

new CERAMICS

The International Ceramics Magazine



ISSN 1860-1049
US-\$ 12,00 | € 11,00

5
21

Galerie Marianne Heller presents

THAILAND - A COUNTRY WITH HISTORY

Contemporary and Ancient Art



Workshop of Wasinburee Supanichvoraparch

5 September – 7 November 2021

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MARTINSONS AWARD 2021

Mark Rothko
Art Centre
Daugavpils, LATVIA
page 44



Dear Readers of **NEW CERAMICS**

With this issue, we have once again endeavoured to give an interesting overview of the international and very diverse events in ceramics. And even if there was more to report on, the eighty pages of this magazine cannot hold any more. What is interesting to me in this coverage is always the approach, the thought processes and the creative ideas of the individual artists and craftspeople as well as their opinions on these areas.

Is it the fascination of the material, the selection of one or more specific possibilities of working with the clay or porcelain and the following stages of making? For example, going beyond mixing clays of different colours in the neriage technique, the layering of thin slabs of different clays with very different vitrification behaviour. Red earthenware clays between stoneware and porcelain slabs fired at temperatures between 1,000° and 1,200°C will produce a "puff-pastry" effect. The red clay bloats, emits gases and, depending on temperature, tends to melt. If the prepared clay package is cut and formed before firing according to a creative artistic concept, interesting, or you might say spectacular material aesthetic firing results arise, revealing ostensibly artistic tendencies. However the material component remains in the truest sense the driving force. Without the qualities inherent in the material the object would not have materialised in this manifestation.

Let us look at the other side, where the material makes itself available as the pure support or object for the presentation of ideas, mental states or abstract ideas and takes what is at least a subordinate role. Here, clay becomes artistically exploitable material, the bearer of personal expression, and it offers a broad range of possibilities for presentations of a very individual kind.

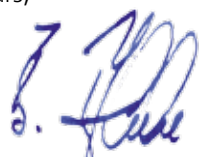
But here in the so-called field of art, the ice is very thin – that is to say, as one of the professors at my art school used to remark, a miss is as good as a mile! This means in the field of ceramics that, among other things, without a knowledge of the behaviour of the ceramic material, a coherent work cannot emerge. As a material, clay and thus also ceramics is probably the most wilful and demanding medium in the field of visual art. Canvas is patient and stoically tolerates almost any application, stone and wood follow almost submissively the working of the human hand. Of course there are rules to be followed here too, but none that in their multiplicity are to be so strictly observed as with clay and the processes leading to the ceramic object. A good example of this mastery of materials in artistic expression are the works of the winner of the NEW CERAMICS award at the Oldenburg Ceramic Days, Ricus Sebes. A report on his work will follow in one of the next issues.

Let us finally turn our attention to the classic side of ceramics – vessel ceramics, and more specifically functional ceramics. One might believe that it would be easiest to judge in this case because without a rigorous knowledge of the interaction of body and glaze it isn't possible to make a decent plate. But that is not all, because here we are not in the circus of the art market with artistes and lion tamers. Here the ceramist is appealing to the general public. Thus a feel for the spirit of the times, its trends and requirements is necessary to be able to work successfully. It is necessary to bring one's own creative sensitivity, craftsmanship and skills, and a timely sense of saleability into line. Here we are in the field of design. Even if this term has an industrial implication, it clearly belongs to any successful work of craftsmanship too.

With a wide range of viewpoints, only presented here in very generalised form, we at NEW CERAMICS endeavour in every issue to take criteria into consideration in the selection of contributions and hope to keep our readership informed at the highest level of quality on the many and various facets of the world of ceramics. Personally, I hope that we have succeeded with this issue, even if tastes are well known to differ.

Our best wishes for a sunny autumn
and until November.

Yours,



Bernd Pfannkuche

*During a visit
to the last
documenta*





Martin Goerg, Nicole Thoss, Ines Hasenberg

Montabaur Rotary Club Prize (Euro 500): Simone Wagner, Westerwald-Sieg Sparkasse Prize (1000): Nicole Thoss, Visitors' Prize (material donation Kyocera): Arno Hastenteufel. The exhibition ran until the end of the indoor market on 4 July. www.keramikmuseum.de

INFO / EXHIBITIONS / PRIZES

Competition exhibition for the Keramikmarkt: The Storage Jar

This year, the Keramikmuseum Westertal has once again organised a competition on the occasion of the indoor ceramics market. Ceramists not taking part in the market were also eligible to participate. This year's theme was the storage jar – with a lid. Thirty-four ceramists from Italy to Taiwan and from Dresden to Diessen am Ammersee took part in the competition. The exhibition shows a wide range of different jars, which were all also available for purchase. During the market, the visitors had the opportunity to cast their votes for the Visitors' Prize. On 2 July, the following prizes were awarded: The Höhr-Grenzhausen Municipal Prize (Euro 250): Martin Goerg, LAUFEN Prize (Euro 250): Roswitha Winde-Pauls, Goerg & Schneider Prize (Materials to the value of Euro 250): Bokyoung Kim, SIBELCO Deutschland Prize (Euro 500): Ines Hasenberg, Montabaur Rotary Club Prize (Euro 500): Simone Wagner, Westerwald-Sieg Sparkasse Prize (1000): Nicole Thoss, Visitors' Prize (material donation Kyocera): Arno Hastenteufel. The exhibition ran until the end of the indoor market on 4 July. www.keramikmuseum.de

Parcours des Mondes is the world's largest international tribal art, Asian arts and archaeology fair. This year, the Parcours des Mondes will celebrate its 20th anniversary from 7 – 12 September in the Saint-Germain-des-Prés neighbourhood, which has been home to the event since its beginnings. More than 40 French and international gallerists have confirmed that they will be participating. The Parcours des Mondes is the opportunity for all collectors and enthusiasts from the world over to gather in this multiple-venue event's galleries on the rue de Seine, rue des Beaux-Arts, rue Visconti, rue Guénégaud, and a few other small streets in this beautiful neighbourhood. We are pleased to announce that the Honorary President of this 20th anniversary edition of the fair will be Guy Delcourt, founder of the famous French publishing house Éditions Delcourt, specialized in comics, manga and graphic novels, who is a passionate aficionado of Tribal Art and Art Brut. The dates for your diary are 7 -12 September for this unmissable show, which is supported and produced by Tribal Art Magazine. It coincides with the magazine's 100th issue in its 25 years of existence, which will also be published this year. www.parcours-des-mondes.com

Seated anthropomorphic figure Timoto-Cuica culture Trujillo, Venezuela, circa 1300-1500 AD (TL test), terracotta, pigments, height 19 cm, width 11 cm, depth 9 cm, from SERGE SCHOFFEL ART PREMIER



Sands China Presenting Innovative Ceramics Exhibition for Art Macao 2021

Beyond the Blue - An Exhibition of Ceramics Extraordinaire in Macao at The Venetian® Macao until 31 October 2021. In support of Art Macao, Sands China Ltd. is presenting "Project Sands X: Beyond the Blue – An Exhibition of Ceramic Extraordinaire", one of the special exhibitions of Art Macao: Macao International Art Biennale 2021. It was curated by internationally famed artist Caroline Cheng, and features works from more than 20 world-renowned ceramic artists and institutions, showcasing both traditional and innovative creations. The exhibition's theme, Beyond the Blue, is layered in meaning. The works feature designs and palettes that are diverse, showcasing how the beauty of ceramics can go beyond the traditional colours of blue and white. Using innovative designs, techniques and technologies, artists hope to bring positivity to the world through works that go beyond all expectations and imagination. Featured artists include Estonian-American artist Sergei Isupov, who is internationally known for his surreal, highly detailed and narrative works; American artist Richard Notkin, who is well-known for his series of Chinese Yixing-inspired teapots and ceramic artworks; and American artist David Furman, who draws inspiration from everyday life and is known for his hyper-realistic works. The exhibition also aims to reshape the audience's perception of ceramic art production and enjoyment by presenting the innovative works of a new generation of artists. Among them are Adam Chau, Brooks Oliver and Nicholas Lenker. Visitors can use their smartphones to listen to a complimentary audio guide to learn about the artists and their works while viewing the exhibits.

Pioneers: 101 years of the Leach Pottery – until 25 September 2021 – An

exhibition of work by some of the UK's leading potters of the 20th century will go on display at the Court Barn in Chipping Campden this summer. The renaissance of the British love of ceramics can arguably be traced back to 2003, when Grayson Perry won the Turner Prize with a selection of his Grecian urn-like pots from his show, Guerrilla Tactics – the first time it was awarded to a ceramic artist. As Perry's fame grew to the status of 'National Treasure', in 2015 Channel 4 launched its hit show The Great Pottery Throw Down, doing for ceramics what Master Chef and Bake Off had done for cookery and baking respectively. With this ongoing and heightened interest in pottery as an art form in its own right, the announcement of a major survey of the work of Bernard Leach (1887-1979) alongside several of his contemporaries at Court Barn in Chipping Campden is sure to draw visitors. Ceramic art flourished in Britain during the 20th-century, with pioneering potters beginning to work independently, using an ancient craft to create cutting-edge art and design. Court Barn can be found at Church Street, Chipping Campden, Gloucestershire, GL55 6JE. For more information visit www.courtbar.org.uk | Twitter @courtbarmuseum | Facebook @ Court Barn

Shoji Hamada, stoneware, 1920-23 photo - © Maak



ARMIN RIEGER – master potter 1949 – 2021

I first encountered the work of his hands: raku teabowls. It was only later that I first met master potter Armin Rieger in person, when he brought me two such bowls that I had seen and purchased at an exhibition in Güstrow. From that point on, our contact was continuous and deepened steadily. I usually visited Rieger in Bergfeld, a small village between Güstrow and Teterow, in the Mecklenburg Switzerland region, where he lived and worked with his family, in a house that over the years they had turned from a semi-ruin into a large, well-lit studio and spacious living accommodation.

Through Rieger's two bowls, I was guided in a surprising manner to ceramics. I was not only delighted by the richly varied forms that were created in Rieger's hands with the uncanny assurance of throwing but I also wanted to understand how he transformed a shapeless, soft mass into a hard, durable artistic form. Although I never actually saw Rieger at work, our conversations immediately developed a refreshing intensity when we met. Rieger got straight to the heart of the matter and without any ado he answered my questions, talked of his latest work, the exhibition projects. For instance, sometimes Rieger spoke about the mixtures for his glazes as if this was all entirely natural. But behind this apparent naturalness, there was Rieger's wealth of knowledge from decades of practical craftsmanship. His pots not only showed a characteristic repertoire of forms, the raku and woodfired surfaces also bore the unmistakable warp and weft of his ceramic style.

Rieger also spoke of his eventful life, and it became clear to me then that this was a man at work who was entirely at one with himself and his craft, who had found his centre. Rieger was authentic in the sense that sculptor Ernst Barlach had put it with regard to sculpture: "inside and outside alike". There was no gap between what Rieger did and what he said. He lived his profession without reservation, without limitation. And yet he was concerned not only with his own practice but selflessly offered his assistance to others. Thus in 2008 he initiated the kiln project "anagama ade", between 2011 and 2015 organised the pleinairs baltische brücke ("Baltic bridge"), with participants from Estonia, Latvia, Lithuania, Russia, Poland and Germany. He also took part in various international ceramics symposia such as the 2015 International Teabowl Festival in Korea. The understanding and the personal and professional interchange with ceramic artists across borders and continents was a particular concern of his.

For Rieger's 70th birthday in 2019, together with his wife Carola we were able to complete the book Armin Rieger. *Feuer, Form und Farbe* ("Fire, Form and Colour", Berlin/Bergfeld). This book was especially close to his heart as a kind of ceramic legacy.

With a fierce yet stoical optimism, Rieger had defied a treacherous illness over the past three years, continuing to work unswervingly and with great discipline. A major woodfiring was planned for this summer, which however he was no longer able to kindle. In June, a few weeks ago, Armin Rieger passed away in his house in Bergfeld. Throughout his life, he had shaped the amorphous material clay, giving it an ordered form, in craft pottery, of which he was truly a master. The memory of the man Armin Rieger and the works of his hands will live on and visibly endure.

Dr. Volker Probst / Güstrow



photo: WATANABE Osamu

AT HOME dot, 2004, porcelain, fine steel cord
h 200 x w 200 x d 200 cm. Collection: 21st
Century Museum of Contemporary Art
Kanazawa, © Canan DAGDELEN

AT HOME dot will be presented again in the collection exhibition titled **Inner Cosmology** at the 21st Century Museum of Contemporary Art Kanazawa / Japan.
info@kanazawa21.jp | <https://www.kanazawa21.jp/en/>
CANAN DAGDELEN

Born 1960 in Istanbul, Turkey. Based in Vienna, Austria. Canan Dagdelen, who has lived in Vienna since moving there at the age of 20, creates artworks on themes such as "homeland" and "home" that are light and airy in form yet issue a strong message. A characteristic of her work is the agile sensibility with which her pieces are modelled, based on references to the cultural roots of her region of birth, including the block buildings, religious architecture, art, and calligraphy of the Islamic world. Her works also exhibit a critical approach to people's affiliations to national borders, ethnic groups, cultures, and so on, as well as to perspectives on identity. This exhibition presents **AT HOME dot**, an abstraction of the traditional Islamic domed house of the artist's place of birth made up of 546 porcelain spheres.

Fritz Roßmann (1958-2021)

With an exhibition that runs until 3 October 2021, the Keramikmuseum Westerwald honours ceramist Fritz Roßmann, who died on 7 March 2021.

Roßmann (*Frechen, 1958) trained in the craft of pottery in the workshop of Wim Mühlendyck in Grenzhausen. He felt he was obliged to the ceramic heritage of the Kannenbäckerland ("Pot Bakers' Country") pottery region, however continuing the tradition in his own way. This approach was formative. After his apprenticeship with Mühlendyck, Roßmann studied at the specialist Fachschule für Keramik. He immersed himself in the study of clay bodies and glaze technology under Wolf Matthes, learning how to control the diva-like behaviour of porcelain. After a time in a shared studio in Hillscheid, in 1992 he joined the Keramikgruppe Grenzhausen, which is housed in the former Merkelbach Manufaktur. From the 1990s on, porcelain increasingly became Roßmann's focus and he developed into an outstanding connoisseur of the white gold. His flawlessly shaped porcelain vessels are orientated along the lines of Far Eastern masterpieces. They follow ceramic history and the achievements of countless master craftsmen all over the world, yet these vessels have their own character and are unmistakably from the hands of Fritz Roßmann. With their black and white bodies radiating an aura of lightness, his last works are captivating. On a minimally sized foot, they spread out upwards, opening themselves to space. In the body of the vessel, small points of light shine out, only covered with a glaze that enhances this effect. www.keramikmuseum.de

photo Helge Articus





On the premises in Stuttgart

In Memory of Arnd Hoch - Since 2015, Dirk Allgaier and Arnd Hoch together with their Stuttgart-based publishing house, arnoldsche Art Publishers, have presented contemporary ceramic and jewellery art of the highest standard as part of the arnoldsche weekend art gallery series. Arnd Hoch died, far too young, in late 2020 after a brief and severe illness. In memory of our fellow publisher and friend, we have invited all sixteen artists who had previously participated in the arnoldsche weekend art gallery to select some special pieces once again for an event. These are Karin Bablok, Doris Betz, Petra Bittl, Thomas Bohle, Attai Chen, Karl Fulle, Mirjam Hiller, Mari Ishikawa, Beate Kuhn (†), Thomas Naethe, Johannes Nagel, Julia Obermaier, Elke Sada, Sebastian Scheid, Gisbert Stach, Silvia Weidenbach. Some of the exhibiting artists will be present and will give an introduction to their work. The exhibition opens on 17 September 2021, 6 p.m. and runs until 19 September; on Saturday / Sunday 10 a.m. – 5 p.m. arnoldsche Art Publishers, Olgastraße 13770180 Stuttgart, Germany. art@arnoldsche.com | www.arnoldsche.com

38th Oldenburg International Ceramics Fair

The 2021 awardees and prizewinners – On the first weekend in August, the latest in ceramic art at the highest level was once again presented by the 38th Oldenburg International Ceramics Fair after a long interruption to the market, and this time, because of coronavirus restrictions, it took place in the Weser-Ems-Halle for its larger exhibition space. With the accustomed outstanding quality, one hundred international exhibitors selected by the jury demonstrated the broad range of ceramic creativity at the well-attended market. And even if the usual comprehensive programme of satellite events and exhibitions had to be cancelled, one essential item for the Oldenburg Ceramics Fair was retained: the award of the NEW CERAMICS PRIZE for contemporary ceramics. The prize is awarded for outstanding achievements in the fields of the vessel, sculpture and ceramic painting in the category of the unique, one-off piece. This sought-after award includes a cash prize, a bursary for a residency and a six-week solo exhibition in the following year at the



Oldenburg Landesmuseum of Art and Cultural History. The prize was awarded this year for the twelfth time and went to **Ricus Sebes** from the Netherlands. In the winner's work, the judges recognised a revolutionary innovation in the use of crystal glazes. The exhibition of work by Ricus Sebes will open parallel to the 2022 International Ceramics Fair. The 39th Oldenburg International Ceramics Fair takes place from 5 – 7 August 2022. Applications open in October 2021.

Details on www.keramiktage.com

Jury member Monika Gass, Dr. Anna Heinze, the prize winner Ricus Sebes and Martin McWilliam

A WORLD ON A PLATE - This year, The ParisPotier organising team invites the 110 exhibiting ceramists to present their views of the world, whether real or dreamlike, at the heart of a common object: the plate. Some pieces will perhaps move away from their utilitarian function under the free, wise or crazy, but always poetic, creative interpretations of the ceramic artists. These World(s) in a plate will invade the **Place Saint-Sulpice** in a common scenography, presented along the course of the event. **23 – 26 September, 2021.** FOR INFORMATION: In view of the health crisis related to Covid, we hope that our event will take place on these dates. Come to Place Saint Sulpice to see an exceptional variety of ceramic creations and materials: sculptural or utilitarian, traditional or contemporary, raw or enameled ceramics, plus sandstone, raku, glazed pottery and porcelain. For four days, ceramics lovers as well as neophytes, art world professionals, architects, and interior designers can meet more than one hundred ceramists from all over the world in a relaxed atmosphere. Every year Saint-Sulpice Céramique has a booth highlighting new ceramic creations, and they invite their favourite recently graduated ceramist. You will also find the Café Céramique, where you can choose a mug and discuss how it was made, free workshops for children and adults, a host of tools and utensils to begin working with clay, as well as specialized books and magazines. There will be lectures every afternoon on various subjects, from history to philosophy, covering a lot of ground along the way. Come and meet the clay artists, share their warmth and their world under Parisian skies.

A Yen for Lustheim - Meissen inspired. Modern Ceramics - until 24 October 2021 - In 2021, the oldest branch museum of the Bavarian National Museum celebrates its 50th anniversary: The Ernst Schneider Foundation Meissen Porcelain collection in Lustheim Palace. For this occasion, an exhibition has been created in a cooperative project with Galerie Handwerk in Munich that places historical Meissen porcelain in a refreshing, stimulating and entertaining dialogue. In a wide range of artistic approaches, the approx.



38 artists from Germany and other countries demonstrate their relationship with Baroque porcelain. The donor the Meissen collection in Lustheim Palace was Dr Ernst Schneider (1900-1977), one of the leading industrialists in the German Economic Miracle. In his fascination with Meissen porcelain, he saw a source of inspiration and a creative diversion from daily business. Exhibiting artist: Arnold Annen, CH | Chris Antemann, US and the Staatliche Porzellan Manufaktur Meissen, DE | Christine Atmer de Reig, DE | Emmanuel Boos, FR/DE | Steve Royston Brown, GB | Barbara Butz, DE | Kris Campo, BE | Phil Eglin, GB | Michael Flynn, IE/GB | Sara Flynn, GB | Ruth Gurvich, AR/FR and the Königliche Porzellan Manufaktur Nymphenburg, DE | Babs Haenen, NL | Gabriele Hain, AT | Jen-Yong Han, KR | Sigrid Hilpert-Artes, DE | Sin-Ying Ho, CN/US | Vanessa Hogge, GB | Kap-Sun Hwang, KR/DE | Kati Jünger, DE | Kiho Kang, KR/DE | Uta Koloczek, DE | Thomas Löber-Buchmann, DE | Katja Maechtel, DE | Heidi Manthey, DE | Bodil Manz, DK | Sonngard Marcks, DE | Johannes Nagel, DE | Martin Neubert, DE | Heide Nonnenmacher, DE | Sarah Pschorn, DE | Anima Roos, BE | Antje Scharfe, DE | Astrid Schröder, DE | Carolein Smit, NL/BE | Julian Stair, GB | Keiyona Constanze Stumpf, DE | Gerold Tusch, AT | Maria Volokhova, DE. Anniversary exhibition "Lust auf Lustheim - Meißen inspiriert. Moderne Keramik", Schloss Lustheim (Branch of the Bavarian National Museum), 85764 Oberschleißheim, Germany

Coffee pot, Meissen, c. 1725 and Symphonien, Arnold Annen, 2020

© Bayerisches Nationalmuseum photo - Bastian Krack, lustheim@bayerisches-nationalmuseum.de

Contemporary art meets local history museums in Saxony-Anhalt

With the HEIMATSTIPENDIUM – a special grant for local history – the Saxony-Anhalt Art Foundation is enabling ten artists to work for a whole year at ten museums and memorial sites in Saxony-Anhalt. They will be examining the holdings and setting out to search for hidden treasures and documents from which to draw inspiration and reflect local cultural heritage in their own work. At the end of the programme, the historical objects from the museums will be juxtaposed with the contemporary artwork in special exhibitions. Ceramic artist Julia Himmelmann was especially interested in the Börde Museum in Burg Ummendorf and her impressions have been incorporated in her ceramic sculptures. They are to be presented in the sculpture garden on the museum's premises. Her free, organic forms glazed in brilliant colours are contrasted with the figural works of artists from the GDR. Julia Rückert worked at the Museum für Naturkunde und Vorgeschichte Dessau (Museum of Natural History and Prehistory in Dessau). She was fascinated by the stuffed animals and models of extinct denizens of the Ice Age. Inspired by the appearance and abilities of these creatures, she made sculptures in which the species are mixed (see photo). Thus she has added new chimaerae to the collections in her exhibition. MUTTER ERDE ("Mother Earth") – Julia Himmelmann, 13 Sept. – 28 Nov. 2021, Börde-Museum Burg Ummendorf, Meyendorffstraße 4, 39365 Ummendorf, Germany www.julia-himmelmann.de - FABELHAFTE WESEN ("Creatures of Fable") – Julia Rückert, 3 Oct. 2021 – 27 Feb. 2022, Museum für Naturkunde und Vorgeschichte Dessau, Askanische Straße 32, 06842 Dessau-Roßlau, Germany www.juliarueckert.de Details on: heimatstipendium.kunststiftung-sachsen-anhalt.de



Julia Rückert, **Fantasy Creature**
2021, ceramic photo: Matthias Ritzmann

The Spirit of Ceramics: 2021 Jingdezhen International Ceramic Art Biennale

As the ancient capital of Chinese porcelain and sacred place of world ceramic culture, Jingdezhen has greatly contributed to the prosperity and development of human civilization, embodying the past, present and future of ceramics. In 2019, the State Council of the People's Republic of China approved the establishment of the Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone, which reflects the vision and strategy of the country to accelerate the development of ceramic culture. In order to promote the development of the Pilot Zone and create a new platform for cultural exchange with other countries. The biennale will build a new platform for international and regional cooperation, exchange and mutual understanding with ceramic culture as the medium to let the world grasp and feel China's responsibility and mission for the prosperity and development of world ceramic culture. The Biennale will also strengthen the role of ceramics in the integration of multiculturalism, and confront the challenges and future of ceramic art with open visions, great wisdom and all-inclusive minds. Please download the application form for 2021 Jingdezhen International Ceramic Art Biennale from the official website of the Biennale www.cjicb.com and send it back to the e-mail address: info@cjicb.com. Please feel free to contact the Biennale Office for more information or see the website <http://www.cjicb.com/JICB.html> Tel.: 0086 7988 499 600 - 9 a.m. – 5 p.m., Beijing time.

The 29th Hünfingen International Ceramics Weeks

- with a pottery market and an exhibition takes place from 11 – 26 September 2021. On 11 and 12 September 2021, nearly fifty selected ceramists from Germany and other European countries will be showing what artists can make from this malleable material, ranging from tableware to one-off vessels, sculptures and ceramic jewellery. This year's temporary exhibition in the gallery of the town hall and the municipal museum entitled *Kreatur und Körper* ("Creature and Body") shows approaches to contemporary figural sculpture with work by Dorothee Wenz, Marianne Eggimann and Anna Dorothea Klug. The programme of the 29th Hünfingen International Keramikwochen is available as a PDF file on www.huefingen.de/keramik or in printed form from the office of culture, Kulturamt der Stadt Hünfingen tourismus-kultur@huefingen.de

Call for entries for the 4th Siegburg Keramikpreis

Ton & Töne - Der Ton macht die Musik, 11–24 October 2021 at the Stadtmuseum Siegburg. Unfortunately, this year's Keramikmarkt had to be cancelled because of the coronavirus pandemic. However, we would now like to lay down a marker and put on the competition in spite of everything. The competition, worth Euro 4,000 (1st Prize Euro 2,000, 2nd Prize Euro 1,200, 3rd Prize Euro 800), takes place under the motto Ton & Töne ("Clay and Sounds") - Der Ton macht die Musik ("Clay [or 'the tone'] makes the music"). The period of the exhibition mentioned above may be extended or possibly postponed to later date. Composer Engelbert Humperdinck plays a central role in Siegburg in 2021. The centennial of the death of this most famous son of Siegburg is on 27.09.2021. Humperdinck achieved worldwide recognition with his opera Hansel and Gretel. For his commemorative year, Humperdinck takes centre stage in Siegburg. Together with you, we would like to create a link between history-steeped Siegburg ceramics and Humperdinck himself. Studios wishing to take part can approach this theme in their own individual way. With the Siegburg Keramikpreis, Ceramics of a high standard of craftsmanship and creativity will be given recognition. Further details can be found in the terms and conditions on www.tourismus-siegburg.de

Best wishes from Siegburg, the Siegburg Ceramics Team

THAILAND – A COUNTRY WITH HISTORY – Contemporary and ancient art

Exhibition 5 September – 7 November 2021

Art from Silence - Works by painter Jiratchaya Pripwai, the ceramist Wasinburee Supanichvorapach and sculptures from ancient Thailand. "During this process, my wandering spirit becomes calmer and more focused, more peaceful and relaxed, as if the art process had a therapeutic benefit that heals and restores the balance in my spirit." This very personal and sensitively phrased statement from artist Jiratchaya Pripwai reflects the foundations of Thai art with remarkable precision, from the first encounter with Buddhism in the 6th century until our times. As Buddhism teaches us, intense self-reflection helps us achieve a healthy self-understanding, the basis for honest and happy communal life. A fascinating exhibition at Galerie Marianne Heller in Heidelberg follows this philosophical approach – without dogma and with a refreshing aesthetic. With her well-known creative touch, Marianne Heller juxtaposes two of Thailand's leading contemporary artists with a selection of sculptures. Opening: Sunday, 5 September 2021, 11.30 a.m. – 6 p.m. Closing ceremony: Sunday, 7 November 2021, 11 a.m. – 6 p.m. www.galerie-heller.de

Object by Wasinburee Supanichvorapach



photo - Gallery Heller



Patrizio Bartoloni with his works "The Three Generals", 2019, vases in glazed stoneware, each h 45 x 28 cm

PATRIZIO BARTOLONI

an eclectic conceptual ceramic artist

MATTEO ZAULI

When discussing the art of Patrizio Bartoloni, in first place we have to overturn all the usual concepts regarding the role of artists who work with clay today. At the present moment in time – a true golden age for this ancient material – practitioners who create art using ceramics operate in fundamentally two closely-defined fields. On the one hand there are the crafts workshops which, in addition to perpetuating activities linked to the reproduction of historical and traditional motifs, often develop their own directions in contemporary forms and decoration. These workshops, which possess great prowess in historical techniques and represent an exceptional heritage of specialist knowledge, are often approached – or are institutionally involved – by contemporary artists who wish to express themselves using this medium, which is now winning more appreciation than ever before even in the most conceptual sectors of art, furthest removed from factors linked to technique. The second area comprises ceramic artists who originated and developed from a specific field of training, and who work exclusively on the creation of their own artistic projects, whether these be artisanal or closer to design or sculpture.

Patrizio Bartoloni lies outside this schematic description, and in this sense he represents an exception. And in Italy, he is without doubt a very rare, if not unique, case.

Patrizio, along with his brother Stefano, who is also a sophisticated decorative artist working in the traditional area but with extensive contemporary sensitivity, is part of the Bartoloni workshop in Montelupo Fiorentino, and he lives the daily life of a ceramist, dealing with commissions for traditional pieces, historical decorations, objects,

Nearly all my works take shape in an absolutely random and spontaneous manner, often through trials on fundamentally new techniques and methods of operation. In this way, my works are always different one from another, and they are virtually one-off pieces. I may create a piece that is predominantly material, or a work that is purely and poetically conceptual, and once the result has been attained, I immediately start thinking about something new.

Patrizio Bartoloni



CHINESE TUB
2019, vase, stoneware, glaze
h 49 x 14 cm



OXIDATIONS 1, 2019, plate, stoneware, glazes, oxides, ø 41 cm

WHITE MOON, 2019, vase, stoneware, glaze, h 40 x 35 cm



and artisanal innovation. At the same time, for many years he has been developing constant personal experimentation, through which on every occasion he transfers his knowledge, cultural background and practical techniques into the contexts, projects and visions typical of contemporary art.

And, like an expert diver, who every time plunges fearlessly into the depths of unknown waters in which he can only try to imagine the views and territories that he will have to face, Bartoloni has for many years been immersed in areas with which he has not been long familiar, in terms of training and practical experience, on every occasion creating objects and sculptures that are unusual in some way. In these shapes and decorations, conceptual elements and evocative reverberations coexist, moving into areas of expression far removed from his workshop's archetypal production models, but perpetuating deep-rooted links to his fundamental identity as a ceramist.

We could say that Bartoloni, who has been a master of applied arts from the very start of his career, has in recent years constructed his own new artistic life, applying the methods, materials and gestures of ceramics to a typically conceptual mode of thought.

And, just as a conceptual artist uses a range of methods to express the work's meaning, Bartoloni utilizes many ceramic techniques to compose his sculptural, often highly poetic, reflections, without worrying about the issue of developing a superficially identifiable style, and entrusting the recognizability of his work to a deeper level, permitting total heterogeneity in its external appearance.

This recognizability is made possible, as we have seen, by motifs that are often invisible at first sight, to the point that it would be easy to fall into the trap of not being able to understand an identity that in fact becomes crystal-clear after a more protracted examination of his work.

An initial, highly symbolic aspect of his art is without doubt the use of colour, a particularly powerful feature of his artistic DNA and part of his workplace and daily life: primarily, Montelupo red and Etruscan black, which recur so frequently in his pieces. Without doubt another characteristic is his vocation for a narrative form of decoration, and for a frequently allegorical iconography. In addition, there is also an umbilical connection with archaic forms, often in their Tuscan interpretations, as part of an approach of great depth. His undeniable humility of expression, reflecting the ancient roots of his family in the Marches region, represents another revealing presence of the strong identity that is shared by all his creations.

Versatility applied to his identity as a ceramist therefore represents Patrizio Bartoloni's true stylistic imprint, and the Tuscan artist develops this approach on each successive occasion with instinctive courage. From this point of view, he is the exact opposite of certain artists whose philosophical approach leads them to always repeat the same sculptural and deco-

rative style, as if considering their works as constant variations on a theme that represents the only true identifying core of their entire universe of expression.

In this sense, Bartoloni reminds us of artists who have made eclecticism their distinctive feature, as in the examples – to mention two people whom I have met personally, working with them on ceramic productions – represented by Mathieu Mercier and Jonathan Monk. These are artists whose identity – and consequently, their recognizability – is not linked to an apparent uniformity of shapes and materials, but to a shared characteristic that inspires and powers their strongly conceptual artistic research, a feature that nonetheless has no adverse effects from the aesthetic point of view.

As in the case of these two great contemporary artists, Patrizio's work may seem almost inhomogeneous, alternating between objects, sculptural surfaces, instinctively abstract or strongly iconographical and narrative decoration, and three-dimensional elements that may reveal links to design or pictorial motifs. But, as for all such eclectic artists, at the heart of the external appearance we can always discern a strong identity, which Bartoloni searches for and discovers in the sphere of intuition and instinct – as is typical of artists working with ceramics – giving his work a constant freshness and vitality.

I think that a key moment can be identified in the revelation of this artistic conscience: the moment when the artist presented a work for the National Ceramics Competition in Appignano – the land of his ancestors – a piece that showed humility in its simplicity, but that at the same time was highly ambitious. It is a large black plate, with a lightly incised surface, bearing three lumps of clay glazed in vivid but natural colours. An archetype recalling Etruscan chromatic patterns, and of impressively large size: with its large rim, an echo of the generous size of household tableware used in Tuscany, the piece preserves and protects the humble Marches clay: it is a true conceptual self-portrait, and at the same time, a tribute to two lands, of whose essence the artist wishes to sing his praise.

I can still remember the surprise expressed by the jury, comprising ceramics experts from different fields and training, when they saw this piece, and their amazement – the work earned the artist first prize – in seeing such originality within themes to which attention had been dedicated for so long before. More specifically, the theme of the shapeless lump has been present to such a degree in contemporary ceramics and art over the last fifty years that Bartoloni's original interpretation can be considered almost miraculous. By adding the theme of colour, in such a simple but profound way, he nonchalantly creates a short circuit between different, fundamental aspects of ceramics of every age, namely material and colour.

From that moment on, it was clear that his previous work on forms and decoration using hitherto unseen "Montelupo reds", and his contributions to



BARTOLONIO, 2020, vase, red clay, pigments, bronze leaf
h 29 x 28 x 28 cm, h 37 x 35 x 35 cm, h 45 x 42 x 42 cm

TERRE MARCHIGIANE IN EVOLUZIONE (Change in the lands of the Marches)
2018, bowl with lumps, red clay, glazes, lumps, 50 cm





ORO 1050 (Gold 1050), 2021, bowl, red clay, glazes, oxides

the works created in partnership with Ludovica Gioscia, an artist from London, during residencies in the successful “ceramics workshops” promoted and financed by the Montelupo Ceramics Museum Foundation, were not sporadic cases. Likewise, his forays into artistic and design crafts competitions and the consequent prizes, and his pieces enthusiastically created in China during a residency curated by AiCC (Italian Association of Cities of Ceramics) at the Ceramic Village of Fuping were evidently not the result of merely momentary whims.

All these successes were part of an oeuvre which, weaving in and out of the tapestries of crafts and conceptual design applied to glazed clay, is tracing a unique

path in the world of contemporary Italian ceramics, as can be clearly seen in the multifaceted works that Patrizio Bartoloni – with his smile that is to a degree both sentimental and sardonic – continues to create, winning our constant admiration.

MATTEO ZAULI

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

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Technique

The materials that I prefer to use are those typical of the Montelupo area, such as red clays with a high iron content, or Galestro clay: in my opinion, these enable me to attain the most interesting results. In 2019, during a residency in Fuping, I also worked with stoneware and porcelain, and with high-temperature glazes and pigments that I had never used before; all the same, I was able to create some unusual pieces. As regards the glazes and pigments that I use, I generally make them myself, the result of constant experimentation and chromatic formulations, but I also like using discarded materials: in such cases, the additional aspect of randomness often gives rise to an object that would be hard to reproduce. In addition to painting the surface, I like incising the clay and creating unusual textures, very often using objects that I find in my workshop and that usually have different functions. Another technique that I like using is layering glazes, which enables me to create infinite colour combinations, with results that are very often unexpected and imperfect. I also like making objects in which I strive for perfection in the glazes, the graphic motifs, and the use of metals such as bronze, copper, gold and platinum. Another important aspect of my work comprises firings, which may be multiple for a single object. Of fundamental importance of all this is the experience that I have acquired over the course of many years of work, and my knowledge of the materials.

Patrizio Bartoloni

was born in Vinci (in the province of Florence) in 1964, and from a very young age (in 1978), he began working as a ceramic decorator. In 1986, with his brother Stefano, he founded Ceramiche F.lli Bartoloni (Bartoloni Brothers Ceramics), which still today is making traditional Montelupo pottery. In addition to traditional ceramics, Patrizio began working in a direction that led him to explore this material in its most profound and fascinating aspects, creating works very different to traditional patterns. His projects are based on constant experimentation, inspired by his daily work. They range from rigorous, rational geometry, to conceptual and minimalist works, which nonetheless require a lot of technique and detailed knowledge of the material. He has taken part in all the editions of the Montelupo Fiorentino International Ceramics Festival, and has been a participant in many Italian and international competitions, winning important awards. In 2019 he performed a residency in Fuping, China, as part of A Way to Clay – A Path for Ceramics, a project by AiCC (Italian Association of Cities of Ceramics) and Fuping Pottery Art Village.

During the residency, Patrizio met Gabriele Resmini, and this encounter gave rise to a collaboration that would take form in the project Contact MMXX – Stylistic Crossover; traditional forms and decorations were revisited using innovative glazes, creating truly original works. In 2020, the project Cocci di memoria (Shards of Memory), based on an idea by the artist, was created, linked to Appignano's local territory and its old-aged citizens. In this way, ceramic art was used as each individual's narrative medium, encapsulating memories and emotions. For some years, Patrizio has been actively involved in projects organised by the Museum of Montelupo Foundation, hosting artists and designers of national and international success at his workshop.

Uday Bhangsingh – From Farmer to Artist

JANE JERMYN

Uday Bhangsingh was born in 1974 in the rural village of Ragla near Ichol in Madhya Pradesh, India. His family were small farmers with no tradition of working in clay commercially, though like many families they used clay to build their own house, with his father making excellent roof tiles and his mother many of her utensils including granaries for storing rice and other grains.

Uday used to enjoy playing with clay and from an early age loved making small animals – he even had a bit of a lucrative sideline making little animals for his fellow pupils in school whenever they had a school project. The other pupils would pay him to make pieces for them.

He was a bright student, especially in practical subjects and there were hopes that he would go on to be a doctor or other professional, but he wasn't really interested and when his father died he was left around 20 acres and made a good living as a farmer for awhile.

As well as being a talented artist Uday also is a very good singer and in 1994 he won 1st prize in a major singing competition. He also wanted to learn the harmonium, but couldn't get anyone to teach him so he bought and book and taught himself. While he has had no formal training, he had been working with a maker of deities and one day a neighbour of his sister, the cashier for the owners of Artichol, encouraged him to approach Ambica Beri, as he recognised his talents and felt he would learn a lot if he could get a job at the art centre.

When he finally met Ambica and her father, the Late Suraj P Subherwal they asked him to make a cow as a test to see how good he was. He didn't like the clay and was worried, as it was very difficult to use and was afraid it wouldn't stand properly, so he decided to make one lying down. This impressed Ambica and her father and they agreed to take him on. He worked there for 2 years, but found it very difficult to make ends meet – it didn't pay as well as the farming had and by now he had a wife and 5 children to support. His wages were increased and his extended family helped out – being farmers they grow a lot of the food for the family, which is a great help. His wife is also supportive of him and proud of his talent.

In 2016 he had a lot of success at the Bhopal Potters Market. I had heard about him before I ever got to the residency – many of the artists I met had mentioned him and his wonderful cows and when I watched him modelling them and saw the results I'm not at all surprised at his success. Unlike many traditional potters who make rather stylised pieces, often highly skilled, but to a certain 'formula' – his cows each have an individuality that comes from his years of observation when working with them.

Jane Jermy is a well-known Irish ceramist who gives international workshops and takes part in workshops, symposia and exhibitions.

During the forming process



Uday Bhangsingh starting on the basic form – newspaper is stuffed between two slabs of clay.



Allowing the legs to firm up

Uday Bhangsingh with a bisque fired cow



The work of

Doris Bank, ceramicist

Doris Bank, who was born in Bamberg, Franconia, in 1964, was finicky, indeed very picky, about everything associated with her work – ranging from her choice of raw materials, handling and design on up to the high firing she subjected her tableware to, exquisitely fastidious in every respect, in all nuances, down to the last detail.

The question of quality applied first of all to the raw material she used – porcelain paste and stoneware body, how much it was grogged, whether it was supple or brittle, how much it shrank in the kiln, warped during firing, whether porcelain was pure icy white or mildly milky or creamy after the biscuit firing, translucent or not, velvety fine or slightly sandpapery to the touch – supplied her with the welcome excuse for patiently experimenting, again and again discarding pastes and bodies that she had tried out, mixing and wedging (kneading) before setting aside to rest, but then finally acceptance in the certainty that this paste or body was the right one for her purposes after all the sheer drudgery that had gone into it.

WALTER H. LOKAU

A different ordering of beauty

Then she began looking about, and noticed that what could be seen from the old room was quite common and uninteresting, but that all the rest was as different as possible.
Lewis Carroll: Through the Looking Glass and what Alice found there

SEPIA, stoneware, box, h 25 cm, 2006
photo - © Klaus Sartorius / Archiv Doris Bank



That was how it was with every other aspect of her work: glaze and paste/body colours, slipping, decoration, surface texturing, forms – nothing would have been more convenient than making moulds, stirring up ready-made glazes, yet she did nothing according to prescription, nothing ready-mixed would have been permitted. Everything should be hers alone, with no corners cut, an idiom she has converted for her own use from the usual syntax and grammar, from the lexis of common usage, a more beautiful private language with a distinctive sound of its own, more melos instead of logos, as if language and world were to be reinvented. Thus a great deal of time elapsed before anything at all emerged, as in the course of consideration, which ineluctably concatenated sequential decisions, decisions taken carefully, over weeks, months and years, always choosing the side of what was a right as possible, in this led entirely by her own feelings. Yet she in particular, trained as she was in industrial ceramics and working as she always did in that field to earn a livelihood, could have had a much easier time of it since she was only too aware of the availability of easy shortcuts – in brief, Doris Bank made it difficult for herself in ceramics with her ambition to accept only her own standards. Of course, no one really notices all those scruples that went into every bowl, plate, beaker, vase and jar she made yet were imperceptibly transformed into playful lightness. Nonetheless, slight uneasiness flares up...

Doris Bank was not a potter at all, if the technique of throwing on the wheel used for thousands of years to produce standardised vessels rapidly by means of rotational symmetry is regarded as essential to the trade. Throwing vessels on the potter's wheel was never her thing. Although she had trained at the specialist vocational schools in Landshut and Höhr-Grenzhausen, she later worked as a modeller who made the clay models of articles to be produced by others and as a ceramics designer, she was closer, professionally at least, to being an industrial designer than a studio potter engaged in making one-off ceramic vessels, a type that became established in the latter half of the twentieth century as a self-determined, creative, ideal figure untouched by alienation and defamiliarisation. The work done by a ceramics designer in an employment relationship does not, as a rule, lead to self-actualisation, but is organised on the division of labour principle – design, the



LIGHT, porcelain, **cup**, h 8 cm, 2010 photo - © Klaus Sartorius / Archiv Doris Bank

SHADE, porcelain, **cup**, h11 cm, 2015 photo - © Klaus Sartorius / Archiv Doris Bank



making of plaster models and negative moulds of them: work carried out by specialised employees – into specialist fields to industrially produce mainly cast ceramic wares, chiefly tableware, vases, flowerpots, sanitary and architectural ceramics. Working in industrial ceramics is a highly rationalised employment environment, obeying the laws of the market, dependent on orders, and leaving little scope for individual creative input. Nowadays it is often computer-aided, leading to increasing distance from the materials used and craftsmanship. A comparison of the work Doris Bank did professionally for Scheurich, a company in Kleinheubach am Main – just a stone's throw away down the river from the town of Miltenberg, where she had a studio of her own from 2000 on – and her own work immediately makes clear that what she was really interested in was something very different indeed, at a far remove from the economic considerations of a consumer-orientated world. What she developed and produced, working quietly and persistently for herself and only a small circle of devotees was in stark contrast to industrially made wares for the market, as if her own work was meant to be the polar opposite to them. She did, however, incorporate specific features of mass-produced ware – functionality and



Maison & Objet, Paris, 2006 photo - Archiv Doris Bank

RAKU, vases, h 37 cm, 2005
photo - © Klaus Sartorius / Archiv Doris Bank



seriality, to be precise – in her own work, while subverting calculated instrumental rationality by playfully converting it to poetic polysemy. Whereas industrial manufacture by machines working synchronously without the aid of a human hand always produces indistinguishably standardised outputs in large quantities, Doris Bank, working dexterously by hand in slow, time-intensive craftsmanship, went out of her way to create small serial editions that, like living organisms, resemble each other as closely as they remain dissimilar and, therefore blur the boundaries between the series and the one-off. That the function of such vessels, the practical purposes to which they might be put, also remains oddly unclear goes one step further to promoting the flowering of the uneconomical surplus value of beauty for its own sake. Doris Bank was always uninterested in uniform perfection and replication. What she was after was the diversity of the beautiful individuality inherent in dissimilar similarity.

Doris Bank applied the simplest of hands-on techniques to her vessels, working entirely by hand to shape, model, press, build and later mount slabs of stoneware clay, and, above all, porcelain paste rolled as thinly as possible, all freehand techniques, which in any case make exact replication of forms more difficult. Here nothing is hidden: how her pieces were made is always patently obvious. Since the walls of the vessels she modelled were not smoothed, they reveal texturing, the living marks of shaping, pressing fingers, never quite in sync, the slightly irregular rhythm built up of timelines by means of slight, repetitive action that leaves sharp edges leeway for uneven formation. The handling of the later folded or rolled vessels, round beakers and vases, square bowls is no less explicit: curved and bent of slabs of material cut to size, they conceal neither folds nor tabs and camouflage the stiffness the ceramic acquired in firing. Forms and techniques are interdependent. The simplicity of handling

matches austerity of form; the pretentious mannerism of more complicated configurations is alien to them. Still, don't kid yourself: this artificial primitiveness would not be easy to imitate. During the firing process, in the latest vessel bottoms and edges would tear, luting would come undone, edges crumble, walls crack. Acquiring precision and experience, as Doris Bank once observed definitely without exaggerating, takes years.

She started acquiring experience by producing works in raku, which would be trial pieces for what would come later as bowls, plates, platters, thick-walled, heavy chalices that were rough outside and black as charcoal but inside with glazes laid on like opaque paint or floral resist and stamped decoration. What attracted her may have been the simplicity of raku firing – in the effect created and especially from the utilitarian standpoint, raku, crusty, dull-sounding low-fired as it is, did not hold a candle to far more elegant yet far less friable and fragile high-fired ceramics. Procuring a kiln that could fire at temperatures above 1200° C enabled her to fire stoneware and porcelain. Finally decoration applied with stencils in dark contrasting colours and delicately tinted, what were by now light and clear glazes inside vessels, most notably on white porcelain that grew thinner and more translucent with time could show to best advantage translucent chromaticism collecting in the irregularities of surfaces. Little jars with enclosing, pointy lids, footed goblets, graceful jugs and spoons completed her repertory. Instead of glaze, gold might be applied freehand with brushes to cover surfaces or in finely linear latticing and sunbursts or decoration might even be formed of dark slip applied all round in the horizontal, recess by recess with a small putty knife and smudged on the porcelain. Doris Bank mixed her own stained pastes and bodies, built bowls and vases latticed with the darkly metallic shimmer of ferric oxide. In the end she combined all these possibilities worked out over the years with different materials, forms, glazes and types of decoration in a random programme of arbitrarily open-ended series, in which each part was entirely made by hand, glittering in an idiosyncratic paradox: both serial and one-off, commonplace and precious, coarse and delicate, singularly unsmooth yet enchantingly imperfect, this playful agenda ceramics ironically disrupts and loosens our ties to conventionally flawless industrially manu-

factured tableware, hence to the traditional table manners and ways of laying a table that are a compact microcosm of European societal hierarchies.

Doris Bank's work developed in an interstitial zone that defies definition: neither nor and both and coincide in this strange area. It is no coincidence that, in Germany especially, people had problems with something so unclassifiable and that acceptance tended to come from a remote culture with entirely different ceramics traditions and a different way of viewing things. Doris Bank's launches at international competitions for crafts and ceramics in Korea, Japan and China earned her awards and distinctions in 2013 and 2014. That these honours were followed up in her native Germany in 2015 with the Hessian State Prize awarded at the Frankfurt Trade Fair goes some way to reconciling us with a public so often insensitive to anything special or singular. After that, what had come so far in a decade and a half being abruptly cut off by a terminal illness remains an irreparable loss.

DR. WALTER H. LOKAU

has a PhD in art history and today lives in Bremen as a freelance writer.

DORIS BANK, born 1964 in Bamberg. 1983 – 1986 Staatliche Berufsfachschule für Keramik in Landshut, 1986 – 1987 model maker in the porcelain industry, 1987 – 1990 Drawing studio, Landshut, 1990 – 1993 Staatliche Fachschule für Keramikgestaltung in Höhr-Grenzhausen, 1994 worked at Architekturkeramik-Atelier Motz-Schönhaber, Bad Soden, 1995 – 2019 Designer at Scheurich-Keramik, Kleinheubach, 2000 – 2019 her own studio in Miltenberg. Died 2019 in Miltenberg.



Exhibitions (selection): 2019 Korean International Ceramic Biennale, RK, 2017 Focus Vessel, Keramikmuseum Westerwald, Höhr-Grenzhausen, DE, 2015 Form Tendence, Frankfurt am Main, DE, Portrait im Laden, Bayerischer Kunstgewerbeverein, Munich, DE, 2014 The 10th International Ceramics Competition, Mino, JP, Ceramics of Europe – Keramik Europas, Westerwald Prize 2014, DE, International Contemporary Craft Biennale, Nantong, CN, 2013 Cheongju 8th International Craft Competition, Cheongju, RK, fünfzig, Applied Art & Design, Handwerksform Hannover, DE, 2012 Taiwan Ceramic Biennale, Taipei County, Yingge Ceramics Museum, TW, IV Bienal Internacional de Cerámica de Marratxí, Museu del Fang / Cabaneta, Mallorca, ES, 2010 Cerco-Aragón, Contemporary ceramics, Museo of Teruel, Zaragoza, ES, 2009 zart, Applied Art in GEDOK, Cologne, DE, Angewandte Kunst im Aufbruch, Saarländisches Künstlerhaus, Saarbrücken, DE, 2006 Schmuckstücke, Galerie im Rosenthal Studio-Haus, Hamburg, DE, 2005 World Contemporary Ceramics, International Competition Icheon World Ceramic Center, RK, 2003 atypisch, exhibition for the Designparcours München 2003, Bayerischer Kunstgewerbeverein, Munich, DE, 2001 World Competition of Arts & Crafts, Kanazawa, JP.

Awards (selection): 2015: Hesse State Prize, 2014: Silver Prize, International Contemporary Craft Biennale, Nantong, CN, Honorable Mention at the 10th International Ceramics Competition, Mino, JP, 2013: Special Citation at the 8th Cheongju International Craft Competition, Cheongju, RK



Monika Gass interviews WAN LIYA, China

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Your work is outstanding – colourful and strong... very complex art pieces – but still ceramics. How did you start – how did you develop? Can you please explain for our readers the *WHEN* and *WHY* for changes in your work?

I started to work on ceramic vessels since 2010. New Longshan Series was inspired by Longshan Culture from about China around 2500 B.C., when I visited Zhucheng Museum's collection in Shandong on 2017. I have been trying to find a relationship between tradition and contemporary art in my ceramic works.

You use ceramic material in an almost technical "reduced" styl. How important is the material in your work?

For me, New Longshan Series contains the following important factors: The shapes of New Longshan Series were based on Longshan Culture Ceramics and also has got some relationship with Minimalism. I used coloured slip made of porcelain clay for this New Longshan Series and also handmade texture to get the special feeling on the surface.

You live in China – your work is internationally highly accepted – you represent CHINA at the AICI/IAC council as a board member – Can you tell us what it means to you to work kind of "in between cultures and history"?

As council member, China representative at IAC, the feeling of working in between different cultures and history is wonderful. I also had been working as an international seaman for four years and had two voyages around the world in 1980s.

Wan Liya is one of the earliest artists participating in Chinese contemporary ceramic art and establishing an individual ceramic studio. Wan has attended many significant ceramic art activities, producing great influence on the progress of the modernization of Chinese ceramic art.

His thirty years working on ceramics can be broadly divided into three phases with different styles, which attach importance to the appropriate combination of material quality and concept. Compared with his early works (from 1989 to 2005), which is an experimental phase in changeable styles, his works started from 2005 tended to be more mature and steady.

His works embody the artist's profound consideration about the time honoured tradition of Chinese ceramic art and his mental perception of the intense change in contemporary society.





Birds Twitter and Fragrance of Flowers 2010

This gave me the opportunity to experience the differences between East and West and witness the great changes in China. This experience may also be one of the reasons that affect the style of my works.

Ceramics in Art – Clay as a still underestimated material – seen as a cheap stuff for everyday use or even as kitsch – Ceramics in Art pieces like your work: What is your personal point of view on Ceramics in Art now, in 2021?

I like this question very much. About this topic, I think China has some differences from the West. On the one hand, we have a long history of royal kilns. This makes people see porcelain as a luxury and even treasure. On the other hand, people do see ceramics as craft and cheap daily necessities. For me, this is the challenge with opportunity.

My view is that ceramic art has formed a relatively complete aesthetic system since its emergence. This system exists independently outside mainstream art history. This is a challenge and opportunity that we are fortunate to meet.

What are you planning, what are your ideas for the future?

As a council member of IAC, I want to try my best to introduce the artistic value of ceramics to the public. As an independent ceramic artist, I will keep trying to create my new ceramic works.

Thank you!

Statement

My 30-year ceramic creation experience can be divided into several period:

- The stage of ceramic material technology learning.
- The period of expressing my feelings with ceramics as the medium.
- Back to ceramics itself, subjective expression gives way to objective substances and excavates the inherent characteristics of ceramics.

MONIKA GASS

is a ceramist, art historian and former director of the Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany

NEW LONGSHAN SERIES, 2021, porcelain clay, hand thrown, coloured glaze, 1280°C, 127 X 30 X 42 cm



Olaf Stoy

ANDREA MÜLLER-FINCKER

New Work

In the studio of sculptor Olaf Stoy, who is mainly known for his porcelain figures and busts made in the traditional slipcasting technique, freely modelled pieces are also frequently made in plastic clay bodies. With these in particular, he says, he can forgo the time consuming process of mould making, casting and luting and work more spontaneously. This ultimately means that he combines both approaches. Specifically in these figurative combinations of materials with porcelain and clay, a highly individual multidimensional correspondence is revealed through the use of differing ceramic bodies. This article presents two of his latest work.

Groundedness and Ethereality

Both in Stoy's unique creations and his variations, the elemental earthiness of the clay enters into a relationship with porcelain – normally associated with serial production – as does the form and content with the metaphysical properties ascribed to the individual materials, with the artist making use of their contrasting aesthetic effect. The hermetic, planar-abstract, angular forms of the bodies is freely formed in grogged clay, with its earthiness contrasting with the unadorned heads, torsos and details executed in cast porcelain. The pure white porcelain, with its flawlessly gleaming or matt surface and its extreme hardness and impact resistance, serves, either glazed or biscuit, to carve out physiognomies expressive of fundamental moods. Furthermore the material participates in the idea. Whereas working in clay facilitates the immediate implementation of a creative idea, this idea is subject to being



Deuter II, 2020, porcelain, black clay, engobe, h 37.5 cm, private collection

translated step by step in porcelain. From a modelled clay form, plaster casts are taken and the individual pieces then hollow-cast in them with porcelain slip. These are then luted together when leatherhard and reworked to give an individual effect. After drying the pieces are bisque fired to 900°C and then glost fired to 1310°C. Stoy works with various commercially produced bodies, including Montblanc and Audrey Blackman, which fire to varying degrees of whiteness. In addition the various degrees of shrinkage must be considered, approx. 16% for porcelain and 12% for clay, as well as fitting the individual fired pieces before they can be joined with tile adhesive or epoxy resin. As porcelain reaches a temperature just below melting point in the glost firing, it always moves towards its structural centre of gravity. If the distribution of weight is not perfectly balanced, cracks and distortion may develop. The hermetic composition chosen by Stoy is thus appropriate to the materials as the figures are immovably at rest, poised in certain attitudes. Thus we encounter the ceramic materials here in their unadorned form, yet in connection with other materials. The patina-like appearance of the clay elements, which provokes associations with cast bronze, is due to their being rubbed over with engobes after the bisque firing, for instance with a slurry of red clay or manganese dioxide.

Composition of Oppositions

The transformation of a material occurs through using coarse lace dipped in porcelain slip, which, e.g. in the bust *Dunkelhäubchen* ("Dark Bonnet", 2020) from a series of four, serves as clothing. This technique, where the lace itself burns out in the firing, has been used in the manufactories in Thuringia since the turn of the century for the production of "Spitzenfiguren" ("lace figures") in Rococo style. The bonnet of black clay is a reference to Dutch portrait painting of the Baroque era.

Above all, Stoy works in the reflection on and empathy with humans, and also in reference to works from art history, where his sculptures narrate small stories in dialogue with their titles.

With *Deuter II* ("Reader of Signs II", 2020), the sculptor succeeds in characterizing humans with their ceaseless striving and anticipation. With his gaze turned heavenwards, the "Deuter" seeks signs, the explication of which will ultimately remain beyond conception. It is only the imagination that is able to bridge this gap, a bridge the artist succeeds in constructions with and through his material. Olaf Stoy describes his artistic practice thus: "An artist has the ability to transform his ideas into reality, no matter how absurd or fantastic they may be. This happens every day, every minute. It is one of the most normal things in the world so that sometimes the obviously magical element in this ability is simply taken for granted."

ANDREA MÜLLER-FINCKER M.A.

studied art history and philosophy. After working in the auction business, she is now a freelance expert on European porcelain.
www.porzellanexpertise.de | [@finckerporzellanexpertise](https://twitter.com/finckerporzellanexpertise)



Dunkelhäubchen, 2020, porcelain, glazed, dipped lace, black clay, engobe, h. 25 cm, private collection

Kurzbiografie

Olaf Stoy was born in 1959 in the Eastern Erz Mountains. He trained as a ceramic mould maker and worked as a mould caster, retoucher and modeller in the Sächsische Porzellan-Manufaktur Dresden for twenty-five years. Parallel to this, he took evening classes from 1979 – 1981 at the Academy of Fine Arts, Dresden. First exhibition participation 1979, since then various solo and group exhibitions in Germany and other countries, various art prizes, cofounder of various art initiatives. 2005 set up his own studio with adjoined gallery. Since then, freelance porcelain sculptor, medallist, writer and curator. Member of the Dresden artists' association, the Deutsche Gesellschaft für Medaillenkunst (medallists' association) and the writers' association, Unabhängige Schriftstellerassoziation Dresden.

photos - Steffen Petrenz

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Margareta GOYK-GALVAN



GAÏA, stoneware, 69 x 28 x 30 cm, 2018

A picturesque wine village near the Wine Route in the heart of Alsace is where I live and work. I grew up in the far north of Germany, a region called Holstein Switzerland, not far from the beaches of the Baltic. The stages of my life described a wide arc through Germany until I arrived in Alsace. This is where I wanted to be creative and was able to do it.

My career as an artist began in 1998, when I had the opportunity to acquire the basics on stoneware and earthenware from Louis Bucher from Boersch. I started with throwing on the wheel but I soon discovered that that was not the world in which I could fully express my imagination. Louis's unconventional approach allowed me the space to change from the wheel to handbuilding and modelling. After I spent a few years acquiring various skills, I wanted to leave the thick-walled vessels and relatively monotonous earthy glazes behind. I felt a need to create larger sculptures and to give them brilliant colours. Space in his studio was limited so I decided to set up my own studio.

From modest beginnings, it was a long way to achieve the quality that I imagined. I was slightly torn inwardly as to whether the sculptures would be good enough for an exhibition. I have strict criteria for my work, which is going to be viewed by a large audience. And I also have the impression that one always places part of oneself in public view, which outsiders judge without knowing you. Nevertheless, after years of dedication, I was able to develop my own individual style and today I enjoy the widespread positive feedback from the public.

My ideas originate quite vaguely inside my head. As I work without sketches and work spontaneously with clay slabs, the vague ideas gradually take shape. For me, clay is the best medium to implement spontaneous ideas. I often start several sculptures at the same time and work in parallel.

The first thing for me is always the body. I am always searching for new forms, I don't want any two to be the same. There are so many forms that I have not tried out yet. It is my aim to explore the interplay of new forms and colours in ceramics. It is my endeavour to play with rich colours to make the viewer cheerful.

To create such sculptures there are many interesting steps to your work that you have to go through. It is always exciting when the piece has survived the bisque firing and it can serve as an augmented canvas. Also it is a truly like a spark to place the first brushstroke. This always has a sense of finality to me. It always runs through my head then: Have you really chosen the right colours now?

Colour is a constant, at times also dominant in my work. My only colour theory is which colour do you start with, and then you automatically find the colour that goes best with the piece. A game between the nuances of colour and the body of the sculpture begins. In this way, a relationship grows. I like to use a graphic pictorial vocabulary for the decoration in which every shade radiates energy and dynamism. I represent my inner world of thoughts with idiosyncratic, abstract forms. Every fragment of my imagination is represented in detail with the

highest degree of precision – stylistically insular and independent of other contemporary ceramic or canvas art. When I see a design for a figure before me, I paint almost without ceasing, in the most meticulous detail. It is the moment when I bond with the piece, almost hypnotically and obsessively. I always look forward to the change of colours and the emergence of something truly unique. The results can surprise you, delight you or frustrate you. Accepting disappointments in spite of great effort and care is also a continuous process, for ultimately, there is always one big unknown – the result of the firing process. In the end, I am always surprised by how colourfully it turns out.

My works do not follow any consistent, systematic stylistic pattern but they develop out of spontaneity – as a result of unconscious, intuitive action. What has emerged randomly and uncontrolledly gradually becomes a unit combining my inner wonder world with an aesthetic whole. Each piece completes an artistic journey, a mixture of fiction and reality, a dialogue between the material and spiritual world, the fusion of dream and reality. My artworks are awakened to life by strong colours and unique designs that in the eye of the beholder my lead to infinite interpretations. I would like my figures to evoke emotions in human consciousness that are wild and daring.

All in all, I have learned over the years that discipline leads to success: you have to stay on the ball – don't give up – do not make any concessions – that is the basis of my creativity. It is still my main aim to present my sculptures to as wide an international public as possible. Otherwise, I would simply like to carry on and overcome new borders.

Technique and materials

My sculptures are all handbuilt from lightly grogged clay slabs. Sometimes I add small elements or I carve the surface before bisque firing. After a long phase of careful surface preparation, I paint the pieces with underglaze and coat them with transparent, glossy glazes. The glaze firing is in an electric kiln to 1050°C or 1250°C, depending on the colours I would like to achieve. Finally, I sometimes add ceramic decals or precious metals to integrate text and/or to create interesting highlights.

Margareta Goyk-Galvan was born in Haan, North Rhine-Westphalia, in 1959 and grew up in Schleswig-Holstein, Germany. After many years in Berlin, Munich and Konstanz, she has lived in Alsace since 1990. From 1998-2005, she acquired ceramics skills from Louis Bucher, a ceramic artist and teacher in Boersch on the Alsace Wine Route. In 2005, she set up her own studio, and from this point on she has explored ceramic sculpture and underglaze painting, largely self-taught. She has worked as a freelance artist since 2015 and has regularly participated in competitions and group exhibitions in France, Germany and other European countries. She is a member of the associations Artistes Libres d'Alsace and Artistes Indépendants d'Alsace.



IN MY MIND, white earthenware, 44 x 46 x 23 cm, 2019

JANE DOE, white earthenware, 41 x 30 x 16 cm, 202



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Minotaur plate

BRONWYN WILLIAMS-ELLIS

TIM SAUNDERS

"With Covid-19 there has been no tile work for months," admits Bronwyn Williams-Ellis, who is based in Bath, UK. Her tiles can be found throughout England and Wales. For instance, she was commissioned to produce sea fish panels for the restaurant and washrooms at the 4 star Hotel Portmearion & Castell Deudraeth in Penrhyndeudraeth, North Wales. She was asked to make a series of large mounted tile panels of colourful, cheerful, flying parrots to enliven a dark corridor and lift area at Yspbyty Glan Clwyd Hospital, North Wales. At Musgrove Park Hospital, Somerset a series of her framed panels of large white swans against a glowing deep blue are in the orthopaedic recovery area. Bronwyn's handmade clay Neolithic tiles, reflecting the history of the area, can be found in the reception at Julia's House Children's Hospice in Devizes, Wiltshire.

"Despite the doom and gloom, a looming exhibition and an impossibility of working at home unexpectedly produced more than 60 ceramic pieces during lockdown," reveals Bronwyn, who had been asked to make pieces for an exhibition at the Victoria Art Gallery, Bath, to open this last July. Sadly it was postponed for two years due to the pandemic and will now tentatively open on 12 January 2022.

"Despite the doom and gloom, a looming exhibition and an impossibility of working at home unexpectedly produced more than 60 ceramic pieces during lockdown," reveals Bronwyn, who had been asked to make pieces for an exhibition at the Victoria Art Gallery, Bath, to open this last July.

"I was asked to create a series of ceramic panels and chargers (large decorative dishes) on the theme of a mythological bestiary to relate to a companion exhibition at the gallery," she adds. "It was a new subject area and a real challenge for me. Ideas needed researching and developing and I also needed to create a visual language and techniques to suit the form."

"The images grew naturally from a broad variety of sources; sea tales of monsters, often early descriptions of identifiable real creatures, classical and Middle Eastern myths, then British, Celtic and Northern European tales, often similar in form. Finally, the feeling that real creatures that are rapidly becoming, or are extinct, will attain mythological status, simply because we can cope with that."

These new pieces are all freely made, different shapes and sizes, nearly all with a grogged white clay and an earthenware slip with coloured stains applied loosely by brush, mixed by eye but using test samples. "I used hand cut stencils, plaster stamps, and roulettes and sag moulds," she explains. "After bisque firing, cuerda seca (Spanish for dry cord; an outlining technique used when applying glazes to ceramic surfaces) drawn outlines are applied and then the chargers are partially glazed by brush and spray. Finally they are fired at 1025° Celsius."

With the delayed exhibition and studio costs needing to be paid, Bronwyn has made the decision to sell some pieces now. She will create new replacements so that there is a complete show available when finally needed.

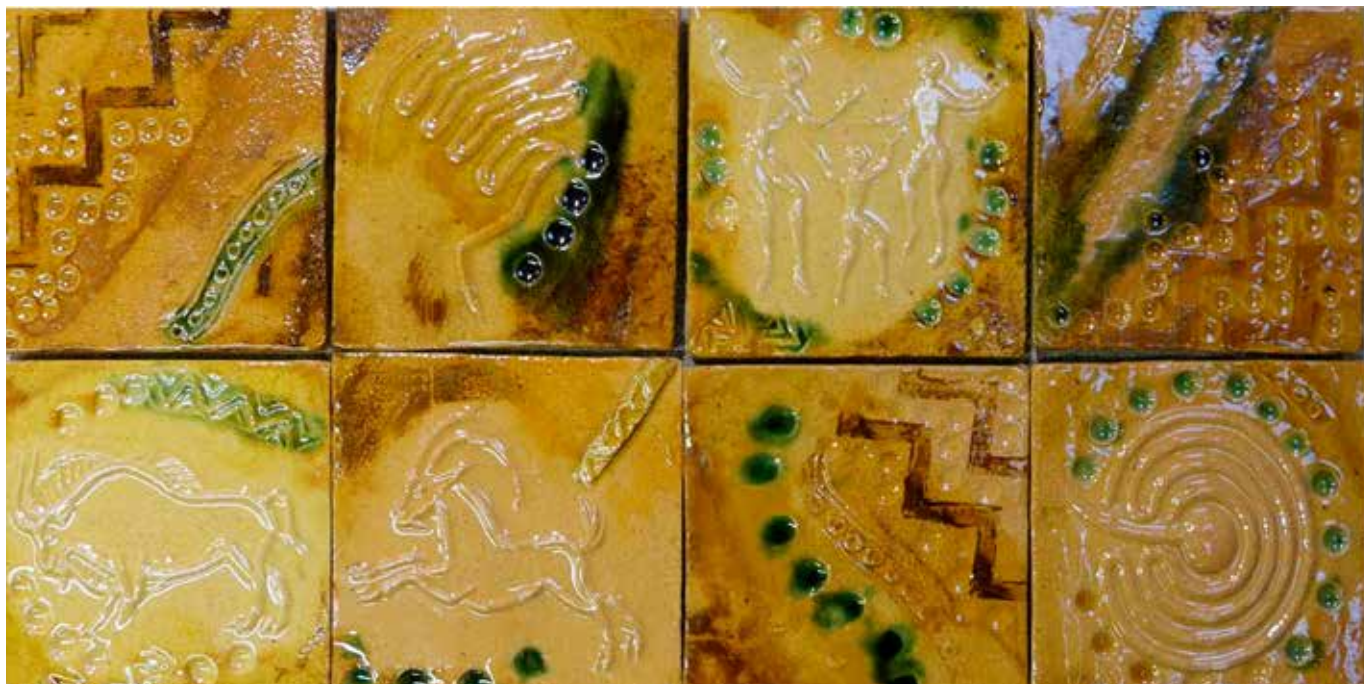
A tilemaker for over 40 years, pre-Covid life was different for Bronwyn because she



Sea Monster Sail Fish

Phoenix / Firebird, Mythological Beasts series





Neolithic Design tiles for Julia's House Children's Hospice nr. Stonehenge Wiltshire

Salamander plate



was in demand for producing work to commission. Mainly tiles. She would design and produce distinctive unique, often colourful, figurative and abstract handmade tiles, hand decorated tiles and tile panels for interior walls. "Such projects introduce you to very different ideas and forms so my commissioned work varies a lot in style, process and character," she says.

The lively and colourful handmade ceramic tiles are designed as features and range from a simple handmade tile splash back to bathroom tiles, kitchen tiles, dado tile panels, individual tile panels, single tiles and border tiles, swimming pool tile surrounds with mirrors, jacuzzi surrounds to walls and rooms of ceramic tiles.

"Making and designing tiles is relatively quick," she reveals. "Far more time is absorbed at the clients' end with decision making and also waiting for the areas to be tiled to be completed and then measured. It is disastrous making something for a wall that may change size and shape before it is complete."

Bronwyn uses earthenware clay because of the richness and warmth of the colour and texture. "The clay and glazes used depend on the project concerned, e.g. grogged white clay, raku grogged sandy coloured clay. I work using my own glaze recipes to give a good range of colour and finish," she says. "I love high alkalis to produce copper turquoises but they are quite unstable so can only be used in the right project or area of it."

As well as hand making clay tiles Bronwyn will use standard bisque tiles on many projects "where they work best, for example where they have to fit precisely and have to be waterproof or hygienic or

there is a time constraint." In winter clay tiles can take up to four weeks to dry naturally. The size is somewhat variable and loss rates are usually a lot higher.

New ideas and techniques ensure that Bronwyn stays at the top of her game. "If you don't have examples to show people you are unlikely to be asked to make something! Also it is important not to get stale. What people want changes over time." She carries a small amount of stock in the studio to show visitors.

As with all artists and craftspeople the passion is in the making. The business side is something that has to be endured. "I am a one person business so have to do everything from communicate with the client to design and make what they want and this can be a challenge in itself but is absolutely vital to get right and this can be very difficult when there is no direct contact with the client. I must take into account the size and shape of their walls," she smiles, adding that there are always design challenges and physical demands on the body that require regular treatments with a good osteopath. "Then it will be necessary to work to deadline, liaise with other contractors and handle the stress of it all. I must pack it all and chase payment. A larger business would have a number of people dedicated to each task."

Her journey began in the 1970s making fireclay high fired stoneware garden figures and troughs in North Wales and then in 1983 she established her business in a studio in Bath. Almost four decades later she has learned that any project will often involve more than just the commission. Unsurprisingly, she prefers working on smaller projects with shorter communication lines and more control.

Her work is that of only a handful of contemporary makers to be featured in the British Museum book 5,000 years of tiles by Hans Van Lemmen.

TIM SAUNDERS

is a British journalist. 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>

EXHIBITION

A Mythological Bestiary

The Victoria Art Gallery, Bath

27 November, 2021 to 26 February, 2022

www.victoriagal.org.uk



Her studio

Bronwyn Williams-Ellis is an elected member of the Royal Cambrian Academy. There are only 150 elected academicians at any one time. Constituted in 1881 by Queen Victoria, the Royal Cambrian Academy is a centre for artistic excellence in Wales. Bronwyn is both an artist and highly skilled independent designer craftswoman. An established ceramist, she creates individual and lively figurative and abstract ceramic panels. The work is contemporary and somewhat Mediterranean in feel and explores enthusiasms for figures, landscape, history, architecture and archaeology... with drawing and colour integral to the pieces creating both pattern and rhythm. The panels are usually two dimensional and easily wall mounted. Bronwyn also specialises in designing and making ceramic tiles for interior walls to commission and her tile work can be found in most books on contemporary tiles. Each design for ceramic wall tiles is unique; with the emphasis on good drawing and composition, from a small tile panel to a complete room of tiles to suit the client and enhance the particular interior.

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LĪGA SKARINA

Listening to the Earth

AIGA DZALBE



Coast of Clay, cardboard, unfired Clays of Latvia, sticker, lacquer, 130 x 80 cm, Madona Local History and Art Museum, 2020

Part of the exhibition **Material.Form.Light**, Mark Rothko Centre, Daugavpils, 2020



Last summer, the art scene in Latvia seemed to reorient itself in two opposite directions. Some artists dove into mastering and experimenting with the possibilities of a virtual environment while others set out for the countryside. The global pandemic situation gave our society a healthy nudge about the meaning and potential of nature, which is right here next to us, but over the past few decades in Latvia has become more associated with individual holidays at family owned country properties and guest houses. We had become accustomed to emitting a sad sigh when we heard news of yet another rural school being closed due to insufficient numbers of students, and to gaze hopelessly at the empty windows of abandoned homesteads while driving along narrow country roads. However, this year especially, with the pressure of present conditions, the pull for young creative people to be closer to nature has increased noticeably. They created open workshops for themselves and friends and worked in the wild.

In this setting, ceramist Līga Skarina's shows stood out brightly this summer. While the new eco-tendency lures ever more supporters to work in closer contact and harmony with the material so generously provided by nature, Līga Skarina's art reveals the force with which thoughts, emotions, and insight, which has matured over time, can be manifested in this direction (and by no means only in the format of environmental and land art). Within a 100 km range, there were three Līga Skarina shows taking place simultaneously – at the Madona Local History and Art Museum – “The Earth's DNA” and “Barkava. Clay. Messages from Ancient Homes” (both 13 June – 6 August), and at the Daugavpils Mark Rothko Art Centre – “Material. Form. Light” (3 – 26 July).

Each of the shows concentrated on its own story, while adding to each other and joining together in a powerful message which can be understood using the senses, the mind as well as personal and collective memory caches. The Earth's DNA is the most extensive of the artist's shows, covering 5 rooms. The exposition held the viewer's attention alternately with



Part of the personal exhibition **Earth DNA**, Madona Local History and Art Museum, 2020

different visual forms of expressions: clayware, installations, paintings and photographs, as well as an interaction with the viewers, where they could press text stamps into fresh clay. Works from different periods were selected to provide a flow of ideas that are important to the artist, as if in the current of a winding river. At the centre is the earth, which as we know recycles an unimaginable and uncontrollable amount of information, and stores in itself endless amounts of historic sediment which feed the future. One of the components of the Earth is clay, from which various vessels are created, including man, according to the Bible.

In her show *The Earth's DNA*, Līga Skarina presented her work with a bow both to the material of her work – especially clay – and to her predecessors, especially Latgalian potter Andrejs Paul (1896-1973), whose iconic portrait by a freshly ploughed clay field was repeated in a large scale photograph. The paintings were a captivating part of the show – landscapes painted with clay, differently coloured tactile earth strata next to clay stacked on the floor. The exposition at the Mark Rothko Art Centre revealed the artist's longstand-

ing interest in light and air. Decorative design objects and open-work light fixtures made from clay, stoneware clay, and porcelain create an illusionary performance, dramatically portrayed by the interaction of the varied surfaces and structures with light.

The idea for the show *Barkava. Clay. Messages from Ancient Homes* started as a cultural, historical and social project, which would be the artist's gift to her hometown for Latvia's centenary. In order to gather and collect testimonies about former and existing homesteads in Barkava, in 2018 Skarina asked homeowners to document their family stories and to dig up a little clay near their homes. Using this clay, Skarina made a pot and prepared a sign with the name of each homestead. This project became very popular among the local Barkava inhabitants. The life stories, photos, maps, clay pots and expressive place names were very moving and filled this meaningful and conceptual work with emotion.

AIGA DZALBE Mg. Art.

is an art critic. She lives in Riga, Latvia.

Līga Skarina, one of the most prominent Latvian ceramic artists, is an associate professor at the Ceramics Department of the Art Academy of Latvia. She actively participates in both local and international shows and symposiums, and has regular solo shows. She is the recipient of several prestigious awards, including the Latvian Annual Design Award in 2019 and awards in the Snow Design Competition in Kaga, Japan in 2007, 2015 and 2019. Skarina's creative approach is characterised by her energetic zeal to delve deeper into the specific characteristics of ceramics materials and her ability to precisely express images from nature and emotions in these materials. She aims to expand the language of visual plasticity with stories which are significant to her fellow humans.

Līga Skarina

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No Interdependent Origins

N*o Interdependent Origins* explores the legacy of a colonial-era collection at the Powell-Cotton Museum, Quex Park, Birchington-on-Sea, UK, through the lens of a remote residency programme, whereby artists from the UK and Hong Kong come together to make collaborative installations in response to the collection and its setting at the historic Quex House.

The residency is part of Interbeing, the latest ambitious international ceramic and sound art project curated by The Ceramic House in Brighton, UK which brings British and Chinese artists together in a series of collaborative cross-media collaborations throughout 2021. Notwithstanding the difficulties the Covid-19 pandemic has caused, curators Kay Aplin and Joseph Young have persevered to deliver the project that they have been planning for over 3 years, despite changes to the original schedule due to travel restrictions and loss of producing venues and partners.

The term Interbeing is taken from the Heart Sutra, a Buddhist text that neatly expresses the importance of inter-connectedness of all things and especially now, in a post-Covid-19 era in the connected global culture of the 21st century, the ways that we cooperate trans-nationally are of particular importance.

The ceramic artists from Hong Kong taking part in the remote residency are Annie Wan and Lau Yat Wai, who will be collaborating with two UK artists local to the museum, both working in sound, Emily Peasgood and Dan Thompson.

Peasgood presents fragments of recorded dialogues about “vanished women” at Quex Park, who have been unrepresented historically despite



Annie Wan, **Vanished History**, Ceramics, variable sizes, 2021 *photo Annie Wan*

Schedule

July-Oct 2021 *No Interdependent Origins*

Remote residency for two Hong Kong ceramic artists paired with two UK sound artists followed by an exhibition in Quex House at Powell-Cotton Museum.

July-Oct 2021 *Listening Hands*

Joseph Young works with a Tai Chi group at London Chinese Community Centre (CCC) to produce a film featuring sounds recorded in China in an exploration of the Tai Chi movement technique, premiered at CCC on Silver Sunday, a national day celebrating older people, 3rd October 2021.

Sept-Dec 2021 *Neither Increasing Nor Decreasing*

Chiddingstone Castle hosts a virtual exhibition pairing established Chinese ceramic artists with objects from their Buddhist Collection.

Oct 2021 *Perfection of Understanding*

Remote residency for five UK ceramic artists in collaboration with Jingdezhen Ceramic Institute who will be paired with five Chinese sound artists. A film will be made to exhibit the resulting work.

Dec 2021 *Silk Roads and Floral Routes*

An artist's book documents Kay Aplin's new body of work, Ceramic Wallpaper: Peonies, inspired by symbolic Chinese flora.

Gallery 4, Powell Cotton Museum *photo - Nikhilesh Havel*



playing an important role in the collection. She will also provide biographies for the women of Quex Park to be added to the existing biographies of its men in visitor tour guides.

Wan presents videos witnessing the vanishing of history by coating the pages of history books with clay slip and burning off the paper. Fragile ceramic history books are presented as a phenomenon of time, reflecting on the lightness or emptiness of history.

Following the recent site visit, Thompson remarked, "To get here, to where you are listening, you walked by the small tea-bowl in the room of ceramics. We may tell the story of the potter's hands that threw this perfect piece. Or the story of the shopkeeper who sold it or the person who bought it. We can tell many stories of the people who drank tea from it, over so many years."

Originally scheduled to take place in person, the artists have been using video chat to communicate and to collaborate, whilst working remotely in their studios. The UK artists will gather reference material, images, and videos to send to their counterparts in Hong Kong as a basis for their joint explorations. The work produced will be both site-specific, designed for a particular space in the historic house, and responsive, opening up new ways of reading familiar objects and settings in the museum and the house. This is the first time that the museum has engaged with contemporary artists in this way, a process they are keen to continue with in the future.

Artists and curators Aplin and Young have been collaborating artistically and curatorially across the disciplines of ceramics and sound art since 2011, when they launched The Ceramic House, their home and a showcase of Kay Aplin's architectural ceramics practice. The Ceramic House has become something of a cultural destination, recently listed as one of the Crafts Council's most inspiring artists' homes in the UK, alongside the likes of Charleston (country home of the Bloomsbury Group), Grayson Perry's House for Essex and William Morris' Red House.

The focus of their collaborative practice was cemented following a joint exhibition *In A Shetland Landscape* (2016) which came out of a residency at Scalloway Booth, Shetland. Over the month of August, the artists roamed the landscape collecting sounds and specimens respectively which they each



Emily Peasgood working in the studio photo - The Ceramic House

used to inform the resulting installation. The experience inspired them to offer the opportunity to other artists to collaborate across disciplines and led to the first residency hosted by The Ceramic House for the *Landscape: Islands* project in 2016, in which two international ceramic artists lived at the house and used Aplin's studio, collaborating with UK sound artists to make new installations for Brighton Digital Festival.

The following year, the pair worked with Korean ceramic artists and Korean and UK sound artists for their *Made in Korea* project, whereby ceramics and sounds were installed at venues for the British Ceramics Biennial in Stoke-on-Trent and Mulla International Sound Art Festival in Seoul.

The *Interbeing* project continues throughout 2021 with another remote residency, a film, a digital exhibition in partnership with Chiddingstone Castle, Kent and Shanghai Academy of Fine Arts and ending with the publication of an artist's book.

Edit.

Side visit, Quex House photo - The Ceramic House



Ceramics, Quex House photo - The Ceramic House



KERAMIEK TRIËNNALE 2021

CODA Museum Apeldoorn – March to May 2021

Figurative and abstract, monumental, or small and extremely detailed. Pot shapes, sculptures and objects, shown alongside wall and floor installations. From 7 March to 30 May, CODA Museum presented Keramiek Triënnale 2021, an exhibition that CODA realises 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 work of the selected artists guarantees a varied exhibition, with which CODA and NVK gave an overview of current contemporary ceramics in Europe. CODA Museum's Keramiek Triënnale also included the ceramic works of Couzijn van Leeuwen and the jewellery of Judith Bloedjes. Van Leeuwen passed away in the summer of 2019 and made a name for himself

with his cardboard artworks and installations. The ceramic work of Van Leeuwen, who originally trained as a sculptor, is much lesser-known but forms an important part of CODA's The Netherlands Collection. Judith Bloedjes gave visitors an impression of her oeuvre, method and sources of inspiration in the Poetic ceramics exhibition.

CODA director Carin Reinders: "CODA Museum has already staged several beautiful editions of the Keramiek Triënnale, which included both sober and more exuberant, vibrant work. What was striking about this edition is the number of works with a more subdued character. Perhaps this is related to the times we currently live in. We also see that the human figure, nature, history and topical issues play an important role in the work of a number of artists. As a result, this Triënnale not only reflected the state of affairs in con-

KERAMIEK TRIËNNALE 2021

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www.nvk-keramiek.nl

temporary ceramics but also shows a large variety of subjects and themes."

Current issues and history met in the work of Mignon van Bendegem. Her Pericles has traded his traditional Corinthian helmet for a face mask. The Corinthian helmet, a timeless, iconic symbol of militancy, democratisation, and civic responsibility is inextricably linked to Pericles. Van Bendegem's work Beschaving (English: "civilisation") represented her search for the Pericles in ourselves during this pandemic. Not a helmet but a face mask: ready to combat corona, but with consideration for others, and with calm and self-control as the guiding principles. The installation Unstable Mountain by Mariëtte van den Berg also referred to the present corona crisis and the effect of

Margreet Hajee, **Bridal Veil**, 2019, earthenware, DMC yarn, matt paint, h 280 x 300 x 300 cm
photo *Elsbeth Volker*



Mariëtte van der Ven, **Little wanderer**, 2019, porcelain, h 55 x 40 x 37 cm



lockdowns on people and society. Van den Berg: "I made this installation of 16 porcelain mountains during the first lockdown; a period during which certainties vanished and that forced us to redefine our lives. Rock-solid mountains became unstable, unbalanced or started to crumble."

Nature as a source of inspiration, and the fascination with the endlessly varied manifestations of flora and fauna were represented in different ways by some of the artists. Alida Everts' wall relief, for instance, consisted of sponge-like shapes that referred to the deep-sea world. The unglazed clay not only emphasised the purity, but also gave the work a powdery, serene appearance. Reinier Lagendijk visualised the growth, malleability and destruction of nature. By firing the work as stoneware, he tried to freeze the transience of nature in time. Thérèse Lebrun's work not only reflected the beauty, fragility and poetry of nature, but her decision to work with clay is, according to the artist, also an act of resistance against our consumer society, which is fast-paced, immaterial and largely virtual. The undulating movement that the wind causes in grasslands and on the surface of the sea has been translated into an installation of whimsical, white oval shapes by Liesbeth Daale.

In his work, Peter Hiemstra focused on human traits and the discrepancy between those traits. With its horns, tail and red colour, his Dutch devil looked mischievous and evil. But is that impression correct? The spread-out hands, the half-closed eyes, the hip bowtie and his position on the typically Dutch plateau also made him helpless and innocent. With a grid of 60 ceramic portraits, Christian Wisse expressed the

Mirjam Veldhuis, **Groning Red**, 2018-2019, pottery (local Groning clay), black stoneware clay and terra sigillata of Groning clay; variable dimensions, largest h 185 cm
photo René Blansjaar / Siebe Hansma



Alida Everts, **Totus Albus**, 2019-2020, white firing clay, modelled, h 230 x 350 x 20 cm photo Siebe Hansma



Joris Link, **Bulan**, 2020 stoneware, engobe, h 40 cm, Ø 40 cm



Tiny Laarakker, **from the series Les Grandes Randonnées**, 2019, handbuilt, glaze h 40 x 30 x 20 cm photo Date van Utteren

Gertjan van der Stelt, **Horn of Plenty**, 2020, earthenware, handbuilt from slabs, h 36 x 57 x 35 cm photo Frits van Dijk

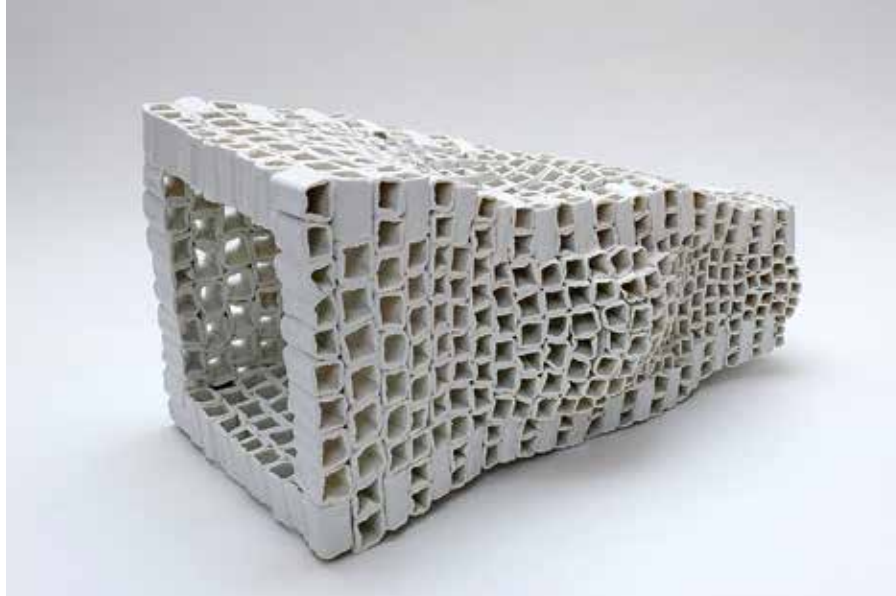




Peter Hiemstra, **Dutch devil**, 2020, mixed techniques, h 57 x 18 x 17 cm *photo Sijtze Veldema*

beauty and importance of diversity. Wisse: "A face always consist of the same elements – nose, eyes, mouth, chin, cheeks, forehead, neck and hair – yet it is always different, mysteriously beautiful, and even of vital importance. To represent this diversity, I made 60 portraits."

The material, its characteristics and the exploration of clay's potential are also highlighted in this edition of the Keramiek Triënnale. Ana Maria Asan presented the installation Untitled (There is no white noise, only colourful sound series), part of the Sonores project, in which she has been exploring the sonorous qualities of clay for the past ten years. Marga Knaven's draped and seemingly carelessly dropped wafer-thin "sheets" of porcelain



Thérèse Lebrun, **Conglomérat**, 2020, paper porcelain *Silphium perfoliatum*, h 44 x 22 x 22 cm *photo P. Gruszow*

showed the fragile beauty of the material but are also a visualisation of her research into porcelain's potential.

ABOUT THE KERAMIEK TRIËNNALE

The 2021 Triënnale was the fifth large ceramics event organised by the Nederlandse Vakgroep Keramisten (NVK). The original Biënnale, in 2010, turned into a triennial exhibition that is staged in CODA Museum. In 2010, the NVK decided to programme a recurring event that would include an exhibition and educational activities. By doing this, the NVK not only wanted to promote ceramics and demonstrate clay's great potential; it also wished to offer ceramists and visual artists a platform where they could show the developments within their craft. After the 2015 and 2018 Triënnales, a third edition was staged in CODA Museum. The selection for the current exhibition was made by Gerda Brust (editor-in-chief of *Vormen uit Vuur* magazine), Nick Renshaw (visual artist), Manita Kieft (ceramist), Nora Leijen (curator applied art and design at Museum Boijmans Van Beuningen, Rotterdam) and Carin Reinders, MA (director-manager CODA). Three of the participating artists were awarded a EUR 1,000 grant.

COUZIJN VAN LEEUWEN

CODA's collection includes a considerable number of Couzijn van Leeuwen's works, and he has been designated one of the collection's "core artists". This means that his work is represented in the CODA Collection in a continuous line, allowing CODA to present an overview of the oeuvre and the artist's development from

its own collection. Van Leeuwen trained as a sculptor. After his graduation, he was invited to work at the Europees Keramisch Werkcentrum (EKWC) in Oisterwijk, the Netherlands. He turned out to be self-willed and unorthodox, and his approach to his work was intuitive and experimental. His tendency to ignore the recipes for glazes presented a challenge for the technical assistants, but it also resulted in some unexpected works. A number of Van Leeuwen's ceramic works were shown during the Keramiek Triënnale 2021 in CODA Museum.

JUDITH BLOEDJES

The staging of Keramiek Triënnale 2021 partially coincides with that of Poetic ceramics, which shows the work of visual artist Judith Bloedjes. CODA Museum first presented Bloedjes' work during the Keramiek Triënnale 2015, and it is included in the CODA collection. Bloedjes combines monumental, round shapes with a subtle and often soft appearance, employing a strongly sculptural language. For her jewellery, she uses Limoges porcelain and silver. Each piece of jewellery reflects her knowledge and love of beauty, form, material, technique and craft. Bloedjes not only makes jewellery but also stages live performances of wet porcelain on models. As of 2005, she regularly works with dancers and dance groups, collaborating on performances that include her work. In 2018, she collaborated with dance company Chronos Dans, developing the concept for the performance *Pietà Ronde*, which was performed during the opening of the Keramiek Triënnale 2018.

Edit.



Christian Wisse, **I try**, 2020-2021, detail, stoneware, glazes, 60 portraits overall 200 x 500 cm, thickness 5 cm



Doris Leuschner, **Fragile**, 2020, porcelain, with Japanese Shibori technique h 12 x 8 x 20 cm

Guy Van Leemput, **Big Mind Circles**, 2020, porcelain, reinforced with fibres of paper and flax, moulded on a balloon, h 16.5 cm, Ø 26.5 cm photo Dirk Theys



Edith Tergau, **Flagella Nero Magna III**, 2020, stoneware glaze, h 72 x 32 x 35 cm

Participating artists Keramiek Triënnale 2021

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

EXPERIMENT & CLASSICISM

Heidi Kippenberg at 80

WALTER LOKAU

She was once a pupil of a classic practitioner of modern German ceramics. In 2021, she is now 80 and has long had classic status in her own right: Heidi Kippenberg



Deep-sided bowl, 1995 - 12.5 x 17 cm, thrown, hop ash, matt black brushwork



Exhibition from
10 September – 30 October 2021
at Brutto Gusto
Wielandstraße 34 / 10629 Berlin
+49 (0)30 3087 4646
www.bruttogusto.berlin

In the mid 1960s, after work experience at the Kuch pottery in Burgthan, Heidi Kippenberg studied under Walter Popp, the fascinating art school lecturer at Kassel Kunsthochschule. His work opened up new dimensions for the ceramic vessel, with glaze application inspired by Informalism and vessel compositions assembled from thrown elements, ceramic avant-garde, highly controversial at the time but now considered a milestone of modern ceramics in Germany. Kippenberg was certainly one of the quickest to learn among the very numerous array of students who were part of the "Kassel School" and these origins were long visible in her work. She had internalised Popp's vessel aesthetic, at the same time adapting it with her own subtle touch, which makes her work in stoneware unmistakably "Kasselish" to the connoisseur, yet also "Kippenbergish": powerfully thrown with unadorned stout walls of vessels with definite shapes and sculptural presence, more concisely, sharply and concentratedly formed than the works of the predecessor, hemispherical bowls, indrawn cylinder forms, spheres, beakers and drum shapes with a distinct foot, coated with in monochrome, thick-layered opaque

Relief bowl, 1981, 13.6 x 13.2 cm, thrown, coarsely grogged English blue clay matt, brown vine ash over black-stained relief incisions



glazes, oxide stained feldspar or impurely black-brown ash glazes, often dipped in opposing directions, layered, sometimes with narrow, bare separation zones and with sign-like glaze accents or Tachiste splashes; from an early stage too there were complex montages, modulating the vessel from its customarily centred, uniform compactness towards a rhythmically structured, three-dimensional composition, or out and out sculpture from the outset.

With the opening of her own studio in 1968, Heidi Kippenberg was straight away considered one of the most resolute representatives of the "Kassel School", terminology once a fixture in the discourse of collectors' circles. Since the 1950s and into the 1970s, contemporary ceramics in West Germany was very different from the current situation, defined by the formation of stylistic schools.

The subsequent generation of ceramists was trained by influential teachers, the majority of whom had begun their careers before the Second World War: Otto Lindig, and after him Jan Bontjes van Beek at the Hamburg school of art, Hubert Griemert at the ceramics technical college in Höhr-Grenzhausen, Richard Bampi with his studio in Kandern as a training institution, the younger Johannes Gebhardt at the Muthesius School in Kiel, in addition to Walter Popp in Kassel, who only turned to ceramics after 1945 – schools that differed from each other in vessel forms glazes and even in body thickness, competing in their individual aesthetic demands on the one-off vessel.

The idea of the vessel was a jealously contested matter, and, where and under whom students had studied defined, as it were, their tribal membership. Walter Popp (1913-1977), licensed to teach in Kassel but never a professor, was an exception among the veteran ceramists. A trained photographer and with the aid of Leach's Potter's Book a self-taught ceramist, this idiosyncratic man became the most influential teacher of ceramics in Germany after 1945.

It was precisely because Popp was an autodidact, far more concerned with classical and contemporary music, philosophy and history than ceramics, that he was able to do things in ceramics back then that were upsetting, even provoking aggression in most people and in particular in seasoned ceramists. However, others, a small number of glowing enthusiasts, and not least, those who studied under him, recognised that what was emerging here was the future. It was the leap of vessel ceramics into fine art. "Ceramics is not made of ceramics alone..." was the teacher's legendary dictum. It is telling that many of the young people who came to the Kunsthochschule Kassel at that time to study one of the disciplines of fine art only here almost stumbled on the genre of ceramics – and stayed under Walter Popp.

And yet, no matter how exciting and fruitful it was, the influence of Walter Popp did not satisfy Heidi Kippenberg in the long run. After a few years on the Kassel path, she developed a sense of insufficiency that could no longer be calmed. Yet it was not the question of her personal ego that might have been demanding recognition; on the contrary, it was not the wilful self that seemed to be waning. It was the inanimate object, the cause of ceramics itself, the material, clay and glaze, that increasingly seemed to her to

be too closely guided by a dominant will, to be formed in too controlled a manner – the material's intrinsic value and life claimed no lesser validity.

Inspired by travel in other cultures and the continued reading of Leach's Potter's Book – used by Walter Popp merely as a recipe book, ignoring its philosophical heart relevant to crafts – ceaselessly experimenting with bodies and glazes, at odds with the adversities of high temperature reduction firings, Kippenberg sought a way to link her ceramic origins with a certain potterly composure to achieve effortless simplicity.

The bright smoothness and cool perfection of her early vessels disappeared in favour of genuine ceramic possibilities. From 1973, besides thrown pieces she created handbuilt and assembled objects, did not remove throwing rings, incised, scored and applied abstract relief decor, allowed surfaces to live from how they were made, and to breathe, with the thinner, restrained-coloured, seemingly natural glazes. In a later stage, she repeatedly created new forms, columnar rectangular vessels, trapezoidal shapes, transformed into abstract decor landscapes through applications of stained porcelain.

A ceramic œuvre from more than half a century is to be admired in this exhibition.

DR. WALTER H. LOKAU

has PhD in art history. Today he lives in Bremen as a freelance writer.

Vessel, 1988, 31 x 25 x 16 cm handbuilt, black stoneware clay with a thin white matt glaze





Celadon large dish, w 40 ø 40 h 7.5 cm, drain casting, 2016

Japanese talent spotted at Keramiktage Oldenburg 2019

An ode to the beauty of the earth and nature

REINIER VAN DE VOORDE

A surprising meeting awaited us when we travelled to the Oldenburg Ceramics Fair in early August 2019. At the pottery market we met the Japanese couple **Chikako Inaba** (1974 – Yokohama) and **Gen Hoshino** (1973 – Kyoto prefecture). In good spirits they had taken the plane with a few suitcases full with their latest work to present it to the European public. And it certainly made an impression, the enthusiasts managed to find their way to their stand, just like us.

We bought some of their work and agreed to exhibit their work in September 2020. Due to the intervention of the virus, the exhibition is postponed to September-October 2021.

It was no wonder that this work made such an impression, because the quality of it was remarkable.

Chica's white-fired stoneware vessels stood out because of the original design and the fascinating vein relief on the sides of its leaf-shaped vessels. After a second oxidizing firing at a temperature of 1220° C, the softly shiny milky-white zinc glaze added to this work a sublime appearance.

Chikako Inaba first studied at the art

academy (Musashino Art University). She graduated in 1996 with a passion for making ceramics. A passion she deepened with a period of 3 years of internships and studies in Japan and elsewhere before perfecting her technique and knowledge at the Tajimi City Ceramic Design Institute (2001-2004). There she not only learned the finer points of sculptural modelling with clay, she also developed a philosophical concept about the relationship between the earth and the making of ceramics.

After her studies she opened her own studio in 2007 and developed a body of work in sculptural vessels. In 2018 she moved with her husband Gen Hoshino to Takashima and now works with him in a new studio there.

During an internship in Taiwan, Chica became fascinated by the lotus flowers and their characteristically-drawn leaves that she encountered in the many lotus ponds there. She was so impressed with the graceful veining of the lotus leaves, which distorted the wilting leaves in many ways, that this became a major theme and the ground for the philosophical concept of her vessels.

"During a three-month stay in Taiwan, I

visited many lotus ponds. I saw lotus flowers bloom and lotus leaves swaying in the wind. They were really beautiful, so lotus flowers became the main theme of my ceramics. As time went on, after blooming, the flowers would drop and the leaves would turn brown and curl up. The withered leaves look like a grandmother's hand gently accepting the passing of time."

Chica's vessels are built by hand with rolls of clay, the coiling technique. Then they are provided with first drawn, then carefully carved vein patterns of the leaf shapes.

Leaves wither after flowering, and are greatly distorted by the strength of their drying veins. They curl, yes they even roll up completely and display an enchanting splendour. Chica manages to capture this in sculptural shapes with gently undulating sides. At the same time, they remain vessels that can contain both water and flowers, but they are also the expression of a philosophical idea. The vitality of the withering leaf symbolizes the promise of new life. Fixed in durable stoneware, it becomes an expression of hope. The mostly open forms are both container and receiver. This ambiguity is well reflected in the title of the vessels: Yohki which is written in Japanese with two characters that can mean both leaf vessel and container form.

Celadon vase, w 15,5 ø 10 h 26 cm, drain casting, 2021



Gen's work too showed a striking and original surface structure on mainly flat and slightly curved shapes that originated from porcelain slips cast in plaster moulds. Fascinated by the behaviour of slowly flowing slip in an arching shape, he is working on an expanding oeuvre of porcelain plates and dishes, in the finishing provided with a subtle celadon glaze. "Ceramics are made from clay and fire. Clay becomes plastic by moderately adding moisture. Yes, ceramics also need water. Just like all other organic substances on earth...

"When more water is added to the clay, it becomes slip and shows a new expression. It is both sharp and soft. The slip dances and flows. I express the various appearances on the vessel. And in the end I want to capture the necessary element of ceramics, 'water', as a characteristic shape in my fired porcelain created by the use of slip."

Gen Hoshino is a son of parents who are very well known in the ceramics world. His father is Satoru Hoshino, Kayoko Hoshino is his mother.

Gen Hoshino too was trained (2000-2003) at the Tajimi City Ceramic Design and Technical Center in Gifu Prefecture,

the area where most ceramics are produced in Japan. What he learned there had a decisive influence on his development as a ceramic artist. He learned to be aware of the meaning of creating by using clay as a material, what ceramic art is and what the usefulness and beauty of crafts is. Initially he made hand-shaped sculptures in the coiling technique.

He found his inspiration in sand dunes and in the ripples of wind and water in the sand. Because his famous parents worked in the same technique, also building their sculptural objects by coiling clay rolls, he found it difficult to find his own style of work.

A view on his own path presented itself when he started working in the technique of making functional porcelain forms in plaster moulds. By chance, pouring thickened old slip cream into a new fresh bucket, he discovered how to create those ripples in slip.

From that day on in 2009, he focused on the further development of his technique, filling a plaster mold with slip, putting it aside for a while so that it thickens and then removing the excess slip with a spatula. The plastic slip marks left by the spatula form the decoration

YOHKI Vessel, w 28.5, ø 21, h 21.5 cm, handbuilt, semi-white matt glaze, oxidised firing 1220°C, 2021



YOHKI Vessel, w 13, ø 10.5, h 26.5 cm, handbuilt semi-white matt glaze, oxidised firing 1220°C, 2021

of the moulded piece, a round or square plate. But that decoration was only applicable to the inside surface of it. It took him a year before he could also apply this way of slip decoration to the outside of a moulded vase or bowl. In addition, he experimented with water-glass and sodium silicate, among other things, to master the texture of the slip marks, one of the most difficult aspects of his work.

He went a step further by no longer using a round or square plate, but by cutting the moulded form in such a way that the flow of the slip trail became the leading principle. Thus he created objects that are reminiscent of wings, shields or leaves. Further progress was obtained by cutting irregular notches into the rim of the flexible rubber spatulas with which he wiped the sludge, allowing more nuances in the surface decoration. Finally, Gen Hoshino's objects are finished with a running celadon glaze that varies in colour as it is applied thinly or thicker, from a thin light blue to an intense blue-green like we know from classical Chinese vases.

REINIER VAN DE VOORDE
and his wife Loes are the owners of
the gallery **LOES&REINIER** in Deventer, NL.



photo: KERAMION

Anniversary: the KERAMION in Frechen turns **FIFTY**

In 1971, the historical pottery centre of Frechen in the Rhineland gained a further ceramics-based attraction. The KERAMION was opened on 3 October 1971 on the occasion of the 65th birthday of Frechen industrialist Dr Gottfried Cremer, adjacent to his stone-ware factory. This very generous gift from the board of the CremerGruppe was originally intended as a “gallery of contemporary ceramic art” to house Cremer’s steadily growing collection in a striking round building on Bonnstraße in Frechen. However, alongside the permanent exhibition of the collection, special exhibitions for the general furtherance of ceramic art and the appreciation of ceramic materials soon followed.

The KERAMION thus rapidly developed into a highly regarded specialist museum of contemporary ceramic art that was increasingly becoming active internationally. The fact that Gruppe 83 was founded in the KERAMION, for instance, and remained closely linked with it through exhibition projects is only one example of the diverse ceramic activities and the importance of the Museum under the directorship of Peter-Winfried Bürkner.

In 2002, with the assistance of the municipality of Frechen and the Landschaftsverband Rheinland regional authority together with local business and finance institutions and companies, it was possible to place a further landmark. The KERAMION private museum and the historical Frechen ceramics museum merged, as a foundation under private law, as institutions of outstanding cultural and historical importance for the town. Since then, the KERAMION Foundation as a “Centre for Modern and Historical Ceramics” has not only had at its disposal two major ceramics collections but also celebrates the fascination with ceramics on a broader footing, in the spirit of the KERAMION’s founder.

Although much has changed over the past fifty years, the KERAMION has remained an international platform for art ceramics, and this is to be celebrated with various events throughout the anniversary year 2021.

However, museum director Gudrun Schmidt-Esters



top KERAMION, interior *photo: Maren Wirtz*

bottom KERAMION, interior *photo: Regina Spitz*



KERAMION bird's-eye view *photo: KERAMION*



KERAMION roof under construction *photo: KERAMION*



Beate Höing, **Playing by Heart**, glazed ceramic, found porcelain objects, 300 x 220 cm, 2020

photo: Beate Höing

and her team will not merely be looking back on five decades during which the development of ceramic art was influenced by exhibitions, symposia, competitions, courses, talks and discussions or publications. The very latest in contemporary art will also be playing a major role with the exhibition *Hang on to a Dream* with work by Beate Höing. Although it was opened on 5 September 2021, it will still be on view for the anniversary celebrations on 3 October.

The fiftieth anniversary ceremony is also accompanied by the opening of a further exhibition with the title *Happy Birthday – 50 Jahre KERAMION*, throwing a spotlight on various themes. One focus will be on the special architecture of the KERAMION with its recently refurbished guide walls as well as, of course, the museum's own holdings, donations and its various exhibition activities with the related publications. A further important area being presented is educational work, which has been expanded in recent years. The workshop projects offered since the construction of the education pavilion in 2012 is a further major topic. Thus the KERAMION has placed in-

creasing emphasis on working practically with clay in order to give children, young people and adults hands-on experience to the joy of the material.

In this spirit, there is also an attractive special programme on the anniversary weekend, with Cologne ceramist Stephan Aißlinger offering demonstrations of throwing of his ceramics. Viewers will definitely be able to pick up some hints about what it is that defines outstanding ceramics. Along side ceramic activities for children, a further highlight is a demonstration of raku firing with Arno and Ute Hastenteufel from Hilgert in the Westerwald region. The two specialists in this special low-temperature firing technique guide visitors through the preparation of ready bisqued pots for the flames and the impressive firing process will be carried out jointly.

For the 50th anniversary, for the first time, ceramists from the wider local region will be invited to offer their high quality products for sale in the garden of the KERAMION. Besides unique one-off pieces, special domestic wares, jewellery and even figural pieces can be purchased. Especially in view of the covid-re-

lated cancellations of the Frechen pottery markets in 2020 and 2021, visitors to the KERAMION will now have the opportunity to purchase ceramic craftsmanship in beautiful surroundings. Admission to the market on Sunday, 3 October is free, as is the exhibition in the museum. And if the covid prevention measures permit, the anniversary festivities will be rounded off with coffee and cakes. All ceramics fans are guaranteed a hearty welcome at the KERAMION.

Stiftung KERAMION
Zentrum für moderne+
historische Keramik
 Bonnstraße 12, 50226 Frechen
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 Facebook:
 "Keramion-Keramikmuseum"
 Instagram: @keramion
 Opening hours:
 Tue – Fri + Sun 10 a.m. – 5 p.m.
 Sat 2 – 5 p.m.

MARTINSONS AWARD 2021

Daugavpils Mark Rothko Art Centre, Latvia

VALENTINS PETJKO

Martinsons Award 2021 is the international juried exhibition of the 3rd Latvia Ceramics Biennale, featuring artists from 38 countries.

As the nucleus and pivot of the biennale programme, the exhibition commemorates one of the most brilliant and internationally renowned Latvian ceramic artists – Peteris Martinsons (1931–2013). Daugavpils was his native city, and now it is home to a vast collection of his work. Towards the end of the year, the biennale will be followed by a truly momentous event – the opening of the Peteris Martinsons Memorial Home that will house a permanent exhibition of the artist's work.

Martinsons Award 2021 is organised by Daugavpils Mark Rothko Art Centre in cooperation with Latvian Centre for Contemporary Ceramics.

Latvia Ceramics Biennale was instituted in 2016 and has always featured a dynamic series of events. Although it runs a little differently this year, without loud openings or vast public gatherings, the programme has retained its hallmark scale and quality. It stands a testament to the immense potential of Eastern and Northern Europe as regards contemporary ceramics and represents the ceramics domain worldwide as a field with the broadest and most incredible scope of opportunities.

Alongside the habitual decorative objects and sculptural pieces, the exhibition also offers impressive spatial installations and performative works.

Out of nearly five hundred applications, an international jury picked the top 120 works from Latvia and other countries worldwide.

**Exhibition until
17 October 2021**
Mark Rothko Art Centre
Mihaila iela 3
Daugavpils LV-5401
Latvija
www.rothkocenter.com
rothkocentrs@daugavpils.lv

Impressions from the exhibition
More photos on page 2

photos - Mark Rothko Center





Participants:

Agne Šemberaite (LT), Agnes Husz (HU), Ágnes Nagy-György (HU), Agnese Sunepa (LV), Ainars Rimicans (LV), Aleksandrs Kašs (LV), Alicja Buławka-Fankidejska (PL), Alise Medina (LV), Anatolii Borodkin (LV), Andris Vezis (LV), Antonie Eikemans (NL), Armands Jaspers (LV), Arta Balta (LV), As-tra Šenberga (LV), Atis Šnevelis (LV), Atsushi Kitahara (JP), Barnabás Máder (HU), Brian Benfer (US), Catalina Vial (CL), Catherine Schmid-Maybach (US), Christa Zeitlhofer (AT), Dace Grinberga (LV), Dainis Lesinš (LV), Dainis Pundurs (LV), Dalia Lauckaite-Jakimaviciene (LT), Danijela Piculjan (HR), Dawid Zynda (PL), Delia Maxim (DE/RO), Demet Iper Dicle (TR), Diana Butucariu (RO), Diana Vernera (LV), Edina András (HU), Egija Damberg (LV), Egle Einikyte-Narkeviciene (LT), Ekaterina Sazonova (LV), Elena Manali (GR), Eleonora Pastare (LV), Elena Titane (LV), Elly Glossop (DK/UK), Eniko Kontor (HU), Erin Turkoglu (FI), Eva Tamas (LT), Fahimeh Heydari (IR), Giedra Petkeviciute (LT), Hanna Miadzvedzeva (BY), Harald Jegodziński (DE/LV), Heide Nonnenmacher (DE), Hennie Meyer (ZA), Leva Jurka (LV), Ilona Abdulajeva (LV), Ilona Šauša (LV), Ilze Emse-Grunberga (LV), Inese Brants (LV), Inese Line (LV), Iren Tete (US), Irina Salmina (GE), Iwona Rozbiewska (PL), Jnis Leimanis (LV), Jiyoun Shim (KR/DE), Joanna Opalska-Brzecka (PL), Jovana Cavorovic (RS), Julia Batyrova (RU), Kai Zheng (CN), Katalin Revák (HU), Katerina Geiduka (LV), Kristin Andreassen (SE), Kristina Rutar (SI), Kristane Zemlicka Bralena (LV), Lautaro Valenzuela Arqueros (ES), Lega Skarina (LV), Liliya Zeila (LV), Liudmila Krutikova (RU), Maira Karsta (LV), Maria Bezuglaya (RU), Maria Joanna Juchnowska (NO/PL), Maris Grosbahs (LV), Marta Palmieri (IT), Milena Piršteliene (LT), Naho Yamashita (JP), Oleksandr Miroshnychenko (UA), Olga Melehina (LV), Olga Simonova (DE), Petra Benndorf (DE), Rasa Justaite-Geceviciene (LT), Roy Maayan & Erez Maayan (IL), Rudis Petersons (LV), Ruta Indriunaite (LT), Rytas Jakimavicius (LT), Salih Veysel Özel (TR), Sanita Abelite (LV), Shama Gibsh (IL), Snjezana Pokos-Vujec (HR), Sofia Beça (PT), Srinia Chowdhury (IN), Stephanie Marie Roos (DE), Sukhburen Narankhuu (MN), Sunbin Lim (DE/KR), Suzy Balkert (CH), Tatyana Eroshenko (RU), Theodora Tsirakoglou (GR), Umut Kambak (TR), Una Gura (LV), Valda Podkalne (LV), Velimir Vukicevic (RS), Viktória Maróti (HU), Vita Valdmene (LV), Vlad Basarab (RO), Weronika Lucinska (PL), Yoko Homareda (FR), Yulia Repina (RU), Yuriy Musatov (UA), Zahars Ze (LV), Žanete Žvigure (LV), Zsófia Karsai (HU).

Discovering the art of **PEKKA PAIKKARI**

NIGEL ATKINS

Viewed from elsewhere, it would be easy to consider Pekka Paikkari as a specifically Finnish phenomenon. Whether we look at the wealth and extent of his studies or the length of his apprenticeship at Arabia, the ceramics factory that for many decades has virtually defined the codes of the national ceramic aesthetic, and thereafter his long-term relationship with the company, his personal history as well as his art seems inseparable from all those things Finnish that have nourished him from the very beginning.

But when we look at his works, whether they be the XXL-sized wall panels or his richly coded sculptures, we are faced with an experience, both cultural and ceramic, well beyond our usual panel of references. Again and again we are submerged by an unprecedented wave of whys and hows. Sensing this insistent demand for answers is both refreshingly disturbing and intensely nourishing. It immediately engages the intellectual curiosity of the spectator and ensures that the artist's entire opus is correctly classified where it belongs, on the altiplano of contemporary art.

Perhaps it's best to start with his wall panels, which from many points of view are the most openly accessible part of Pekka's creative repertoire. Also because the ubiquity of their fractured surfaces and their profound significance hold the key to much of the artist's intriguing formal vocabulary. So why all these fractures and how are they made?

Disc mural, ø 100 cm



Moment with Grey, Black and Rust, 2021, 60 x 112 cm

Once Pekka decided to move away from the potter's wheel and the dimensional limits that it imposes, he was faced first by those imposed by the size of his kilns and then by the physical properties of the clay itself. When you work with a big sheet of clay, you discover very quickly that you cannot push beyond certain dimensions without risking uncontrolled cracks and undulations. To make panels of whatever size he

An important exhibition of Pekka Paikkari's new work "Fragmented vision", opens at the Galerie du Don on the 15th August running till the 7th October 2021.

All details on:
www.ledondufel.com

photos - Jefunne Gimpel



Paradise II, Large oval dish 150 x 100 x 20 cm

wanted, the obvious way forward had to be to embrace the crack as a welcome advantage and then use it picturally as a structural element. The initial aim was to be rid of dimensional limitations but the final result was the discovery of an unsuspected freedom and the birth of a new and dynamic tension between the potentialities of the clay and the freshly-extended pictorial space. Before Pekka's invention, no one had ever seen ceramic panels that were so large or so audacious, and certainly not so light.

How does he make them? On the floor, always, like the abstract expressionist painters of the 60s. There he can see everything, free his gestures and also use his body weight to help engrave the sweeping fields of ridges that lend his surfaces the allure of soil freshly tilled by some immense harrow. The slips are also applied while the panel is laid out on the floor. After that, the fracturing of the whole into its different parts is a matter of drying, of opportunity and of skill.

The plaques are very thin: 5-6 mm, barely more. Once fractured, the individual pieces are numbered and fired and then mounted with mastic on a plywood support so that the finished piece is surprisingly light. Larger panels are mounted on a light wooden frame, sometimes partially visible, so that the frame can contribute to the overall composition.

Pekka likes to say that "breaking, and breaking again, and reassembling!" is the key to the way he works.

But what is clear is that his fragmenting of large surfaces, unrelated as far as I can see to the delights of any Schumpeterian creative destruction, has conferred on his process quite exceptional creative opportunities. The network of fissures, a bit like a discreet kintsugi, confers on each panel that profound philosophical sense of the fragility and impermanence that haunts all human endeavour while nourishing a dialogue of great originality between the size and vitality of the surfaces and their improbable ceramic identity. There is evidence here of a conquered impossibility and therefore a reason for optimism.

Turning to Pekka's sculptures, we perceive even more clearly the underlying themes

Wall panel, 2021, 94 cm x 94 cm



which irrigate all his work. The primary importance of embracing the unknown, the urgent need to create alternative forms of physical beauty that can act as our own contemporary mirror, and the imperative to deter all notions of easy appropriation. The artist needs the viewer to do his job and work his own way towards the discovery of what lies at the heart of each sculpture. As many artists have insisted in the past, the interpretation of what he or she has just created lies far beyond his or her personal remit.

Thus many of his works, which can closely resemble perfectly recognizable objects, such as bottles or vases, have, because of either their format or their surface treatment, or even their accumulation of other elements they've gathered during their birth process, now become unidentifiable as such. They stand before us as incomprehensible relics of some distant, or even unidentifiable past, as though they'd just been unearthed on some archaeological dig exploring a defunct industrial site. They are no longer bottles or vases, because all notions of utility have been shorn from them. All that remains is their form radiating a strange beauty haunted by the uncertainty of its own origins.

Pekka baptizes them "Curiosity bottles" because of all the questions that they provoke in the mind of the viewer. In their posing as



Curiosity Bottles, h 70 cm

Sculpture, 2020, from the Lost and Found series, h 42 cm



artefacts that have lost all hope of rational interpretation, the artist resolutely inscribes them in his ongoing critique of our own civilization and its evident rush to self destruction, while pretending to obey the imperatives of an applied rationality. This is narrative work at its finest, where the means employed favouring fragmentation, non-completion and uncertainty were never better employed to mirror the reality that frames our every move.

NIGEL ATKINS

*is the founder of the European Centre
for Contemporary Ceramics at
Le Don du Fel in central France.
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Small fractured Rosa, 2020, 38 x 37 cm

Collection of Curiosity Bottles, 2019, h 37 cm to 74 cm





Petersilge studio photo Habekost



Guild workshop on modelling animals

keramik-hessen e.V.

Introducing a ceramics association

For over forty years, the Keramikerinnung (ceramists' guild) had been in existence in the state of Hesse before the members decided to reorganise in the form of a "Verein", a society or association. The reason for the move is easily explained. In Hesse, there were scarcely any potteries that employed staff or trained apprentices, so structures had changed markedly, and the classic career path via apprenticeship and qualifying as a master craftsman to then become self employed was no longer the obvious route to take.

A major advantage soon became apparent in the structure of the organisation: a guild requires an Obermeister as the head of the guild. In a Verein, there is a committee with five members who have equal voting rights. The form of the organisation is thus less hierarchic, and sharing the responsibilities on several pairs of shoulders proved to be vitalising and motivating.

This does not mean that the guild had previously been inactive and conservative in Hesse, on the contrary. Freelance cera-

mists without a classic apprenticeship and training had been accepted as members for many years, which had been found to be enriching.

As far back as 2000, a new location for the guild's pottery market had been found in Flörsheim am Main, which had hitherto catered for visitors in Hessenpark. The narrow streets in the old town of Flörsheim provided an ideal backdrop not far from the banks of the River Main. For years now, the market has been much appreciated by ceramists and customers alike.

In cooperation with the municipal authorities in Flörsheim, themed exhibitions were staged in the neighbouring Alte Kirchschule parallel to the Töpfermarkt. For example, there were shows on the subjects of Travel, Typical Hesse and Exemplary. It is always exciting and surprising to see the degree of creativity with which the individual potteries approach the various themes and how varied the results of their interpretation in ceramics can be. Participation in these exhibitions is reserved exclusively for members of keramik-hessen.

With the Nassauische Sparkasse, a bank was found as a sponsor that funds the Flörsheimer Keramikpreis. For ten years now, an independent panel of judges has selected the best

Market in Flörsheim photo Ewelt



work, which has been rewarded with a prize of EUR 500.

A major joint exhibition was also organised in cooperation with the chambers of skilled trades in Kassel and Wiesbaden.

A further pottery market was launched in Kronberg-Oberhöchstadt in 2014, which also became a great success within a very short period.

At both markets, we joined in the Empty Bowls project, where the participating potters each donated five soup bowls that were filled with a tasty soup by members of local churches and then sold at a standard price. With this campaign, for instance a project in aid of street children in Columbia has received support to the tune of over EUR 40,000 since 2006.

Besides markets, what is extremely important to us is continuing education and organising field trips. Since 2005, we have met once a year for a weekend to put on workshops centred on ceramics, e.g. naked raku, drawing and sketching, ceramic printing techniques, modelling animals or product photography. We usually invite an instructor to these events.

The field trips take us to interesting exhibitions such as the Magritte exhibition at the Schirn Kunsthalle in Frankfurt, documenta in Kassel, the Westerwald Ceramics Prizes in 2014 and 2020, and the Langen Foundation, an architecturally and artistically highly interesting site south of the town of Neuss. We place great value in qualified guides.

A further focal point is organising the Tag der offenen Töpferei – “Potteries Open Day” – for Hesse. This successful event, where studios and potteries all over Germany open their doors for a weekend in March to permit a behind-the-scenes glimpse of the work of a ceramist has now become well known in the world of ceramics.

www.tag-der-offenen-toepferei.de

One of the latest ideas is a result of the Covid-19 pandemic, which has made us think about alternative approaches to marketing. At the end of last year, we launched our first pop-up store, which achieved decent sales in spite of the virus. For a pop-up store, vacant shops in various locations are rented for a limited period, and interested members can jointly display and sell their products there.

A well-frequented website for the association was also set up, which is continually kept up to date. Every member can present themselves here, present their latest work



The exhibition **Exemplary** in Flörsheim

or let people know about exhibitions.

Personal contact with the members is also very important to us, with two meetings a year offering the opportunity for a lively exchange of views. Over the years, firm friendships have developed. Of course, these meetings are taking place online at the moment.

Maintaining the quality of our tradition-rich craft is just as much of a priority for us as openness to others' creative practice. Keeping in close touch with other ceramics and crafts organisations is just as much part of our remit as presenting our profession to the general public.

Any ceramist who pursues ceramics professionally can become a member of the association. It is open to potters with a craft based training as well as

to freelance artists. Of paramount importance is craftsmanship and creative quality. The association welcomes new members who are prepared to play an active part in the life of the organisation.

Ule Ewelt / Martin Burberg

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www.tag-der-offenen-toepferei.de

Members



JACK LARSEN

Post-war Master-weaver and Collector

An appreciation of his creative life upon his passing December 23rd, 2020

MARC LEUTHOLD

Born in Seattle in 1927, Jack Lenor Larsen moved to New York City in the early 1950s and audaciously opened his weaving studio in Manhattan. He promptly received his first commission: textiles for Lever House, one of the first post-war glass and steel towers that rose in New York City. The building, designed by famed Skidmore, Owings and Merrill, sits on Park Avenue at 53rd street and remains an icon of mid 20th century Modernism.

How did this unproven young talent secure a top-level commission for a highly visible project? At the time, floral chintz fabrics were the norm while Larsen was producing Bauhaus-inspired architectonically structured and textured tactile fabrics in neutral colors. As a student at Cranbrook Academy of Art – perhaps America's Bauhaus – Larsen wove anything he could find into his hand-made modernist creations, sometimes sticks and other organic and improbable

materials. Lever House decision-makers needed something textural, elegant and minimal (not florals!) to soften the concrete, steel, and glass of the building, and so Larsen wove the lush understated fabrics for curtains for the elegant but severe structure. The rest is history. Larsen, who was a tall charming man, wooed many clients and became a leader of what sometimes is called the craftsmen's "studio movement" in the USA. After the heavy sacrifices and deprivations of the Great Depression and WW II, America with industrial plants intact and a large population of employed and educated citizens was a large and fertile market. Crafters were able to set up private studios and find customers. Larsen was one of the early and most visible of these people.

In contrast to Europe, there has been little or no government support for art and especially for artists. Yet people from the great American families with a sense of noblesse oblige, understood that artists need support. Aileen Osborn Webb had wealth and connections through birth and marriage to museum directors, industrialists, philanthropists, and famous artists like Frederick Church. Webb and her friends wanted to give back to their communities that made them so rich. Jack Lenor Larsen was her friend and he advised her as she and other philanthropists structured the American Craft Council, the leading organization that supports craft in the USA, and the Museum of Contemporary Craft – now the Museum of Art and Design – and conferences like Asilomar in California in 1957, where artists met and shared concerns.

Jack Lenor Larsen was front and center in these efforts and countless others. Jack also helped many individual artists. Famously, Jack advised Dale Chihuly to switch from weaving to blowing glass. Jack went on to grow his studio into a textile business. He worked with the U.S.

Dining room with collection doors open





Collection with Alev Ebüzziya Siesbye, Jennifer Lee and others

Carrie Chino Charlie of Acoma Pueblo New Mexico

Dining room corner with Marc's sculpture





Red Garden featuring Toshiko Takaezu vessel

State Department to visit third world countries to help indigenous crafts people create textiles suitable for export to the USA. Eventually, Larsen's company produced in and imported from over 100 countries. These experiences heavily influenced his eye. His large art collection of a lifetime is broad and includes mas-

terpieces by Buckminster Fuller, William Tucker, Yoko Ono, Augustus St. Gaudens, Willem de Kooning, Takashi Soga, Sol Le Witt, Claus Bury (German), Grace Knowlton, Lenore Tawney, Dale Chihuly, and Kiki Smith. His tastes, always adventurous, became increasingly eclectic and not limited to conventional fine arts.

He put together a celebrated basket collection, but perhaps his most famous craft collection is his ceramics. He collected all periods and has historical works from Japan, China and Southeast Asia. He also was very interested in postwar and contemporary ceramics. He loved the British, particularly Hans Coper, Lucie

Brad Miller and Richard Devore on Ed Wormly table



Rie and Jennifer Lee, who were his friends. Other Europeans include Gabriele Hain, famous for her elegant kiln-slumped porcelains, and Ursula Morley Price. Internationals include Gwyn Hansen Piggot of Australia, Josephine Guesa from South Africa, Shin Sang Ho of Korea. He supported Americans as well: Richard Devore, Wayne Higby, Brad Miller, Barbara Diduk, Jun Kaneko, Toshiko Takaezu, Karen Karnes, Jim Makins, Rudy Autio, and Marc Leuthold. Larsen mentored some of the artists, including me, and some were part of his “chosen family of sisters” including Lucie Rie, Toshiko Takaezu and Karen Karnes. How did I meet this man? In 1986, seeing a gallery announcement, Larsen wrote me asking for more images and eventually asked for a visit to Larsen Fabrics. This began a twice-annual ritual, where I would schedule an appointment with the master's personal secretary and visit his beautiful company offices, showing him slides and artwork. He seemed very interested in the work, yet each appointment ended abruptly – once with the comment, “Most artists I only see once!” as he turned on his heel and walked quickly away.

Over the years he collected many pieces and introduced my work to many people and curators. I was invited to LongHouse, his enormous personal retreat – now a museum, in East Hampton, Long Island. While there in 2001, he had an idea. He wanted to plan semiannual galas, keynoting and honoring people he admired: artists, gardeners, art critics and creatives. LongHouse commissioned an award, an art object, to be created for each honoree. Since then, I have created all of the LongHouse awards, over 50. Recipients include writer Edward Albee, dancer Bill T. Jones, restaurateur Alice Waters, clothing designer Donna Karan, architect Richard Meier, artists Martin Puryear, Ai Wei Wei, Shirin Neshat, Christo and Jeanne Claude, Laurie Anderson, Julian Schnabel, Yoko Ono, Cindy Sherman, Storm King Sculpture Park founder, H. Peter Stern, philanthropist Agnes Gund and many others. Jack presented each of these awards personally, and at these ceremonies touched on his design philosophy and the mission of LongHouse.

Jack learned early the importance of living with beauty and the importance of teaching people how to live with art and how to live artfully. Masterpieces by major artists mingle with inexpensive unusual finds. For example, in his cupboards you will find David Leach teacups and saucers next to Ikea wares. Jack was always interested in seeing new things and collected what he liked, regardless.

Often his new finds set trends and launched artists' careers. People who learn about Jack and visit LongHouse are surprised by the diversity of objects they encounter and yet how unified his sensibility and aesthetic were. Jack Larsen will be remembered as a renaissance man of craft and an acknowledged master connoisseur of ceramics.



Toshiko Takaezu, **Bell in Dune Garden**

MARC LEUTHOLD

is an artist who creates objects, videos, and mixed media installations that create a dialogue between cultures, histories, social justice, and the senses. He is affiliated with the State University of New York, the Shanghai Institute of Visual Arts (SIVA), and the International Cultural Inheritance and Innovation Studio at SIVA. Leuthold has been invited to create and exhibit art worldwide. Leuthold has exhibited at the Metropolitan Museum of Art in New York and the China Art Museum in Shanghai.

www.marcleuthold.com 18516622127@163.com

Jun Kaneko, **Dango**



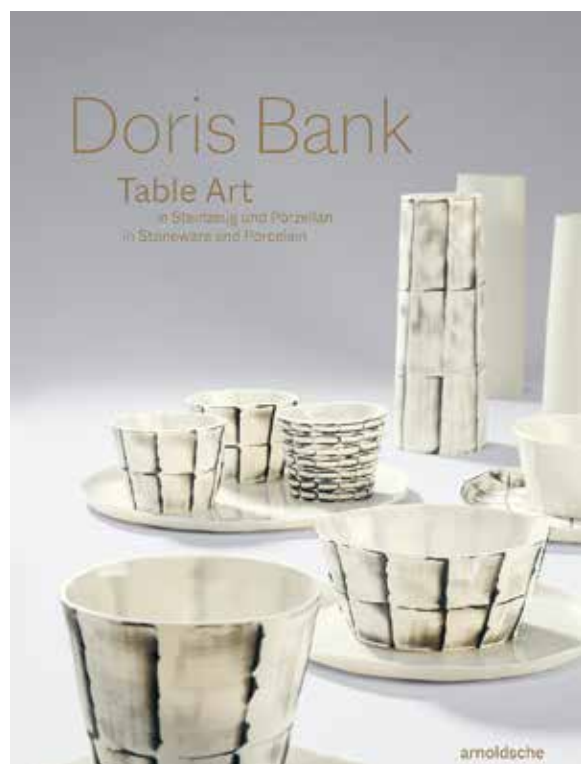


Ton, Drucktechniken & mehr ...

Printing techniques on clay (IN GERMAN!) **Netty Janssens**

This book provides an ideal grounding for working with relief and planographic printing and decals, all adapted to working with clay. The author is Netty Janssens, who for more than thirty years has devoted herself to new ceramic techniques and materials. In doing so, she does not bracket out combinations of ceramics with techniques from other areas, e.g. graphic printing techniques, through which new printing inks, ceramic colours and ceramic bodies have been developed that are presented in this book. Besides her extensive oeuvre in ceramics, she is also well known for her seminars, workshops and publications, such as the book *Ton, Farbkörper und mehr* on using various colouring agents on and with clay, alongside numerous articles in various magazines dealing with technical subjects in a clear and inspirational manner. Her comprehensive store of knowledge and experience in the field of ceramics and printing techniques gathered over thirty years has now been brought together in this book. Here is a brief overview of the techniques presented: making stamps from various materials such as clay, rubber, glue and bicycle inner tubes, carbon printing, various ways to transfer laser prints, making and using decals, including decals on rice paper, using computers in all methods, and preparing various colour materials. These methods can be combined with all colouring techniques and materials in clay, stains and more. All techniques in both books are suitable for the whole temperature range from 1020 – 1280°C, clays (from earthenware to porcelain) and stages of the work process, from soft clay to glazing. Ceramics, colour and graphic techniques are Netty Janssens' passion. She strives for maximum freedom with regard to colours, their applications and firing ranges. Simple, uncomplicated techniques, measur-

ing spoon recipes without complicated calculations are paramount to her. Thus weighing out the ingredients, a glaze spray gun or a spraying booth are not required. These are techniques that can be mixed or layered. Numerous examples and step-by-step photos complement the explanations. In a nutshell, these are printing techniques adapted to ceramics for everyone, for artists, ceramists and lecturers who have to do with clay professionally, as well as for hobbyists, but also for collectors, gallerists and others interested in ceramics. Hanusch Verlag, Lahnstein, 2021. 192 pages, approx. 580 full colour illustrations, hard cover. IN GERMAN. Format 20.5 x 25.0 cm, price [DE] EUR 39.80. ISBN 978-3-936489-64-4



DORIS BANK – Table Art in Stoneware and Porcelain

Ute Kathrin Beck (Ed.)

Doris Bank is one of the leading representatives of the art of functional ceramics. Her works in porcelain and coloured stoneware are characterized by a virtuoso play of form and surface. The tactile experience of textures on her small series gives them a sense of vibrancy, elegance and antiquity. This recently published monograph is the first in-depth appraisal of Doris Bank's life's work. The ceramic oeuvre of Doris Bank (1964 – 2019) are flawlessly formed objects, delicate vessels of a balanced beauty and subtlety: the minimalist vocabulary of forms, the careful selection of colour and the extremely thin walls. Each piece belongs to a series and yet it is unique, modelled, formed, pressed, folded, cut, glazed and fired. Bank's work is firmly rooted in the centuries-old tradition of dining culture, which she has reinterpreted for our age. She regards the table as a stage for her bowls, plates, beakers and spoons. The individual pieces were intended to be combined on it to create a fascinating ensemble. In spite of all the differences of the separate pieces, she was concerned about the unity of the overall composition in which the festive group gathered at the dining table is ultimately reflected. Technically, Doris Bank was a perfectionist. She left nothing to chance and was always aware of how she could implement her ideas practically. She loved the contrast of the pristine exterior and the glazed interior, always searching for the appropriate colour shade and the suitable decor. The last series of this artist, who died far too young, bears the name *Shade*. The purist forms of the beakers, bowls and vases, folded like paper, demonstrate her unique approach to sculptural structure in particularly impressive manner. Thanks to her minimalist aesthetic, Bank's vessel ceramics enjoyed particular esteem in the Far East. She was represented at international fairs as well as numerous exhibitions. She was even juried at the prestigious Korean International Ceramic Biennale, an honour rarely granted to European artists. This richly il-

lustrated monograph presents the full range of Doris Bank's outstanding work. DORIS BANK - Table Art in Stoneware and porcelain, with contributions from Monika Fahn and Walter Lokau. Book design Silke Nalbach. 112 pages, 17 x 25 cm, 82 ill. Hard cover German / English. Price [D] EUR 28.00. ISBN 978-3-89790-615-0

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ARTIST JOURNAL

Ting-Ju SHAO



photo - Noel Allum

Steven Montgomery (USA)

Steven Montgomery (1954) can be seen as one of the pioneers introducing the concept of "industry/machine" and surrealism into contemporary ceramics. A glance at his large-scale surrealist steel works leaves indelible impressions on one's mind

"My interest in industrial imagery is almost completely aesthetic, as I have no practical experience in any of the technical fields from which my work is derived. It has been through my understanding of the ceramic medium and its inherent limitlessness that I have been able to invent my own fictitious technology to suit my sculptural needs. The vector of my own vision has undergone a tumultuous but thrilling evolution over the course of my career. My work has consistently focused on imagery alluding to industrial decline and mechanical detritus from a place in time that might be described as 'the near past' and most recently the present and 'near future'. I've endured references to my work as uncomplimentary as 'rusted junk' to the more apt description of 'rust belt renaissance'. I identify the machine as analogous to the human body and as such I seek to illustrate the parallel strength, beauty, vulnerability and weakness inherent in the pursuit of life. As a sculptor, I have tasked myself with the responsibility of giving visceral weight to exactly those characteristics."

(We are planning to publish a detailed article about Steven Montgomery in spring 2022. Red.)

Subsequent Descent, 2020, 84"H x 20"W x 19"D

photo - Jeffrey Chuang



top - **Euclidean Cup with Portal**, 2021, 7"H x 10"W x 3"D photo - Jeffrey Chuang
below - **Divergent C**, 1997, 45"H x 57"W x 27"D. Collection: Icheon World Ceramics Center, Icheon, South Korea photo - Icheon World Ceramics Center



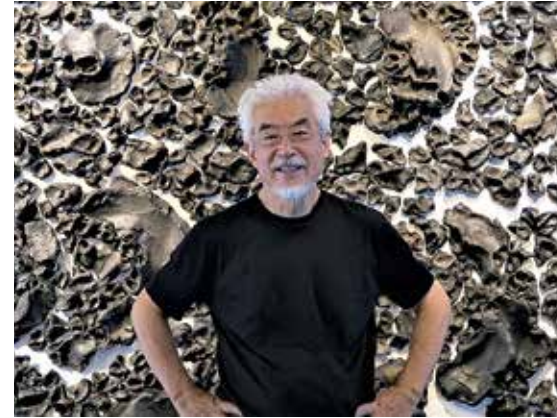
ARTIST JOURNAL

Satoru Hoshino (Japan)

Satoru Hoshino (1945) was born in Mitsuke City, Niigata. After the fault-like structure ingeniously created with ceramic slabs in the Surface Strata and Depth series, which was awarded the Minister of Education Prize in 1979, he developed the Temporary Compositions series of large installations. A sudden landslide at midnight in 1986 swept away everything in his estate with mud and rain, leaving only the four members in his family. His works after the incident are speechlessly shocking and deeply touching, representing his first encounter with the cosmos. Every slab is covered with his palm prints and traces of the force left by his palms. The intense energy emitted from the swirling spirals on the wall resembles that from the creation of the cosmos from chaos.

"I create the work by following the form that emerges in each collision of the clay with my hand. This approach would seem to place me in a subordinate position in relation to the medium, but this is a relationship that liberates rather than restricts. New aesthetic discoveries are lessons that the material teaches me.

"In ceramic work, a product of clay and fire, the work merely borrows the hand of me to bring out its inherent form."



Satoru Hoshino In front of **Running Mud** exhibited at 2018 Taiwan Ceramic Biennale
photo - Satoru Hoshino

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



left - **Beginning Form - Spiral'17**, 2017
h 230 x w 374 x d 600 cm photo - Hidekazu Oginuma

below left - **West Area, Heat Haze 2**, 2015
h 46 x w 55 x d 48 cm photo - Tadaaki Nakagawa

below right - **West Area, Heat Haze 1**
2015, h 48 x w 47 x d 47 cm
photo - Tadaaki Nakagawa



In Studio with Martha Pachón Rodríguez

Evelyne Schoenmann



Martha, you were born and raised in Bogotá. Did your career as a ceramist also start in Colombia? Please tell us about yourself.

Yes, of course. Actually, I started working with ceramics at the age of 19 in Colombia, I learned in the studios of master potters and artists. Also, after my degree in Pedagogy of Arts, I studied Fine Arts with specialization in Ceramics. My thesis in ceramic sculpture was selected for a personal exhibition in the gallery of the Banco de la Republica in the city of Neiva

in Colombia, where my passion for sculpture with ceramic materials began. As well, I was a teacher of ceramics at the Faculty of Fine Arts at the Surcolombiana University in Neiva, Colombia. Later, I came to Italy to specialize in stoneware and porcelain at the Ballardini Institute in Faenza.

Which phase of your career has had the greatest impact on you professionally?

The great impact, the formidable meeting in Italy with three great masters

of ceramics: Nino Caruso, Alessio Tasca and Lee Babel. I was surprised by the humility, generosity and the foresight. I began to frequent them in the first decade of 2000, they were already considered "old masters", but they were bolder and more contemporary than the young artists of today. The importance of this fact was not the technical or artistic knowledge received from these three masters. They gave me a lot of energy and left me a life lesson: do everything you love and love what you do. Moreover, do every-



thing in the best possible way, with excellence and with passion.

You live and work in Italy now, having your own studio and school. This leads me to ask what you have to consider when you manage a ceramics studio that is training and producing?

Well, actually, my studio and the school are two different things, but they go by the same way. The school, the FACC, Faenza Art Ceramic Center was created in collaboration with a private company that sells materials and machinery for ceramics, in the city of Faenza. In this school I was the director until last year. Thanks to my experience in teaching, I organized the didactic part, inviting artists from all over the world and also, the creation of spaces and a programme for artistic residencies. Has been a great experience, but also a hard work that has no schedules or limits. At the end of the year 2020 I decided to leave school management and dedicate more time to my studio and my production. The year 2021 is a period of transition; I will finish some projects with the FACC and some courses. It is not easy to have three jobs, artistic production, management and teaching. Something has to be sacrificed. Unfortunately, this idea that I had for a long time and that I was able to develop thanks to the private company, I have to leave it and concentrate on the artistic work. However, I will continue to teach some courses in Italy and abroad and also in my studio.

If you could invite a famous ceramicist (living or gone) to work with you in your studio, who would be your favourite?

Acute question! It is impossible to define a favourite artist, but if by magic, I could meet and organize a course, I would choose several artists (living or gone), for example, Jun Kaneko, Peter Voulkos, Sergei Isupov, Hamada, Maria Martinez, Alessio Tasca, Lee Babel ... and many others.... The world is full of many great masters!

Your work consists of three main lines: sculptures, installations and jewellery. Could you give us some of the background to these works?

I learned many techniques in Colombia, especially to work on a large scale, for this reason, I started as a sculptor. From this beginning the wall sculptures and large-scale lighting installations were born. The famous South American poncho was the starting point for installations such as Wed-



ing the conception of a piece, thinking about it in monumental dimensions and at the same time in small dimensions, a precious dimension. I love creating jewellery. In conclusion, they are an extension of the sculpture. I wish I had more time to create some special jewels that I have drawn in notebooks, but I think it will be for my next life.

We would love you to guide us through the technical process of the "sein-oursin" (sea-urchin) you made for our interview. Perhaps you might also address the sensual component of the piece....

It is very important to prepare everything well. I review the drawings that I have made in my notebooks; I review the colour combination drawings on the computer, the tests of the coloured porcelain body. I prepare all the necessary tools and material. First, a few days before starting the sculpture, I prepare the coloured porcelain body. Then, with the white porcelain body, I make large thin plates and cut and prepare many leaves. These leaves are kept covered with plastic to prevent them from losing humidity and elasticity. Subsequently, I prepare the leaves with Nerikomi. The Nerikomi is an ancient Asian technique where I mix different-coloured porcelain pastes in a certain way, creating a pattern. Later, this pattern is flattened until creating a thin sheet from which I cut pieces of different shapes, in this case in the shape of leaves or petals. I cover everything with plastic until the day of piece building. For the construction of this sculpture, I use a three-part mould. I'll start with the lid of the mould and apply leaf after leaf, pressing delicately to form the crown of the piece. Later, I build the body of the piece. I prepare two thin plates and press them into the other two parts of the mould. Once these plates are added, I close the entire mould: the two halves of the body with the crown of the Sea-urchin. When I open the mould, I finish and clean carefully. Let it dry calmly for more than a week. After the first firing (950°C), I proceed to



ding Cloak, Medusa and Water Garden. These installations were also influenced by European culture, specifically Italian, such as Mappa celeste, the installation inspired by Giotto and its ultramarine blue skies upholstered with golden stars. Regarding the sculptures, I have always designed closed shapes, like seeds, gems or eggs.

These sculptures were born in stoneware, very connected to the earth and in the last 18 years they have evolved open, made in porcelain, with the influence of the sea, of the magic Mediterranean culture. All my life I have thought that sculpture should be carried with us, like an amulet, like an ornament, like a jewel. I cannot avoid, dur-



clean and correct any defect delicately. A fine sandpaper can be used to correct and polish. Finally, the 1280°C firing and again delicately cleaning under water. Mixture of human eroticism and seduction with animal nature is the inspiration of "Sea-urchin". Actually, the name is "sein-oursin", it was born from two French words: breast and sea-urchin that has double meaning, one erotic and one animal and also, these two words have rhyme in their pronunciation. Rhythm and meaning in this "sein-oursin" series.

You are working mainly with porcelain, so the firing temperature must be very high. What do you have to take into account so that the works do not warp in the kiln? Do you work with aids, props?

It's true, high temperature can deform or break the porcelain. Several aspects should be kept in mind: the firing curve must be slow to avoid deformations, slow drying to avoid breakage and protect the piece with a stoneware support. This stoneware support has the same shape as the piece and it is fired inside avoiding many risks. In this case, simply a stoneware cone where the piece is placed inside and then placed in the kiln where it is fired quietly.

My last question is always about the future of my guests. If you had three wishes, Martha: What would they be?

I really have one only: I wish a world more honest, more humble and more respectful of the environment. The recent world situation has shown how ignorant, impatient we are and we care only about personal well-being. I hope that everything that has happened will be useful to humanity to make a change of mentality.

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www.mprodriguez.com

Evelyne Schoenmann's
next interview partner is
Jane Jermyn, Ireland

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:
30 September 2021

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

Berlin D-10585 Keramik-Museum Berlin Schustehrusstraße 13
👁: Fri - Mon 13 - 17h www.keramik-museum-berlin.de

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

Berlin D-10629 Brutto Gusto Wielandstraße 34
T: +49 (30) 3087 4646 www.bruttogusto.berlin 👁: Mon 12 - 18h, Tue - Sat 10 - 18h
👁: Heidi Kippenberg 80 | 10.9. - 30.10.

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

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

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

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

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

👁: Tue - Fri 12 - 20h, Sat 11 - 19h - permanent exhibitions
👁: "On the vulnerability of the surface" - Christa Zeitlhofer (AT) | 1.9. - 30.9.
👁: "Witnesses of our times" - Doris Dietrich (AT) | 4.10. - 2.11.

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

Coburg D-96450 Kunstsammlung der Veste Coburg Veste
T: +49 (0)956 - 18790 www.kunstsammlung-coburg.de 👁: Apr. - Oct. daily
9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h, Mon closed
👁: Ausstellung im LABOR auf der Veste Coburg: Glass Works -
European Glass Lives in Craft, Art and Industry | ▶ 12.9.
👁: Veste Coburg: Bild und Image - Lucas Cranach Kunst.
im Dienste des Hofes | ▶ 12.9.
👁: Europäisches Museum für Modernes Glas: Vom Sockel zur Wand - Zur
Positionierung der Kunst aus Glas | ▶ 12.9.

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



AUSSTELLUNG 18.-19.9.2021

Arbeiten aus dem Projekt
„Figurinen - Venus, Göttin, Frau“

Infos:
www.angelika-jansen-keramik.com

Deventer NL-7411 JP LOES & REINIER Korte Assenstraat 15
T: +31 (0)570 - 613004 👁: Thu - Fri 11 - 18h, Sat 11 - 17h *A
www.loes-reinier.com
👁: Chikako Inaba & Gen Hoshino | 5.9. - 30.10.

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

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8
T: +49 (0)170 - 7069219 👁: Wen + Sun 15 - 17h www.toepfermuseum-duingen.de

Eguelshardt-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 | ▶ 10.10.

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

Frechen D-50226 KERAMION
Bonnstraße 12. T: +49 (0)2234 - 697690
👁: Tue - Fri + Sun 10 - 17h, Sat 14 - 17h info@keramion.de
www.keramion.de
👁: Jubiläumsausstellung: 50 Jahre
KERAMION | 3.10. - 20.2.2022
👁: Beate Höing - Hang on to a dream | 5.9. - 20.2.2022



Fürstenberg D-37699 Museum Schloß Fürstenberg
Meinbrexerstraße 2 T: +49 (0)5271 - 96677810 👁: Tue - Sun 10 - 17h
museum@fuerstenberg-schloss.com www.fuerstenberg-schloss.de
👁: Sense and Sensibility | ▶ 24.10.



Stiftung KERAMION
Zentrum für moderne+
historische Keramik

Bonnstraße 12
50226 Frechen
T: +49-(0)2234-69 76 9-0
O: Di-Fr+So 10-17, Sa 14-17h
info@keramion.de
www.keramion.de

Foto: KERAMION, NRW-Stiftung, W. Stapelfeldt

👁: Jubiläumsausstellung:
50 Jahre KERAMION 3.10.2021 – 20.2.2022
👁: Beate Höing – Hang on to a Dream 5.9.2021 – 20.2.2022

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
👁: Carte blanche | Les «rustiques figulines» de Bernard Palissy et de
ses imitateurs | ▶ 2.10.
👁: Schwierige Stücke - Robert Dawson und Richard Slee | ▶ 9.1.2022
👁: Chrysanthemen, Drachen und Samurais - Japanische Keramik aus dem
Musée Ariana | ▶ 9.1.2022



new ceramics from **japan** 5-9 - 30-10-'21



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8. Mai – 24. Oktober 2021

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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 Milchkaännchenmuseum
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

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
👁: Thailand - ein Land mit Geschichte -
Jiratchaya Pripwai / Wasinburee Supanichvorapach I 5.9. - 7.11.



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

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 | ▶ 9.1.2022

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

Höhr-Grenzhausen D-56203 Keramikmuseum Westerwald Lindenstraße 13 T: +49 (0)2624 - 946010 F: -120 O: Tue - Sun 10 - 17h *A www.keramikmuseum.de kontakt@keramikmuseum.de
👁: Fritz Roßmann | ▶ 03.10.
👁: Marit Tingleff - Irdene Dinge | ▶ 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
👁: Workspace in Progress. How work affects life | 6.10. - 31.10.

makk
Kunst und Design

Langerwehe D-52379 Töpfereimuseum Langerwehe Pastoratsweg 1 T: +49 (0)2423 - 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h Sun + Holidays 11 - 18h www.toepfereimuseum.de info@toepfereimuseum.de



**TÖPFEREIMUSEUM
LANGERWEHE**

Le Fel F-12140 GALERIE DU DON Le Don du Fel T: +33 (0)05 - 65541515 www.ledondufel.com
👁: Pekka Paikkari - Vision Fragmentaire | ▶ 7.10.

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
👁: Cultural Affairs - Kunst ohne Grenzen | ▶ 3.10.
👁: Stühle - nur für Kinder | ▶ 3.10.

Linz A-4020 TUMMELPLATZ GALERIE | Photographie - Malerei - Grafik - Skulpturen - Tummelplatz 4 T: +43 (0)64 - 755 40 180 O: Di, Mi, Fr 15:30-18 h, Do 15:30-19h www.tummelplatzgalerie.com/ausstellungen/dieschoenheitdesunvollkommenen.html info@herbertkoeppel.com
V: ERÖFFNUNGSTAGE & TAGE DES OFFENEN ATELIERS,
Do 14.10 bis Fr 15.10.2021
15:30-19h, Sa 16.10. bis So 17.10.2021 11-18h
👁: WABI SABI Die Schönheit des Unvollkommenen - Brigitte Voglhofer (Photographie) & Christa Zeitlhofer (Keramik) | 14.10. - 11.11.

Middelfart DK-5500 **CLAY** KERAMIKMUSEUM DANMARK MUSEUM OF CERAMIC ART DENMARK
CLAY Keramikmuseum
Danmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk
O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h
☞: 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.kunsth Handwerk-bkv.d O: Mon - Sat 10 - 18h
☞: Inspiration aus Tradition. Das Münchner Oktoberfest | 3.9. - 9.10.

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

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

Oberschleißheim D-85764 Schloß Lustheim
Meißener Porzellan-Sammlung Stiftung Ernst Schneider
Zweigmuseum des Bayerischen Nationalmuseums
Lustheim 1 T: +49 (0)89 - 31587242 O: Tue - Sun 9 - 18h, Oct. 10 - 16h
☞: Lust auf Lustheim - Meißer inspiriert Moderne Keramik | ▶ 24.10.

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

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 jährlich
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
☞: Vom Sockel zur Wand - Zur Positionierung der Kunst aus Glas | ▶ 7.11.

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 I Neckartal 152 info@atelierhaus-terra.de O: by appointment

Selb D-95100 Porzellanikon Selb - Staatliches Museum für Porzellan Ho-
henberg a.d. Eger/Selb I Werner-Schürer-Platz 1 T: +49 (0)9287 - 918000
F: -30 info@porzellanikon.org www.porzellanikon.org O: Tue - Sun 10 - 17h
☞: KUNST TRIFFT TECHNIK. Keramik aus dem 3D-Drucker | ▶ 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.
☞: Jérôme Hirson - Von der Langsamkeit | ▶ 10.10.
☞: Judith Bloedjes - rings and curls | 15.10. - 28.11.

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
☞: Werkschau zum XII. Europasymposium Thurnau | ▶ 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
☞: Sommer-Märchenzeit am Ofen- und Keramikmuseum Velten, Märchenzeit für
Kinder & Erwachsene | Juli - Okt. jeden 3. Sonntag im Monat von 15 - 16.30h

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T: +49 (0)961 - 814242 O: Tue - Sun + Holidays 11 - 17h *A
www.ikmweiden.de keramikmuseum@weiden.de

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

**Belinda
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GALERIE**
Contemporary English Ceramics & Art

Wijster NL-9418PW Galerie del Campo I Drijberseweg 12
T: +31 (0)593 - 562433
O: Sat + Sun 13 - 17h and by appoint-
ment *A www.galeriedelcampo.nl
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☞: Jeroen Bechtold | ▶ 24.10.
☞: Keramik: Lucia Fransen, Wietske van Leeuwen & Nesrin During
Glaskunst: Carl van Hees and Eef Wezenberg | 7.11. - 22.2.2022

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Wustrow. D-92637 Museum Wustrow
Lange Straße 9 O: Fr - So 14 - 17h
☞: Anna Heike Grüneke - "Ich wasche meine Hände in Unschuld"
▶ Oktober 2021

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

Keramikarbeiten
vom 17.07.2021 bis Oktober 2021, Fr.-So., 14-17 Uhr

Anna Heike Grüneke

**Einladung zur
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im Museum Wustrow**
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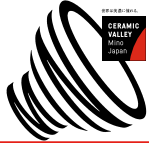
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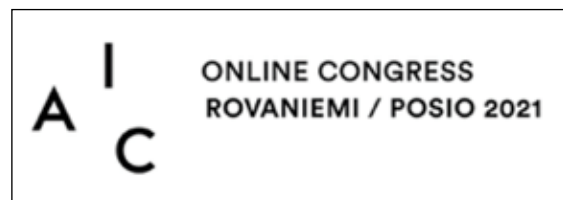


„On the Edge“ - 22. - 23. September 2021

**** ONLINE ****

49th Congress of the International Academy of Ceramics (AIC/IAC), Geneva, and the Arctic Ceramics Center (ACC), Rovaniemi, Posio, Finland invite you to take part.

Register now and take advantage of the early booking discount!



The topic "On the Edge" not only reflects the location of the event but also the current pulse of our times on the way out of a global pandemic. The 49th Congress of the International Academy of Ceramics (IAC) in cooperation with the Arctic Ceramics Center (ACC), in Rovaniemi, Posio, will take place as an online event from 22-23 September 2021. Participation is open to all interested parties, not just AIC/IAC members. There are early bird discounts and the option of time-shifted participation – for 1 month! After registering, access to the congress remains open for 1 month.

This online concept offers a great opportunity to reach many interested parties and invite them to be there – without the usual travel costs or even coronavirus prevention requirements. This 49th AIC Congress offers previously undreamt-of possibilities for the involvement of many guests and the best chances of mediation available – certainly helpful, also in the future. The programme introduces new talents, invites you to highly interesting lectures and presentations, to virtual exhibitions, new information. Discussion forums offer the exchange, the making or deepening of contacts after a long period of isolation as well as a good insight into the AIC/IAC.

The interactive large-scale project Ceramic World Destinations will also be presented.

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

Contact IAC office: contacts@aic-iac.org

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 2021.

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.

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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 2020 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.

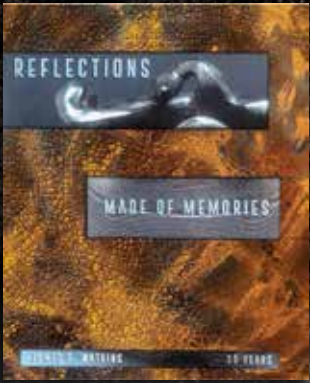
Applications must be submitted to: Förderverein "Internationales Keramiksymposium Römhild" e.V.

Schloss Glücksburg, Postfach 1141, 98630 Römhild, Germany.

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


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

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With these words, art historian and curator Dr Maria Schöly begins her article on Judith Bloedjes' work and personality.

2 WALTER AUER –

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Walter is a man of many journeys himself – from his family home in Campo Tures, a mountainous town in Northern Italy, to Nepal via Switzerland, to Faenza, Italy, where he trained in ceramics, to Japan where he spent a year with a family of potters, to training with a traditional Turkish potter in Cappadocia, to teaching pottery at a leper colony in Ethiopia, to his current location in Sydney, Australia where he spends his time teaching and working with a group of feisty senior Aboriginal women and guiding them to winning several major awards."

Karen Weiss explains his approach and work.

3

In June 2021 was the official opening of the 6th Ceramics Exhibition, which takes place at the Archaeological Museum of Olympia, Greece. The exhibition is realised in collaboration with the Ephorate of Antiquities of Ilia, the Friends of Classical Music Society of Patras and the group, Ceramists Traces, and it will remain open to the public until 26 September 2021. We give you an overview of the exhibition and some information about the Greek ceramists' group Ceramists Traces.

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 bestellungen@neue-keramik.de
 www.neue-keramik.de | www.ceramics.de
 Publisher: Bernd Pfannkuche
 Managing director and editor: Bernd Pfannkuche
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 Translations: Erban Translations / Bernd Pfannkuche
 Scans and image processing: Huriye Hallac

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