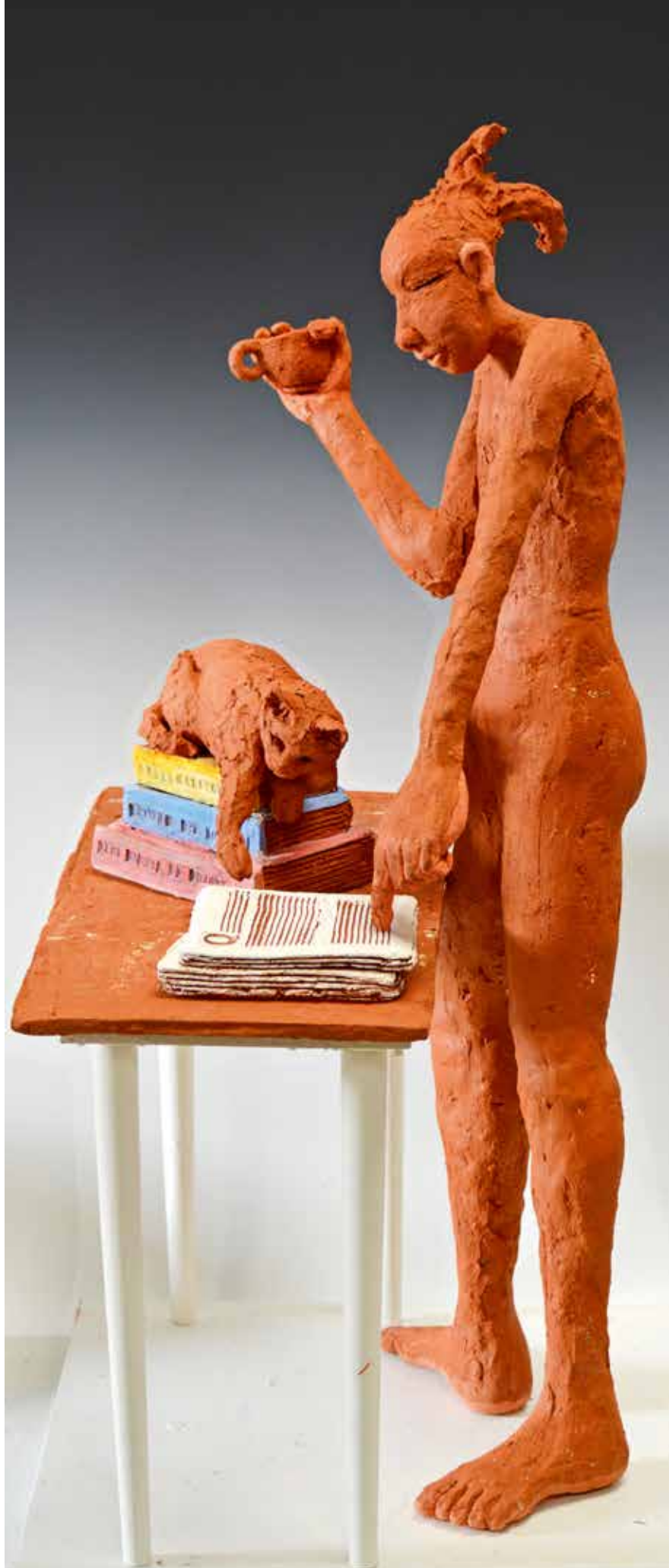
ASOLAS Maquette Painting, terracotta

Susannah Israel is an artist and writer living in east Oakland, California. Born in NYC and raised by a painter and a writer, her gritty yet passionate view of humanity is drawn from city life.

Israel's expressive work is widely exhibited, appearing in the collection of the Auckland Museum, Mint Museum American Ceramics Collection, Yingge Ceramics Museum, and many others around the world. Career distinctions include the Fletcher Challenge Premier Award, Virginia Groot Foundation Award, Vivika Heino Award, and Annual Ernie Kim Award. Selected residencies are Archie Bray, Mission Clay Art & Industry, CSU, Bakersfield, and the Mendocino Art Center. Israel holds a BA and MFA from San Francisco State University.

Harnessing critical writing to contemporary clay concerns, Israel began publishing articles in 2001 and was the 2011 Jentel Critic at Archie Bray. A frequent visiting artist at schools and universities, she has given many workshops, and worked in factory sites at Gladding, McBean, California and Mission Clay, Kansas. At home in Oakland, she works in her studio at the Vulcan Foundry.

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ASOLAS Writing, terracotta

All in All

Globalisation – it is about the tasks the world demands of us

GUSTAV WEISS

The universe is in motion. Its changes are monitored by astrophysicists. According to their theory, it is impossible to settle humans on another planet in our solar system. We have to take the destiny of the Earth in our hands

In the sixties, when we first heard of globality, it was a social science. What we have to deal with today as quickly as possible in the climate, mass invasion and pandemic is a severe test of our problem solving abilities.

Globalisation was preceded between 1880 and 1914 by colonisation, followed in 1960 by decolonisation.

1960 was "the African year", in which eighteen African states achieved independence.

The fall of the Iron Curtain and the end of the Cold War changed the geopolitical situation significantly. And this also influenced globalisation. The 18 states could now assume trade relations with other states. Little by little, this brought them technological progress, democratisation and also the digitisation of worldwide communications.

It did not take long until the other side had its say. With the standardisation of the planet, a "process of levelling" had begun "that one looks upon with horror", as Karl Jaspers said.

He feared the jeopardising of the diversity of cultures and traditions. These are indeed in danger when circumstances change with economic developments.

The origin of globalisation in the social sciences and the fear of the loss of diversity direct our gaze away from factual issues to intellectual questions. The guiding intellectual principles are freedom and justice.

What is known as a man's world is not male presumptuousness but a continuation of the original division of labour, where, in the Stone Age, men as hunt-

ers were the providers and women had to look after the children. In time, this system became "the women's question", and it is not so long ago that on average female students surpassed their male counterparts in school leaving exams. Now justice for women is a right and the solution to this problem is a measure of the stage of development a society has achieved.

Men and women are different. The painter Franz Marc symbolised the sexes by colours, blue for male and yellow for female. He characterised the male principle as austere and intellectual and the female principle as gentle, serene and sensuous.

Freedom is either the freedom from something or the freedom to do something. With the freedom from colonialism, globalisation began.

From the beginning, religions as the organisation form of intellectuality and spirituality claimed the leading role in secular matters too. That was in keeping with the times.

Moses was implacably intent upon fulfilling the wishes of his god. He was to have no other gods and his people were to fulfil ten commandments to be the chosen people.

When Moses returned, he punished many with death who had not waited for him, dancing instead around the golden calf, the symbol of a different god.

Later in history, pope Gregory VII excommunicated the king of the Holy Roman Empire Heinrich VI because he had appointed the archbishop of Milan. This was only permitted for ordained priests. To be readmitted to the church, the excommunicated king was forced to undertake a journey of supplication and repentance. It was 7 December 1076 when the king asked the pope for for-

giveness on his knees outside Canossa Castle.

We are reminded of German chancellor Willy Brand kneeling before the monument to the fallen in the Warsaw ghetto on 7 December 1970, with which he asked for forgiveness for Germany's crimes in the Second World War.

Later in history, Martin Luther, the Catholic monk with a pure heart, stood before a tribunal that punished him for refusing to forgive sins for money. He said only God could forgive sins.

To escape his pursuers, Luther was "abducted" and taken to Wartburg Castle, where he translated foreign languages and scriptures into German, although the people could not even read their own language.

During coverage of the Tour de France, television pictures of the landscape is frequently shown. A small church on every hilltop. The populace is so closely interwoven with the church that one cannot imagine that they would have followed the Reformation. The Peace of Westphalia, ending the Thirty Years' War, declared that each region should have its own religion.

And further into the present day, when Islamic terrorists shot the caricaturists of insulting drawings in Paris, President Macron justified the drawings with the freedom of the press. This was not a purely French matter. The caricature controversy had begun in Denmark and had been seized upon by Islamic states. It stands in opposition to globalisation. It would be helped if the dignity of faith in all religions were guaranteed in law and crimes were punished independently of it. Of course the now-dispersed "Islamic State" is at war with the world and it is a speciality of Islam to train women and children to become murdering suicide attackers who are rewarded with virgins in heaven after their deaths.

Devout Buddhists and Hindus cannot

understand that it is possible to believe in one god, whereas monotheists cannot understand how it is possible to believe in the transmigration of souls, where the soul migrates into another body after death.

In history, justice was neglected if it got in the way of freedom. It is like throwing a stone into water. History only registers it as a fact. The stone has disappeared and the matter is finished. But it left waves behind that the emotions register. Emotions are not located in the mind like freedom is. Franz Marc, the painter of colour symbols, would have painted it yellow and characterised it as female.

The relationship of the church to women is puzzling. Far back in history it is unclear whether Moses was found in the water as a baby because he was supposed to remain ignorant of his birth, although he was destined for great things. Like in the Egypt of the Pharaohs, he was to have been born of a virgin like the bull Apis in Memphis. Moses was to be worthy to enter into contact with a god.

Later in history, religion demanded that women be silent in church. Then they were barred from holding ecclesiastical office.

When Jesus was born, his mother rose to heaven as the "Virgin Mary". Her immaculacy was confirmed in an encyclical in a later century.

Many believe that Western civilisation is a model for the world. They would not like to be reminded of the burning of witches with its estimated 40,000 – 60,000 innocent victims. Nor of the sexual crimes of men on women and children.

All in all, men look very bad if we are reminded of the past. Subconsciously, we think there might have been a matriarchy for some time where things were better. The Lithuanian archaeologist

Marija Gimbutas studied this question and published a wonderful book, *The Language of the Goddess*, where she orders in groups the numerous signs on wood, stone and clay as symbols. In this book about the matriarchy, the goddess is mentioned and depicted that was found in Çatalhöyük. She has been dated at 6000 – 5500 B.C.E. It was unclear whether she had anything to do with the matriarchy. As the find was headless and concealed in a grain silo, one may assume that there was a dispute with opponents who were also present at the meeting.

It was still the Neolithic Age at around 6000 B.C.E. The ages of metals had not yet begun. The Chalcolithic Age was in the offing. The only weapons were stones ground and polished sharp. People lived close together in their thousands in cities like Uruk and Kish, the largest in the world at that time. The first sculptures resembling nature were made in clay, but the figure of the goddess was metaphorical.

Many opinions emerged in the big cities that furthered development and Sumerian cuneiform script could be read in several languages. In northern Mesopotamia, in the Fertile Crescent, where it is assumed the biblical story of paradise is set, many people had settled. At the eastern tip of the Fertile Crescent, near the Mediterranean, lies Çatalhöyük, where in c. 6000 B.C.E. the sculpture of the life and death giving goddess was hidden in a grain silo but never taken out again. Perhaps the people had fled back into the cities. If they were killed, they would have been unable to hide the figure.

But they did not return to collect it. This may have been because it was made by a woman in Uruk, two or three days' journey away. Perhaps a woman in a pottery in Uruk, where the material was available for this figure measuring only 11.8 cm in height.

After the dispute between the believers

in the matriarchy and their opponents, nobody touched the grain in the silo of the farm. Several small clay heads without bodies were found, a sign that the farmer and his helpers were killed. It was the first war of religion in history.

The Uruk-Warka district was excavated by the German archaeologist Lenzen*. Vessels from this early period still lie in the archive in Berlin and the piece itself is in the Anatolian Museum in Ankara. A comparison of material and firing temperature might reveal whether the object was created in Uruk. Such comparisons are customary for ancient pottery. If it is a question of any significance, it could be followed up.

The episode of Çatalhöyük has its significance for the Western world as the beginning of wars of religion.

* I visited Prof Lenzen in hospital, when his friend from Bagdad also happened to be there at the same time. He was dressed in pomp with a white fur cape around his shoulders like an ancient prince. Lenzen hoped to go to Bagdad but this excavation licence has still not been granted. Because of IS terrorists, it is only possible to visit Uruk with a military escort to see the house, through which Gilgamesh's city wall runs.



Incapable of Being Happy, h 26cm

photo: Olaf Bruhn

NORTHERN LIGHTS – Through Fire

Karin Flurer-Brünger



Exhibition

Unique works by 9 Scandinavian and Baltic ceramic artists
Galerie Villa Streccius
in Landau, Germany
<https://villa-streccius.de>
13 August – 26 September 2021

The motto of the 30th Rhineland Palatinate Culture Summer is Compass Europe: Northern Lights.

The art and culture, but also the lifestyle of the countries in northern Europe are in the spotlight in numerous events in the Rhineland Palatinate Culture Summer.

Northern Lights – Through Fire: a very special kind of exhibition with nine ceramists from the Scandinavian and Baltic states will be on show at Galerie Villa Streccius in Landau in der Pfalz.

Leading artists from almost all north European countries have been signed up, presenting a comprehensive picture of contemporary creative activity from the Scandinavian and Baltic states at the highest level.

Well-known artists from Denmark (Tina Marie Bentsen, Copenhagen hand-made), Norway (Tulla Elieson, Hanne Heuch, Andrea Scholze), Sweden (Svein Narum), Finland (Kirsi Kivivirta), Estonia (Anne Türrn), Latvia (Eugenia Loginova) and Lithuania (Rokas Dovydenas) will be showing their work at Villa Streccius in Landau.



l.t.r.
top

Tina Marie, DK / Rokas Dovydenas, DK

centre

Svein Narum, N / Tulla Elieson Åren, N

bottom

Hanne Heuch, N / Eugenia Loginova, LT



Anne Törn, EST



Kirsi Kivivirta, FN

A wide range of ceramic approaches will be on view.

In the work of Tina Marie Bentsen, Hanne Heuch and Svein Narum, hand-made ceramic vessels become art objects.

As a successful ceramic artist of the younger generation, Tina Marie (Copenhagen handmade) creates variations in form and restrained colour on the theme of vessels, like tall vases in reductive Scandinavian design, while Hanne Heuch has distinctively designed a large group of unadorned porcelain bowl forms in delicate shades of grey-blue with a only few brush strokes added.

Svein Narum throws large plates and bowls on the wheel with great craftsmanship, which he then paints powerfully with engobes. They gain brilliance in a woodfired kiln, making them unique works of art.

Tulla Elieson's special interest is in ceramic surfaces. In the four decades of her ceramic career, her aim was always to express experiences and emotions in the surface of her ceramics with an innovative choice of materials, size, form and metaphor. She has her studio in one of the two remaining porcelain factories in Norway, where she can use the large factory kilns to fire her large-scale works.

Andrea Scholze from Norway, the youngest in the group, has created life size ceramic figures, apelike, coarse, self-confident. The impress through their sheer size in space.

Finnish ceramic artist Kirsi Kivivirta will be showing her familiar mural pieces in shades of white that seem like a large ceramic mosaic. Her work has attracted at-

tention worldwide and has been exhibited in Germany several times. In 2010, she was the ceramist of the Year in Finland.

Anne Törn from Estonia makes fascinating works in ceramics in combination with glass. The installations, which also work with light, seem to be from another world. Anne Törn tests limits. She uses paperclay and makes glass and glazes melt – just as they want. It is a kind of cooperation between her and her materials. "I create possibilities. The materials perform magic. It is about the fragility of nature, the fragility of life. And at the same time about strength. Like the Northern Lights in cold, clear nights – moments full of wonder", says Anne Törn.

A large scale ceramic installation from Rokas Dovydenas will be on show in Landau. He combines various media. The installation, Pottery is the New Video consists of sixty wheel-thrown items and an LED display. The artist explores relationships between ancient and modern technology, the balance between old and new art, between technology and culture.

The group of northern European artists is completed with Eugenia Loginova, professor at the Latvian academy of art. The University of Landau has had links with the art academy in the Latvian capital of Riga for several years through exchanges of lecturers and students. Eugenia Loginova's career has been distinguished by countless participations in international ceramics exhibitions, symposia and conferences in Europe and worldwide. In Landau Loginova will be exhibiting her ceramic representations of flowers.

This special exhibition was initially or-



Andrea Scholze, N

ganised in 2019 for a Europe without borders, when nobody could imagine a pandemic. We remain optimistic and are convinced that by the summer, it will be possible again. For the opening the artists will be present and will present their working techniques.

KARIN FLURER-BRÜNGER
is a ceramist and lecturer at the
University of Koblenz-Landau
www.kfb-keramik.de

The Restructuring of the Richard Bampi Prize 2022

Competition for emerging ceramic artists

MARLEN TOPP

The range of possibilities in ceramics is huge. Amazing things have been wrought from a material that has been in use from time immemorial. It is in this everlasting abundance on the basis of continued questioning and reinterpretation that the great, unifying attraction consists.

Three major successful exhibitions of (inter)national ceramics from the 20th century up to the present within ten years (2008, 2014 and 2019) as well as hosting the 14th Richard Bampi Prize in 2013 at the GRASSI Museum of Applied Arts in Leipzig demonstrate the relevance and lasting influence of modern ceramic artists on today's makers. As a ceramic avant-gardist from the very beginnings, Richard Bampi (1896-1965) is a an irrefutable great among his contemporaries. He was born in Brazil in 1896, grew up in Freiburg and Karlsruhe (Germany) and during his university studies in architecture from 1919, worked together with Walter Gropius at the Bauhaus in Weimar. After three years in Rio de Janeiro, Bampi returned to Germany in 1927 and opened a ceramics studio in Kandern in the Black Forest, where he devoted himself to his technical experiments with ceramic bodies and glazes. Besides the development of what is known as smoke ceramics and its special surface treatment, Bampi also worked on abstract sculpture and asymmetrical forms in pottery. In 1951, he was a founding member of the Gesellschaft der Keramikfreunde (Society of Ceramics Friends), an asso-



Richard Bampi Prize 2013 at the GRASSI Museum of Applied Arts, Leipzig

Staatliche Porzellan-Manufaktur Meissen





Project on the "beautiful imperfect", emmanuel boos



Anepia Excerpt, Paul Simon Heyduck, prizewinner 2018

ciation of collectors, art historians, artists and lovers of all directions and eras in ceramics. Thanks to the terms of his will, in which a prize for artist was endowed, the Society has means at its disposal to award the prize, now for the 16th time. Since the first prize in 1969, it has thus always contributed to depicting an up to date cross section of contemporary work, and over the decades has supported many young, emerging artists whose works can today be found in numerous German museums.

The last time the prize competition took place, in 2018 at Museum Schloss Fürstenberg, the judges noted certain shortcomings in its outmoded regulations. The representative of the Society responsible for the Prize took the opportunity to subject the competition to a restructuring. The first step was to modernise the design and appearance of the Prize in print and online media. The main innovation has consequently been a dedicated website at www.richard-bampi-preis.de with an applications portal where interested parties can obtain the details of participation and also send in their applications. There is also a newsletter that keeps readers up to date with important deadlines and other award-relevant subjects from the ceramics world, and through which ceramic artists can also contribute details of their current exhibitions, projects and latest work.

Besides prize money totalling €5,000, there will be a further important innova-

tion in 2022 – the co-operating partner is not a museum this time. Instead, the organisers are pleased to announce that the Meissen Porcelain Foundation and the Staatliche Porzellan-Manufaktur Meissen will be the new partners.

This means that after the exhibition and award ceremony, the winners will have the exclusive opportunity to work in a studio there with the production and purchase of one piece, which in addition will be presented at a follow-up exhibition in Meissen in 2023. In this way, financial and artistic support go hand in hand. Joint public outreach and an exhibition catalogue will make the participants known to a wider audience.

As has been customary to date, five personalities from the world of ceramic art and art history will be the judges. Besides two representatives from the co-operating partners, Anja Hell, business manager of the Meissen Porcelain Foundation, and Beate Preuß, production manager at the Manufaktur, Dr Julia Weber, director of the porcelain collection the Zwinger/Staatliche Kunstsammlungen Dresden, will also be taking part. As contemporary artists, the last prizewinner from 2018, Paul Simon Heyduck, and emmanuel boos, who works in Paris and Mannheim, will represent the practical side of things. Heyduck's prizewinning piece *Anepia Excerpt* was purchased during the competition three years ago for the Neue Sammlung München – The Design Museum and is currently on view at the exhibition *Mixed Zone. Dialogues*

Between Art and Design at the Neues Museum in Nuremberg. French artist emmanuel boos will provide an international perspective. Between 2016 and 2019, he worked as resident artist at the Manufacture nationale de Sèvres. In his project on the "beautiful imperfect" there, he has studied glazes on cubic forms.

In addition, the procedure of the competition will be simplified. In future the judges will make a selection based on the photos submitted before the contestants admitted to the final stages can bring their original works to Meissen for the final round of judging. With acceptance for the final round of judging, the makers will thus be guaranteed participation at an early stage and without additional expense. The condition remains that applicants must be professional ceramists, resident in Germany or with a studio in Germany and no older than 35 years of age.

Further details on

www.richard-bampi-preis.de

Closing date for entries:

1 December 2021

Contact: Dr Marlen Topp

bampipreis@keramikfreunde.de

DR MARLEN TOPP

*is the officer responsible for the
Richard Bampi Prize at the Gesellschaft
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Towards the Turkish Association of Cities of Ceramics

GIUSEPPE OLMETI



Online meeting between Kütahya Municipality and AEuCC (Kütahya side)

Website

<http://www.aeucc.eu/>

Press Office

Giuseppe Olmeti (AEuCC)

giuseppe.olmeti@romagnafaentina.it

Elisa Emiliani (AEuCC)

elisa.emiliani.86@gmail.com

AEuCC continues in its activity of inspiring the start of new AxCC around the world, based on the already existing experiences of national associations of cities of ceramics.

Turkey is a nation with a great ceramic tradition (whose roots can be traced at least as far back as the Uighurs of the 8th and 9th centuries), many ceramic centres and numerous decorations throughout a history that covers centuries.

For some years, relations have already been established with universities and cities, particularly through professor of Izmir University Sevim Cizer, a ceramist herself, and recently the ceramics art-oriented “wmn&ART” project (www.wmn-art.eu), that aims at supporting inactive women in developing home-based micro enterprises, has also restored AEuCC relations with Turkey thanks to the Turkish partners: Ardahan University (lead partner), Galerim Armada, POINT and Tüm Avrupa Kadınları Kültürel İşbirliğine ve Dayanışma Derneği (TAKIDD).

Recently a very fruitful relationship has been activated with the city of Kütahya (a city in western Turkey, with over 230,000 inhabitants, capital of Kütahya Province and famous for its kiln products, such as tiles and pottery) and also through the mediation of UCLG (United Cities and Local Governments, an umbrella organisation for cities, local and regional governments and municipal associations) a couple of operational meetings have taken place, including the participation of AEuCC Secretary General and Projects director Giuseppe Olmeti in the conference of the cultural tourism group of the UCLG-MEWA (Middle East and West Asia) Section, where he illustrated the experience of the individual national associations AxCC and AEuCC.

Now a path has started that is analysing the possibility of the birth of the Turkey national association AtrCC with the usual support of experiences and ideas also provided by other associations (in the persons of Giuseppe Olmeti, Oriol Calvo, Charles Fillit).

Technical work is in progress with a team composed of Mehmet Zenci (Director of Projects Department of Kütahya is the official representative of Kütahya), supported by Osman Çorumlu (Coordinator of UCLG-MEWA Culture and Tourism Committee) and Pınar Adanalı (consultant of Kütahya Municipality).

The preparatory work of the technical group foresees the launch of a first Association nucleus composed of at least 7 cities, 4 of which at the moment have given their support:

Kütahya – capital of Kütahya Province, known for its coloured tiles, Kütahya



Kütahya Ceramics at Museum of Ceramics, in the complex of the Istanbul Archaeological Museum *photos - G. Olmeti*





Majolica cloister: entrance to the Museum of Ceramics, in the complex of the Istanbul Archaeological Museum (photo - G. Olmeti)

Faience. It is the centre of çini making – a ceramic ware using glass powder, quartz and clay. Çini is everywhere in the city's landscape, covering public fountains, civic buildings and railroad stations. A centuries-old celebrated artistic tradition, çini has both a cultural and social function within the city. As of 2016, there are nearly 435 crafts workshops employing 15,000 craftsmen, of which 95% are related to çini production.

Iznik – a town in the Province of Bursa. It was historically known as Nicaea. Iznik pottery, or Iznik ware is a decorated ceramic that was produced from the last quarter of the 15th century until the end of the 17th century.

Çanakkale – a city and seaport on the southern coast of the Dardanelles at their narrowest point. From the late 17th century it also became known for its fine-glazed pottery, Çanakkale ceramics, compared by one traveller to Delftware hence the later name Çanak kalesi, "pot fortress". The Greek Byzantine name for Çanakkale was Dardanellia, from which the English name Dardanelles is derived.

Avanos – a town in Central Anatolia, situated within the historic and tourist region of Cappadocia. The most famous historical feature of Avanos, which is still relevant and very visible today, is its production of earthenware pottery; it is also the largest economic activity in the town.

The ceramic trade in this district and its countless pottery factories date right back to the Hittites, and the ceramic clay from the red silt of the Kızılırmak (Red River) has always been used.

AEuCC and Kütahya city are also co-operating to present Erasmus+ projects for innovation in the ceramic sector, which are now in the phase of analysis and discussion.

Despite the covid-19 pandemic, we hope that AtrCC will be born within 2021, which would also be the first national association to be born outside the European Union, albeit in a context of proximity and very close collaboration with Europe, and could also be the first non-EU entity to apply to join the AEUCC.

Kütahya Ceramics at Museum of Ceramics, in the complex of the Istanbul Archaeological Museum

photos - G. Olmeti



Sense and Sensibility

Porcelain and the five senses



CHRISTIAN LECHelt

Experience porcelain
with all the senses –
special exhibition

*Sense and Sensibility
Porcelain and the Five Senses*

Museum
Schloss Fürstenberg
www.fuerstenberg-schloss.de
museum@fuerstenberg-schloss.com

Exhibition cabinet
Tasting

Why is it that porcelain is still often referred to as "white gold", even though it is something quite ordinary nowadays? Why do we think of preciousness, purity and fragility when we hear the word? It's because of our sensory experiences - and porcelain is a distinctly sensual material. White, smooth, shiny, bright-sounding and translucent, it appeals to our senses in a special way.

Porcelain is an artificial material. It needs to be mixed from various raw materials and subjected to a special procedure to achieve the characteristic properties: whiteness, brilliance, translucence, smoothness, bright sound, hardness, chemical neutrality, fragility. The charm of porcelain lies in the interaction of these characteristics, distinguishing it from all other ceramic materials. Thus, it stimulates the human senses in individual ways, with the sensory experience indissolubly linked in its directness to the individual viewer's own wealth of experi-

ence, through which the sensory stimulus is classified and interpreted.

The exhibition revolves around how porcelain can be experienced through the senses, developing through this a real, ontology of porcelain as a material that can be experienced by visitors. Cognitive understanding is complemented by a further level of understanding through the multi-sensual experiences being presented. This facilitates a deepened access to the subject of porcelain, as neither the products from a specific provenance nor their artistic execution are

Installation **Still Life Stories** by Maria Volokhova



Magical moments in the Seeing cabinet





Bust of Roman emperor Aulus Vitellius in biscuit porcelain, modelled in 1774 by Johann Christoph Rombrich (1731-1794)



Aromatic scents fill the air in the cabinet **Smelling** with a Fürstenberg pot pourri vase from around 1775, loan from a private collection



Making porcelain ring in the **Hearing** cabinet



In the cabinet **Touching**, these exhibits can be explored by touch

the focus, but instead the material per se in the way it appeals to the human senses. This distinguishes the exhibition from customary museum practice, which tends to concentrate on the history of producers or artists, questions of making or attribution, technology and functionality. The aim is to sharpen perceptions of porcelain, self evident as it is in day to day experience, as well as to induce reflection of the dimensions of the visitor's own, possibly limiting sensory experience as well as of the interplay of the sensory with individual horizons of experience.

In five specially designed and constructed cabinets, visitors can go on a journey of discovery. As a temporary, autonomous exhibition architecture, they display their unaltered raw chip-board material, thus distinguishing them from the design of the permanent exhibition. Whereas the exteriors are used in a more classic exhibition style with exhibits, texts and graphics, the interior of the cabinets provides impressive stagings. These include for instance an elaborate, almost magical installation of porcelain with light shining through in the **Seeing** section, demonstrating the special quality of translucence, or in **Hearing**, where visitors are invited to hurl a porcelain shard into a metal bin in order to trigger a trail of sound that presents a porcelain symphony. Composer and musician Ralf Weifenbach from Cologne has composed a piece of music specially for the exhibition from porcelain sounds of all kinds recorded in the museum. In **Smelling**, historical pot pourri vases from the 18th century fill the air with aromatic fragrances, while a

sound system plays a text collage from writers of this epoch explaining the world of scents and odours from the *ancien régime*. For the **Tasting** section, Berlin artist Maria Volokhova was recruited, who with her installation *Still Life Stories* invites visitors to reflect on the interconnections between porcelain, eating, flavours and the culture of dining. Finally in the cabinet **Touching**, visitors can literally come to grips with the tactile properties of porcelain; in addition, all the other senses are deactivated so that the perception of the concreteness of porcelain is exclusively limited to touching and feeling.

The exhibition design was developed over three years with designer Wolfgang Hartauer and museum director Christian Lechelt. **The exhibition Sense and Sensibility. Porcelain and the Five Senses runs until 24 October 2021 at Museum Schloss Fürstenberg.** All details on visiting the museum, special educational offerings and the accompanying programme can be found online at www.fuerstenberg-schloss.com

The exhibition makers: designer Wolfgang Hartauer (left) and museum director Dr Christian Lechelt



Seven at one go – the gallery collective ebenErdig



A way from the pedestrian zone yet still centrally located, on the newly designed Joseph Beuys Square in Krefeld, a new gallery and makers' collective is located in the good company of the Kaiser Wilhelm Museum. After months of waiting for better times, without markets and exhibitions and working in the corona bubble, seven ceramics and porcelain designers have decided to go on the offensive.

The opportunity to offer their work for sale via this route emerged with a vacant shop and for them it has become both a project and an inspiration.

Ruth Kirsch started her ceramic career with classic crafts training.

After qualifying as a master craftswoman, she moved from the Ruhr region to the Rhineland and the Lower Rhine University of Applied Sciences, specialising in product design. She enjoyed her course and the related opportunity to work freely.

Becoming a freelance designer after graduation brought her back to her roots but with new ideas.

One-off vessels, wheel-thrown or hand-built, achieve a special charm through implied movement and a sense of lightness. The main theme of her work is accord-

ingly movement, and diverging from the right angle, symmetry and straight lines are all reflected in colour and shapes.

Gilda Dankert-Michalk and her husband **Knut Michalk** met while they were both studying ceramics and glass design at Burg Giebichenstein University of Art and Design in Halle.

After German unification, they worked as freelance designers, and when **Knut** got a job as a specialist subject teacher at the Lower Rhine University of Applied Sciences, this ultimately brought them to Krefeld in 2000. CAD and 3D printing skills opened up new

pathways in working with porcelain for him. His work focuses on the attractions of porcelain between clear-cut forms and naturalistic casts or impressions.

Gilda works in traditional fashion in her studio and also develops concepts with the design and subsequent fabrication of plaster models and casting moulds.

Her tableware items are multifunctional and can be combined in various ways.

Stained bodies, unglazed surfaces and delicate relief markings animate the forms and create the special quality of the pieces; individual brushwork makes unique pieces out of serially produced ones.

Gilda Dankert-Michalk - 2 Cups and Plates



Knut Michalk - Stick Vase



Ruth Kirsch - Vase





Dörte Scherbartt - Jewellery



Rieke Hartwig - Rhine Bridge

Dörte Scherbartt relocated to Krefeld too; instead of training as a goldsmith, she specialised in product design at the University.

Jewellery has always fascinated her and thus she replaced gold with porcelain as her raw material.

For 23 years now she has been working successfully and enthusiastically, designing and making porcelain jewellery and vessels as well as handcrafting small batches with very individual forms and decor. Through their great diversity and contemporary design, the easily wearable pieces readily become everyday companions.

Rieke Hartwig studied ceramic design under Professor Dieter Crumbiegel and Professor Fritz Vehring in the 1980s together with her studio colleague Antje Schwittmann-Schops and Beate Kratzenstein.

Those eventful times in the production and designing sites, the "Shedhalle", with lively exchanges, lavish parties, weekly kiln critiques as discussion forums and field trips certainly influenced them all deeply. The widespread desire for a "little studio

under an apple tree" was fulfilled in the shape of an old disused sewage treatment plant.

This listed building with its impressive spaces was a well-known exhibition venue and studio for Rieke, Antje and many others over an extended period.

Sculptures and murals by Rieke are characterised by the appeal of the material quality of the heavily grogged clay. Structures as graphic elements describe planes and spaces, creating complex images with forms consciously reminiscent of architecture.

After studying and working together in various shared studios, **Antje Schwittmann-Schops** and **Rieke Hartwig** opened the studio, Feuerfest ("Refractory" or "Heat Resistant")

Experiments with wheel-thrown and crookedly assembled vase sculptures are disconcerting at second sight because symmetry has been suspended.

The pieces created for the Bauhaus anniversary year are called Triadic Ballet as a homage to Oskar Schlemmer. Her enthusiasm for all things great and small has introduced her to a new field of activ-

ity, representations of animals. Handbuilt quadrupeds – abstract to a greater or lesser extent – awaken associations with representatives of the fauna.

Beate Kratzenstein studied various firing techniques after university. She built gas and woodfired kilns, and went on to discover her love of raku. She teaches the various possibilities of this firing technique in workshops.

After a creative pause, she then began to train as an art therapist.

With new elan and a new approach, she made one-off vessels. Various natural materials or wooden stamps shape the surfaces of the coarsely grogged clay.

They are stretched and beaten, altering their texture. Then, pieces of driftwood are added after firing. In the viewer's imagination, the vessel becomes a figure.

ebenERDIG - Produzentengalerie
Karlsplatz 7
47798 Krefeld / Germany
www.ebenerdig.com
info@ebenerdig.com

Beate Kratzenstein - Winged Bowl



Antje Schwittmann-Schops - Ibex



La Borne through the ages

SUZANNE DAIGELER



Exterior of the exhibition centre photo - Isabelle Martin



Exhibition ACLB, July 2020 photo - Lisa Derevycka

La Borne, an inconspicuous potters' village, which at first sight seems to be indistinguishable from surrounding villages – and that for decades has exercised a mysterious attraction on ceramists from all over the world.

To discover it, you need to go through the woods no matter where you are coming from. Depending on the weather and the season, you will be received with dense fog, a burst of colour or a pleasant coolness. The woods were an important factor in the development of La Borne, it supplied the vast quantities of fuel required for every firing of the huge, voracious kilns. Nowadays, the ceramists benefit from the cheap off-cuts from a local barrel factory.

The second reason that La Borne has developed into one of the major pottery centres over the centuries is of course the clay deposits in the surrounding region – dark, black stoneware clay that can withstand the high temperatures in the front part of the round-bellied kilns.

The Past:

La Borne can look back on a centuries old tradition that reached its zenith at the end of the 19th century, when it was a bustling village with over 700 inhabitants, 83 of them potters, with all the workers necessary to dig the clay, chop

the wood, load the kilns, and so on. Stoneware was everywhere in La Borne, from floor tiles to bricks and ridge tiles for the roofs; large pickling jars stood underneath the eaves and outside the potteries, fired pots were stacked up, waiting to be sold. Soon afterwards things began to go downhill, both because of the two World Wars and also the new materials like aluminium and plastic, which replaced the more fragile and expensive stoneware. In the 1940s, there were only 7 master potters and 16 employees, and it was predictable that an era was coming to a close and in spite of several attempts, traditional pottery could not adapt to this change.

Transition:

But then during the last war, the first young ceramists and artists came, having recently graduated from art schools in Bourges or Paris, and filled the old potteries with new life. They were all fascinated by this woodfired stoneware with its characteristic robustness, the uncontrollable deposits of ash and salt that lend every piece its own attraction. Initially, they worked along side the traditional potters, tolerated or perhaps

Stacking the Noborigama of Roz Herrin and Dominique Garet





Firing the Anagama of Seung Ho Yang photo - Dominique Coenen

gently mocked – but probably rarely understood in their completely different quest for new forms of expression. Jean Lerat, André Rozay, Jacqueline Bouvet (Lerat), Vassil Ivanoff, Pierre Mestre, Elisabeth Joulia, Yves Mohy, Monique Lacroix (Mohy) and Claudine Montchaussée were the pioneers of this transition to artistic, often sculptural or architectural ceramics. Each in their own way, they revolutionised traditional pottery, helping La Borne to achieve a new, long-term revival. Soon, the reputation of La Borne spread outside France too, attracting further ceramists and, from the 1960s, they organised joint exhibitions, both in La Borne as well as in Paris and Tours. In 1964, Bernard Leach and Shoji Hamada were invited as guests of honour.

The Present:

In 1971, a group of 12 ceramists founded the “potters’ association”, which still exists today and now has over 70 members from 13 different countries. “50 ans passion céramique”: a brief period compared with the long history of La Borne, but they have also been very intense years in which many new things have been realised through the joint effort and energy of all the newly arrived potters.

Besides their own studio work, they have always worked on a voluntary basis

to ensure hundreds of exhibitions could be shown at the exhibition centre, and since 1986, they have organised unforgettable “rencontres” – symposia with wide ranging themes: raku and pitfire, salt and soda, ceramics from Poland, Denmark, Africa, Belgium, Russia – and of course, again and again, woodfiring, still La Borne’s “speciality”.

Over thirty kilns are still being fired today and a dozen new ones are planned for the near future as a group of highly motivated young ceramists is in the process of setting up in and around La Borne, and continuing the fascination of woodfiring. In 2018, La Borne organised the third European Woodfiring Conference, and for several years, a smaller woodfiring festival has taken place every October, when approximately 15 kilns in and around La Borne are fired and are accessible to the many visitors. In addition there are films, firelight concerts ... In 2010, after nearly 20 years of endeavour, a new, modern exhibition centre was opened, providing an appropriate setting for the rich spectrum of individual pieces, but also of functional pots, specialist literature as well as installations of the artists in residence.

To fittingly celebrate our 50th anniversary, this summer we are organising a major exhibition with a selection of 50 of the over 700 ceramists already exhibited.



Studio of Roz Herrin and Dominique Garet

From June to October, there will also be a comprehensive selection of workshops and masterclasses: all kinds of sculptures, throwing big, porcelain, decoration and much more. Many ceramists will be opening their studios and gardens for visiting artists, a photo exhibition is planned in Bourges and there will also be talks, films, surprises and much more ...

Full details on
aclb50ans.com and laborne.org

SUZANNE DAIGELER

is a ceramist and has lived in La Borne since 1980. She exhibits woodfired stoneware and earthenware as well as mixed media sculptures.

KALEIDOSCOPE

"... at a first glance"

MONIKA GASS

Shannon Blakey is an artist and educator from Columbia, MO. Shannon received his BFA from Southern Illinois University Edwardsville and his MFA from Pennsylvania State University. With a love for clay, Shannon has balanced creating and educating with a range of teaching that includes teaching at art centres, museums, and in schools that range from elementary to college.

Shannon Blakey / United States of America

Instag. [Sblakey3d](#)

www.shannonblakey.net



Artist's Statement

As a father, husband, son, brother and friend I would like to be a good steward of this place and time I find myself in, both for me and those I share this moment with. If I think about the possible ripple effects of even simple actions I take everyday, I find it profound the extent in which those ripples can travel. It is quite possible for small actions to travel far beyond that which I can see. I have found it increasingly important to try and collect or catalogue that which most captures my attention and helps focus my vision and imagination. In a moment that feels increasingly divisive and at times where it feels like division over shared value can be trumpeted louder, I have found increasing importance in the simple act of noticing.

Currently, my work often begins by me collecting objects through my daily life by me simply discovering them. We all share this ability to find beauty in the everyday, even if we would collect different objects. We also, more importantly, share the ability to find meaning through metaphor. These collected objects or even photos taken are pulled into the studio where they are put through a process of examination and recreation. Casts are often pulled from the found objects, which allows me to process my original interest in the objects, and through a multistep process of casting, not only think more deeply about my original interest in the objects, but how these things are often intricately linked to so much more of my world beyond my vision. And, the process of pulling from that which is clearly fixed and tangible only to copy, liquidate, reimagine, and reform this recognizable texture and form into something completely new, I find compelling and powerful. Something that has ripple effects.

It is my hope that individuals that come into contact with these small works may start to recognize some of the same objects I originally found interesting, only to start to ask themselves: Why? Why some of these objects have been selected and, even more than that, reimagined and created into something new. If one creative reimagination could spark a wonder or questioning and inspiration could spring from that, my work would be functioning in a spectacular way, much in the same way centuries of created objects in clay have captured my imagination and spurred my interest and helped my understanding of the world around me.

If through the processing and creation of this work, my actions and how they may impact those that are still to come could help focus my vision and even change small actions, this work has value beyond its individual parts, processes and time.

cutting against the grain, view 1



cutting against the grain, view 2





Yeonji Kim



Artist's Statement

I vary the direction and thickness, colour of lines, specifically horizontal and vertical lines, to create the present artworks. The geometrically divided surface of ware with inlaid line is meant to heighten aesthetic features. The inlaid work is used to emphasize the clear-cut lines on fine, translucent, white porcelain. The initial act of drawing lines continues to progress to analyse them endlessly in order to shape and reconstruct the space of ware. The entire work also reflects my creative motivation and journey of inner values. All of my works are wheel thrown and inlaid with coloured slip, reduction firing at 1250°C.

Education: 2012 M.F.A Ceramic Art, Kyunghee University / 2005 B.F.A Ceramic Art, Georgia State University

Solo Exhibition: 2016 Porcelain with Line, Choeunsook Gallery, Seoul Korea / 2015 Lining, Kyungin Gallery, Seoul Korea / 2013 Together, Machen, Pangyo Korea / 2011 Gathering, Tongin Gallery, Seoul Korea / 2005 Tea Space, Clay West Roswell Art Center, Atlanta Georgia

Awards: 2020 The 4th "china.CHINA" Ceramic Art Design Exhibition, Bronze Prize / 2011 Cheongju International Craft Biennale, Selected Work / 2010 Korean Industrial Art Competition, Special Selection

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Lucky us

NESRIN DURING

This pandemic year has made me realize how blessed I am to have a studio. I live on the island of Texel, a small Dutch island in the North Sea. We have not had much of a confinement; could walk on the beach, in the woods or ride our bikes.

These possibilities of course are partially due to the choices we made earlier in our lives. But, with Covid 19, mine and my husband's (who works with wood) exhibitions were cancelled, enquiries and invitations diminished. But there were also many quiet days to work, no interruptions, no urgency.

I stopped my lessons, which I miss; and stopped writing articles for the ceramics magazines because I always wrote my pieces after having visited an artist or a gallery or a museum; that I miss too.

But still, I had the quiet space of my studio with good classical music, my clay, and loads of time. In that respect, I consider myself lucky ...

Lately I have been making abstract, unknown, closed shapes with a slit in them, initially to let out the steam, but later the placing of the slit became an essential part of the design.

This year in the long, quiet hours in my studio, my work changed. The pieces became open, inside and outside emerged as a whole.

My work is not premeditated or designed. The pieces are built intuitively, spontaneously, one shape leading to the next; almost an autonomous growth. The ceramics I make in general consist of quiet shapes with clean lines; this year the shapes became even more minimalist. What I can well say is, these new pieces have opened up and have more sense of space.

In this confinement period, the ceramists have experienced and coped with the situation in their own personal way.

Irish born, Amsterdam based ceramic artist, **Deirdre McLoughlin**, is one of the most interesting ceramists of our time. She is twice winner of the Westerwalder Prize, Keramik Europas.

"I have changed. Cycling daily to the studio for months on end. Refraining from alcohol with some idea that I must be prepared. I took to meditation and movement videos. Laughed and talked nightly with my mother on the phone. Then she died suddenly, quietly, elegantly – while sleeping. And yes I am changed. The pandemic has not impacted deeply on my art practice. My shapes forever evolve with my life. In the beginning months I made three-dimensional abstract drawings in space that I call *Bare Bones* – a sculpture I made before in hiatus mode. Then a form which ballooned out from a small opening came out in my hands and I



Nesrin During, porcelain, handbuilt 35 x 28 x 32 cm photo -Stefan During

Deirdre McLoughlin, **NONO**, high fired ceramic, diamond polished, glazed within 30 x 25 x 33 cm photo - Rob Bohle



thought this is "Breath" – but ... it wasn't right. I blackened the two planes back and front and fired again – and there it was – in its isness. The work did not appear to be quite the Breath that I first saw but the name remained. This is my work of the time", says Deirdre.

Jacques Kaufmann, the Emeritus President of the IAC and the retired Head of the ceramics department of Vevey's Applied Art School/Switzerland, is known for his large scale ceramic installations around the world, and for his researches into materials in relation to clay. He has found the quiet time during this year's pandemic somewhat necessary, good for slowing down. He lives in the countryside in France near to Geneva. Here, he has revived a vegetable garden, physical activity doing him good. In the studio, Jacques has experienced this confinement period as useful time, testing his ideas for light and resistant structures of building with clay that can maybe be used for architectural purposes. The years he spent in Rwanda (1984-86), working with mud bricks as a building element, have since been part of his artistic exploration. Now was time to test these ideas. He mixed clay, with grog, paper pulp, horse dung and water. He built bamboo structures like a tepee, (in China, in Korea, he has already worked with bamboo and clay).

This tepee is clad with the clay-dung mixture, left to dry, and then a second thin layer is brought on, but then with an addition of 5% cement in the mass. This is then left out in the weather, under rain, sun, wind ... Jacques was pleased to find that this unfired layer is water resistant and strong enough to



Jacques Kaufmann, **Teepee Test / First lockdown**, 03/2020
bamboo, clay, paper pulp, horse dung, 5% cement, unfired

Canan Dagdelen, **Out of the Train Window**
black stoneware, printed, glazed, 55 x 30 x 5 cm, 2021



build with, a possibility for a future with low carbon dioxide foot print. As all of us, he wishes for a safer planet, using climate friendly building material.

I would like to offer to you one sentence, said Jacques to me, that I wrote on the entrance door of the Ceramic Department in Vevey's Applied Art school when I was teaching there ...

"The truth of intention is action" ("La vérité de l'intention, c'est l'acte"), from Hegel. And I can add to it for now:

"The act must be qualified, take a form that responds to a need whose legitimacy requires a critical perspective."

Canan Dagdelen, born in Turkey, now lives in Vienna, and teaches at the University of Applied Arts. Canan's clay works are space related installations. Her works are composed of many identical elements that form an object, hang from a ceiling, cover the floor or a wall. Her concept of space is more than the sense of physical measurement, but personal judgement. "What is my space?"

This space has strong cultural elements for Canan ...

"First and foremost, the lockdown times gave me the opportunity to work alone, in a fairly concentrated manner, without interruptions in the studio. This mood reminded me to a certain extent of my early days 30 years ago, so for me it was like 'going back to the origins, to the roots'. Working directly with clay, really grasping it fully, has intensified this sensation. It is certainly no coincidence that during this time I developed those mentally poetic works that simulate the passing of time in the form of perspective-distorted train windows. The colour

of the glazes relates to the rain, to the incessant drops of water, which in their own dynamics are constantly connected and dissolved."

Canan Dagdelen Vienna March 2021

Daphne Corregan, born in USA, lives in the south of France with her husband Gilles Suffren, also a sculptor. Daphne makes sculptural pieces that look like heads, hands, feet, vases, or clouds and much more; these handbuilt pieces have other scales than normal, they have strength in them, poetry, serenity, even tenderness. Daphne is much concerned with nature and climate issues. She hopes after Covid, "people's consciousness would become alert to the dangers of capitalism, introspection, regrets, crazy optimism, realisation of how fortunate

the lives we made for ourselves in our bubble on the hill are extraordinary, wondering how, what, if I should be injecting these complex feelings into my work and why." Daphne and Gilles live in the country, in a beautiful area, where confinement was at some distance. During this time she has built still lifes.

"What's coming up now and has taken time is something about breathing, a past concern but only more pertinent now and hopefully more heads, hopefully again women", she says.

While writing this article, I came across a site called *Quartz Inversion*, started by Adil Writer and Janet Abrams. They ask the question, "Will we survive unscathed?"

As we all are an amalgamation of our

life experiences, where we live, what we see, hear, experience, past and present, shape us into our being who we are, and add to all this our genetic baggage, art becomes a way of expressing ourselves by bringing out our observations, emotions, and feelings.

In 2020 we have suffered social isolation, restrictions, and mass surveillance has become legitimate and common.

But luckily we have had our studios. Lucky us! Perhaps in the future, some of us will reconsider, change, but, I hope we will survive unscathed.

NESRIN DURING

is a ceramist. Beside her practical and educational work, she writes for KLEI (NL), Ceramic Review (GB) and NEW CERAMICS (D).

Daphne Corregan, **Picnic with Georgio**, 2021, stoneware, 37 x 31 x 34 cm



Oldenburg International Ceramics Fair

Ceramics event of European format

A festival for all arts, crafts and design enthusiasts with an open-air gallery, ceramist's portrait, exhibitions and prize-giving. With this tried and tested combination, the Oldenburg International Ceramics Fair would now like to offer again everything the ceramophile heart desires, from 6 – 8 August 2021 – contemporary ceramics of the highest standard ranging from individually designed tableware to one-off vessels and sculptural art.

After this highly regarded market could only take place in digital form at www.keramiktage.com last year, the physical presentation of the 38th Ceramics Market is now moving within reach. With flexible hygiene measures in place to cater for a wide range of requirements and regulations for the ceramics event under covid conditions, the organisers, the Werkschule – Werkstatt für Kunst und Kulturarbeit, feels well prepared for any eventuality. And here is the plan:

On 7 and 8 August, approximately 100 jury-selected ceramics makers from 12 countries will be showing exquisite pieces at the market, which has been reduced in size by nearly 30 places. There will be one-off vessels and sculptures, beautiful, out of the ordinary items for daily use, individual pieces for home and garden, in a word, top class design, art and craft.

The accompanying exhibitions in the Baroque surroundings of the Landesmuseum for Art and Cultural History in Oldenburg Palace are devoted to contemporary ceramic art. The award ceremonies emphasise the importance of these international shows.

The exhibition of the market participants entitled *Brandneu* – Brand New shows the latest in contemporary ceramics. The Detlef Schmidt Wilkens Prize for Ceramics will be awarded by a panel of expert judges in three separate categories: *Innovation, Function and Figure/Sculpture*. Visitors can cast their votes in this exhibition too to determine who will take this year's Visitors' Prize.

Also in the Marble hall of the Landesmuseum from 7 August: a 6-week exhibition with the winner of the NEW CERAMICS Prize, Marieke Ringel. The NEW CERAMICS Prize for contemporary ceramics, presented for outstanding achievements in the category one-off/unique piece will also be presented for the 12th time. The prize includes a 6-week solo exhibition in the Landesmuseum.

The Ceramist's Portrait on 6 August allows visitors to get up close to the international stars of ceramics, to examine their intentions more closely and to experience them live at work and in conversation. With Hungarian ceramist and designer Zsolt Jozsef Simon and outstanding Spanish ceramist Alberto Bustos, two internationally-renowned artists present a highly original and innovative approach in contemporary ceramic art, not only with regard to the ideas behind their work but also in the technique of its execution. A small exhibition of their work is also on view at the Landesmuseum für Kunst und Kulturgeschichte on 7 and 8 August 2021.

Latest details on the event at www.keramiktage.com



Themed exhibition



Zsolt Jozsef Simon, HU

Alberto Bustos, ES



photos - Werkschule Oldenburg

The Robert Ellison Ceramics Collection

at the Metropolitan Museum of Art
in New York City

MARC LEUTHOLD

SHAPES
FROM
OUT OF
NOWHERE

Ceramics from
the Robert A. Ellison Jr.
Collection



An unusual thing happened on February 22, 2021 at the Metropolitan Museum of Art – New York City's largest and most renowned museum. Curator Adrienne Spinozzo opened the exhibition, *Shapes Out of Nowhere*, Ceramics from the Robert A. Ellison Collection. The "Met", as it is locally known, is one of the few museums in NYC that occasionally supports contemporary ceramics. In 1999, the Met hosted *Clay into Art* and an exhibit of Lucie Rie's and Hans Coper's work. Uniquely, a few years ago, they organized a solo exhibition of Betty Woodman's artwork in the very same room as the current exhibit. And not surprisingly, Woodman has one of her signature pillow pitchers on view in this exhibit. The pitcher, *Sea of Japan* made in 1985, is exceptionally lyrical.

The exhibit at the Met consists of 125 objects from the collection of Robert A. Ellison. Ellison, born in Texas, came to NYC in the 1960s to become a painter. While painting, he also collected – initially American Art Pottery. Many painters like Ellison and Jasper Johns discovered modern ceramics through the brilliantly eccentric 19th century potter George Ohr. Ohr created primarily thrown vessels that were more sculptural than functional. Throwing clay extremely thin, he deliberately collapsed his work into folded forms that at their most extreme, sometimes hint at vaginal allusions. Unusual too, Ohr sometimes chose not to glaze his work and called them his "babies." Though his work is strikingly modern and transcendently lush and beautiful, his rural Mississippi

Axel Salto
Vase, 1945, h 51 cm
Royal Copenhagen

bravado was not acceptable to the Northern tastemakers of Victorian America. Southerners were thought to be “backward”, and a man from Biloxi who proclaimed himself “the greatest potter in the world” was not likely to be taken seriously in New York or Boston. Nevertheless, he persevered for years – despite fire and poverty.

When Ohr finally closed his studio, he wrapped his babies in newspaper, stowed them away in a building that his sons turned into an auto-repair shop – confident that someday he would be vindicated. In the 1970s his work re-emerged after a New Jersey antique car dealer bought the entire collection. The NY art world was dazzled by Ohr’s richly glazed undulating diminutive forms.

Some contemporary artists have been inspired by Ohr, but their laboured creations rarely measure up – with the exception in this exhibition of Mary Rodgers’ exquisite tiny piece **Folded Form** from 1974. Yet Ohr’s contemporaries created equally rich and stunning works. Artists Adelaide Robineau, Jacque Sicard, and Taxile Doat, and even factories (Newcombe Pottery, Rookwood Pottery, Weller Pottery and many more) created breathtaking works, not in Asia or Europe but in America in the late 19th and early 20th centuries. Ellison collected these works and gave them to the Met years ago. That collection was on view in the American Wing, and I was stunned to see that one sensitive man could find and buy so many pieces of such extraordinary quality.

It turns out, Ellison collected a lot of contemporary work too. The 125 modern ceramics pieces in this exhibition are no doubt just a portion of his total holdings. A collection acquired by a private citizen is different from a museum’s collection – it is guided by the tastes, aesthetics, opportunities, and the whims of the collector. What makes a collector choose to buy a work?

In the early 1990s, I first became aware of Mr Ellison and his wife Rosaire as a feature at ceramics gallery openings. They were a remarkable presence, Rosaire friendly and conversational, Robert aloof and pensive – always studying the work. The only piece I recognize from those ceramics gallery exhibitions is Babs Henson’s **Spring Dunes**, 1988. At that time, the ceramics galleries featured highly laboured super-objects, often with playful content. Very little of that work made the cut for Ellison’s discerning eye. Ellison seems drawn to a more primordial, rawer, visceral, passionate and expressionistic approach to clay. That kind of work was (is?) not commercially popular and so he likely had to go to artists’ studios to find it. He



Arnie Zimmerman, **Bladder Tongue and Tangle**, 1994, L 60 cm

Babs Henson, **Spring Dunes**, 1988, h 38 cm





Raymon Elozua, **Digital Sculpture RE 34 1 word**, 2001, w 92 cm



Syd Carpenter, **Familiar Figure**, 1991, L 126 cm

found some masterpieces. There are several Peter Callas works, a Raymon Elozua and an Arnie Zimmerman. Callas' white **Mentori** (page 2) is one of the most beautiful "non-vessels" that I have ever seen. It has a universe of hand-altered undulations and contrasting throwing rings peering through crabbed and crawling glaze that make it mesmerizing. His Zeno reinforces the notion that Callas created a greater variety of forms and was more

Elise D Arrigo, **Sidestepper**, 2018, h 24 cm



creative than his long-time collaborator, Peter Voulkos – also in the exhibit. Ellison, who admits he is drawn to the "strange and weird", says he was "blown away by the inventiveness" of Callas' work, "Much more inventive than Voulkos." * Zimmerman's **Bladder** is similarly striking. Zimmerman, like Picasso, has phased work and this sculpture seems to lie between his monumental carvings and his more recent narrative work. Zimmerman handles abstraction felicitously here. Similarly, when Elozua first began making ceramics, he created decayed architectonic sculptures of incredible scope and detail. Yet some years later, he shifted radically towards making gutsy non-commercial, highly abstracted and colourful works. His **Digital Sculpture** from 2001 is a large and masterful example. Ellison's independent eye and aesthetic is unusual for New York City apartment dwellers. These fragile works of an unconventional beauty are not the norm. Nevertheless, there are many of the popular master artists in the collection: Takaezu, Arneson, Voulkos, Price, Turner, Autio, Mason, Henderson (page 2), Melchert, Natzler. Some of the works in the collection are outstanding examples: the Turner and the Henderson are instantly recognizable – classic examples. Voulkos' 1958 **Chicken Pot** is from his most creative period when he made his first large sculptures – each of which was a unique exploration of complex large-scale form. There are much fewer of these than the **stacks**, **chargers**, and **ice buckets**. Chicken Pot alone is worth seeing.

What most interested me in the exhibit was studying the works of artists not as commonly exhibited. There were many of these, and this made me admire Ellison's collector's eye all the more. William Parry (**KFS 3** from 1981) taught at Alfred University and was a contemporary of Voulkos, Turner and Mason and is represented in the ex-



Gareth Mason, **Carrier**, 2011, w 43 cm



Harris Deller, **Stacked Vase with Key Hole Pattern**, 1990, h 45 cm

hibition with a fine example of his utensile (sic) abstractions. Because his work is so sculptural and inventive, it is not easy to photograph. Perhaps this hindered wider appreciation.

Surprisingly, only one artist has work presented on the wall: Syd Carpenter. **Deep Roots** and **Familiar Figure** reference autobiographical themes. Her work (which I view as self-portraiture) is among the most inventive and important of this kind, and I long to see what this master artist makes in small scale.

Another masterpiece in the exhibit is Lynda Benglis' **Apena** from 1996. It is both an exceptional abstract expressionist painting and a sculpture. The overly strong colours shouldn't complement the form – but do, and they should overwhelm it – but don't. The magic of art (ceramics) occurs when an artist (seemingly) effortlessly defies what is possible.

Christina Carver is another artist one doesn't see often enough. Her powerful but peaceful and rhythmic **Rottolocus** represents her well.

It was a surprise to see Harris Deller's compressed vase. I've long admired Deller's work and yet as an academic, his work is rarely canonized – despite the obvious innovative allusions to modern design. This signature piece, despite almost-crude black parallel lines on a white body, is a study in elegance and modernism.

It's another pleasant surprise to see Amara Geffen's work in the exhibition. Her stately 1991 piece titled **Arhkaikurios** perhaps alludes to Basque origins.

Elise D'Arrigo, born in 1953 in the Bronx has three works in the exhibition. Like Benglis, she too marries interesting surface with unusual form. Her rich pieces are abstractions of the figure or perhaps garments.

Europeans are well represented in the collection with the artists already mentioned as well as Ruth Duckworth (Germany), Dieter Crumbiegel (Germany), Anne Marie Laureys (Belgium), and more.

Poland's Aneta Regel's **Gut Feeling** (page 2) is striking and powerful, and Britain's Gareth Mason's **Carrier** from 2011 is a richly glazed vessel beauty. Interestingly, European work is solo-featured and highlighted at each of the two entrances of the exhibition:

Entrance 1: Anne Marie Laureys' ethereal **Cloud Unic** from

2017. Entrance 2: Axel Salto's spectacular **Vase** from 1945, the oldest work in the exhibit besides George Ohr's.

The exhibition is not without contradiction and irony. Ellison and every ceramist admire George Ohr, who used the wheel in inventive new ways to create "shapes from out of nowhere." In commenting about the contemporary works, Ellison observes that, "when potters gave up the wheel, the potter's wheel, to get more freedom", they created the artwork that found a home in the Ellison collection.* In short Ellison notes that Ohr – who used the wheel so subversively and to such extraordinary effect – is one of many influences that enabled some 20th century ceramists to break free of the wheel and/or stultifying norms and preciousness.

Ellison collected George Ohr's work – long overlooked by tastemakers and decision-makers of his time. And subsequently, Ellison has chosen to include among his contemporary ceramic masterpieces, the works of contemporary artists who (like Ohr) may have been overlooked as well. With his gift, Ellison ensures that all these artists' masterworks will be appreciated for centuries to come.

**Robert A. Ellison, Jr. interview at the Metropolitan Museum of Art, New York City, February 2021*

More images page 2.

MARC LEUTHOLD

creates objects, videos, and mixed media installations. He is affiliated with the State University of New York and the Shanghai Institute of Visual Arts (SIVA). His artwork has been exhibited at the Metropolitan Museum of Art in New York and the China Art Museum in Shanghai.
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DANNER PRIZE 2020

The Danner Foundation has been promoting outstanding craft work in Bavaria for 100 years. With the Danner Prize in 2020, distinguished artists have been honoured for the 13th time. The hundredth anniversary of the foundation of the same name is at once the occasion for a major exhibition at the Neue Sammlung – the Design Museum in Munich, and for an elaborately produced publication providing a stylish stage for these exceptional works. Established in 1920 in Munich, the Danner Foundation is one of the most renowned organizations in Europe promoting hand craftsmanship, and it has presented the internationally acknowledged Danner Prize since 1984. The 2020 winner is Bettina Dittmann for her magnetic brooch, *Wohin* ("Whither"). The jewellery artist's brooches and pendants are delicate sculptures. Large magnets serve as the foundation for a bouquet of "poor" materials such as cinder, iron dust or iron wire.

Besides Bettina Dittmann, the winners of the four honorary Danner Prize Awards are also presented: Petra Bittl, an artist working in sculptural ceramics; Otto Baier for his forged titanium objects; Peter Bauhuis for his hybrid chain sculptures; and Paul Müller for his minimalist candleholders. Thirty-four additional works from various craft disciplines – from fascinating works in glass to traditional straw wickerwork – are testament to the diversity and high quality of this year's submissions. For the first time, contemporary pieces have been placed in context with highlights from the Foundation's own collection, complemented with exquisite items of the Royal Bavarian Court goldsmith, Karl Rothmüller, who was responsible for providing initial support to the establishment of the foundation. A fascinating cross section through the avant-garde of applied art in Bavaria. With contributions by Isolde Bazlen, Wolfgang Lösche, Angelika Nollert, Sabine Tröger, 344 pages, 17.2 x 24.6 cm, 170 ill. Hard cover coloured edging German / English. Design: Gerwin Schmidt, Munich, 38,00 Euros [D] / US\$ 65 / £ 42 ISBN 978-3-89790-599-3



The book of the 61st Faenza Prize

More than a catalogue, it is a full-bodied book!

The book of the 61st Faenza Prize has been published. Over 200 pages dedicated to the artists selected for the 61st Faenza Prize who unfortunately, due to the health emergency, were unable to put their sculptures on display in the traditional exhibition planned by one of the most important Biennials of Contemporary Art Ceramics in the world. The works of 56 artists, which were selected at the 61st Faenza Prize, scroll through the pages and are illustrated thanks to a set of large photographs, not only of the selected work but also of the past and most recent works of each artist. In the book you can find texts by Judith Schwartz, Professor of New York University; Irene Biolchini, MIC guest curator, Claudia Casali, director of MIC Faenza; Ranti Tjan, director of EKWC, Alberto Salvadori, director of ICA Milan.

The book is published by Gli Ori, Pistoia. 28 Euros

It is available in the best booksellers, in our bookshop and it is possible to pre-order it by writing to info@micfaenza.org

Here is the list of artists

OVER 35 - Kerstin Abraham (Germany), Victor Agius (Malta), Sofia Beça (Portugal), Nicola Boccini (Italy), Helmie Brugman (Netherlands), David Casini (Italy), Antonella Cimatti (Italy), Tommaso

Corvi-Mora (Italy), Nathalie Doyen (Belgium), Laurent Dufour (France), Bean Finneran (USA), Monika Grycko (Poland), Safia Hijos (France), Peter Christian Johnson (USA), Matteo Lucca (Italy), Frank Louis (Germany), Roy Maayan & Erez Maayan (Israel), Yves Malfliet (Belgium), Lucy Morrow (Ireland), Makiko Nagai (Japan), Ekaterina Panikanova (Russia), Paolo Porelli & Maurizio Tittarelli Rubboli (Italy), Stephanie Marie Roos (Germany), Rob Ruimers (Netherlands), Fausto Salvi (Italy), Julian Stair (UK), Eileen Süssholz (South Africa), Tetsuya Tanaka (Japan), T-yong Chung (South Korea), Tamara Van San (Belgium), Anne-Marie Van Sprang (Netherlands), Wang Lili (Taiwan).

UNDER 35 - Sofia Aguilera (UK), Natasja Alers (Netherlands), Francesco Ardini (Italy), Michaela Benedan (Italy), Giulia Bonora (Italy), Walter Iva Brkic (Serbia), Jovana Cavorovic (Serbia), Lorenzo Cianchi (Italy), Ion Fukazawa (Japan), Elena Gileva (Russia), Julia Himmelmänn (Germany), Noemi Iglesias Barrios (Spain), Lena Kaapke (Germany), Viktória Maróti (Hungary), Hardiansyah Nur (Indonesia), JP Racca Vammerisse (France), Cristina Rutar (Slovenia), Priyanka Sharma (India), Jacqueline Tse (USA), Yu Tanaka (Japan), Christine Yiting Wang (Taiwan), Binji Zhu (China), Dawid Zynda (Poland). Ufficio Stampa e Comunicazione, MIC - Museo Internazionale delle Ceramiche in Faenza, viale Baccarini 19 - 48018 Faenza (RA), Italy. Tel. +39 0546 697301, Cel. +39 339 122840 info@micfaenza.org

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ARTIST JOURNAL

Ting-Ju SHAO



photo - Wu Zi-Wei

Lin Po-yu (Taiwan)

Lin Po-yu was born in Dashu District, Kaohsiung City, in 1975. Perhaps owing to his solid training in sculpture as a major at university, the animals and plants in his works are vibrant with life and energy. One can even detect the lively vigour that once belonged to withered leaves. His work has an unadorned beauty, from which even a flower, a leaf, a dead branch, or a deer looking back can lead one to reflect on the land under our feet as the place where our cosmic ancestors reside. As the substantial returns to dust, the insubstantial cycles and breathes between Heaven and Earth. All is tranquil, and yet it indicates the homeland of the human mind.

"Winter Worm, Summer Grass, Lycoris, and Blossoms on a Withered Tree, the three series from different stages of my career, begin with a sustained observation of nature and extend into a reflection on life. The interplay of the substantial and the insubstantial, combined with a strong sense of hands and the thin layers of elegant colours, surrealistically give one access to the question of life itself."

Coiled, 1200°C

Netherworld
76 x 42 x 130 cm, 2017

below -
Unknown Leaves, 54 x 26 x 23 cm, 2019
Lycoris, 60 x 60 x 65 cm, 2017



photo by Lin Ju-chen



ARTIST JOURNAL

Samantha Thole (The Netherlands)

As a contemporary artist, Samantha Thole (1982) became acquainted with ceramics in 2011. That year she took part in an exchange project in the Netherlands, organized by the EKWIC during her Fine Art masters' programme at the Sandberg Instituut Amsterdam. She expresses herself through ceramics and performance art. In these two languages she wishes to balance a longing for permanence with the joys of our fleeting world; where to be alive is to be "in flux". Within her practise, Samantha Thole specializes in classical antiquity and the (autobiographical) symbolism of the female body.

Her work *Humans Make Objects, Objects Shape Humanity* looks at this reciprocity by using an ancient Greek kylix as its protagonist. The primary use of a kylix was as a wine-drinking cup at symposiums. On the external surface large Dionysos-eyes are depicted, named after the Greek god of wine, fertility and theatre. Drinking from this vessel activates the artwork, as it turns the cup into a mask and the drinker into a cup.

Press-in plaster moulds, terracotta with red, black and white terra sigillata, 1050 °C

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



photo by Ting Ju Shao



Humans shape objects,
objects shape humanity
digital photograph compilation, A0 paper

below - Janus-faced Kylix
(classical Greek wine-vessel)
Gorgon / Kore, h 20 cm, ø 30 cm, 2020



photos by Samantha Thole

In Studio with Ross De Wayne Campbell

Evelyne Schoenmann



Ross, you studied sculpture at the San Francisco Art Institute. Can you tell us something about this time?

I applied to the sculpture department at SFAI in 1988, a private art school with lots of history. Parts of it are covered in original Diego Rivera frescos, Angela Davis was a guest professor during my first year, never a dull moment. SFAI has a well-established performance art department. I left the sculpture department my

first year and embraced performance. Performance art changes a person, it's a hard discipline to fake. I graduated from the performance department in 1993.

And how did it come about that you now work with clay, that is that you became a ceramist?

American schools have a lot of toys. Metal shop, wood shop, auto shop, and good old high school ceramics. I started taking ceramics classes in junior high

school. The class room had everything, two kilns, pug mill, throwing wheels, clay, glaze. Totally normal class offered in every American high school. After high school was over, I didn't touch another piece of clay until 2006. In a nutshell I learned how to work with clay in high school and kept a lid on it until 2006.

Who encouraged you the most? From whom have you learned the most?

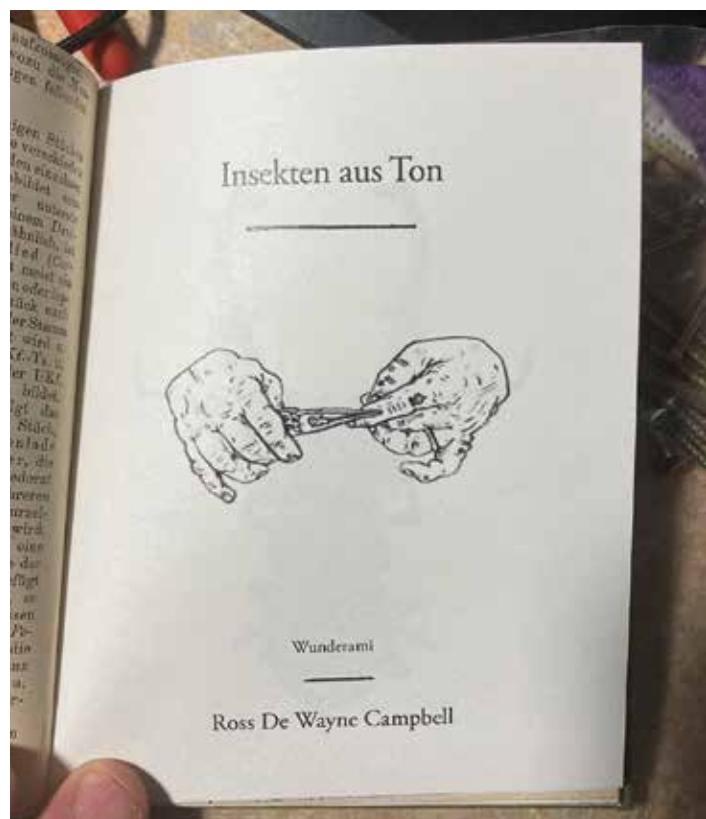
In 2006 I was at the Europamarkt in Aachen. A gold smith at the market had some clay rats on the stand as decoration. I didn't even get the artists name, just that they were made from some guy in Höhr-Grenzhausen. I was fascinated with the clay rat. Changed my mind about things made out of clay. A few years later I found out that Andreas Hinder was a well-known ceramic artist and we are now good friends. The rat changed everything. No clay rat, no clay insects. Production was another issue. The legs are a lot of work. They are thrown, sort of, and this allows for speed. Potters are masters at rationalization, you can only learn from them. When I have a technical issue, I always go to a potter, never a sculptor.

In Oldenburg they call you "The Lord of the Flies..." – What does it mean to you to be considered a master in the production of filigree insects in ceramics?

When I started making bugs, I didn't talk about it that much. A lot of people around me shook their head, said the idea was too morbid, that it would fail. Oldenburg gave me a big chance at the beginning of my journey, Oldenburg has seen me evolve, was very supportive. It's only been 10 years or so since I started. The fly is a keystone subject in my work. Attending Oldenburg year after year keeps me going, that kind of support is actually an achievement. Affirmation is high on the need pyramid.

Your beetles, dragonflies and flies look deceptively similar to the originals, just bigger. How do you achieve this stunning resemblance? Do you study the insects before you start working?

I know almost nothing about insects and I keep it that way. I enjoy the information deprivation. The cosmos of the insect is huge, nature, media, literature. They sting, save the world, we save them, we poison them, they don't have it easy. I look at photos of bugs, a lot of drawings, then I put the material away. I make everything from memory. After I finish something, I compare it to the original and remake it until I am happy with my interpretation, the point where the object becomes my work. All mine, and it will always be mine, even after I sell it. I simply don't own it anymore.





Would you please guide us through the technical process of the Haselnusskäfer (nut weevil) you made for our interview?

I begin with the colourful outer parts of the insect, the visible layers that protect the wings, torso, and the head. I use silicone press forms. I insert small hoops of stainless-steel wire into each part before it dries and bisque fire them to 900°C. The exposed wire allows me to connect the pieces together at a later time. I use two small 12-litre kilns that hold six insects in various stages. The next step is free forming the inner body of the insect, the part of the insect beneath the colourful parts. When the inner body of the insect is finished, I press the bisqued pieces into the soft clay. This is when the insect takes on form and precise placement of the bisqued parts is essential. The insect is mounted on a reusable stand that follows the piece until it is finished. At this stage I have half an insect, the next step are the legs. I must work very quick at this point and get the legs into the body before it dries. The legs are formed from thin stainless-steel wire. Clay is applied to the wire in sections. The clay is rolled onto the wire like on a throwing wheel. Moving the wire back and forth, my fingers roll the clay onto the wire in the shape of a cone. The rolling action mimics throwing a pot, tightly forming the clay to the wire. When the legs are finished, I stick them into the body of the insect and bisque the assembled insect one more time at 900°C. The assembled and bisqued insect can now be coloured and glazed. The legs can even be bent into a more realistic shape. I air brush coloured slips and transparent glaze to create the surface. After the colour is applied, it goes into the kiln again at 1080°C. After the glaze firing the insect is handled one last time. I spray the piece with black slip and clean the majority of it away with clear water, revealing the glazed sections of the insect. My goal is a strong contrast between dark and bright colour, similar to raku.

The Corona situation still prevents marketers like you from showing their works to a wide audience. How do you deal with this situation?

It's been one year since the markets went dark and it is always a surprise to hear from other potters how things are



going. I had a good run in 2020 considering the circumstances: Corona test points at the border, giving workshops behind glass. Sales were better than expected and I managed to do 6 markets and 3 workshops under Corona guidelines. Unfortunately, 2021 is following a different path. Workshops are simply not happening this year and most of the markets have been cancelled with no alternative date. Last year there was actually a lot of optimism. This year none. Now it is time to think outside of the box. The idea of attending a market with 80,000 people is very unrealistic. Maybe 2023? Virtual shows are nonsense. We need to regroup in smaller numbers, smaller private shows with less people. That is my plan for 21, small events.

Do you have other sales channels besides the markets?

It's a mixed calculation – markets, workshops, and internet – and always has been. Visiting people at their homes is also a great way to sell work. Before I drive to a market, I always call as many customers as possible and ask them if they are interested in seeing some work. The worse they can say is no. Two or three appointments is plenty. 100% of every house visit is a sale, but not every phone call. Return customers are golden. Instagram has suddenly become a lot better for sales, but that could just be a Covid 19 trend.

What are your plans and wishes for the future?

My plan for the last three years now is how to attract younger customers, Millennials, or Generation Y. They buy differently and usually need a push start before they do. When they finally do buy something, they are good customers. But nothing like their mom and dad, filling the house with lots and lots of ceramics. Millennials have a limit.

Ross De Wayne Campbell

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Evelyne Schoenmann's
next interview partner is
Martha Pachón Rodríguez
Colombia and Italy

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

Copy date for entries:
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O: Fri - Mon 13 - 17h www.keramik-museum-berlin.de

👁: Geschenke an das KMW und Neuerwerbungen | ▶ 2.8.

👁: Schablonen-Spritzdekore vor 1950 | ▶ 2.8.

👁: Sibylle Karrenberg-Dresler (1918-2007) | ▶ 2.8.

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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.

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Permanent exhibitions

👁: "Nordic nature" - Anna-Kaisa Haanaho and Merja Castrén (Finland) - 01.07 - 30.07.2021

👁: "On the vulnerability of the surface" - Christa Zeitlhofer (Austria) - 01.09. - 30.09.2021

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



VIRTUELLE AUSSTELLUNG & WERKRAUM IM WALD

Video und Katalog auf
www.angelika-jansen-keramik.com

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 | ▶ 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.lottreimers.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

👁: Chikako Inaba & Gen Hoshino | 4.9. - 30.10.

Düsseldorf D-40213 Hetjens-Museum

Schulstrasse 4 T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 -

21h www.duesseldorf.de/hetjens

👁: Schweizer Schoki, Weißes Gold - Süßes & Zerbrechliches vom Zürichsee

▶ verlängert bis Sommer 2021

👁: Göttliche Welten - Glaubensbilder aus 4000 Jahren

▶ verlängert bis 1. August 2021

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8

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

www.toepfermuseum-duingen.de

👁: "Bitte anfassen!" - keramische Vielfalt zum täglichen Gebrauch von Reinhild Alber & Frank Breite | 4.7. - 22.8.



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!
▶ 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

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 ▶ 10.10.**

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



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

Frechen D-50226 KERAMION
Bonnstraße 12. T: +49 (0)2234 -
697690 O: Tue - Fri + Sun 10 - 17h,
Sat 14 - 17 h
info@keramion.de
www.keramion.de




👁️ **Jubiläumsausstellung:**
Schenkungen - Wir sagen DANKE! ▶ 15.8.
👁️ **Jubiläumsausstellung: Keramik der ersten Stunde ▶ 12.9.**

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
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



👁️ **Schwierige Stücke - Robert Dawson und Richard Slee I ▶ 9.1.2022**
👁️ **Chrysanthemen, Drachen und Samurais - Japanische Keramik aus dem
Musée Ariana I ▶ 9.1.2022**
👁️ **TASSEN! I ▶ 31.7.2022**

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

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

Hameln D-31785
Keramikgalerie Faïta 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
👁️ **SCHÖN! I ▶ 3.7.**

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
👁️ **Finnland - Kunst aus dem glücklichsten Land der Welt -
Keramik, Glas, Schmuck I ▶ 26.7.**



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


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

Hohenberg a.d.Eger D-95691
Porzellanikon - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb
Schirndinger Straße 48. T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h
www.porzellanikon.org info@porzellanikon.org
👁️ **Formvollendet - Keramikdesing von Hans-Wilhelm Seitz I ▶ 9.1.2022**

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



Höhr-Grenzhausen D-56203
Keramikmuseum Westerwald Lindenstraße 13
T: +49 (0)2624 - 946010 F: -120 O: Tue - Sun 10 - 17h *A
www.keramikmuseum.de kontakt@keramikmuseum.de
👁️ **Marit Tingleff - Irdene Dinge I ▶ 31.10.**



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

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

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

makk
Kunst und Design

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

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



**TÖPFERIEMUSEUM
LANGERWEHE**

Le Fel F-12140 GALERIE DU DON Le Don du Fel
T: +33 (0)05 - 65541515 www.ledondufel.com
👁: 14ème festival de sculpture céramique européenne ▶ 12.8

**MARIT
TINGLEFF**
IRDENE DINGE
**12.6. - 31.10.
2021**

**KERAMIKMUSEUM
WESTERWALD**
keramikmuseum.de

 **Norwegian
Crafts**
Norwegian Ministry
of Foreign Affairs

 **KULTUR
SOMMER
RHEINLAND
PFALZ**

**14^{ème} FESTIVAL
DE SCULPTURE CÉRAMIQUE EUROPÉENNE
Carnaval Sauvage**

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

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

London UK-WC1B BF Contemporary Ceramics Centre
63 Great Russell Street, Bloomsbury T: +44 (0)20 - 7242 9644
O: Mon - Sat 10:30 - 18h www.cpaceramics.com
👁: Salt and Soda - Jeremy Steward, Ruthanne Tudball | ▶ 24.7.
👁: 40 years in Clay - Anna Lambert | 29.7. - 21.8.

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

München D-80333 Galerie für Angewandte Kunst
Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsthandwerk-bkv.de
O: Mon - Sat 10 - 18h
👁: Co Working - Barbara Butz, Susanne Elstner, Karin Traxler, Maja Vogl | ▶ 3.7.
👁: Jahresausstellung der Mitglieder | 9.7. - 28.08.
👁: Inspiration aus Tradition. Das Münchner Oktoberfest | 3.9. - 09..

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
👁: Glasurprobe ▶ 31.7.

München D-80333 Die Neue Sammlung - The Desing Museum
Pinakothek der Moderne Barer Straße 40 O: Tue - Sun 10 - 18h, Thu 10 - 20h
☞: Nicholas Nixon: The Brown Sisters, 1975-2020 | ▶ 11.7.
☞: Kl. Robotik. Design | 16.7. - 18.9.
☞: FRANCIS ALYS: Re-Enactments | ▶ 5.9.
☞: Georg Baselitz: Die Schenkung | 7.7. - 31.12.
☞: App. Sound of Design | ▶ 2.2.2022

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
☞: Tina Bach ZwischenWeltenSegeln II -
Keramik und Glas aus 3 Jahrzehnten | ▶ 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 Rüstsaa
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
info@porzellanikon.org www.porzellanikon.org
O: Tue - Sun 10 - 17h
☞: KUNST TRIFFT TECHNIK. Keramik aus dem 3D-Drucker | ▶ 3.10.
☞: MORE THAN BRICKS!
Tradition und Zukunft der Architekturkeramik | ▶ 3.10.

Staufen D-79219 Keramikmuseum Staufen Wettelbrunnerstraße 3
O: Wen - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h www.keramikmuseum-staufen.de
☞: Die wilden 70er - Freiheit in Form und Farbe | ▶ 29.11.
☞: Andreas Steinemann - der perfekte Schnitt | ▶ 4.7.
☞: Lena Biesalski - Alltagsnotizen | 9.7. - 22.8.
☞: Jérôme Hirson - Von der Langsamkeit | 27.8. - 10.10.

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
☞: "More organics" Keramische Blumen und Pflanzen | ▶ 19.9.

Thurnau D-95349 Töpfermuseum Thurnau Kirchplatz 12
www.toepfermuseum-thurnau.de toepfermuseum-thurnau@t-online.de
O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h
Oct. - 6. Jan. and March: Sat 13 - 16h, Sun + Holidays 11 - 18h
☞: Carolina Camilla Kreusch - FLAUSCH AUF KANTE | ▶ 22.8.
☞: Werkschau zum XII. Europasymposium Thurnau | 29.8. - 26.9.

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

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
☞: Afrikanische Keramik -
Highlights aus der Sammlung Herzog Franz von Bayern | ▶ 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
☞: Keramik: Gitta Radtke, Lut Laleman und Wim Borst
Glas: Sabine Lintzen, Barbara Nanning, Josee Bastiaenen und
Sjaak Smetsers, Fotografie: Wilco Drag | ▶ 1.8.

galerie
del Campo
keramik • fotografie • designmeubels

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



KUNST TRIFFT TECHNIK
Keramik aus dem 3D-Drucker

VERLÄNGERT BIS 03.10.2021

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Entry to our further education courses is possible with both a successfully accomplished professional training in ceramics or as a lateral entry.

Your individual talents and the flexibility of your design skills will be supported and furthered when it comes to the execution of ceramic projects.

Our teaching fields encompass the **design of vessels** (throwing, turning and hand-building), **surface design** (printing techniques / decorative crafts), **ceramic sculpture** (structural and architectural ceramics / art-in-architecture) as well as **design** (mould-construction / 3-D printing).



We offer **full-time courses** (eligible for state BAfÖG support) and **in-service part-time courses**.

Furthermore, a co-operation with the neighbouring vocational training school makes it possible for you to graduate as a journeyman (Gesellenprüfung) in the ceramic crafts.

Accomplished ceramicists planning to take the examination for the master craftman's certificate will also be supported. You can reach levels 2, 3 and 4 within the framework of your ceramic design course.

Admission requirements:

You can be admitted to our further education courses in ceramic design:

- with a completed job training in ceramics
- with a completed job training in a related craft or design profession (e.g. media design)
- without the above-mentioned job training in ceramics, after five years of job experience in ceramics (either in your own workshop or as an employee somewhere else)
- without the above-mentioned job-training in ceramics after six years of non-ceramic job experience, however in the ceramic industry (e.g. in materials technology)

Admittance takes place once a year, at the beginning of the academic year in Rhineland Palatinate.

You can apply **year-round**. There are still places available for the coming academic year. We are happy to arrange an **internship** or **individual introduction days** for you.

Contact:

State Technical College of Ceramics/ Staatliche Fachschule Keramik
Am Scheidberg 6
56203 Höhr -Grenzhausen
Tel.: +49 (0) 26 24 / 94 07 - 0
Fax: +49 (0) 26 24 / 94 07 - 50
schulleitung@fs-keramik.de
www.fs-keramik.de



THEME: "ON THE EDGE"

2021 IAC

Online Congress
Rovaniemi/Posio
Lapland

The 49th Congress of the International Academy of Ceramics (IAC), in collaboration with the Arctic Ceramics Center (ACC), will take place online on SEPTEMBER 22 AND 23, 2021. The Theme: ON THE EDGE reflects not only the location of the Congress but the pulse of our time as we emerge from the global pandemic. It is a location, a feeling, as well as a critical position.

The program of this two-day virtual meeting will include live streamed conferences, several national and international exhibitions, members' exhibitions, presentations by IAC artists, and opportunities for interactive discussions. The goal will be to develop a set of critical positions which can be used to provide guidance for the entire field as it moves into a post Covid world.

The theme provides a framework and context for the following topics: Signals from the Future, Social and Political

Realities, Locality and Materiality and Making and Well-being. These serve as the core for the critical discussions that will follow each presentation.

ON THE EDGE is particularly significant in that it provides the opportunity to reimagine, rethink and restart a dialog that addresses both mainstream and margins within ceramic art, design and crafts.

The Congress will attempt to provide a framework for these discussion and brings together communities of artists, researchers, collectors, curators, writers, historians, and gallerists in a unique forum.

Information on the Congress and how to register via the following link: <https://rovaniemi-posio2021.aic-iac.org>

Please note: The General Assembly, for IAC members only, will take place on September 24.

Call

for the XII. International Ceramics Symposium Römhild, Thüringen, Germany
from 31. July until 28. August 2022

"Die Kraft der Kunst" [The Art of Art] will be the theme of the XII. International Ceramics Symposium in the town of Römhild in 2022.

Conditions of participation:

The number of participants is limited to a maximum of 8 artists. They are chosen from the applicants by an expert panel.

Each participating artist will receive a stipend amounting to 2,000 Euro, as well as free accommodation and food, for the duration of the symposium.

Experimental work for creating further enhanced forms of expression, especially in the sphere of outdoor sculptures within the city of Römhild, is expressly requested.

Clay and porcelain for a wide range of firing temperatures and finishing techniques, as well as state of the art firing technology from ROHDE GmbH, plus electric and gas chamber kilns and top loaders, wood-burning open-fire kilns, top hat and bogie hearth kilns and RAKU kilns, are all available. Depending on need and firing technology requirements, temporary firing techniques can also be used.

Artists traditionally receive a certificate of participation after the end of the symposium.

All artistic work will be made public in exhibitions and in an exhibition catalogue. Selected works of art will be displayed in a permanent exhibition by the ceramic museum at Glücksburg Castle.

The closing date for applications is 30. September 2021

Applications must include: at least 10 – 15 meaningful photographs, if possible high-resolution digital photographs on CD-ROM/DVD, and documentation of work and exhibitions so far, as well as a résumé. The artists selected by the panel will receive their nomination/invitation by 31. December 2021 at the latest.

The symposium is organised by the Förderverein Internationales Keramiksymposium Römhild e.V., supported by the town of Römhild, state policy and sponsors from commerce and industry.

Applications must be submitted to:

Förderverein "Internationales Keramiksymposium Römhild" e.V.
Schloss Glücksburg
Postfach 1141,
98630 Römhild, Germany.

Email: info@keramiksymposium-roemhild.de
www.keramiksymposium-roemhild.de

Contact: Michael Knie Tel. +49 (0) 36948 82161





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

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Tel.: 06852.7474

info@bosener-muehle.de



Keramikkurse: Juli bis September 2021

Hans Pillen	Japanische Teekultur ... chawan	
	14. - 18. 07. 2021	425,-€
Ina Otto	Das skripturale Ornament	
	15. - 18. 07. 2021	315,-€
Harald Jegodziński	Vom Modell zur Skulptur	22. - 28. 07. 2021 520,-€
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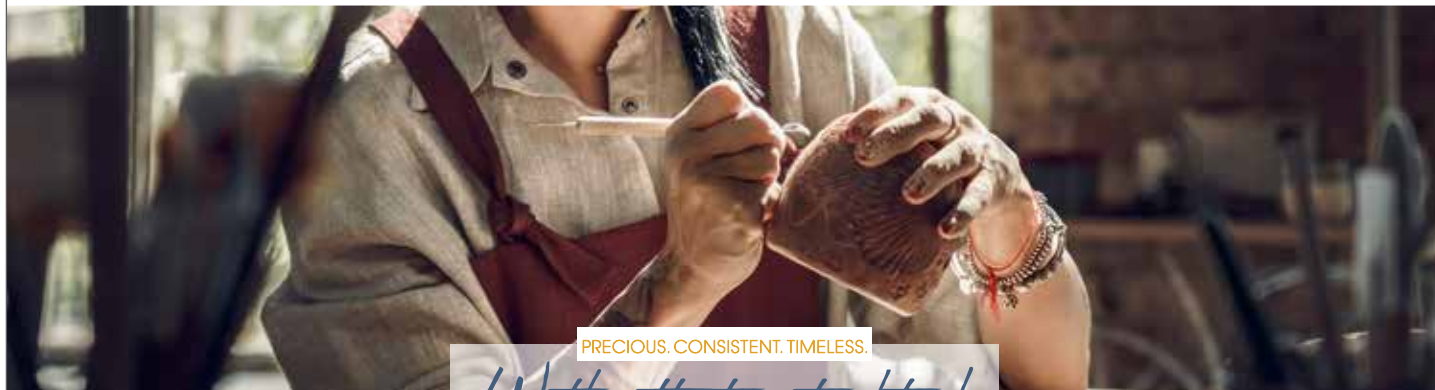
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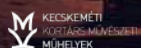


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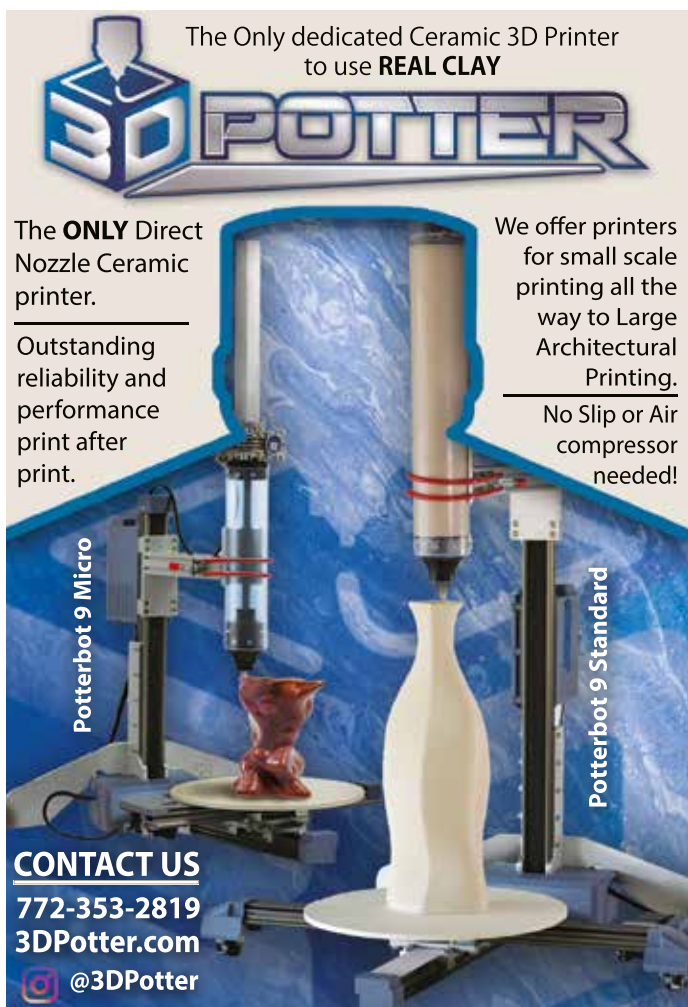
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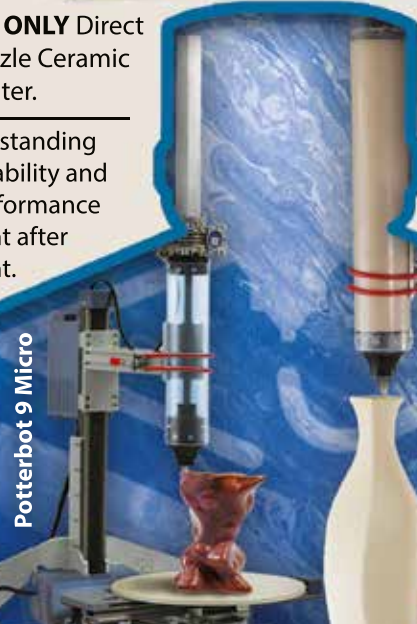
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1 Doris Bank. “She was always pernickety about everything to do with her work: Doris Bank, born in Bamberg, Bavaria, in 1964. She was very choosy, from the raw materials to the workmanship and design, and finally the tableware going through a high-temperature firing, discerning in every respect, every minor point, every detail”. This is how Dr Walter Lokau begins his article about ceramist Doris Bank, who died far too young, in 2019, but left a wealth of mature work. A further appreciation appears in book form from the *arnoldschen Verlagsanstalt Stuttgart* and is presented on the Books page of issue 5/21.

2 KERAMIEK TRIËNNALE 2021

CODA Museum Apeldoorn. Pot shapes, sculptures and objects were shown alongside wall and floor installations in March and May this year. CODA Museum presented Keramiek Triënnale 2021, an exhibition that CODA realised in collaboration with the Nederlandse Vakgroep Keramisten (NVK). De Keramiek Triënnale 2021 showed the work of 48 artists from the Netherlands, Belgium, Germany, Luxemburg, Ireland, England, Romania and Slovenia. The article guides you through the exhibition.

3 The Hessische Keramikerinnung (Hesse Ceramics Guild) had been in existence for forty years before its members decided to reorganise it in 2016.

The reason was that in the state of Hesse, there were scarcely any potteries that employed staff or trained apprentices, so structures in the potteries had changed noticeably. The classic career via apprenticeship to master craftsman and going freelance was no longer the natural course of events. The article explains the background of the reorganisation and reports on the latest activities on the organisation.

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