

new CERAMICS

The International Ceramics Magazine



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Galerie Marianne Heller presents

"METEORITES AND OTHER POEMS"
Maria Geszler-Garzuly, Hungary
For the 80th Birthday



Arctic Meteorite

28 November 2021 to 23 January 2022

Opening hours:

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CREO ERGO SUM –

I CREATE, THEREFORE I AM

page 46



Dear Readers of NEW CERAMICS

A subject constantly in the background during the production of every issue is the choice of the cover photo. The requirement that a picture should be from one of the articles to be published is really the basis in these deliberations, and as far as I can remember, over the twenty years I have been responsible for making NEW CERAMICS, it has only happened once that we have not found a suitable image for the cover amongst all the contributions in the relevant issue and had to have recourse to an external image.

However, things look different when various possibilities stand out at an early stage and we may be spoilt for choice. This is the situation we have had during the production of this issue. The decision between various cover pictures is taken after various people have given their opinions on the various cover photos and our printers have delivered a number of true-colour proofs.

First and foremost of course, the criteria for choosing a cover photo are expressive force as well as the formal and contentual quality of the piece. Then comes the question of whether the image fits in with the series of preceding cover photos, and finally, quite simply, is it technically perfect, is it sharp, is the background suitable and is it in portrait format – although sometimes it seems attractive to break away from this technical specification as an experiment.

This time there was much toing and froing over the many proofs we requested from the printers. Ultimately we decided on **The Golden Prince** by Walter Auer. It is one of the outstanding pieces from the article about the artist and his "Bears" on pages 8-11 and to our mind it fulfils the criteria mentioned above. So much for choosing the cover image for this issue, but there is much more to report on.

We note that exhibitions, competitions, markets and fairs can now take place again – see the articles and the coverage in the NEWS section.

There have been interesting developments in exhibitions in the Baltic states. Like in the last issue, when we covered a Latvian event, you can find an article in this issue about an exhibition with works from Latvia, Lithuania and Estonia under the title *Creo Ergo Sum – I Create Therefore I Am*. As a further illustration of this article, we have included more photos on the opposite page.

And then this issue has contributions from the whole of Europe – northern, central and southern Europe as far as Greece, and of course beyond, from the Far East and the USA.

In the FORUM section, Gustav Weiß has supplied us with a fragmentary and anecdotal overview of the artistic development of ceramics, from craft to arts-and-crafts and beyond on the pathway to fine art. As a follow-up, an article about developments in the postwar era would be illuminating, especially covering the issues of art that has developed from ceramics or art that makes use of ceramics.

Recently I had an interesting exchange of views with the head of a leading art book publishers on these questions. I think it makes a difference if artworks have developed from the material-related world of ceramics. As examples, the historic works from the postwar era by Gisela Schmidt-Reuther, Beate Kuhn or Gertraud Möhwalld should be mentioned. In contrast there are works by contemporary artists or artschool graduates who have made use of ceramic materials because "ceramics" are currently in vogue and the materials they have used hitherto have lost their appeal for them.

But I admit this subject could take up a whole evening and it cannot be dealt with fully in these brief notes.

Christmas is approaching, and as in previous years we will endeavour to deliver the first issue for the New Year before the Christmas break. We should achieve this in Germany and we hope the postal service can manage it all over Europe too. We ask our readers overseas for their usual patience.

The NEW CERAMICS team sends you the very best wishes for a peaceful Advent and a Merry Christmas. As we will not be with you again until January, we would also like to wish you a Happy New Year, good health and every success with all your ceramic endeavours.

All the best for now; we will be back in January 2022 at the latest.

Yours,



Bernd Pfannkuche

*With Maria Geszler-Garzuly
in front of the historical
high-water marks
of the River Neckar in
Neckarsteinach, Germany*





SCHAAL 1/50 – Frank Steyaert (Belgium, 1953) is not only a visual artist, he also writes articles, taught for years at various art academies, managed to bring together an enormous ceramics collection, founded a museum in two 15th-century buildings in the historic centre of the Belgian city of Ghent, and not only exhibits parts of his collection there but has also organised exhibitions with contemporary ceramists for years. The architectural component is always strongly present in his work. Also in the series of bowls that will be shown in the exhibition **SCHAAL 1/50**. They are based on lines of force and spatial structures. In Dutch the title of the exhibition refers not only to the bowl as an object, but also to the scale ratio of an architectural plan. Among the modern works are bowls from Pablo Picasso, Pierre Caille, Roger Somville, Angus Suttie, Jacqui Poncelet, Johan van Loon, Piet Stockmans, Kate Malone, Matt Nolen, Carmen Dionyse, Karl Fulle, Junko Kitamora, Antonino Spoto, Hervé Rousseau, Steven Heinemann and Jochen Brandt. The exhibition is on display from 30 October to 5 December in Museum Frank Steyaert, Tinnenpotstraat 16, 9000 Ghent, Belgium. Open on Saturday and Sunday from 2 to 6 pm and on other days by appointment for groups of 10 to 20 people. Admission is free. Info for groups:

+32 (0)478 286783 and frank.steyaert@hotmail.com

Yna van der Meulen www.hetsteenenhoofd.nl

Gallery for Contemporary Ceramic Art



Marianne Heller Heidelberg is showing the exhibition, **Meteorites and Other Poems** in November 2021. The exhibition was conceived and planned for the 80th birthday of an artist who enjoys respect and recognition worldwide, and it shows hand-picked recent works: large-scale porcelain pieces, non-representational forms – the Meteorites – and porcelain images, which in complex decor techniques and in delicate or strong colours as well as printing or decal techniques bear the poetically and intellectually unmistakable mark of Maria Geszler-Garzuly. She was born in Hungary in 1941 into a family of musicians but decided herself on ceramics, later taking a degree in it. She says, “A genius whose uncanny sensitivity bursts into our lives like a meteorite changes our history and our destiny, causes deep wounds – or someone’s talent and skills enters our life’s path like a wonderful, gleaming gift. We do not understand them, these objects, these meteorites with their interstellar stardust, – we do not know where they came from, what messages and impressions they convey to us from other worlds. They rush over us, then crash on us – like incomprehensible and inexplicable talents, brilliant creative individuals ...” In her statement, she says, “Every day is a mystery, every person is an enigma, every story, our destiny is incomprehensible. My form appears in my clay and porcelain figures.”

Galerie für zeitgenössische keramische Kunst
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“Jindra Víková has been the ever-important representative of Czech sculpture for the past four decades. However, the established legend of her subtle work as a ceramicist is far surpassed in her newest work. Whichever medium or art process she chooses, the pursuit of capturing inner states of human life and interaction is always clearly present”, comments the curator Mr Ptáček. The *Clay Woman* Exhibition follows the evolution and breadth of the author’s work from the 1970s onward. “It presents important works and themes, striving to portray them as an unwavering quest for the expression of human compassion.” Adds the curator. Alšova jihoceska galerie is the most important gallery in the South Bohemia. Apart from other sorts of art there is one of the largest collections of ceramic art, both local and international. The exhibition maps the broad and varied work of this extraordinary artist and besides sculptures, also photography, assemblages and drawings are to be presented. The exhibition will be open until 2 January 2022, daily from 10 a.m. – 6 p.m. at the Wortner House in České Budejovice, U Černé Veže Street, house n° 22.

Jindra Víková – sculptor, mixed media artist (jindravikova.cz)



Marie-Laure Guerrier - porcelain and stoneware and glaze. Exhibition at Loes&Reinier, Deventer, The Netherlands, from 21 November 2021 to 29 January 2022



“I learned on the job, in the studio, without school. Earthenware pottery did not interest me. Why? It’s quite confusing! But when I discovered porcelain, it was clear.” Marie-Laure Guerrier (born Lyon 1955) Graduated in Philosophy and Art History. In 1980 she then entered a Benedictine monastery and found her life destination in ceramics. In the monastery she was put to work in the pottery workshop, but she was not interested in this unambitious making. She focused on stoneware and then on porcelain and especially its glazing. She has made glazing her life’s work, endless experiments with glaze recipes, assisted with recipes by Daniel de Montmollin and provided with advice by Jean Girel, whom she visited on her annual two-day break from the monastery with a bag full of glaze tests to return with his comments. To return to the privacy of the monastery that she left after 18 years for a life in the outside world, in this case in a former tile factory in Burgundy that she moved into in 2000.

The result of all these efforts was translated into an oeuvre of essential still forms, which form the basis for her glazes that, depending on the application, absorb or reflect the light.

Loes & Reinier, Korteassenstraat 15, 7411 JP Deventer, The Netherlands

+31 (0)570-613004 www.loes-reinier.com

The Ethic of Craft - On the Passing of Heckmann

If it applies to anyone, this sentence applied to Hans Heckmann: he was born into the craft of pottery. He was born in Schwäbisch Hall, Germany, in 1935, and like his younger brother Eugen, he trained in his father's pottery, which he was destined to take over, in the third generation, at the age of scarcely twenty-three. His grandfather Georg Heckmann senior had purchased an abandoned pottery, a small-scale business in the heart of the old town of Schwäbisch Hall in 1896. He passed it on to his son Georg junior in 1933, who with the active assistance of his wife Anna gradually expanded the range of traditional slip decorated, lead glazed tableware and baking forms, earthenware from local clays, with decorative wares. However it was Hans Heckmann who modernised and de-traditionalised the pottery, which in 1947 had relocated to a new building in Neumäuerstraße, outside the town centre. This was not easy: bomb damage, currency reform and the father's war wounds had made the new beginning after the war tough. Styles wavered between functionality and contemporary fashion. However, Hans Heckmann's ceramic horizon was expanding momentarily. After his apprenticeship and training, in 1946 he was recommended to attend the "Engineers' and Crafts School", the re-opened ceramics technical college in Höhr-Grenzhausen, receiving the final, decisive influence in Hubert Griemert's masterclass between 1956 and 58. The latter's vocabulary of forms, linked with Bauhaus ceramics via Burg Giebichenstein, his craft ethic, high-fired stoneware, innovative glazes – all of this provided the young Hans Heckmann with the necessary tools for a thorough going technical and aesthetic renewal of the pottery, which through the 1960s became one of the leading potteries in the prospering ceramics scene in Germany, in which his wife Renate, who joined him in 1965, had a share that cannot be overestimated – she too trained with Griemert after an apprenticeship with her later husband. Step by step, the pottery was technically updated and production was changed to light-coloured, high fired Westerwald stoneware. Glazes and decor for the high temperatures were developed, truly contemporary tableware and vessel forms were designed that betrayed their lineage from Griemert's school in their severe lines and functionality. Besides their unmistakable production wares, Hans also made one-off pieces that were thrown in masterly fashion, while she made handbuilt unique works. They were often coated with thickly layered runny glaze material; there were also architectural ceramics, large scale, freely formed or functional. Via participation in the Frankfurt crafts fair, their works of outstanding craftsmanship and design soon spread all over Germany and beyond. Exhibitions and awards followed, including four State Prizes, where he later participated as a sought-after judge. Heckmann always placed particular emphasis on training apprentices, both in his own pottery and for the guild as an examiner of apprentices and journeyman potters, where he sensed an almost historical duty to pass on an awareness of the value and dignity of craft. That his son Michael was to become the fourth in the succession of the generations to take over the pottery will certainly have provided Heckmann with deep satisfaction as he was already no longer in the best of health. Hans Heckmann died in June 2021.

Dr. Walter Lokau



Work by Klaus Mehl

32nd International Christmas Pottery Market in Schloss Thurnau

For three decades, it has been one of the last specialist ceramics markets in the pottery year. From 3 – 5 December 2021, 60 international ceramists will be showing functional pottery for home and garden as well as valuable unique pieces, all to be admired, handled and used, at the location in the Sandstone Courtyard of Schloss Thurnau, the largest inner-city castle complex in Franconia. Thanks to its consistently maintained highest standards and focus only on ceramics, the biggest ceramics market in northern Bavaria has developed into an outstanding draw for visitors, always taking place on the second weekend in Advent. Lovers of ceramics are well advised to come on the Friday. Of course admission is free of charge. Please observe the current Covid prevention measures as publicised on the market website. The Thurnau Töpfermarkt is on Friday and Saturday from 11 a.m. to 7 p.m. and Sunday from 11 a.m. to 6 p.m. All are welcome! www.weihnachtstöpfermarkt-thurnau.com

Major success for Iznang Töpfermarkt 2021

— In the second year of the pandemic, and despite relocating to a new venue, the 22nd Iznang Ceramics Market exceeded all expectations. Approximately 6,000 visitors flooded the small town on Lake Constance to admire the latest creations from the 70 ceramics studios from 9 European countries and to make plenty of purchases. Some exhibitors achieved record sales. "The visitors had been missing us, just as we had been missing the visitors," commented one exhibitor. The newly laid out carpark in Mooswald proved to be a wonderfully calm, green backdrop for the diversity of the ceramics on display and Mayor Krauss is considering making this the market's permanent home. The Iznang Ceramics Prize was shared between Helga Schmid from Betzigau in Allgäu and Antonella Facci from Verona, Italy. The 3rd prize went to Martin Schubert from Stockach, DE. Next year, the organisers are planning to initiate a Young Talent Award for emerging ceramists. Martin Schubert donated his prize money for this event.

Further details of the market on www.toepfermarkt-iznang.de **Closing date for entries: 31 November on** sh@sabinahunger.de

"Salt and Earth "

— The Keramikmuseum Westerwald invited four internationally successful ceramists to participate in the 15th firing of the "Kannenofen" kiln. This firing in the historical kiln took place at the end of September in the Institute for Ceramics and Glass Art of the Koblenz University of Applied Sciences. **Lisa Hammond** from London, **Anne Mette Hjortshøj** (photo right) from the Danish island of Bornholm, **Susanne Lukács-Ringel** from Swabia, southern Germany and **Iris Schöne** from Großschönau on the German-Czech border have all been making wood fired, saltglazed ceramics for years and have gained worldwide recognition for this. Eager to see how the Westewald kiln would affect their pots, they sent bisqued wares to Höhr-Grenzhausen. The results, together with work from their own kilns, will be shown at a sales exhibition. Perhaps visitors will find special Christmas gifts there and also support the ceramists, who have had few opportunities to make sales during the pandemic.

The exhibition runs until 16 January 2022. www.keramikmuseum.de





Young-Jae Lee – Galerie Karsten Greve is delighted to present its first solo exhibition of works by Korean artist Young-Jae Lee in St Moritz. The exhibition shows vases, mugs and bowls in a new wide range of glazes, forms and proportions, all of which have been made since spring this year. After months of a state of emergency, Lee has endeavoured to express a new vital energy in the intense colour of her works. Besides the artist's typical delicate pastel shades in a velvety green, grey, pink and white, new nuances have emerged like a spring renaissance, in purple, a brilliant green, yellow and lilac. In addition to the glazes, the artist lends the surfaces a pictorial quality with dabs and spots of colour applied with fluent brush strokes. The individuality of her ceramics is further expressed through her unique repertoire of forms, which in its imperfections possesses a radiant power. Exhibition Gefäße ("Vessels") by Young-Jae Lee until Saturday, 30 October 2021 at Galerie Karsten Greve AG, Via Maistra 4, 7500 St. Moritz,

Switzerland info@galerie-karsten-greve.ch | www.galerie-karsten-greve.com



IKONE 2021 – Majolika Talent Award for Contemporary Ceramic Art

The Majolika Manufaktur Karlsruhe has been in existence for 120 years and is celebrating the event with an anniversary exhibition and by awarding the Majolika Talent Award for Contemporary Ceramic Art for the first time. A wide range of artists have made their mark at the Majolika Manufaktur. Some of their pieces have become signature pieces and icons for the Manufaktur. First and foremost, no longer separable from the Manufaktur, is the Deer (1936) by Else Bach, which later became known as "Bambi". But also works like The Dancer Nijinsky (1912) by Fritz Behn or the Lemon Vase (1921-25) by Max Laeuger have become iconic symbols of the Majolika Manufaktur. The list of artists who have also contributed to the icons of the Majolika is long and varied. Every one of these pieces has its own story and bears the artistic mark of its maker. What will the future of ceramic art be like? What will be the "icons" of tomorrow? That is the thematic approach of this exhibition. For Ikone 2021, artists were invited to present their "iconic" works to a panel of judges consisting of art historians, ceramics experts and artists. From over 200 international submissions, the judges made a selection of 28 finalists for the exhibition, which showed work by ceramic artists from Belgium, Finland,

France, Italy, Austria, Poland, Korea, Chile, Taiwan and Germany. The artworks cover a range of different approaches to the theme, from classic figural sculpture to installations and new media. This exhibition will be not only an anniversary exhibition but it will also be an event that points the way ahead for ceramic art in a newly orientated cultural institution. The Majolika Manufaktur Karlsruhe is thereby placing the spotlight on its history as a manufactory for ceramic art and its renewal as a non-commercial cultural institution. It is an institution that has the aim of promoting the innovative use of ceramic materials in art, design and architecture, preserving traditional ceramic processes and techniques and sharing knowledge about it and developing it into the future. The Talent Award was presented on 16 October together with two recognition prizes. The exhibition of the finalists runs until January 2022 in the Majolika Galerie, Ahaweg 6-8, 76131 Karlsruhe, Germany. Tel. +49 (0)721 912 37 76. info@majolika-karlsruhe.com | www.majolika-karlsruhe.de



62nd noborigama firing with Martin McWilliam

The ceramic work of Martin McWilliam centres around the vessel and is influenced by the encounter with aesthetic of Japanese tea ceramics. Not perfection, symmetry and calculation but the beauty of the imperfect, the asymmetrical and the random are the features of this aesthetic, and which also distinguish the vessels of Martin McWilliam. (Martin Feltes)

On 10 November 2021, Martin McWilliam celebrates 30 years of studio exhibitions, the 83rd in Sandhatten. The subsequent exhibition runs from 11 - 14 November. Please call ahead to book. Subject to the latest Covid prevention measures. Martin McWilliam, Auf dem Kötjen 1, 26209 Sandhatten, Germany Tel.: +49-(0)44828372, +49 (0)179 6886732, www.martin-mcwilliam.net

POTTERY MARKET PRIZE – at the 33rd Austrian Töpfermarkt 2021 in Gmunden.

As always, the Gmunden Pottery Market took place at the end of August this year. Due to the pandemic, regrettably there was no stage for events nor was there a "Töpfermarkt-fest". Nevertheless there was a competition for the Töpfermarkt Prize among the participating ceramists, this time on the theme of columns for the garden. The first prize went to Renate Gellner (A), the second prize was for Sara Dario (I), the third went to Christine Hitzblech (D). The visitors' award went to Tanja and Gideon Necker (D). The organiser of the market Eva Fürtbauer can be seen on the right of the photo below. Despite the poor weather forecasts, the market this year was well attended.



Crafts Council appoints Sumitra Upham

to bring craft to new audiences. Sumitra Upham, a London-based curator and educator, has been appointed as the new head of public programmes at the Crafts Council, for Crafts Council exhibition, Crafts Council collection, Crafts Council Gallery. Sumitra Upham will be head of public programmes, Crafts Council. The head of public programmes is a new role at the Crafts Council and will be responsible for integrated physical and digital events that put our audience first. Over the last few years, and accelerated as a result of the pandemic and Black Lives Matter, the Crafts Council wants to collaborate and co-produce a programme of events with partners to bring new voices and perspectives to our long-held mission to celebrate and promote craft and makers. With a new Crafts Council Gallery in Islington, London, and as venues start to open following lockdown, Sumitra arrives at a moment of change for the organisation. As well as engaging our existing audiences, we want to work meaningfully with local communities and under-represented and misrepresented communities.

Obituary for Ayca Riedinger

A great and gifted ceramic artist, an esteemed colleague, a wonderful woman and a dear friend with a fighter's heart as great and exemplary as a fixed star left us on 27 June 2021. A versatile artist, she was a magician of crystal glazes. She set the standard extremely high for herself, creating unique, unrepeatable pieces full of beauty through her utter devotion. It is not for nothing that Ayca Riedinger is considered one of Germany's most remarkable ceramists. Clear, strong, grounded, filled with exciting poetry, aesthetic harmony, blessed with a mind of her own. Despite occasional tears, she retained a sharp eye. She provided surprises and made the world a more valuable place, both as a human being and as a gifted ceramic artist. Like Riedinger herself, many ceramists have dedicated themselves to the special phenomenon of crystal glazes. She achieved mastery of them. She succeeded in making inimitable, huge, crystalline, light-filled beauties blossom. With her glaze firings, she created a reflection of frozen frost flowers. The difficulty and uniqueness of producing these glaze crystallisations is based on maintaining a natural process that despite skill and years of experience never guarantees a predefined result. Riedinger faced this challenge and her results were close to magic. It is no wonder that her work was shown as the sole representative of crystal glazes in the major retrospective, *Ceramics 1900-2000, History and Positions of the Century*, under the patronage of the German Embassy in Japan, which was shown at five Japanese museums, at Burg Giebichenstein in Halle and the Keramion in Frechen. The twelve leading national and international museums in Germany and Spain then purchased her work for their collections. Riedinger's career took her via the study of graphic art and sculpture in Nuremberg to qualifying as a master ceramist at the ceramics college in Landshut and finally to Stuttgart, where she as an art teacher. From 1972, she lived and taught in Wiesbaden. The school yard of the Robert Dietz Schule provides testimony to her dedication. She published ceramics textbooks and took part in numerous exhibitions in Germany and abroad. Many will be familiar with her Schneckenhaus Galerie ("Snail's Shell Gallery") in Wiesbaden as well as the legendary autumn exhibitions in Burg Coraidelstein on the River Moselle. Even after the painful loss of her daughter and her partner Wendelin Stahl, both places filled her with a creative lust for life. It is thanks to her warm-hearted, caring and open-minded ethos that many artist colleagues were able to work and exhibit in the wonderful surroundings of the castle. With Ayca's death, this art-enspired location will be lost. We miss you, dearest Ayca.

Lucie Sommer-Leix



The 15th International Small Form Porcelain Exhibition, PLANTS

The exhibition will be held in Riga Porcelain Museum until 14 November 2021 with 27 participants from 12 different countries. The theme of the 2021 exhibition is Plants. The artists were invited to explore the relationships between humans, plants and nature in general. The museum received 47 applications from 17 different countries. Selected artists: Ho Lam Suzanne Au (Hong Kong), Juris Bergins (Latvia), Dace Blūma (Latvia), Julia Dogoliat-skaya (Germany), Ilze Emse-Grinberga (Latvia), Katerina Geiduka (Belarus, Latvia), Merike Hallik (Estonia), Helena Hlusickova (Czech Republic), Pille Kaleviste (Estonia), Jirí Laštovicka (Czech Republic), Dainis Lesiņš (Latvia), Inese Margevica (Latvia), Hanna Marshava (Belarus), Hanna Miadzvedzeva (Belarus), Anca Mihaila (Romania), Ludmila Nazina and Sergej Rusakov (Russia), Dicle Öney (Turkey), Eleonora Pastare (Latvia), Valda Podkalne (Latvia), Jūta Rindina (Latvia), Ekaterina Sazonova (Latvia/Russia), Ivanda Spulle-Meiere (Latvia), Agnese Sunepa (Latvia), Elita Taube (Latvia), Joanna Teper (Poland), Joy Trpkovic (Great Britain), Yi-hui Wang (Taiwan). Riga Porcelain Museum, Kaleju iela 9/11, Centra rajons, Riga, LV-1050, Lettland <https://fartice.com/porzellanmuseum-riga>



The Seeds by Joanna Teper (Poland) 2021



OLDENBURG

OLDENBURG INTERNATIONAL CERAMICS FAIR – 6 and 7 August 2022

In 2022, the Oldenburg International Ceramics Fair will be taking place for the 39th time. Approximately 120 stands can be booked for this top level, Europe-wide market for all areas of art and craft ceramics. The market is embedded in a three-day special programme of exhibitions, prizes, and the Ceramist's Portrait, which introduces renowned stars of ceramics to the general public in seminars and workshops. Market participants will have the opportunity to exhibit in a special best-of-show exhibition at Oldenburg Palace, the State Museum of Art and Cultural History. At this exhibition, three cash prizes will be awarded by judges' vote and there will also be a money prize that visitors vote for. In addition, the 12th NEW CERAMICS Prize will be awarded for outstanding achievements in art ceramics. Professional ceramists from all areas can apply to participate until 8 January 2022. Applications can be sent in online from the beginning of December to www.keramiktage.com

Werkshule – Werkstatt für Kunst und Kulturarbeit e.V.,

Rosenstraße 41, 26122 Oldenburg, Germany; info@werkshule.de, tel.: 0049 (0) 441 99 90 840

OPEN CALL for 5t ART

5t ART is a project for creating an outdoor installation that will be permanently set up in the beautiful Medvednica Nature Park (mountain behind Zagreb, capital city of Croatia) at the location along the stream called Vukov dol. The installation is 2.5 m high and 5 m long. It will consist of a series of 3D signs made of welded metal mesh resistant to rain and snow that prints the text 5 t ART in space. It is planned to fill the interior of the signs with donated ceramics. Every ceramist can participate in this project by donating pottery that is hidden and collects dust somewhere in the basement, in the attic in the garage, in some remote part of the studio. It can even be broken pieces, because the goal of the project is to connect all the ceramists of the world into one installation. The official opening, the start of filling the characters was a part of the ByFire Ceramic Symposium, 2 October 2021. All information can be found on the FB and Instagram pages of Udruga Glineraj. The event is organized by the Glineraj (Clay Heaven Association) and Planinska družina (Mountain Fellowship), with the help and support of the Medvednica Nature Park and the Prigorje Museum. To participate in the 5t ART project, please: – fill in the application form on <http://bit.ly/3oXFH6A>; send the package with the ceramic artwork you want to donate to the address: MARINA BLAŽEK, Tupekova 16A, 10360 Sesvete, Croatia. All participants involved in the 5t ART project will receive a Certificate of Participation. Also, their name will be written on the info board next to the outdoor installation 5t ART.



WALTER AUER

ORSOLINO – THE VOYAGES OF A SMALL BEAR

KAREN WEISS

Let me take you on a journey. Like the voyages of Sindbad or Marco Polo, this is not a straightforward excursion from A to B. It is a progression of discoveries. But first let me introduce you to Walter Auer, the creator of Orsolino. 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.

Silent Conversation

2020, 30 x 25 x 15 cm

Auer Mix, 1100°C

photo - Greg Piper



But I'm digressing, because this is the journey of Orsolino, a small bear, and as always, it starts from somewhere completely different, with a book. Sprung from the imagination of J.G. Ballard, a sci-fi writer, *The Crystal World* (1966) tells the story of a doctor who discovers a mysterious phenomenon taking place deep in the jungles of Cameroon. Beginning with a single tree, the entire jungle, its plants and animals, undergo a crystallization, becoming suspended seemingly forever in the stasis of a silent, crystalline world.

Walter became fascinated with this powerful image of transubstantiation. He experimented with inserting clay into a branch and smoke firing it, a technique used by the Etruscans. The branch emerged from the firing transformed. It had retained its original form in every detail except colour. Now a deep black, its wood had been transmuted into its primal element, pure carbon. Likewise, the clay had undergone its own chemical transformation to a deep black, no longer malleable but rigid and impenetrable. This metamorphosis, this alchemical petrification "became like an obsession for me", as Walter says, "its transforming from one state to another, a different thing but in the same form."

He experimented with smoke firing an entire newspaper, and then books, and then fabric, his favourite worn out pieces of clothing. He soaked the books and clothing in *Terra Sigillata*, a slip made from fine clay particles, a technique favoured by the Ancient Greeks, Etruscans and Romans for the lambent sheen it bestows upon the clay's surface. Walter sees himself as an alchemist using clay and fire. For him, it is all about memory and fragility, transition and transformation. What remains is the memory of the object, the object no longer being what it was, it has become transformed into memory. "It's still the same, but it's not the same."

Memory is a paradox, both insubstantial and tangible. What tethers memories to our minds is experience, the experience of an encounter, an object, a sensation. The bear came to Walter in a trance session conducted by an anthropologist

Walter became fascinated with this powerful image of transubstantiation. He experimented with inserting clay into a branch and smoke firing it, a technique used by the Etruscans. The branch emerged from the firing transformed. It had retained its original form in every detail except colour.



The Big Meltdown, 2017, Auer Mix, 1100°C, 36 x 33 x 30 cm photo - Greg Piper



Time Surfer, 2018, Auer Mix, 1100°C, 34 x 40 x 29 cm
photo - Greg Piper



Big Yellow Boy, 2016, Auer Mix, 1100°C, 34 x 40 x 27 cm
photo - Greg Piper

who had worked with the Diné (Navajo) people in Arizona. He recognised in it his own closeness to nature. It became a symbol to him of all that is happening in the natural world, of the fragility of nature.

He found toy bears dumped on the street, thrown out, or forgotten on a shelf in a charity shop. He found in them a powerful visual metaphor for how our society acts towards the natural world. He used Terra Sigillata, soaking the bears in the slip and then firing them, petrifying these objects, once bought as comforting playmates for a child and now discarded. Once precious, then abandoned, they became precious again.

These first petrified bears were extremely fragile. As Walter reflected on this, "Life itself is fragile... We live in fragile times". However, the fragility of these objects made it difficult to transport and exhibit them. As he says, "The technical side has sometimes been important, just to bring the thing across." Over the fifteen years he has spent making the bears, his method of making has changed over that period as have the bears themselves. Walter is constantly experimenting with them, finding new ways to express the complexity of human relationships with the natural world.

He decorated his bears with a rich red brown Terra Sigillata,

made from a terracotta he found himself near his home, augmenting his own creative connection with the natural world. He tattooed them with nails, suspended them, helpless bodies in an endless falling. Some of these were painted at his request by the senior Aboriginal women he teaches. He feels that they share that same connection to these objects which represent the natural world as he does.

In addition to the smoke fired black, Walter turned to colours – an intense Yves Klein blue for reflection, cadmium yellow for positivity, a bright red, polar bear white, and now, most recently, gold.

Some bears he turns inside out. In contradiction to their winsome plumpness, they are earless, unhearing or unheard, without mouth or eyes, their vulnerability exposed by the previously hidden rawness of rough seams, witnesses to devastation. Sometimes he places these bears in silent dialogue with their "straight" counterparts. As Walter remarks, "It's the same thing at the same time, but it's not. Is it the particle or is it the wave?" There are convocations of bears, all sitting solemnly in a circle. Walter evokes Ballard's story, "Are they frozen in time? Was there a conversation happening and something stopped it?"

There are mother and child bears, with the small bear seat-

ed on its mother's lap, referencing another aspect of the toy bear as a child's talisman, as a protector. Something which is always there for him/her in difficult times.

Other groupings are more troubling, as in the blackened bears piled on top of each other, reminders of how we (mis)treat the living animals that we use for food. One black bear, its fur tipped with gold, stands upright on a porcelain plate, "trying to keep its balance, trying not to be eaten up" as we consume its environment without thought for the consequences for the natural world.

His most recent technical advances have allowed Walter to add further symbolic dimensions to his bears, wings for flight, butterflies for fragility, crowns for power, horns for strength, flowers for beauty.

When in 2019, Walter travelled back to Europe and Turkey to revisit significant places from his past, he took with him Orsolino, one of his small bears, whom he refers to as his "alter ego". He has taken multiple selfies of Orsolino against the mountains surrounding Campo Tures, in a museum in Cappadocia, with a Buddha statue, with artworks he admires.

Walter has a strong resonance with tribal cultures, with their connection with nature and like those tribal peoples, he honours and respects that relationship and mourns its destruction. With these bears, he has created his own tribe who share with him his pain and despair, but also his hope for a better future. His most recent bears are all painted gold, because, as he says, "We need something that builds you up, because there is a lot of black out there in the art world at the moment."

KAREN WEISS

is a ceramist and ceramic journalist. She has an MA in Creative Writing and is completing a PhD in Humanities and Communication Arts.



Walter Auer (b. 1957, Campo Tures, Italy) studied ceramics at the State Institute of Arts in Faenza, Italy. After graduating with an Advanced Diploma, Auer worked with Chin Jukan in Miyama, Japan for one year as well as studying traditional wheel-forming with Ahmed Berkash in Avanos, Turkey. Auer set up 2 ceramic training centres in leper colonies in Asmara and Mai Habar in Eritrea. In 1997 he settled in Sydney. He taught ceramics at TAFE between 2002 and 2020. Auer has been a teacher and mentor of the Bankstown Koori Elders Group since 2011. Auer has shown in many solo and group exhibitions nationally and internationally, most notable, *Earth to Form*, Tin Sheds Gallery, Sydney - 2009, *Hyperclay* 2011, a touring exhibition organized by Object Australian Centre for Craft and Design, *Drawn to Form*, Blacktown Arts Centre – 2015. Auer has also participated in many international competitions and workshops since 1982.

SHORT STATEMENT:

My bears embody the natural world, both precious and devastated.

WALTER AUER

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Conversation in Blue, 2018, Auer Mix, 1100°C, 21 x 42 x 17 cm photo - Walter Auer



Judith Bloedjes

Rings and Loops

MARIA SCHÜLY



BROOCH, 2020, sta 01 - celadon, 5.4 x 0.8 cm
3 segments, Limoges porcelain, silver
photo - Pim Rusch

Looking for interesting jewellery, I came across the work of Judith Bloedjes from Leiden (the Netherlands) on the internet three years ago. I liked the variety of her work coupled with the clear stringency of the design and the immediacy and minimalism of the style. Not only the jewellery but also the tableware and even the installations reveal a consistent, overall design principle characterised by severity and clarity, paralleled with emotion and an appeal to the senses. In recent years, the artist has attracted attention among leading museums and private collectors through her performances with her jewellery, meaning porcelain and the way she works with it are seen in a new light. In 2019, she was invited to Jingdezhen, China, as artist in residence.

For more than 25 years, the Friends of the Keramikmuseum Staufien have made it possible for up to six ceramists a year to present their work in the Studio of the Museum. The focal point of these exhibitions has always been on the vessel as an individual, one-off piece, occasionally complemented by mural pieces, prints and sculptures by the same exhibitor. These exhibitions have often included jewellery artists who use ceramic or porcelain as their primary medium. Judith Bloedjes from Leiden fits this concept in the best spirit.

The starting point is the most fundamental form for any thrower,

i.e. form based on a circle, which when it is still wet and soft, is flexible and malleable. The more it dries, the less it can be altered until it is completely hardened in the firing, with or without a glaze. These special qualities of clay, its softness and malleability, define the aesthetic of Bloedjes' work. Deep in concentration, she finds her own breathing rhythm, which through her hands is transferred to the shaping of the clay. With a steady hand, she lends the clay body a form and creates vessels and sculptural objects of outstanding craftsmanship. The circle as a symbol of perfection and harmony is at the heart of her work.

But how easy it is for such a perfect form to begin to wobble or to become entirely "off balance", particularly when throwing porcelain and concentration lapses momentarily. Bloedjes is able to find a particular attraction in such moments because natural centrifugal forces are in play and without warning the nascent form develops a life of its own. Bloedjes then makes a feature of this wobble, allows the form to diverge from perfection for a moment, only to recover at once and regain control of the situation. In this way, seemingly spontaneous pieces are created that reveal a subtle sense of emotion. The static and the dynamic, the taut and the loose, holding and releasing are the artist's themes. Straight lines alternating with curves, hard forms with soft. The tag "soft and sober" perhaps best capture the contrasts in her work.

Judith Bloedjes uses a warm white Limoges porcelain, preferring it to the greyish bodies in Germany and the bluish ones in China. After bisque firing to 1000°C, she coats the unfinished pieces with a whitish transparent glaze before firing to 1260°C. She throws smaller elements off the hump: rings and discs, cones and spindles, up-turned and deepened forms – there is no end to the variations of these profiled forms. Some are reminiscent of corresponding forms in textiles, such

INSTALLATION / MUGS
2019, Edu1, var. dimensions
Limoges Porcelain





RING, 2020, sat 07, celadon, Ø 2 cm, size 19
Limoges porcelain, silver *photo - Pim Rusch*



INSTALLATION, 2020, ars 04 - celadon, series 6, Ø 28 / 10,5 / 1 cm
Limoges porcelain, steel *photo - Pim Rusch*

as buttons and button-holes. Others have the character of miniature crockery.

The artist confidently presents individual examples of such pieces. Whereas a few years ago they were able to move freely on the body on fine threads, now, they are fixed in place. They are set and connected

with each other on a substantial, round or flattened silver wire – Bloedjes has extended her skills to include silversmithing – and now several pieces of porcelain are set in a defined relationship to each other. Nevertheless, these rigid compositions for brooches, rings, bracelets, anklets and chokers display a playful sense of lightness. This simple wire makes even emotional elements more sober and abstract.

Just as when she makes small pieces, Bloedjes throws off the hump for larger



COLLIER
2012, cod3, 16 x 21 x 4,2 cm
2 segments, Limoges porcellan, silver
photo - Pim Rusch

work too. A cylinder form thrown on the wheel is pared away layer for layer, or rather ring for ring, down to the base. Is the form is still wet and soft, the circular rings collapse to form slack loops when they are lifted of. Some are intended to remain this way, others are given a new linear shape by suspending them over a support. When the artist inspects the stiffened but unfired pieces from various angles, she discovers a range of positions for the table top or the wall, like gently curving bridges, boats or even dramatically curved waves and hooks.

Blodjes places these loops in connections with flowers and would like to direct the viewer's attention to the beauty of nature. "Soft" white porcelain elements enhance colourful blossoms and stems. Boats, bridges and hooks give them a certain direction and support or flatter them in other ways. Individual plants are thus eye-catchingly placed at the centre of attention.

Similar hanging or curved loops, profiled rings and hoops, circular or oval, as well as closed discs and pointed spindle forms in various sizes and grades are used in mural installations designed for specific locations. With her mobile measuring 6 x 2 mtr. for Hotel Artemis in Amsterdam in 2015, she made further inroads into three-dimensional space.

With her love of dance, Bloedjes has long been interested in overcoming the third dimension. Since 2005, she has been working together with dancers and dance companies and in her live performance in 2014, porcelain and the varying consistency of the always-white material was vibrantly presented. At the 2018 Keramiek Triennale in the CODA Museum, Appeldoorn, she showed the dance performance Piëta Ronda, where the porcelain jewellery on the bodies of black-clothed dancers juxtaposed their soft movements with the hard white elements. It is precisely this choreographing of movements in hard and soft forms, in rings and loops, that will be the theme of the exhibition in Staufen.

DR MARIA SCHÜLY

is an art historian and from 1992 – 2015, she was head of the department of applied art at the Augustinermuseum in Freiburg, Germany. Since 1998, she has been the curator for the Friends of the Keramikmuseum Staufen.

EXHIBITION

JUDITH BLOEDJES - Rings and Loops

15 Oct. – 28 Nov. 2021 in the Studio

Keramikmuseum Staufen

Wettelbrunner Straße 3

79219 Staufen, Germany

Weds. – Sat. 2-5 p.m., Sun. noon – 5 p.m.

www.keramikmuseum-staufen.de



NECKLACE, 2020, Cod11, celadon, 30 x 19 x 0.7 cm, 5 segments
Limoges porcelain, silver photo - Pim Rusch



Judith Bloedjes, born in Beverwijk in 1968, was apprenticed from 1988-91 to master thrower Henk Breuker (1914-2003) at the Peter Goeneveldt pottery. Along side family commitments and bringing up her children, from 1994 – 2001 she took lessons and attended masterclasses at the Hogeschool Nijmegen, the Vrije Academie in Delft and the EKW. Since 2000, she has mainly made jewellery. From 2006-8, she acquired gold and silversmith's skills from the Brouwers in Den Haag. Since her residency in Jingdezhen, China, in 2019, she has studied celadon glazes. In early 2021, she had a solo exhibition at the CODA Museum, for which a book was published.

JUDITH BLOEDJES

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Beate Höing

GUDRUN SCHMIDT-ESTERS

Porcelain and the Characteristic of Fragility

In their opulence, aesthetic qualities and ornamentation, it is especially Beate Höing's (*1966) latest large-scale, floor pieces that enthrall. However a second impulse quickly emerges, or at least a certain confusion, if not even mild resistance to the materials employed: ceramic sherds. Smashed Meissen, Limoges or Rosenthal along side broken kitsch. Who has dared to use this combination? And above all, who has dared to treat the grand tradition of porcelain so drastically and seemingly without respect?

But first things first: Beate Höing began her career in art as a painter. After studying art at the Freie Kunstakademie Rhein-Ruhr in Essen and Krefeld, even today she mainly paints small-scale oils. Based on photos from the 1970s and 80s, she brings idyllic scenes from the period of German economic miracle back to life in muted colours – living rooms with a flower vase on a patterned tablecloth, rooms laden with drapes and lace curtains, rustic-style furniture with photos and knick-knacks against a backdrop of floral wallpaper. On longer inspec-

Nymphs' Hill
glazed ceramic,
found porcelain objects
42 x 32 x 31 cm, 2018
photo - Beate Höing



tion, the sense of cosiness exuded by these petit-bourgeois déjà-vu interiors imperceptibly gives way to uneasiness at the cramped, overfilled spaces and subjects frozen in lifelessness.

The cosy idyll – not only of one's own childhood – has begun to crumble, which Höing began to portray from 2008 on in her sculptural work, almost literally using sherds as a symbol. Damaged Knick-knack figures are piled up to form the base for small human or animal figures Höing has modelled herself, or they surround the figures like a frame. The ambiguous atmosphere of her paintings is transferred distinctly to the three-dimensional world.

Like the painted interiors, these small-scale sculptures give off a sense of detachment, presenting their protagonists as highly incommunicative. Formed in a seemingly naive manner, they stand motionless and introverted, recumbent or asleep, focused on essentials. The colour too is similar, and though a modified single firing technique, appears somewhat blurred, as is typical for Höing's painting, an effect produced by applying several thin glazes.

Thematically, these small sculptures are rooted in the world of myth, fairytale and folk art and linked with personal memory – there is a "Faun", a "Nymph's Hill", and a "Flora", a "Liesl" with her geese as well as "Bambi". The titles "Moritz", "Gabriele", "Frederike" and "Marlene" suggest they have come from the artist's own memories, even if the respective pieces are not intended as concrete likenesses in the sense of portraits.

In Höing's work, a spiritual level is also always involved. Thus where her series "Herrgottswinkel" (a family altar or domestic shrine) clearly refers to Christian subjects, in her sculptures, "Maria" with a child on her lap or "Christoph clad in leaves" point to their Christian counterparts.

This spiritual level becomes quite distinct in the series of "Birds", begun in 2012 and still being continued today. The ability of these creatures to fly caused humans to elevate them to the realm of the divine. Birds play a special role in many religions, folk tales and myths as intermediaries between heaven and earth, as symbols of good fortune or harbingers of doom. Taking up this background of spiritual significance, Höing forms every ani-



Bird, no. 55, glazed ceramic, 15 x 7 x 9 cm, 2015 photo - Beate Höing

mal in heavily abstract form and with a limited range of colours as a symbol of spirituality and transcendence. The artist succeeds in presenting this transition from the temporal to a higher sphere by concealing whether the creatures depicted are still alive or already dead.

Neither in her painting nor her ceramics does Höing devote herself exclusively to small formats but also makes larger works. For instance her oils from the cycle "Hauben" ("Hoods" or "Bonnets") from 2017/18 measure 220 x 190 cm. The only object depicted in these oversized paintings is a detail of a traditional bonnet from behind. In the delicacy of the subject matter depicted here, the artist reveals her great interest in material and ornamental subjects.

It was also in 2018 that she created a 17 metre chain of porcelain vases threaded alternately with ceramic elements made herself. The smooth surfaces of found, mass produced pieces contrast with the handmade birds, parts of plants or figural elements. The spiritual dimension is also visible here: as both ends of the chain are attached to the ceiling but the rest of the chain lies on the ground, this work clearly links above and below, earthly and heavenly. In addition, the motifs from the chain as well as the vase are charged with meaning in Christian iconography, implying something more than just themselves.

This striving for higher things is also the subject of a further group of works between 2018 and 2021. Nine slender columns, all over two metres in height, seem to be growing up to heaven despite their fragility. Constructed from found vessel or figural ceramics alternating with self-modelled elements, they

tell stories. Many stories, different stories – depending on the each viewer's range of experience, the various segments of the works can be placed in differing relationships with each other. This is typical of all Beate Höing's sculpture.

The artist does not prescribe any interpretations in her works. The legibility of the pieces is always dependent on personal associations that are evoked during a study of the work. Using ceramic sherds in particular can be understood as an invitation to the viewer's willingness to remember. Recognising ceramic fragments recalls past events from their personal life, awakening corresponding emotions. It is this personal approach that facilitates access to the abstract areas of the past and of transience, an unavoidable consequence of smashed ceramics as the principle components of Höing's sculpture.

Although the artist initially restricted herself to the use of found ceramic shards, she has now gone over to breaking porcelain herself. The idea of destroying ceramics in art immediately recalls Ai Weiwei's performance, *Dropping a Han Dynasty Urn* in 1995. Like the Chinese star of the art world, is Höing using this means to reflect on the loss of cultural traditions? Is smashing unique ceramics as well as of commercial, serially produced kitsch

Arms, glazed ceramic, found porcelain objects, steel
H 220 cm, 2020 photo: Beate Höing

Lift, glazed ceramic, found porcelain objects, steel
H 220 cm, 2019 photo: Beate Höing



a reflection upon art and commerce or even a reference to a possible loss of values in our society?

Through the aggressive act of smashing, porcelain not only loses its perfection and beauty but also its financial value and its function. At best, only the fine memories of undamaged pieces, when they were perhaps well loved, are all that still attaches to the fragments. The key element and the comforting aspect is that after freeing the ceramics from their previous contexts of meaning and function, the artist quite concretely transfers the sherds into new aesthetic contexts. The message linked with this indicates that destruction is followed by new beauty and new life – always against the backdrop of memory: Via the use of sherds as a medium, the theme of transience and the awareness of memory are per se part of Höing's compositions but they are also expanded to include the optimistic aspect of mutability.

This idea is presented in the latest impressive and very attractive group of works, the "Carpets". To make them, Höing adds self-made ceramic elements to intentionally shattered porcelain to form ordered assemblages of literally sumptuous opulence.

The visual wealth of the three floor pieces, "playing by heart", "Lebensbaum" ("Tree of Life"), both 2020, and "into the blue", 2021, is captivating. Particularly the rectangular piece, "playing by heart", refers in its dimensions and ornamentation most distinctly to oriental carpets. The central star medallion on a blue rhombus is surrounded by various floral patterns in cartouches, and with its floral corner motifs and borders, it suggests what is known as a "Persian carpet". But these initial associations are painfully contradicted: instead of a soft carpet pile, sharp-edged sherds jut jaggedly into space.

With this floor piece, Höing not only pays a wonderful tribute to the cultural technique of Persian carpet weaving but at the same time also pays respect to a second millennia-old craft tradition. Yes, Beate Höing is reflecting on the loss of cultural values and traditions, wholly in the



Tree of Life, glazed ceramic, found porcelain objects, 160 x 120 cm, 2020 photo: Beate Höing



Into the blue, glazed ceramic, found porcelain objects, Ø 270 cm, 2021 photo: Beate Höing

spirit of Ai Weiwei's performance, by paying tribute to broken mementoes in a new aesthetic context.

Transience and mutability are the theme of the second blue-and-white "carpet", the floor piece "Lebensbaum", not only because of the use of porcelain sherds. The tree of life also stands as a culturally widespread symbol for growth, health and the circle of life.



Christoph, glazed ceramic, h 39 cm, 2011
photo - Beate Höing

Because of her own Christian socialisation, Höing associates the scene with the Tree of Knowledge and Adam and Eve's fall from grace. A scene with contradictory logic: tasting the fruit of the Tree of Knowledge, humanity gained awareness but thereby lost immortality.

The latest "carpet" floor piece, "into the blue" from this year, is least reminiscent of the carpets it may have been modelled on due to its round form. Edged with a green and yellow border, the otherwise blue and white ceramic work resembles far more a majolica tondo from the Florentine sculptor family, the della Robbias from the 15th and 16th centuries. The centre is formed by a blue floral ornament surrounded by eight medallions with disconcerting content: grotesque countenances and animals' faces, nymphs or monsters, devils or water sprites? Only a boy and a girl may be discernible. Between the medallions, birds are laid in mandorlas, living or dead, impossible to determine with certainty. The blue colour seems especially to indicate a carpet, supporting luxuriant growth of blue water lilies. Could the blue facial medallions consequently be reflections? Or are they to be taken for vanitas motifs? As in all of Beate Höing's work, there will not be just one explanation.

The artist repeatedly appeals to the public's willingness to associate, which she encourages with an abundance of offered memories. The complexity of the connotations must be discovered and the space for interpretation must be filled. Yet besides all the personal possibilities for interpretation, her art supports the general realisation that during the lifetime of an object, contexts and meanings change. How much is retained in a change and how much changes when things are retained?

GUDRUN SCHMIDT-ESTERS

is an art historian and the director of the KERAMION museum.

EXHIBITION

Beate Höing – Hang on to a Dream

5 September 2021 – 20 February 2022

Stiftung KERAMION - Zentrum für moderne+historische Keramik

Bonnstraße 12, 50226 Frechen, Germany

info@keramion.de | www.keramion.de

Facebook: "Keramion-Keramikmuseum"

Instagram: @keramion

Parallel to the exhibition, Beate Höing – Hang on to a dream, the artist book Beate Höing – It's all about Love – is being published.



BEATE HÖING was born in Coesfeld in 1966. She studied painting at the Freie Kunstakademie Rhein/Ruhr in Essen from 2001-05. Three years later, she was awarded the Art Prize of the Bernd and Gisela Rosenheim Foundation, Offenbach. Since 2010, she has taught at the European Art Academy in Trier. In 2012, she was sponsored for a catalogue by the LWL-Kulturstiftung and in 2018, she was awarded a grant from the Aldegrevier Gesellschaft e.V. in Münster. A further grant, from the North Rhine-Westphalia Ministry of Culture and Science, was awarded to her in 2020/21.


Beate Höing lives and works in Coesfeld and Münster and since 2004 has participated in international solo and group exhibitions. She is a member of the artists' association, the Deutscher Künstlerbund.

BEATE HÖING

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THE LAST JUDGEMENT, 2017
Gdansk (Poland), 2021 Legoli (Pisa),
5 m x 3.5 m, proprietary Porcelain
Veins technique, bone china, RGB
LEDs, 2 computers, microphone,
camera, projector and stereo
equipment, in cooperation with
Robert Turlo and Raffaele Bacchi

EVOLUTION

INTERACTIVE CERAMICS AND LIGHT ART IN WORKS BY

NICOLA BOCCINI

In 2016, as part of a prestigious commission, the National Museum in Gdansk asked Nicola Boccini, artist from Umbria and creator of "interactive multimedia ceramics", to work on a contemporary interpretation of Hans Memling's *Last Judgement*, a masterpiece dating to the second half of the 15th century held by that museum. Boccini's new *Last Judgement* was presented at the museum in Gdansk in December 2017, alongside the work that inspired it. Today, for the first time, it is on show in Italy, thanks to the Municipality of Peccioli and the Peccioliper Foundation, inside the Church of Santi Giusto and Bartolomeo di Legoli, not far from a work by another Renaissance master, the frescoed tabernacle by Benozzo Gozzoli. Boccini depicts the souls' virtual movement, and Saint Michael's role in leading the dead to the afterlife, as painted by Memling. The

CLAUDIA BOTTINI



LANE, 17th Venice Architecture Biennale, Italian pavilion, 2021, 220 cm x 90 cm
proprietary Porcelain Veins technique, bone china, RGB LEDs, computer, microphone, 2019

spectators' projected faces suggest the souls, which attain a celestial dimension by means of the thin, transparent bone china, accompanied by music and the universal symbols of salvation, and then back-projected in variable sequences of images onto the hexagonally-shaped panels comprising the work. Visitors initially feel sensations of alienation and disorientation, seeing their likenesses catapulted into an "anti-world" in which there is an interplay of light with electronic and musical components.

In 2020, in cooperation with Open Arms, Boccini made *Vessel Light*, in which an assembly of luminous panels represents a fully-loaded ship, transporting "modules", with no distinction between goods and people. Selected for the 2020 Faenza prize, this installation is heart-rending in its interaction with spectators, with lights that are activated, along with the voices and screams recorded during a rescue operation at sea. The life-jacket that can be seen alongside is also genuine. It highlights a crime and ensures that no-one could say that they had not seen it.

In 2021 Boccini was invited to exhibit at the 17th Venice Architecture Biennale, in the Italian hall, with *Lane*, a work that is a hymn to life, a return to progress after almost two years of health emergency. Figures by one of the most important Ital-

YOU & I, 205 cm x 205 cm, proprietary Porcelain Veins technique, porcelain, RGB LEDs, computer, microphone, wooden base, Blanc de Chine 2019





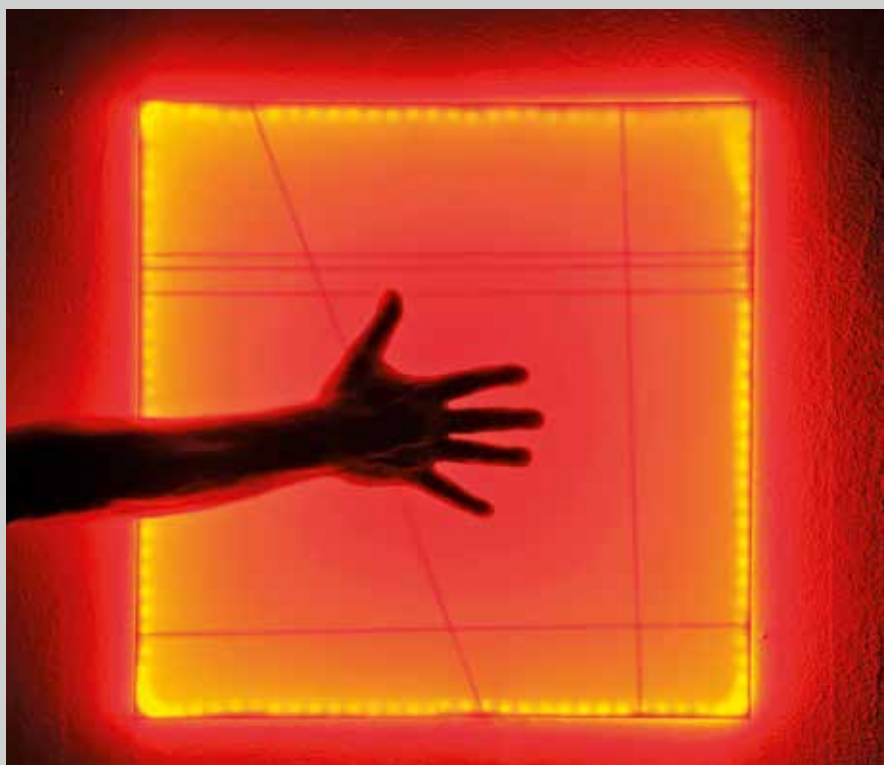
VESSEL LIGHT, 215 cm x 172 cm x 40 cm, proprietary Porcelain Veins technique, bone china, RGB LEDs, computer, microphone, wooden structure, 2019

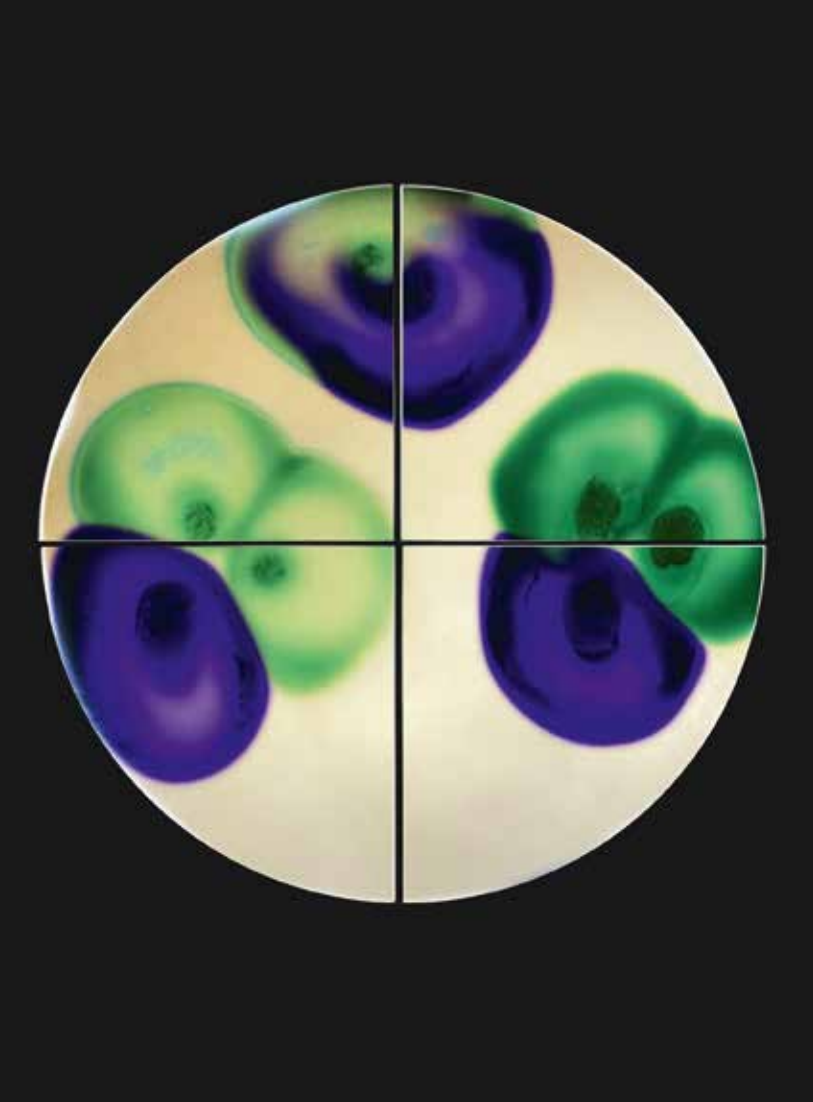
ian cartoonists, Riccardo Burchielli, are painted in bright colours on the ceramic surfaces. Bocchini himself writes: "Life suspended and the isolation caused by the pandemic have amplified people's personal struggles, and we are all increasingly alone on our paths. The future is a new awakening and dynamic energy. The female figure is life, colour and light are hope, porcelain is fragility, the woman is resilience."

These are the latest three great works by Bocchini. Immense, challenging teamwork operations, involving technicians and engineers such as Raffaele Bacchi and the animation designer Robert Turlo, developing studies on perception and interaction, creating increasing involvement with observers, in a process of transformation which itself becomes a work of art.

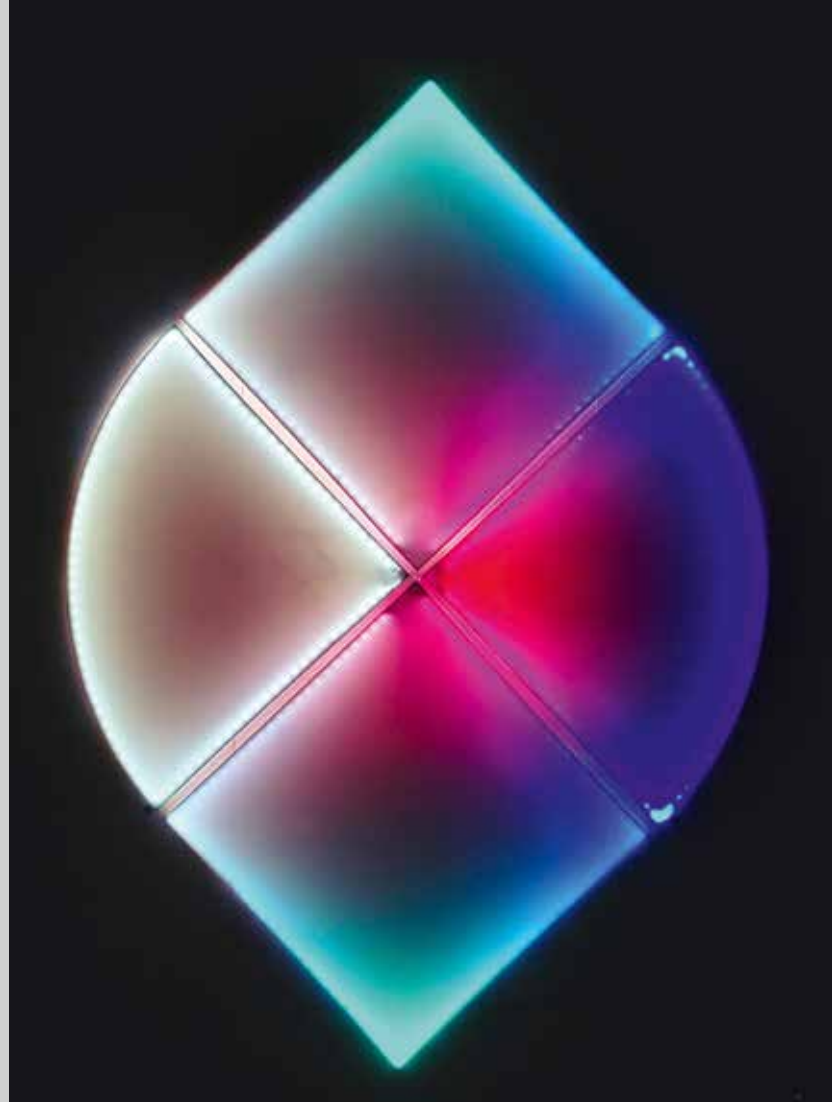
The artist has been performing research all over the world for over twenty years, in a quest for the

TOUCH ME NOW, 43 cm x 43 cm, proprietary Porcelain Veins technique porcelain, RGB LEDs, computer, microphone, wooden base, 2012



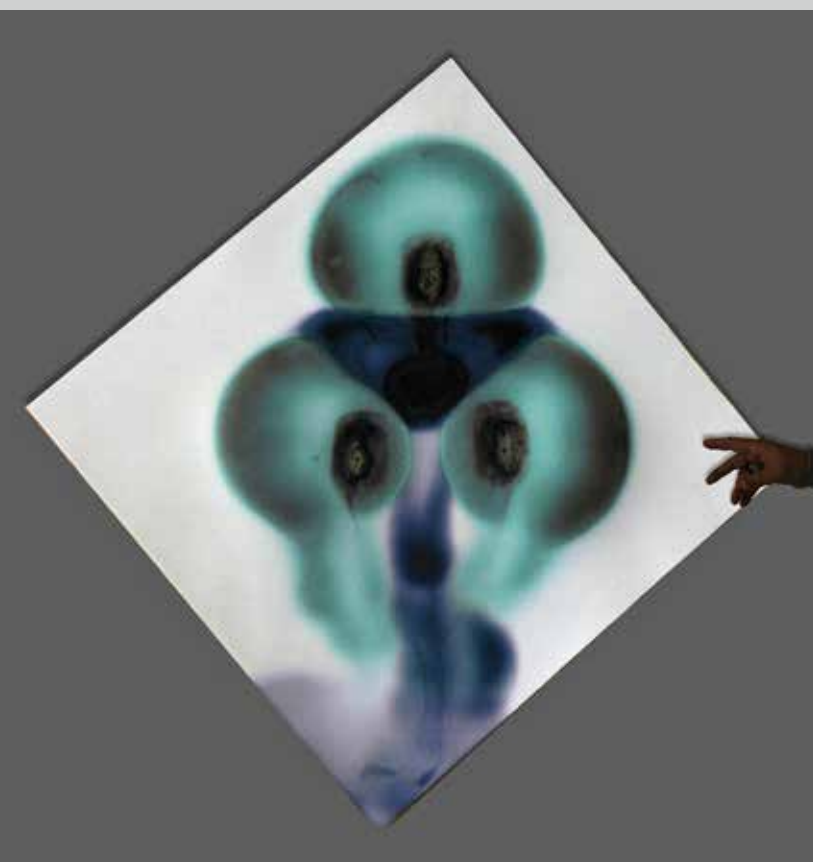


CCC 1, 90 cm diameter x 3 cm, proprietary C.C.C. (Change Ceramic Climate) technique, porcelain, RGB LEDs, computer, 2020



KERNEL, Casa Museo del Mantegna (Mantua), 2020 Light Art Biennale 125 cm x 90 cm x 10 cm, slip-casting in plaster moulds, bone china, wood, LEDs and computer, 2020

CCC 3, 97 cm x 97 cm, proprietary C.C.C. (Change Ceramic Climate) technique, porcelain, white LEDs, 2020



"evolution" of ceramics, reformulating its colours, iconography and symbolism in a new ceramic technique. And in fact in 2014 he named his first ceramic interactive multimedia work *Evolution 14.0*: this piece consists of 30 panels, and it was exhibited at the Taiwan Ceramics Biennale (TCB) in Taipei. Boccini takes us into a new dimension of visual perception in art, which primarily includes the spectator's involvement through light. This is a "new art" in which there are no separations between architecture, painting, sculpture and crafts. Values of tradition and memory are intertwined with contemporaneity, in which creative dynamics fuel, and are themselves fuelled by, the constant interaction with local culture and the latest technology. His ceramic works are brought to life by means of the microsensors contained inside, true "porcelain veins" which make it possible to modulate the work's space directly using the voice or touch. Reactions are variable and unpredictable, and the work attains an almost organic sensitivity and vitality. Boccini reinterprets ceramic techniques, applying the material to the specific context and topical social problems, such as racism, terrorism, xenophobia or conflicts linked to immigration, and now also addressing climate

change in the *CCC Change Ceramic Climate* series which began in 2020.

Instead of filaments and veins, there is ice, which, as it melts, releases blue and greenish colours inside the ceramic body. After firing, these become opaque, dry and grey, like nature that is destroyed and altered by man, but a light source brings the colours to life, making the material glossy and smooth, and displaying the hues of the porcelain particles modified by the process of the compound's thawing and absorption. Starting from images of the melting of the ice-caps, which are typically light blue due to reflections of the sky, Boccini creates ice that is coloured by some of the minerals that are already present in all types of water, but increasing their percentages, in order to generate surfaces of coloured ice with a uniform structure. The pigment particles absorbed by the porcelain body definitively change the material's structure and composition.

The behaviour of the "coloured" ice's melting is a reference to the spectator's idea of ice, enhancing the sensorial and emotive effects which become part of the experience, allowing the development of a mental state of perception.

The essence of objects is universal and shared by all people. Boccini performs an operation of abstraction, research and experimentation, leading to new solutions involving shape and colour. In fact, he says, "creating means the 'quest' for new techniques and methods; I never create forms first and then apply technique, I always create the technique first and then adapt it to form."

He applies this Gestalt psychology using ceramics in order to confirm his theories, with a series of experiments through which he explores and assesses the perception of shape and the laws of matter.

This study of perception is a feature that he shares with 1960s artists,¹ primarily programmed, kinetic art, whose pioneers include the Hungarian Nicolas Schöffer, who from the 1950s was building his *Lux* machines that interact with the environment, combining movement, light and sound. Then there were the kinetic artists in Italy, such as Gruppo T in Milan, with Gianni Colombo and his *Spazio elastico*, 1967, or the *Topoestesie* (1965-1970) works in which spectators are brought into dark interiors and bombarded with optical and physical stimuli in order to disorientate and unsettle them. Just as for Boccini, this sort of art was performed by a work group, a team.

This form of artistic development involves virtually infinite variations in form and tech-

nique. In Boccini's installations, the "programming" empowers the work's mutation, with a temporal progression that is only in part indeterminate. A sequence of visual and audio situations takes place according to a chronological development, with configurations that can be partly forecast by the artist but that always preserve a certain instability, giving them a greater or lesser degree of independence. Therefore the work is on a plane combining components of perception, scientific and experimental research, and advanced technology.

This is why the substance, the fundamental element underlying all his studies, has to be light, which penetrates the ceramic body, pervading the space and the spectators in front of his installations, which already include all the information that we need: the importance of movement, the dynamic aspect of perception, the divine essence in its clearest expression, the clarity that enlightens all minds. This is the light that reminds us of our true identity, encouraging us to improve.

¹C. Bottini, *Evolution Ceramica 2.0 Nicola Boccini, exhibition catalogue* (Galleria Add Art, Spoleto 2016) published by AddArt, Spoleto 2016

CLAUDIA BOTTINI

is an art historian and curator. She has been working in the areas of art and technology for many years. She writes and curates exhibitions; she teaches art history and is a subject tutor at the Faculty of Literature at the Ecampus University, Rome.

Nicola Boccini is an experimental artist who has transformed ceramics into optical, audio and light-emitting works. After his art studies at the Academy of Fine Arts in Perugia and the Koninklijke Academie van Beeldende Kunsten in the Hague, he concentrated on more advanced research into the technology of ceramics, bringing him to his current status as one of the most experimental artists and technologists in the world. His art is expressed in ceramics, video, performance, and interactive multimedia installations.

In 2001, with other artists, he founded the Romano Ranieri School of Ceramics. In 2007 he perfected his first technique: "Porcelain Veins", metals in harmony with ceramics; in 2010, interactive multimedia Ceramics 2.0; in 2012 he created the "Boccini Technique"; 2016, Ceramics 3.0, a new concept and approach to organic ceramics; and in 2020, the C.C.C. (Climate Ceramic Change) technique. On many occasions he has worked with research and experimental centres, art schools abroad, and internationally-renowned designers and architects all over the world. He considers ceramics as a contemporary material with which to create performances, happenings, meetings and professorships across the globe. In the space of a few years, he has succeeded in revealing the importance of light as a form of applied art, which is brought to life in "artisanal" works giving the material a new vitality. By studying ceramics from within, performing research and experimentation, he creates a light-emitting substance of infinite potential, that better than any other, enhances the space in which it is placed, creating unexpected expressions or simply luminous images in the darkness. In 2021 he was invited to the 17th Venice Architecture Biennale with *Lane*, an interactive multimedia work that reacts to spectators' sounds or voices, the result of cooperation with cartoonist Riccardo Burchielli, architect Nico Panizzi and the aerospace engineer Raffaele Bacchi.

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The Ceramist Renée Reichenbach

From functional pots to ceramic sculpture

DORIS WEILANDT

In the beginning was the teapot, a functional item, wheel thrown with a body, spout, handle and lid. The design offers the artist many variations to form sculptural volume and to inscribe their own aesthetic ideas. The teapot is a sophisticated object, the *crème de la crème* as it were. For ceramist Renée Reichenbach from Halle, it is a concrete theme that she can play with: "You have a structure and don't get lost in amorphous shapes or vacuous ideas. There are given things that have now become very powerful forms." It was a long way to the "teapot" as a ceramic sculpture, requiring considerable courage.



Red Landscape, 2018, 42 x 44 x 9 cm photo - Reinhard Hentze



Six Artefacts, 2008-2010, 75 -115 cm in height photo - Reinhard Hentze

Courage to give up the wheel and to rethink forms. Spout and handle long ago lost their function. With the first handbuilt pots, Reichenbach meticulously examined if they were watertight, how they poured and how they handled. "I have simply forgotten that now. At an exhibition, someone asked me if they could use the pot and it nearly gave me a shock", says the artist. Her teapots have individual characters. From a geometric body that stands firmly on the ground, parts reminiscent of the originally functional elements of spout or handle reach confidently into space.

Her teapots have individual characters. From a geometric body that stands firmly on the ground, parts reminiscent of the originally functional elements of spout or handle reach confidently into space

Boat, 2015, 190 cm photo - Reinhard Hentze





Teapot, 2011, l 38 cm photo - Reinhard Hentze

Meduse I, 2014, h 33 cm photo - Reinhard Hentze



Reichenbach started making hand-built ceramics in the 1980s. While working on a ceramic wall, she made a close study of grogged clay and of the beauty of the unglazed clay body, which also inspired Gertraud Möhwald, her teacher at Burg Giebichenstein. Ever since, she has constructed her works from rolled slabs, which carry evidence of the material. She finds the brittleness and the processual aspects important. She appreciates the colourfulness and the infinite expressive possibilities that the material offers her. Besides red clay, she uses a black-firing one from the Westerwald region. In her surface treatment she aims for depth and richness. She forgoes glaze almost entirely. Over the years, she has developed her own inlay technique, with which she creates the subtle, multifaceted surfaces of her sculptures. Other materials including engobes and porcelain are rolled or beaten into the rolled out slabs. Wafer thin layers are laid on top of each other. The clay slab is the building material with which she models sculpturally, creating landscapes and cityscapes, or artefacts and objects that bear the marks of being worked by the human hand. Slender found objects are laid side by side like after an archaeological dig.

At extended intervals, Reichenbach

works on the subject of the landscape, arranging various, usually planar structures that usually form geometric patterns on a square background. In every picture, spaces lead into the distance, making the third dimension apparent. Some cityscapes convey a sense of order and stability, others seem fragile, as if they only exist in this form for an instant. Titles like *Hallesche Störung* (2011, "Halle Fault") introduce a geological component. The calm surface that only reveals a small number of indentations can change through forces in the Earth's interior. It can break open and destroy what has grown there. *Helle Landschaft* (2011, "Bright Landscape") draws associations with the white towns in the Mediterranean region that bear the marks of thousands of years of settlement. In the centre there is a square with a dominant feature surrounded by dense housing, crisscrossed by narrow alleys. Scattered green areas interrupt the contiguous white structure.

After leaving school Reichenbach completed a pottery apprenticeship in Römhild. With her craft skills, she applied for Burg Giebichenstein University of Art and Design and passed the admission examination. She considers this to have been a great blessing. "Gertraud Möhwald was crucial for me. She was always approachable and gave us lots of encouragement. We learned a lot from her corrections. She always praised what was successful first and then described in detail what was wrong. Afterwards, new ideas came and we were very eager to go on. That really did me good. This coincided with the time when in her own work an opening took place, from the vessel to the vessel sculpture and the figure in one piece. She was in a good place herself and this energy transferred itself to us as students," Reichenbach recalls. Their close contact continued after university. Reichenbach was a guest in Möhwald's studio, which was located on the edge of Halle. The basic creative principles she learned, which are applicable to any form context, still inform her work today.

The slender forms, artefacts that have been created over decades in the artist's work, evolved from vessels: "I started making pentagonal jars. They grew longer and slimmer. Then columns

developed, imperceptibly, and then I laid one of those jars down and I realised fish could be made from them. Those were the first basic forms." Through further steps like making incisions, Reichenbach developed a whole toolkit that she can vary infinitely. The process is important to her, it leads to new ideas. To deepen the ideas and to find inspiration, she goes to libraries and to the State Museum of Prehistory in Halle. Forms she has absorbed find their way into her work. *Einbaum* ("Dugout canoe"), *Elfenbein* ("Ivory") and other collections are the result of this fruitful symbiosis.

Despite the diversity of ceramic materials available after 1990, Reichenbach has always remained faithful to familiar things. She has only added the dark, heavily grogged Westerwald clay body, which now defines the basic colour of many of her pieces. She is currently exhibiting tiles with bird motifs in a gallery in Halle – black slabs with rolled-in decor. "I dream of making a larger-scale piece from several smaller tiles."

DORIS WEILANDT

studied art history, Classical Archaeology and Ancient History in Jena and Halle. She is a journalist, writer and art historian.

photo - Doris Weilandt



Renée Reichenbach: Born in Jena, Germany, in 1956. 1975-1982 university course and postgraduate studies in ceramics at the University of Industrial Design Burg Giebichenstein Halle under Gertraud Möhwald and Martin Wetzel, then freelance. 1997 visiting professorship at the Institute of Art Ceramics at Koblenz Technical College in Höhr-Grenzhausen. 1999 inducted to the Académie de la Céramique, Geneva. Art Director of the 2nd and 4th International Ceramics Symposium, Künstlerhaus 188, Halle. 2011/2012, lectureship in ceramics and sculpture at the University of Art and Design Burg Giebichenstein in Halle.

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Tom Supensky

In 1956, at the young age of 18, I went to the University of Southern California to study architecture. However, while in line to add an elective course, someone mentioned ceramics. "What is that?", I said. My high school, Marist, in Atlanta, Georgia, did not offer any course in art. Nevertheless, I decided to take a beginning course in ceramic art. My professors were Susan Peterson and Carlton Ball. After two semesters at Southern California, I found out the Ohio State University had an excellent ceramic art program. So, off to Columbus, Ohio, where I was born. Ceramics was my primary interest and I eventually received my undergraduate degree in ceramic art studying with Paul Bagotay and Margaret Fetzer.

Parrot Names Guilty Person



Soon after graduation, I was drafted in the US Army. After basic training I was assigned to Army Intelligence School at Fort Holibird, Baltimore, Maryland. While there, I met my first wife, Johanna Weber. My next Army assignment was in Philadelphia, Pennsylvania, where I performed by duty as an Army Special Agent. During that time I married Johanna Weber. Because she was of German background, I was told that I could no longer serve in the US Intelligence Corps. I was then sent to South Korea. During that time my first son, Mark was born. While in Korea, I acted in a play. My acting actually began while a student at the Ohio State University. This experience was enough to get me the task of managing an all-Army entertainment show that traveled throughout South Korea, Okinawa, Japan and Hawaii. Once my military duty ended in Korea, I went back to Baltimore, Maryland, where I received my graduate degree in art from Towson University. I then taught at a local high school for three years. Towson University then offered me a teaching position in the art department where I taught ceramic art for over thirty years. My sons Eric and Clay were born during this period.

I am now Professor Emeritus at Towson University. During this tenure, I was divorced from my wife Johanna.

Who Spilled The Beans





An apple a day

What's for dinner



During my teaching at Towson I participated in a number of faculty exchanges. Two of these exchanges were in Oldenburg, Germany. One exchange was in Hobart, Tasmania, and another one was in Florence, Italy. While teaching at Towson I received a commission to build a large thirty foot long, twelve foot high ceramic wave just near Washington, DC. The income was enough to purchase a new town home in Baltimore. I also did a faculty exchange in Bristol, England. It was there that I met and married my wife, Pauline.

Purely by chance, while playing tennis in Hilton Head, South Carolina, I asked where we might retire because we wanted to leave the big city of Baltimore to somewhere less populated and with better weather. Someone overheard our conversation and yelled out, "Aiken!" We found out that it was a lovely city in South Carolina near the border of Georgia. We took the trip to Aiken, bought a home and we have lived there to this day. Ceramics was still in my blood and I quickly put together a clay studio in the bedroom above the garage in our new home. That is where I continue to make my clay sculpture. It should be noted that when I first started working with clay, my interest was in throwing on the potter's wheel. I recall the day when I saw Paul Bogotay throwing cylinders that were about four feet tall. Bogotay then added a series of pulled handles to the side of these tall forms. I asked him what was he making and he told me that they were fence posts. He would add a ceramic chain from pole to pole.

The final product would be a small fence at the front of his house. It was there and then that I knew ceramics, even on the

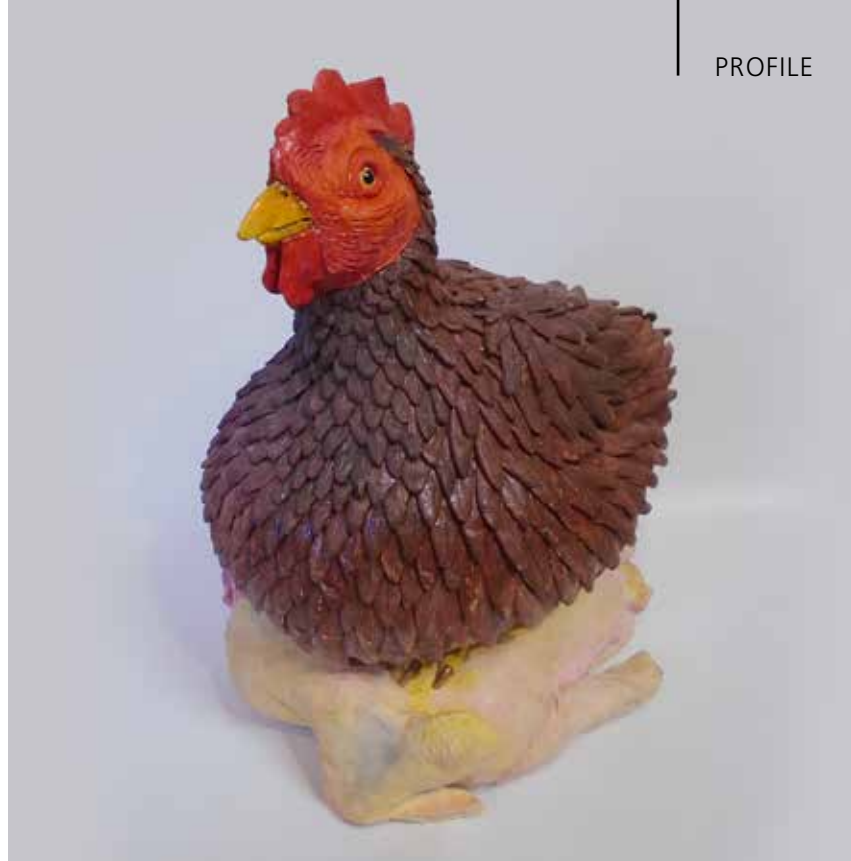
potter's wheel, could be sculpture. That introduction to ceramic art was the answer for which I was looking. I found that my interests in expressing something more than a pot could be fulfilled. I knew that I could express a wide range of ideas with clay. The ideas came quickly and I knew I had found my place in the world of ceramic art.

Today my small electric kiln is still filled with my latest clay creations. I use a clay body that can be bisque fired and glaze fired at the same cone 04 temperature. That simplifies a bit of the technical aspect of the process. By the way, that clay body was given to me by my good friend Don Reitz. Because I do not want to make the same object twice, I have to come up with a new idea for each succeeding piece. The more ceramic pieces I make, the more difficult it is to come up with another original idea. Nevertheless, I have faith in finding new solutions. Another idea often pops up early in the morning while lying in bed. I make a small sketch of my new idea and take it to my studio for further consideration.

I keep open the idea knowing that it can be adjusted in numerous ways. So, as I begin to construct a new piece, I know I have the right to make changes to it at any time. To me, the making process is always an exciting experience. I have a wide range of commercial under glaze opaque color by Duncan. I apply color to the clay prior to the bisque firing. These colors are similar to acrylic paints and I can mix them to get an endless variety of hues. I can work the surface with color very much like a painter might apply color to the canvas. Once the piece is bone dry, I can bisque fire it. Following that firing, I am then able to apply a glaze to the piece. First, I use a commercial clear glaze that I water down to about one part glaze to five parts water. I apply that thin mixture to the entire piece. That application will keep the color at its full intensity. Where I want a part of the piece to shine, I apply a normal coating of the clear glaze. The piece then goes back in the kiln for the final firing at the same cone 04 temperature. As I open the kiln after that firing, I usually am quite pleased with the results. I then take photographs of each piece. These photographs often aid my search for exhibiting the work.

I always find a suitable title for each clay sculpture I make. The title can tell the viewer a hint about the point of view I have given to the piece, although I expect the viewer to understand what my sculpture is saying without the title. I believe that my work comes from a very broad range of all that exists in this complex world. For that reason, I stay prepared to find a new idea for a new sculpture at any moment where ever I am and whatever I am doing.

I enjoy traveling and often find new inspiration in a new environment. My lovely, wife, Pauline, is English and we often travel to England. What will I discover this next trip? I still play duplicate bridge and tennis, both attesting to my mental and physical capabilities and both a vital ingredient to being a ceramic artist. Finally, I am always looking forward to the next idea and what the result will be. The clay, that wonderful plastic material that can take and hold any shape given to it, is waiting for me in my studio.



Before and after

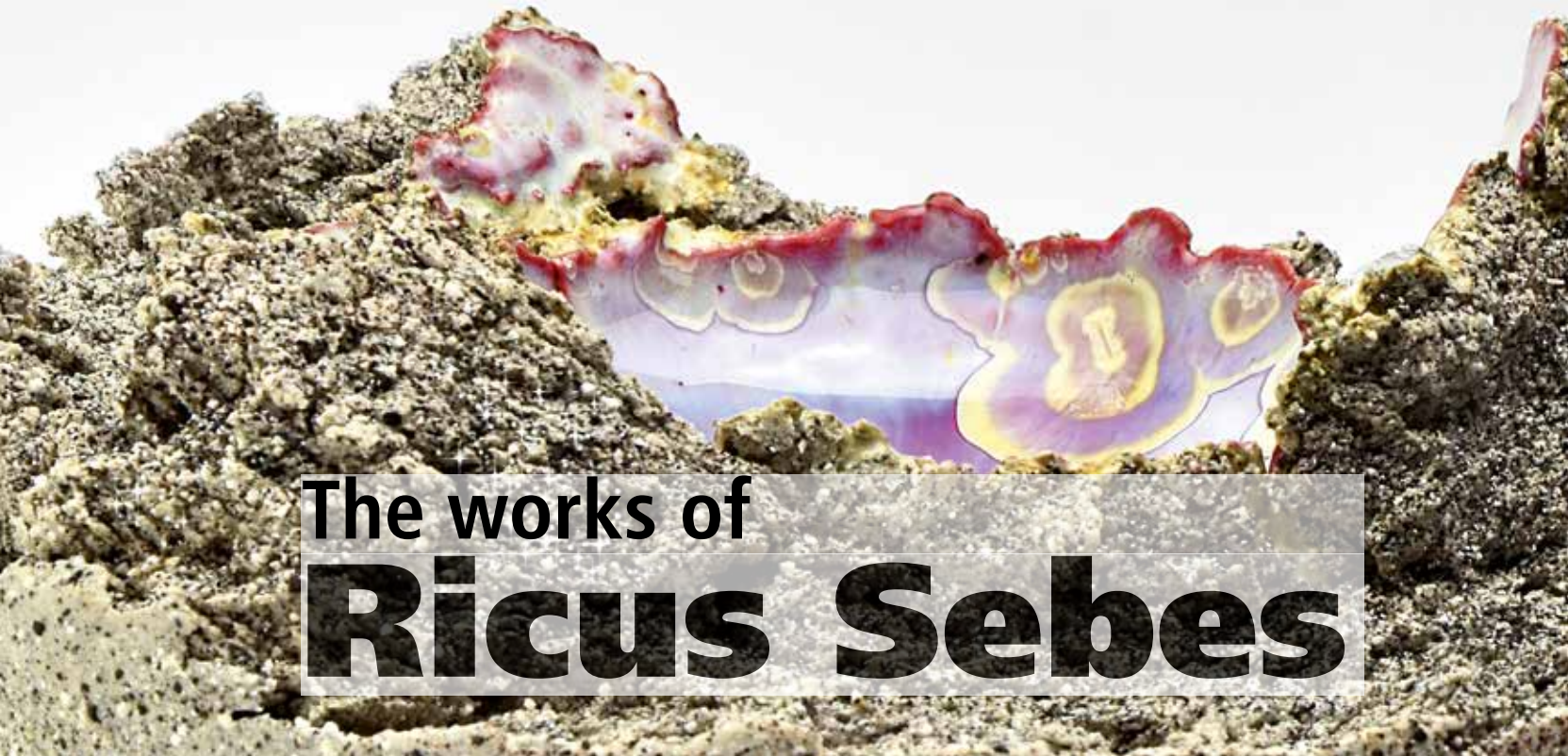
STATEMENT

After leaving the educational institutions that gave me the necessary qualifications to do what I want in clay, I found that I needed a much simpler approach to working in ceramic art. A small converted bedroom with bath was to be my work space. I make the more predictable response and found that it suited by life as a clay artist. My studio is comfortable with a sofa, television, air conditioner, and ample light. I built a sturdy work table with plenty of space for supplies and tools. My clay sculpture is always a hand-build product. I believe that a direct relationship between the material and the maker leaves a special mark that speaks of the human element rather than one of a machine which is cold and unfeeling. I take pleasure in expressing my ideas through clay and enjoy watching the reaction to my work by the viewer. The clay product, however primitive it was or elegant it would become, is a direct reflection of the environment. No other material can boast of this phenomenon. I love clay.

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The works of **Ricus Sebes**

photos - Sonja Sebes-Top

CHRISTOPH HASENBERG

At the International Ceramics Fair in Oldenburg, Ricus Sebes was awarded the NEW CERAMICS Prize.
"... a revolutionary innovation in the use of crystal glaze" ...
"but adapting to a seemingly geological realm of forms that immediately awakens images of treasures in coral reefs" (jury).

The Paradox of Opposites

I paid Ricus Sebes a visit. Sonja Sebes-Top and Ricus Sebes live in St Goar in the Gründelbach Valley of the Upper Middle Rhine Valley, which is a UNESCO world heritage site.

Inspired with romantic ideas after a holiday in France, they fell in love with this gorgeous landscape and in 2011, they bought an old mill in the Gründelbach Valley, throwing themselves into the adventure, and abandoning their regular jobs – Ricus Sebes had previously been a salvage diver with the Royal

Vessel, 2020, 34 x 34 x 12, concrete, porcelain, crystal glaze





Dutch Marine Corps – and they began to convert the old corn mill with much thought and love.

Sonja and Ricus had trained in ceramics in the Netherlands and had gathered initial experience there.

Against the backdrop of classic craft training, Ricus began to accept the technical challenges of ceramics and to push back the boundaries of creativity – in complete accord with his conceptions and artistic ideas.

The meaning of his works, his forms and his chromatic language is a return of the connection of opposites, an apparent semiotic contradiction.

The Monolith, 2021

35 x 20 x 28 cm
mixed media
concrete-porcelain
porcelain
crystal glaze





The-Ark, 2021
39 x 17 x 21
mixed media
concrete-porcelain
porcelain
crystal glaze

However I only see contradictions at first sight.

On closer inspection, I see that the paradoxical, the contradictory elements contain a higher or wider truth and need not contradict each other, instead revealing a further sense. Herein lies the expressive force of his creative intention.

These are old rules of making, rules of the overall effect of his ceramic works that are good and valid, observed or resolutely contravened.

*A form must have boundaries but colour need not.
Yet form tolerates any colour and colour tolerates
any form.*

In this, independence is confirmed.

But Sebes creates dependences between the elements, creates tension, oppositions, like calm versus unrest, introduces the colours of his crystals, perceptible in their full purity, in the monochrome, earth-coloured forms of his rough, thrown, handbuilt and fractured forms, formulating an impressive concision.

The earth-coloured light-dark harmonies of the fissured surfaces are indispensable and prove their worth as intermediaries between the pure, gleaming, clearly delimited planes of the coloured crystal glazes and the fractured forms that seem to have emerged under the effects of destructive forces.

Under dynamic strain such as bending, breaking, stretching, smoothing, melting and cooling, the properties of the material

Amphora, 2021
 34 x 16 x 26 cm
 mixed media
 concrete-porcelain
 porcelain
 crystal glaze



and all the elements of the creative process combine on a further level, creating an impression of chaos.

The regular and irregular forms and colours of the crystal glazes and the fissured surfaces of the clay body combine to form a complex unit.

Nothing is new in the origins. Everything comes from earth and yet new things emerge daily.

We can touch these things, hold them in our hands, feel smoothness and

roughness, and see how the contrasts of the individual elements elevate and reinforce their effect to create an complete whole.

CHRISTOPH HASENBERG

is a ceramist, painter, graphic artist and former lecturer at the school for ceramic design in Höhr-Grenzhausen

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Ricus Sebes (b. 1969). After serving as a professional soldier and a salvage diver, decided to attend the ceramics technical college in Gouda. Inspired by the technical challenges of glaze technology, he also attended courses with Ian Curry and Hein Severijns. Together with his wife, Sonja Sebes-Top, herself a ceramist, he emigrated to Germany in 2011, where he could devote himself entirely to his fascination with form and colour. Sebes has participated in numerous exhibitions and competitions in Germany and other countries and has won various prizes.



ART - what craft yearns to be

*The work of the hand is not just the product of the unseeing hand
but also of the perceiving mind*

GUSTAV WEISS

Our recent history is already a hundred years old. At the end of the nineteenth century, craft was still considered to be close to nature. That was a reminiscence of the past – and that was already over. The new beginning was an opportunity.

In the GDR, the old factories were dismantled and rebuilt in Russia. New machines were needed but they had to be approved by the occupying forces. The university even had to hand in an application for nails. The atmosphere was filled with new beginning. Ceramics became orientated towards chemistry and art. Nothing was to be reminiscent of craft.

Three people have been chosen here who were important for development. For a human development with differing approaches but same aim. Schnyder was a museum director, Bontjes was a dancer and Ralf Busz came from the field of mineralogy. Their actions must be prefaced with the words, "Preserve, decay, and apprehend". They are to express the good and the true at the same time.

In Geneva, museum people met ceramists to discuss matters with them.

The idea of an academy emerged and the AIC / IAC, Académie Internationale de la Céramique was born. It soon became established and the first conference on foreign soil took place in Sydney. New members were recruited, at that point without requiring qualifications. Since then, the general assemblies take place every two years, where talks are given and the members exhibit their works. Representatives of most countries are on the committee. Peer Schnyder became the first president of the Académie Internationale de la

Céramique. The conferences are well prepared and welcome in the host countries.

On these study trips, the participants become acquainted with the culture of the respective country as well as with its ceramics.

The postwar period was filled with new departures and beginnings. The GDR emphasised its desire for peace in the national anthem, "[...] so that a mother never more mourns her son".

As a German citizen, Bontjes van Beek had come from Denmark to Worpswede, an artists' colony in north Germany, where he realised how popular ceramics was and decided to make it his profession.

There was great faith in the future as Hermann August Seger had in 1884 succeeded in reconstructing glazed Chinese ceramics from a chemical analysis. From that point, chemistry was considered the key to ceramics. Nothing was to be reminiscent of craft – handicraft was still the work of the hand.

The focus turned to art.

In Berlin, a university of applied art was founded.

In Halle, the crafts school was transformed into the University of Art and Design. A number of higher education institutions followed with the designation "applied art".

Bontjes van Beek attended a ceramics course under Seger in Berlin to put his decision to become a ceramist into practice. He had a stoneware kiln built in the Neukölln district of Berlin and employed a potter to throw bowls for him. He glazed them himself.

For the GDR he was the ideal professor of ceramics for the new university. His daughter Cato had been executed

because she distributed anti-Hitler leaflets in the streets.

As a professor, Bontjes had at his disposal Wolfgang Henze, who had worked for a specialist magazine, to teach theory, including how to calculate a glaze from the Seger formula. The teaching did not attain university level.

Bontjes brought a large suitcase full of his work to the university in Weißensee, Berlin. Everyone who saw it was deeply impressed.

In 1950 he ended his activity in Weißensee and then worked in industry for some years.

1953 to 1960 he was director of the master school for arts and crafts in West Berlin, then until 1966 professor for ceramics at the University of Fine Arts

Oxblood red-glazed reconstruction of a Chinese glaze by Hermann August Seger.



in Hamburg. Towards the end of his creative life, he turned his attention to geometric forms.

This was the beginning of Modernist abstraction in ceramics. It already had a foothold in painting.

In Vienna, the popular expression, "Die Angewandte" ("The Applied") remained in use for a major museum.

In the West, at the Free University of Berlin, traditionally successful German archaeology in the Near East was continued in the field of inorganic chemistry, as far as political conditions permitted.

Ralf Busz was a professor at the academy of art in Kassel. Together with his student Jochen Brandt, he undertook extensive research into copper blue glazes from the Near East, which had been initiated by Jochen Brandt. Ralf Busz had worked as a visiting lecturer in Istanbul. In Kassel, this cooperation and the assistance of further participants led to the publication of the book, *Türkis und Azur* ("Turquoise and Azure"). The first exhibition, with a symposium, took place in Kassel and the exhibition was later shown in Kairo, Hildesheim and Höhr-Grenzhausen.

Copper blue glazes had already been of importance at an earlier date, shortly after the invention of porcelain. The manufactories strove to achieve special colours to justify their claim to art.

In Vincennes, Paris, porcelain makers invented copper blue, which they called *bleu mourant*, dying blue. Frederick the Great wanted it for his porcelain factories too and demanded they make it, which led to flowery decor at the Royal Porcelain Manufactory.

Scientists no longer had any room to spare for colours. They were needed for technical ceramics in nuclear reactors. Technical ceramics became a field of great importance in its own right.

By the mid-20th century, Postmodernism was urging a final decision for the immediate future. At this time, ceramics courses were widespread. Making glazes from the ashes of various plants was felt to be an interesting experience of the natural world. Scientists from other fields also became in-

terested in these movements. German archaeologists, who had conducted successful digs in Iraq, explained to ceramists the differences between layers of soil close to the surface, which had also led to differences in art. During archaeological excavations by other countries, it was discovered by chance that colourfully decorated ancient Iranian objects were not in fact made of clay but of a body rich in silicic acid, which kept the low temperature glazes flawless. Their composition and preparation are described in detail in the *Book of Stones* by Abu Qasim from 1701. It has been translated into German.

When Far Eastern ceramics were exhibited in Paris and word got around that the Japanese produced the rarest glazes with iron as a colourant, professional ceramists tried to do it too.

This is what made Frère Daniel in Taizé well-known because unsuccessful attempts did not make him give up his experiments on oil spot glazes.

Raku was easier to control and popular everywhere, and Paul Soldner covered the pieces with the lowest firing glazes possible, "from Hell's kitchen". This became known as American Raku.

The trend towards art, which had already produced applied art, experienced a revival. And ceramics as a whole was reawakened from its deep slumber. The successful stoneware manufacturers at the Cremer & Breuer Group gifted the Keramion to the collector Gottfried Cremer in 1971, a museum in Frechen, which a Werkbund architect (German Association of Craftsmen) had designed in the form of a potter's wheel.

With an eye to art, ceramics had to turn away from the Werkbund, which saw itself as the guardian of functionality. Form had to follow function. But when the focus is on art, the supreme authority is philosophy. The German Guggenheim Foundation, which was still in Berlin at that time, described an installation that they had commissioned from the German artist Gerhard Richter as "philosophical aesthetic", where philosophy is understood as a love of wisdom.

The installation was intended to show



Blue Bowl by Bontjes van Beek, a piece for sale as a business proposition in the market economy.

photos - Christian Weiß

the inconstancy of the judgment of the eye. It cannot be considered equal to the immutable rock of truth. It was only later that brain research surprisingly discovered that goodness and truth occupy the same region of the brain.

When the long duration of Post Modernism was forcing a final decision about the immediate future of art, Jackson Pollock exhibited his drip paintings in California. They met with approval and the decision on painting was taken. Jackson was against symbolism. He became the leading painter of this age.

Ceramics from the West Coast did not take such an easy way out. Voulkos studied German abstract art by Wassily Kandinsky and plumped for that. Abstraction was ideal for symbolic representations.

In 1952, Bernard Leach, Shoji Hamada and Soetsu Yanagi travelled to the USA to achieve recognition of Japanese ceramics as a model. But Voulkos stuck to his guns.

Leach had discovered how profound Japanese ceramics were during his stay in Japan. This was recognised as an intellectual achievement of ceramics. At home, Leach was acknowledged as the founder of studio ceramics.

From then on, ceramics has had art in its focus.

Sanggam celadon

Yoon-Kyung Lee
+ Dieter Jacobs

Traditional
Korean
Ceramics

Where does this flawless beauty come from? The answer is to be found in the Buddhism that flourished during the Koryo dynasty and provided the basis for a profound concentration, not only in religion but also in politics, society and culture.

"Sanggam" celadon with crane and cloud detail

The fascination of celadon arises from its enigmatic green colour. The technique originated in China and was reborn in Korea as an individual variety of celadon. A sophisticated culture met sensitive craft skills. Korean celadon differs from the Chinese in the colour of the glaze, the forms used and the additional decoration. Celadon was given scraped decor, sprigged elements, incisions and later with inlaid decor. Prior to this period, silver had been inlaid in bronze and mother of pearl in wood. This "sanggam" inlay technique was applied to celadon. These novel works thus created radiate outstanding beauty. This new variation is termed "Koryo sanggamcheongja", which means "celadon with inlay work from the Koryo dynasty" (10th-14th century).

Where does this flawless beauty come from? How could the ceramists in this era produce pieces of such outstanding craftsmanship? When we look at sanggam celadon, we pose this question even today. The answer is to be found in the Buddhism that flourished during the Koryo dynasty and provided the basis for a profound concentration, not only in religion but also in politics, society and culture. Everything is dominated by calm and profundity, even human emotions. During the Koryo period, aristocratic society had been considerably enlarged and their lives were more luxurious than ever. Profound concentration and the desire for luxury goods led to a culmination in the development of craftsmanship. Traditional ceramics, which were already highly developed, attained a new level with sanggam ceramics (early 12th – mid-14th century). Along side luxuriously decorated consumer goods, simpler variations also existed.

Sanggam decor technique

There are two different sanggam techniques. The first one is inlay: after scoring or engraving the decor pattern, it is filled with coloured slip. The second is scraping clean: firstly, the whole piece is painted with slip and then the pattern is scraped free. This

Celadon vase with water lily and climbing plant



reveals the colour of the clay body in the area of the decor. For inlay, round, pointed brushes are used and broad ones for painting large areas.

In the time of the Koryo dynasty, only black and white slip were used. White slip was made with white kaolin, black slip from iron-rich clay. Today, for white slip kaolin, quartz and clay are used and for black slip iron oxide, manganese dioxide, cobalt oxide, clay and quartz.

When preparing the slip, the following points must be observed: the avoidance of impurities, the relationship between the shrinkage of the slip and body to avoid cracks in the decor areas and the relationship between the refractory properties of the slip and the body so that the decor retains its sharp outline.

When scoring, attention must be paid to the depth of the marks: for white areas, 1/3 of the thickness of the unfired piece and for the dark colour somewhat less due to the intensity of the colour. First the white slip is applied, which because of the depth of the scoring needs several layers. For this, its rheology (flow behaviour) must be adjusted and maintained within narrow tolerances. If it is too viscous, air may be trapped. Glaze does not adhere in these areas. In contrast, the black slip is uncritical with regard to rheology as the grooves are not as deep.

For the decoration, two tools are used. For scoring, narrow strips of flat steel are used, ground to a point and bent at an angle or in a curve as required. The way the point is shaped is crucial for the depth and breadth of the scored areas. Leather hard clay is best suited for this process as the edges of the scored lines are sharply defined.

After filling and drying the clay slip, the excess is scraped away. For this a second tool is required, which is also made from strips of flat steel. This broader strip is bent in right angles at both ends. These angled ends are cut round and ground thin.



Sanggam celadon vase with peonies

Sanggam celadon bowl on pedestal with chrysanthemums



Sanggam celadon jar with chrysanthemums





Sanggam celadon vessel with peonies

Sanggam decor patterns

The age and its spirit define the respective culture and show the identity of the sense of values. The decor patterns used are typical of this and their meaning is especially important for artisanal art. Thus today it is possible to read the focus of the sense of values from the decor patterns.

As sanggam decor patterns, the following motifs are used: chrysanthemums, peonies, lotus flowers, water lilies, pomegranates, grapes, bamboo, pine trees, birds (especially cranes), fish, dragons, various arabesques and stylised lightning flashes, i.e. very varied natural elements.

Most frequently, chrysanthemums are used as there are many wild chrysanthemums in Korea and they are very popular. Stamps were developed for the flower forms. Small cylinders of clay were rounded at both ends and the flower form was carved in. After bisque firing, the stamps become absorbent and sharp patterns can be impressed. It was easier to make this pattern through using the stamp than the time consuming scoring with a tool. Chrysanthemum motifs varied widely and harmonised well with other decor patterns.

The crane with cloud decor is especially beautiful in the sanggam celadons of the Koryo dynasty. Why did the Koreans use the crane and cloud pattern so widely? It is mooted that the Koreans associated the bluish-green of celadons with the colour of the autumnal sky where many flying cranes can be seen. In the crane motif, bill, eyes, legs and the tips of the feathers are defined with black slip. The remaining areas of the crane and the clouds were inlaid with white slip. This elaborate crafting produced the outstanding beauty of the decor patterns. During the Koryo period, wild chrysanthemums and flying cranes against the high, blue sky were greatly valued.

Zenith of artisanal beauty

The sophisticated celadons of the Koryo dynasty possessed

an almost flawless beauty, which is why people are greatly attracted to sanggam celadons. This has primarily not got to do with the technical perfection achieved then but instead with the painterly depictions and the emotions the pieces radiate. In other words, the sanggam celadons produce a soothing sense of calm and an atmosphere that harmonises with a Buddhist outlook. Like life itself, celadons express calm and movement at the same time. They have a power that can be described as an inner warmth. The longing for classical order and beauty in the Koryo period and the desire for happiness can be sensed in the decor patterns and their sensitive expression.

Celadon today

Sophisticated production declined in the turmoil of war that followed at the end of this period. Fortunately, original celadons have been preserved and today, these celadons from the Koryo period can be admired in Korea and many museums in the world. Although the glaze recipes and the precise craft techniques were closely guarded secrets in the families of the artisans, some ceramists have succeeded in fathoming them. Thus numerous ceramists in Korea are now making celadons in traditional manner and a modernised sanggam decor technique is in use, even without celadon glazes.

YOON-KYUNG LEE

studied fine art, specialising in ceramics, in Korea at the EWha University (BFA) and ceramics in Germany at the ceramics technical college in Höhr-Grenzhausen, qualifying as an engineer. She lives and works as a ceramist in Europe (cf. NK 5/2005).

COAUTHOR: DIETER JACOBS

studied ceramics at the ceramics technical college in Höhr-Grenzhausen. He worked for ten years in the field of industrial glazes and subsequently in the field of enamels.

THE LOVELIEST GREEKS COME FROM HILDESHEIM

*Beautiful and bizarre clay
figures from the Pelizaeus
collection of antiquities*



In the Töpfermuseum, some 1,500 exhibits of local pottery history from the Middle Ages to the 20th century are documented, some are on display
photo - Astrid Wozny, Töpfermuseum Duingen

SVEN KIELAU and
INGRID WOLFSBERGER

*"... we turn one figure then one more;
we almost comprehend why they do not fade ...".*

German poet Rainer Maria Rilke wrote these lines in around 1900 in his poem *Tanagra* about fine ladies, sumptuously clad and coiffed after the Greek style and made of polychrome fired clay. He was fascinated by the 2,000 year-old "Tanagra" figures that presented themselves to him in proverbial Greek beauty and which at that time were considered a sensational archaeological find – the first figures were found in Tanagra, near Athens. The Tanagra figures now exhibited in Duingen, Germany, have a further peculiarity, however. They originated in Egypt and demonstrate the reach of Greek culture. From c. 300 B.C.E., it was under the influence of Greek culture for three centuries.

The "loveliest Greeks" are intriguingly complemented by bizarre and humorous figures such as the two jugglers apparently drunk on wine. They seem like participants in the public festivities in Alexandria, the new Greek Mediterranean metropolis founded in 331 B.C.E., in honour of the god Dionysos and which are familiar through Classical descriptions. A small head of an old, possibly drunken woman, is extremely lifelike.

Wilhelm Pelizaeus, a collector of antiquities from Hildesheim who lived in Egypt for over 40 years, began to collect these outstanding clay figures from Graeco-Egyptian antiquity in 1870. Thus these terracottas found their way to Hildesheim and from there they have now come to Duingen, a town with its own

The **Head of an Old Woman** looks like a portrait but is certainly fictional. The face is reminiscent of the head of a famous statue in the Glyptothek, Munich, the Old Drunkard h 4.8 cm photo - Stadtarchiv Hildesheim





Standing female figure wearing a chiton (tunic) and himation (mantle), late 4th – early 3rd C. BCE. Provenance unknown, Greece or Egypt, h. 20 cm



Alexandrine terracotta figure from c. 300 B.C.E. Possibly from a grave, all details preserved, including delicate earrings, h. 18.9 cm
photo left and right - Christian Rose, Museum August Kestner

proud history of pottery. Duingen became known for its salt-glazed stoneware, which was exported all over the world. Over a long period, it was the centre of pottery in Lower Saxony and the so-called Pottland. The museum regularly presents special exhibitions such as this one with its roughly 80 figures and individual surviving heads. **Ingrid Wolfsberger, director of the Töpfermuseum**, presents the exhibition. Chief sponsor is the foundation, VR-Stiftung der Volksbanken und Raiffeisenbanken in Norddeutschland, the loans are from cooperation partner Roemer- und Pelizaeus-Museum Hildesheim (RPM). **Curator of**

the exhibition is classical archaeologist Dr Sven Kielau.

The exhibition takes visitors to Greek Egypt, which became part of the empire of Alexander the Great in 332 B.C.E. Even at that time, the "Ancient Greeks" were familiar in Egypt as a unique and venerable culture. Ptolemy I (d. 283/2 B.C.E.) expanded the city of Alexandria, founded by Alexander, to make it a "megacity" and had the famous library built. Inhabitants from the extensive Greek cultural area, which at that time encompassed the entire Mediterranean and even stretched as far as Afghanistan, emigrated to Egypt. Now clay figures made in

the Greek style in Egypt were used in shrines, graves and homes as religiously charged votive offerings expressing personal wishes, as an expression of sympathy and mourning in the graves of the deceased or as identity-defining domestic figures reflecting people's own lives. The terracottas symbolise piety, a bond with Greek culture and a sense of aesthetics and luxury. Increasingly, Egyptian elements fed into the figures, a process documenting the arrival in a new daily reality.

These small-scale clay figures are on average no more than 10 – 20 cm in height. They were usually mass produced using clay or plaster moulds. Heads, bodies, arms and legs are often from separate moulds. The components were first assembled and fired before they were then painted in bright colours. Flesh tones for the women were painted in lighter shades than for the rarer male figures. The hair of Greek women was usually red, that of Egyptian women black. The material-rich and almost all-concealing gowns of the women were painted in Egyptian blue, brilliant pink (rose madder), and vermillion. To lend the colours more brilliance, whitish engobe was often applied as a primer.

Especially in graves in Ptolomaic Alexandria, beautifully preserved figures have been found in the modern era, including figures like the woman with the winged coiffure (opposite page). Immigrants were interred in urns after cremation following the Greek custom. This was unthinkable for the Egyptians, who made every effort to preserve the body for the afterlife. An urn from a Greek immigrant is also in the exhibition. The name and profession of the deceased are written on it in Greek.

Töpfermuseum Duingen
Töpferstraße 8
31089 Duingen / Germany
www.toepfermuseum-duingen.de
Weds. & Sun. 3 – 5 p.m.
and by arrangement
Every first Sunday of the month
curator's talk



The so-called **Group of Jugglers**. One of the two bald men appears to be wearing a costume with woman's breasts. Provenance unknown, assumed to be Alexandria, c. 331 –175 B.C.E., h 14.5 cm
photo - Christian Rose, Museum August Kestner

Wilhelm Pelizaeus in Egypt holding a terracotta from his collection. Pelizaeus strove to present a broad picture of ancient Egyptian culture. His collection thus contained many pieces from the Ptolomaic and Roman imperial age. *photo - Sharok Shalchi, Roemer- und Pelizaeus-Museum Hildesheim*



CREO ERGO SUM – I CREATE, THEREFORE I AM

Baltic Contemporary Ceramics
Museum of Decorative
Arts and Design, Riga, Latvia
August – October, 2021

The 21st-century art scene worldwide demonstrates a growing interest in ceramics, especially among contemporary artists. Visual art scholars describe the current renaissance of the ceramic medium by calling it “the new video” and “the taste of the decade”. Historically, the positions of ceramics have been especially strong in the Baltics. However, in recent decades, the medium has enjoyed a new and even broader resonance across the region. Each year in Latvia brings a number of major events in the ceramics domain, and ceramic works by particular authors have become a regular presence in diverse visual arts projects.

This year, to organise the 3rd Latvia Ceramics Biennale, Latvian Centre for Contemporary Ceramics and Daugavpils Mark Rothko Art Centre, in cooperation with the Museum of Decorative Arts and Design, hold CREO ERGO SUM, a vast exhibition of Baltic contemporary ceramics. The show introduces the most prominent contemporary ceramicists from the three Baltic states and reviews the current state of the ceramics domain in the context of the ever-changing conceptual frameworks of the present-day globalisation era.

The 19 featured artists from Latvia, Lithuania and Estonia have been chosen by exhibition curators. They all share the ceramic medium as their means of creative expression and possess a vibrant talent to create. The exhibition concept



Valda Podkalne / LV, **Three clouds**, wood, porcelain, rope, 2020
150 x 105 x 78 cm *foto - Didzis Grodzs*

Kaspars Geiduks / LV, **NESTS**, stoneware, wood firing, 2020-2021
foto - Didzis Grodzs



Egidijus Radvenskias / LT, **Separatist**, From Series “Reflections”
refractory bricks, 28 x 30 x 29 cm, 2015 *photo - Asta Radvenskien*



construes the latter as a validating force not just for an artist's mission but for their very being. In other words, the current exhibition of Baltic contemporary ceramics suggests viewing the act of creation as the grounds for existence.

When choosing Latvian artists for the joint exhibition of Baltic ceramics, the curators faced a fundamental task that was at once their greatest challenge: how to balance the broad spectrum of variety and opportunity afforded by the medium with conceptual diversity and divergent views of different artist generations on what brings them all together – the material. Every featured artist shows the public their passion and enthusiasm – emotions that the twin forces of creative enquiry and ever-growing experience shape into an artwork – the very substance of creation.

In Cartesian philosophy, thinking is an integral part of human existence. In a similar vein, for an artist, their being is inseparable from the act of creation. In times of universal turmoil, creation as a necessary condition for existence has become the principal connection between the artist and stagnant environments. When assembling the Lithuanian part of this comprehensive Baltic exhibition of ceramics, the curators attempted to cover different generations and to discover stylistic similarities and differences among artists.

The Baltic contemporary ceramics exhibition, CREO ERGO SUM, which also represents Estonian authors, gives the viewers the broadest possible spectrum of the current state of the country's contemporary ceramic art and various associated aspects.

I create because I am – I exist to create. What could reflect the being of an artist more clearly? Such is an artist's nature. Contemporary art creation is about more than expressing oneself in the material. It is a search for substantive self-expression. In this journey, artistic creation is the guide, the disrupter, and the shifter of the viewer's thinking.

I create, therefore I am – a phrase capturing the existence of an artist and their defining quality.

More pictures from the exhibition can be found on page 2.

Lauri Kilusk / EE, *Clone*, stoneware, 3D print, h 330 cm, 2020

photo - Jutta Kūbarsepp



Ilona Romule / LV

ROSES, THORNS AND CHAMELEON & TUNNELS OF SOULS

porcelain, overglazes, 2019-2021, h – 67 cm photo - Santa Suhanova

Featured artists:

Ingrid Allik (EE), Izroildžon Baroti (LT), Eglee Einikyte-Narkeviciene (LT), Monika Gedrimaite (LT), Kaspars Geiduks (LV), Kadi Hektor (EE), Lauri Kilusk (EE), Milena Piršteliene (LT), Valda Podkalne (LV), Laura Pöld (EE), Dainis Pundurs (LV), Egidijus Radvenskas (LT), Jutta Rindina (LV), Leo Rohlin (EE), Ilona Romule (LV), Agne Šemberaite (LT), Ruta Šipalyte (LT), Elina Titane (LV), Anne Törn (EE)

Curators:

Aivars Baranovskis (LV), Dace Lavina (LV), Valentins Petjko (LV), Pille Kaleviste (EE), Aurelija Seiliene (LT)

Exhibition design: Valentins Petjko (LV)

Organisers:

Latvian Centre for Contemporary Ceramics, Daugavpils Mark Rothko Art Centre, Latvian National Museum of Art, Museum of Decorative Arts and Design

Supporters:

State Culture Capital Foundation, Cultural Endowment of Estonia, Lithuanian Council for Culture

Text prepared by:

Valentins Petjko, Pille Kaleviste, Aurelija Seiliene, Aivars Baranovskis

PATHWAYS –

Graduation exhibition of Finnish ceramics students

TIINA NOLTE

The two-year training course as a ceramist at the vocational college in Forssa, Finland, traditionally comes to an end with the graduation exhibition at the local Moletti Gallery. Despite circumstances being hampered by the Covid pandemic – in the final weeks before the opening, only limited working time was available on the college premises – a range of diverse and interesting works emerged that give an insight into the various areas of ceramic creativity.

The title of this year's exhibition – *Pathways* – refers to the individual paths on which each of us twelve students have found our way to ceramics. After learning the basic ceramic techniques, personal preferences and focal points in working with the material soon became apparent. For the graduation show, we were able to become deeply involved with a theme of our choice.

While **Markus Elo** presented handbuilt oddballs and characters from nextdoor, **Tanja Koltsova** threw her vases on the wheel and subsequently altered them. **Katri Ruusunen** made a thorough study of the human figure in her previous university course in fine art. What she learned there has now been implemented in a cast of a female torso – *Lempis* – the realistic figure of a woman designed as a vase.

Two large vases on show in the installation *Three Sisters* by **Marianne Laiti** have also been slipcast. One of the vases has been decorated with slip in various shades of red and brown. Above the other black-glazed vase, floats a white paperclay ornament. Behind it, attached to the bare brick wall, an arcing pattern of individual black and white paperclay elements can be seen. The graduation piece is also a study of materials. "It was interesting to use various clay bodies and to test their properties. One vase is decorated with slip in various shades of red and brown. A fragile chain in red clay is wrapped around the vase. The chain could only be made of a local clay that is especially plastic. I believe that the series combines traditional ceramics with ideas from modern art: the form of the vessel is ancient but the additional elements such as the chain and the ornaments reference contemporary installation art."

Topical issues have also been taken up in the exhibition:

Riitta Varvikko has taken a look at the effects of the pan-

top - Markus Elo, **Fur Cap Model**, stoneware, engobes, oxides

middle - Krista Rantanen, white and black stoneware, partly burnished

bottom - Marianne Laiti, from the series **Three Sisters**



demic, impressively presented in the mural installation, 2022. Well over 20 faces hang side by side, attached to a metal frame, with a gentle smile on their lips. On closer inspection, the marks of recently-worn face masks can be seen. Riitta's installation expresses cautious optimism: "Hopefully the pandemic will be over next year, but the Covid times have left their mark on all of us".

Tiina Nolte: The timber industry is one of the most important areas of the Finnish economy. The number of trees felled over the past few years has increased rapidly. Ancient forests with their biodiversity are disappearing, replaced by monocultures in which native animal and plant species can no longer survive. This made me take a critical look at the timber industry with my piece, 71.8 m. cu.mtr., the amount of wood felled in Finland in 2019.

With paperclay, paper and sawdust, I set up a clearcut area of forest in the exhibition space.

For this, Tiina Nolte took impressions from felled tree trunks with slabs of soft clay that I then cast with plaster. Then, in the plaster moulds, I pressed slabs of black paperclay with which I could reconstruct a part of the felled tree. The piece is based on the idea of the death mask: the image of the felled, and thus dead tree remains preserved as an everlasting memento – although not presented realistically in this case but as a sawn-off tree stump with corrugated cardboard and paper unrolling from inside. From slow-growing trees, short-lived products are made that are then thoughtlessly thrown away after use.

The closer the opening day of the exhibition came, the more hectic the atmosphere in the ceramics department became.

Krista Rantanen consciously withdrew from the general haste and time pressure. With her piece Dialogue 1 and 2, she had decided on a slow working method. Her works developed gradually by coiling and found their form intuitively: here expansive and wide, there narrowed down and tapering, always alternating. Until two sculptures stood opposite each other, one in white stoneware and one in black. Similar but not identical, facing each other as if in conversation. "While I was working, I thought about the difference between art and craft. What are they and is it important for me anyway?"

Art or craft? In our exhibition, the boundaries are fluid and that is a good thing. The works show the joy in their making and an open-minded approach to the material. In the various forms of expression, it is possible to detect the beginnings of a new pathway that leads us onwards after graduating as ceramists, to deepen what we have learned, to apply it and to keep on discovering new things.

TIINA NOLTE

is a ceramist and a graduate of the vocational college in Forssa, Finland.



Riitta Varvikko, mural installation 2022

Tiina Nolte, 71.8 m. cu.mtr., paperclay, sawdust, paper



Ceramists' Traces

6TH CERAMICS EXHIBITION, ARCHAEOLOGICAL MUSEUM OF OLYMPIA, GREECE



Ephorate of Antiquities of Ilia
Hellenic Ministry of Culture and Sports
General Directorate of Antiquities
and Cultural Heritage



ΛΕΣΧΗ
ΦΙΛΩΝ
ΤΗΣ
ΚΛΑΣΣΙΚΗΣ
ΜΟΥΣΙΚΗΣ
ΠΑΤΡΑ
Έτος ίδρύσεως 1981



ΟΜΑΔΑ
ΚΕΡΑΜΕΩΝ
ΙΧΝΗ

GROUP
CERAMISTS
TRACES



Saturday, 12 June 2021 was the official opening of the 6th Ceramics Exhibition that 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 as well as the Group, Ceramists' Traces, and it had remained open to the public until September 2021.

The archaeological site of Ancient Olympia, the "Valley of the Gods", the site where the most glorious sanctuary of Ancient Greece was located, and the place where the most important sports events were first held, is the meeting point of 52 Greek and foreign ceramists. Their works of art can be visited at the Colonnade of the Archaeological Museum of Olympia, which is considered to be one of the most important in Greece as it consists of numerous priceless exhibits such as the great sculpture collection, as well as the most significant bronze collection worldwide. The display of contemporary ceramics within the context of this historic archaeological site fascinated the foreign visitors to the museum from the very beginning, as it provided them with a great opportunity to appreciate contemporary Greek ceramic art.

The works of Greek and foreign ceramists echo the contemporary trends in ceramic art, demonstrating a variety of forms, decoration and ways of firing, and are inspired by the history and myths of Ancient Olympia. These modern works of art coexist in harmony with the exceptional ancient clay exhibits as well as with all the collections of the Museum.

The exhibition has been honoured by the presence of ceramists and ceramics admirers from various cities in Greece, such as Athens, Patras, Kalamata, Thessaloniki, Kavala, Amaliada and Kalambaka.

Additionally, during the inauguration ceremony the outstanding beauty of the exhibits was constructively and harmoniously combined with the exceptionally performed music by the musicians of the String Orchestra of Municipality of Patras, Thanasis Tsipinakis. The concert was held under the auspices of the Municipality of Patras Public Library-Patras Culture Organisation.

The olive grove and the platanus, the ancient plane tree under which the orchestra performed, as well as the adjacent Archaeological Museum of Olympia, were the ideal surroundings for the music of the mandolins and the guitars masterfully played. Despite the overcast sky the visitors were enchanted by the music of N. Piovani, Evanthia Reboutsika, D. Lagios, Vaso Dimitriou and M. Hadjidakis.

The exhibition features works of art by the ceramists: Ann Van Hoey, Vasilios Anastasopoulos, Loukia Arkoulaki, Giorgos Vavatsis, Ioannis Vladonopoulos, Thodoros Galigalidis, Efi Georgopoulou, Mirka Drapaniotou, Margarita Ekklesiarchou, Maro Theodorou, Maggie Ioannou, Manos Kalamenios, Kostas Karakitsos, Stratos Karakitsos, Maro Kerasioti, Mirto Kollia, Charoula Koropouli, Iosifina Kosma, Panagiotis Kyriakakis, Nancy Livathinou, Marilena Livieratou, Zoe Likourgiti, Chrysanthi Libereou, Helen Mudie-Ioannidou, Helena Manali, Marilena Michopoulou, Christina Morali, Dora Morfi, Lili Bakogianni, Chara Bachariou, Melina Ksenaki, Antigone Pantazi, Vouli Pantazidou, Gogo Papavasileiou, Aggeliki Papadopoulou, Vassilis Papaioannou, Liana Papalexi, Maria Papanikolaou, Georgios Peppas, Stavros Perakis, Maria Petratou, Aggeliki Politi, Georgos Pontikis, Nikos Sklaventis, Helena Stathopoulou, Dimitra Stavriniidou, Dimitra Stavrou, Marina Taliadourou, Dora Tsiarakoglou, Ifigenia Tsirou, Ilias Christopoulos, Theodora Chorafa.

The Group Ceramists' Traces was founded ten years ago in Patras, and consists of ceramists who live and/or work in the city of Patras. The Group aims not only at cultivating and promoting contemporary Greek ceramic art but also at organising Panhellenic Exhibitions and Symposiums of ceramic art as well as various relevant events. The Group comprises the ceramists Vasilios Anastasopoulos, Charoula Koropouli, Marilena Livieratou, Vassilis Papaioannou, and Ilias Christopoulos.



The Friends of Classical Music Society of Patras was founded in 1981 and since then it continuously supports cultural events of the highest quality. The Society endorses classical music and anything classical in terms of quality and endurance in time. It has already organised more than 550 events, promoting not only well-known and celebrated musicians but also young artists. The work of the Society has been acknowledged and is encouraged by eminent musicians such as Leonidas Kavakos, and Georgos Petrou and by Orchestras and Music Ensembles such as the Athens State Orchestra.

kerameon@hotmail.com



The Night String Orchestra, Athanasios Tsipinakis of the Municipality of Patras, performing at the inauguration ceremony

Participants of the exhibition



Contemporary Ceramics

in historical collections

The local history-related HEMATSTIPENDIUM grant – unique in Germany – enables ten artists to examine the holdings of museums and commemorative sites in Saxony-Anhalt. The works created include ceramic sculptures.

Colourful, glossy small-scale ceramic sculptures that are reminiscent of symbols for human fertility, not only from a distance, in surroundings shaped by highly fertile black earth and its use. Or: chimeras, stimulating the imagination, unreal, humorous, also made of ceramics. These small-scale sculptures will soon be on show in museums in Saxony-Anhalt. With its Germany-wide unique grant, the HEIMATSTIPENDIUM, the Saxony-Anhalt Art Foundation has enabled ten artists to study the holdings of ten museums and commemorative sites in the state and to react to them with their own works. The ceramists **Julia Himmelmann** and **Julia Rückert** have created sculptures that contrast strongly with the classic collections and yet fit in with them astonishingly well.

FABELHAFTE WESEN ("Creatures of Fable")

Museum für Naturkunde und Vorgeschichte Dessau

3 October 2021 – 27 February 2022,

Museum für Naturkunde und Vorgeschichte

Askanische Straße 32, 06842 Dessau-Rosslau

Julia Rückert, *1980 in Munich, Germany

She lives in Halle as a freelance artist

www.juliarueckert.de



In particular, it is the preserved specimens of common or rare species and the models of extinct denizens of the Ice Age as well as the thousands and thousands of insects in the entomological collection in the Museum für Naturkunde und Vorgeschichte ("Museum for Natural History and Prehistory") in Dessau that fascinated Julia Rückert. In the storerooms, she came upon specimens of unusual animals with deformities, e.g. ducklings with two heads and a piglet with one cyclopic eye, as well as wonderful insects such as phasmatodea with glistening wings, and the largest and smallest beetles in the world. Logically, then, Rückert created small-scale ceramic sculptures of creatures in which she combined the extremities and bodies of species of various sizes or with the attributes of terrestrial and aquatic animals. Humorous creatures of fable have been created that do not exist in the natural world and that combine many opposites, made differently but in meticulous detail. Besides these small-scale sculptures, the ceramic artist also created a complex sculpture of a life-size crocodile assembled from a system of modules.



The smallest creatures kept in the museum – insects enclosed in amber – drew Rückert's particular attention. Through opencast coal mining for lignite in Goitzsche near Bitterfeld, the largest accessible deposits of amber in Germany were discovered in 1974, from which amber is used for the jewellery industry, for instance. Rückert interprets the enclosed insects as ceramic mosaics. With as many as 1,600 tiny mosaic pieces with coloured glazes, she created heavily pixelated enlargements of the enclosed insects and thus created an image that dissolves into abstraction the closer the viewer comes.

MUTTER ERDE ("Mother Earth")

Börde-Museum Burg Ummendorf

13 September – 28 November 2021, Börde-Museum

Burg Ummendorf, Meyendorffstraße 4, 39365 Ummendorf

Julia Himmelmann, *1984 in Leverkusen, Germany

She lives and works in Halle as a ceramic artist

www.julia-himmelmann.de



The region of the Magdeburg Börde is ranked among the best in Germany with regard to the fertility of its soil. Agriculture and the related cultural history are the focus of the collection and exhibitions at the Börde Museum Burg Ummendorf in the north of Saxony-Anhalt.

It was the fertility of the soil, the role of women and the powerful interaction of humans with the earth that formed the focus of Julia Himmelmann's deliberations on the region's cultural history. In the course of her research, she came across the so-called Sachsengänger, workers who came to the Börde region from further east in the mid-19th and early 20th century to work in the sugar beet industry and stayed there. The history of these migrant workers impressed Himmelmann to such an extent that she got in touch with their descendents to gain a fuller picture.

Himmelmann channelled all the impressions she gained into the creation of ceramic sculptures in which she explores "potency and fertility of Mother Earth". With a reductive and almost childish-looking vocabulary of forms, the artist humorously and critically examines the female connotations and associations of sensuousness and naturalness linked with clay and earth as a material and reduces them to absurdity in her works. In creating her sculptures, Himmelmann consciously plays with associations that the organic forms if hills, sausages, bulges and bumps provoke with titles like Incontinence, Furrow or Cucumber.

The artist has juxtaposed her sculptures, up to 60 cm in height and brightly glazed, with sculptures made between 1970 and 1980 as part of a symposium by the GDR Association of Fine Artists that are now on permanent display in the castle moat.



WASTE NOT



Some of the staff in front of 250 tons of waste

CAROLINE CHENG

Caroline Cheng giving a speech about the importance of recycling



Yi Design's mission is to help solve the problem of ceramic waste management by creating eco-materials for the interior design and building industries. Our product uses over 90% recycled ceramic.

During the 23 years having visited and lived in Jingdezhen, I noticed that there is a lot of ceramic waste mixed with the domestic garbage, piles after piles laying all over the city, in rivers, in hidden hillsides, and of course in factories and studios. In ceramic production, people think about natural resources, production, and selling, but hardly anyone considers ceramic waste management. Apparently, there are over 18 million tons of ceramic waste produced yearly in China!

Apart from the Pottery Workshop, in 2014, I started a studio called Yi Design that helps artists and designers make small production. The success rate of producing pieces for other people was 60-80%, which means 20-40% were not up to standard and we had to throw them away. In 2015, we decided to do something about that, and started to think of ways to recycle the unwanted pieces. Karl Yin, who was managing the studio at that time, made a light with the unused porcelain from another project.

In 2016 I attended the Base Habitat summer class in Austria. Architects and students came from all over the world to learn how to use sustainable materials for building architectural structures. I bought some ceramic shards in search of ceramic waste solutions. When asked what is the cost of using sustainable materials, a French materials lab instructor asked, "What



top and below - samples made with the ceramic waste

costs more? To damage the environment and get natural resources or to recycle? What costs are we considering?"

Upon returning from this trip, I used the ceramic shards as aggregate for my new studio in Dali. We also made terrazzo products using ceramic aggregate. But cement in terrazzo is one of the most pollution-producing materials in the world, and we wanted to avoid using it.

In 2017, Karl went to Central St Martins College of Art and Design to further research recycled ceramics material for his master's degree. There are very few labs and companies researching and using recycled ceramics. He found a way to not use cement, only ceramic materials to be the binding material, and created ways to make furniture with it.

When he returned to China in 2020, we officially started a fresh new company called **Yi Design** based in Shanghai. We have a lab in Jingdezhen to further research recycled ceramics as a sustainable circular material. This material can be used in four areas. As bricks, tiles, products and art. In a short period of 5 months since setting up the company, we have tested over 500 different samples and have come up with YiTiles and YiBricks.

We are working on setting up the factory to recycle and produce these products in larger quantities. We launched our material at the *Design China Beijing* September 2021 with a centrepiece designed by renowned architect Aldo Cibic called *The Regeneration Tree*.

CAROLINE CHENG

is a ceramist and founder of various initiatives - including the Pottery Workshops in Hong Kong, Shanghai and Jingdezhen.



bags with the binding material



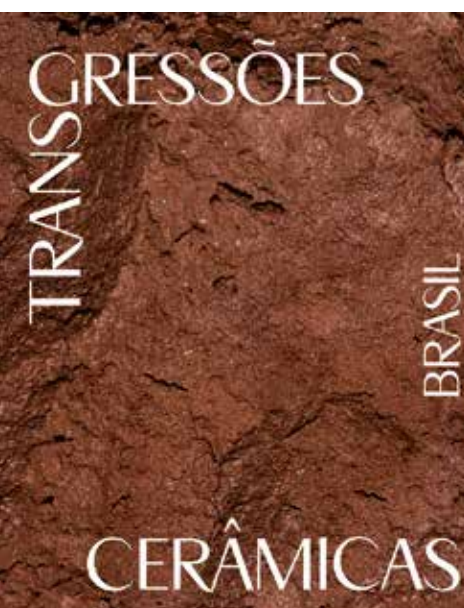
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Transgressões Cerâmicas presents its first edition

When he travelled to China to represent Brazil at the 8th China Changchun International Ceramic Art Invitational Exhibition, artist Cris Rocha came across ceramists from around the world presenting their countries' ceramic art production publications. That was when the idea for Transgressões Cerâmicas was born, a publication that values ceramics made in Brazil and its artists, showing the richness and diversity of Brazilian works. "When we think of the visual arts, areas such as painting, drawing, printmaking and photography initially come to mind. Ceramics are still struggling to win their place in this team and this is partly due to its millenary history as a utilitarian object. We have hundreds of artists who find in clay the channel to express their work, placing their emotions in three dimensions. These ceramists deserve to gain more visibility for their history and works", says Cris Rocha. With a unique concept, Transgressões Cerâmicas presents its first edition featuring a selection of ceramic artists who are responsible for moving the Brazilian artistic scene and transforming contemporary ceramics. The curatorship of professionals is signed by Andrés I. M. Hernández who, in addition to the selection of works, carried out individual artistic orientation work. The project, developed in Portuguese and English, results in a high quality publication, with graphic design by Cayo Silva, from Artenz Consulting studio: "We seek to bring a very strong visual identity to this work, using contemporary elements, the colours of clay as inspiration and maximizing the work of each artist. The biggest triumph, however, is publicity: we are carrying out intense promotional work for curators, galleries, museums and cultural institutions across Europe, Asia and the Americas. We want to open doors and bring new opportunities for these artists", says Cayo. To learn more about the book or purchase one in print, please visit www.transgressoesceramicas.com



DREHEN AUF DER TÖPFERSCHEIBE - Joachim Jung

("THROWING ON THE POTTER'S WHEEL" by Joachim Jung). This is the first textbook that explains not only the "how" but also the "why".

Recommendable for beginners as well as professional potters who are keen to pass on their skills, this book is useful to for anyone who wants to really get to the bottom of the throwing process. The reader can follow a logical course founded on easily understandable explanations and can acquire a technique that – apart from individual handling – is applicable to any vessel size. This throwing technique originated in a production pottery in the postwar years where six-foot vessels and large diameter pieces were thrown at speed. Every move had to be perfect. The author trained there and realised that this practice could be reduced to straightforward fundamentals, which he has analysed and described precisely for didactic purposes. Jung has collated his experience from 50 years of practice and describes the throwing process in detail against a background of physical principles and connections. With this technique, centring, for example, is no problem even with large amounts of clay. Implementing ideas becomes easier, faults can be spotted and corrected by the user themselves. In addition, this book preserves old knowledge that is slowly disappearing. It contains practical guidelines for functional vessels with functionality that cannot be produced industrially. For 30 years, Joachim Jung has been passing on what he knows in courses and to apprentices because practiced craftsmanship is the most effective teaching method. An English language version is planned. Greatly enlarged 3rd edition, 352 pages, 1170 ills., incl. a poster (A0 size) with all stages of throwing. EUR 68. TÖPFEREI JUNG, Ausbau 7, 18211 Retschow, OT Glashagen, Germany. Tel. +49 (0)38203-62253, info@jungbrunnen.biz | www.jungbrunnen.biz



FRANZ JOSEF ALTENBURG - Ton und Form - Clay and Form

Alfred Weidinger, Christoph Thun-Hohenstein, Rainald Franz (Hg.)

In his unique works Franz Josef Altenburg realized in clay the process of reduction and simplification that he had been pursuing systematically throughout his career. Combining the texture of the material with the order of his creations, the result is major series ranging from his Houses, Stairs, Pedestals, and Backdrops to his Blocks, Towers, Scaffolds, Containers, and Frames. With his expert mastery of handling and design techniques evident through out the six decades of his oeuvre, Altenburg elevated ceramics into the realm of fine art. This book documents and analyses the artist, his work, and the site of his creativity in texts by art experts and a writer and offers for the very first time a comprehensive overview of his works, as well as an extensive illustrated biography with a list of exhibitions. The publication of Franz Josef Altenburg: "Clay and Form" marks the occasion of the renowned Austrian ceramic artist's 80th birthday and complements the exhibition of the same name at the Kaiservilla, Bad Ischl, as well as a presentation at the Museum of Applied Arts Vienna.

140 pages, 21.5 x 28 cm, 221 ills., foldout cover, English/German

EUR 38 [D] / USD 65 / GBP 42. ISBN 978-3-89790-646-4

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ARTIST JOURNAL

Ting-Ju SHAO



Tsukasa Soda (Japan)

Based on the senior ceramic artists introducing mass-produced industrial plaster moulds into their works in the 1970s, the younger Japanese artists have made breakthroughs in the presentation of ideas and shapes. Soda was born in 1978 in Hyogo prefecture. He graduated from the Department of Arts and Crafts, Kurashiki University of Science and the Arts, Okayama, Japan. He has always been fascinated by the play of light and shadow through leaves and intended to express it in ceramics from an early stage, though the effect of lightness and transparency eluded his grasp. It was not until 2002 that he successfully assembled ceramic slabs maintained at 5 mm in stoneware that penetrate and interact with each other, bringing into the work the refraction, projection, and overlapping of light.

"When looking at nature through lush foliage, the first thing I see is the spatial space between the overlapping foliage. The appearance of the light rays leaking through this gap forming shadows and changing in various ways is very interesting. For this reason, I create themes in my work on voids, light, and shadows."

Stoneware slab, pigment and glaze, 1200°C

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



left - **Path of Radiance**, 2018, h 25 x 31 x 20 cm

below left - **Sky Window**, 2019, h 38 x 39 x 27 cm

below right - **Voids**, 2020, h 36 x 39 x 31 cm

photos - Hajime Ota and wamono art



ARTIST JOURNAL

Jovana Cavorovic (Serbia)

Jovana was born in Serbia in 1985. She earned her bachelor's and master's degrees in ceramics at the University of Belgrade, School of Applied Arts, Ceramics Department, Serbia. After that she studied in the research programme at Ishoken, Tajimi City Pottery Design and Technical Centre in Japan under the ceramist Harumi Nakashima. She uses slabs and transfer paper to develop the series "Pupa"; sometimes the artist breaks the pieces to reassemble them and then applies the silver. She says: "I wanted symbolically to show a process that happens when we are exposed to a new environment and new culture. Sometimes although those influences are invisible from outside, we can feel them, and it takes a while until they become visible and recognizable."

"My latest series of work is titled *Pupa*, they are sphere-shaped forms made from porcelain slabs, decorated with transfer paper and over-glazed with silver. The series symbolizes a phase in insects' life between larva and adult and it happens in a process known as metamorphosis. During this stage, it may look like nothing is going on but big changes are happening inside."

Slab, transfer paper and over-glazed with silver



left - **Flakes**, 2018, 50 x 30 x 20 cm

photo - Vladimir Popovic

below left - **PUPA**, 2019, 110 x 105 x 85 cm

photo - Yoshinori Tanaka

below right - **PUPA**, 2019, 112 x 95 x 75 cm
porcelain, transfer paper, glaze, silver, RF 1230°C
RF 1050°C, OG 800°C photo - Yoshinori Tanaka



In Studio with Jane Jermyn

Evelyne Schoenmann

*J*ane, "The long tale of clay" is one of your videos about clay, which has been used as means of creative expression for over 30,000 years. What is YOUR story with clay?

My story began when I was about 17 and saw a guy throwing on a wheel and was immediately intrigued as to how it was done. It took nearly another 30 years before I finally found out. Another life intervened, one with an artist husband and 4 children in a cottage in rural Ireland. When that phase came to an end I took myself off and began studying, first general craft, then a pottery throwing course, a ceramics BA course and finally gaining an MA in ceramics in my late 50s. Since then I have travelled extensively, nearly always to do with my ceramics journey.

Which stage in your career has had the greatest impact on you professionally?

There have been a couple of events that had a fairly big impact on my career. The first was when I applied to Ceramica Multiplex in Croatia in 2005, the first time my work was accepted in an international exhibition. I received a travel grant from the Irish Arts Council to attend the exhibition and conference in Varazdin, as well as a workshop on the Island of Tres. That trip led to symposia in Estonia, Poland and Belarus amongst others. Nearly all my travels have been linked to a previous event – a web of connections. The other major event was being invited to take part in the 1st International Ceramics Festival in Sasama, Japan, where I met up with Indian ceramic artist Adil Writer in person, we'd been communicating by email for some time on matters related to ceramics and travel. Adil was instrumental in bringing a num-

ber of international ceramic artists to an exhibition, Ceramics Conclave, in the Habitat Centre, New Delhi in 2014. Thus began another chapter in my ceramics

adventure – I have been to India 4 times since, exhibiting and leading workshops around the country and participating in a symposium at Art Ichol in 2017.





You work in your studio in Ireland, but give also workshops in half the world, and visit residencies, symposia, and exhibitions in the other half. Quite a passion for ceramics...

My passion for ceramics is matched by a passion for travel, meeting people and experiencing other cultures. It has been a delight to me that I have been able to combine the two in a way that I never expected when I began this stage of my life. I have been able to visit all sorts of places and in a way that is far more interesting than just being a tourist. From Cuba to Siberia, Japan and South Korea, South Africa, India and much of Europe, I have experienced many different cultures and ways of living, always with the strong bond of our mutual love of clay – we are a universal tribe speaking different dialects of the same language. Working with clay is such an elemental pursuit – we work with the most basic material – clay, from the earth, which, along with water, air and fire, is transformed by us into objects of use and beauty and has been done so for over 30,000 years.

If I am not mistaken you came upon the surface finish called "Obvara" during one of those residencies?

I took part in symposia in Boleslawiec in Poland in 2007 & 2008 and met a Belarusian ceramic artist there, she suggested I take part in one in Belarus. Getting there involved visas and complicated flights. I was awarded a travel bursary from Ceramics Ireland, which covered the cost of getting there. Minsk is a strange city – wide streets and vast buildings. Much of it had been rebuilt after the "Great Patriotic War" (WW2) and it looks very much like what I imagine an Eastern Block city looked like during the Cold War. It was also extremely clean. We met up with other participants from Russia and travelled by train to Bobruisk. The symposium was in the middle of the woods, beside a lake, resulting in hundreds of mosquitos. I was incredibly impressed to see the work that was produced by many of the artists there in such simple conditions. The kilns were very basic with no kiln shelves – the work was more or less tumble stacked over a grille which supported the work over the fire at the base. After bisque-firing we either raku-fired the pieces or used Obvara which apparently means scalded in Russian. As soon as I saw this technique I



was fascinated – I loved the instantaneous result, similar to a negative developing. At the time there was very little about Obvara on the internet and it was hard to get any information about its history. It does seem to have originated in Eastern Europe and has been around for about 600 years, but who dropped a hot pot into fermented liquid first, is lost in the mists of time.

When I shared some images of my Obvara pieces on Facebook, people started asking about the technique, so I decided to start the “Obvara firing technique” group on Facebook. This has grown into a community of over 3500 and helped save this nearly lost tradition and spread it to all corners of the world. I have led workshops in Obvara all over India and in Malta, South Africa, South Korea, Croatia, Slovenia, Australia, Turkey, Spain and Ireland.

The geological and organic forms of your works are, so to speak, predestined for Obvara. Do you make them with this special surface treatment in mind?

Not all my work is suitable for Obvara and I don't use this technique exclusively. When I do plan to use Obvara, I make work suitable for the technique. I find a smooth surface works best and raised lines or dots help add contrast. Those areas seem to resist the effects of the mixture. I sometimes burnish the pieces. The clay needs to be resistant to thermal shock – similar to raku clay, though it has worked well with a porcelain clay in South Korea. I sometimes soak the bisque-fired pieces in an iron sulphate solution overnight, let them dry and then Obvara-fire them, this gives the work a lovely warm orange colour. Obvara suits organic forms, particularly rounded forms, rather than slab forms. If you are unhappy with the results, you can always re-fire your pieces, it burns off at around 700°C.

We would love you to guide us through the technical process of your piece, the firing, and of course the exciting Obvara procedure.

All my work is hand-built. The piece in the images is inspired by an illustration by Ernst Haeckel. I enjoy the challenge of working out how to make the forms. This one is coiled with added raised areas. I bisque fire the work to 1000°C. After cooling I heat the work in a raku-type kiln to around 750 - 800°C. The



pieces can be stacked on top of each other in the kiln as no glaze is used. You just need to make sure you can grip the pieces easily and securely with the tongs. The pieces are taken from the kiln and dipped into the fermented liquid and then quickly into cold water – this stops the mixture from “cooking” onto the work. It can get very dark if not dunked into the cold water quickly enough.

Would you reveal the Obvara mixture for our readers?

- 1 kg plain flour
- 1 packet instant yeast (7g)
- 1 tablespoon of sugar
- 10 litres of warm water

Mix the yeast, flour and sugar together and blend in the warm water, mix well to remove any lumps, cover and keep in a warm place for 2-3 days, stirring every now and then.

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

A decent sized studio, a wood-fired kiln and at the other end of the firing spectrum, time to really experiment and explore the possibilities of Obvara, which is probably the most achievable and realistic wish!



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www.janejermynceramics.com
<https://www.facebook.com/Obvara-firing-technique-372511962812858>



Evelyne Schoenmann's
 next interview partner is
Jürg Bächtold, Switzerland

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 November 2021**

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

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

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

Berlin D-10629 Brutto Gusto Wielandstraße 34 T: +49 (30) 3087 4646
www.bruttogusto.berlin O: Mon 12 - 18h, Tue - Sat 10 - 18h
👁: *At the end of the year - Johanna Schweizer, Willem Speekenbrink a.s.m.*

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

Bozen I-39100 TonHaus Rauschertorgasse 28 T+F: +39 (0)471 - 976681
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Bürgel D-07616 Keramik-Museum Bürgel Am Kirchplatz 2
T: +49 (0)36692 - 37333 F: -37334 post@keramik-museum-buergel.de
O: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h
www.keramik-museum-buergel.de
👁: *"Anstatt unnützem Ziergerät" Prähistorische Keramik und Bürgeler historistische Replikate* | ▶ 17.4.2022

Bukarest RO-10094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 3173814 galeriagalateea@yahoo.com
www.galeriagalateea.blogspot.com O: Tue - Fri 12 - 20h, Sat 11 - 19h -
Permanent exhibitions
👁: *"Guards" - Gavril Zmical* | 8.11. - 7.12.
👁: *"Galateea Group"* | 10.12.2021 - 7.01.2022

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

Coburg D-96450 Kunstsammlung der Veste Coburg Veste
T: +49 (0)956 - 18790 www.kunstsammlung-coburg.de
O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h,
Mon closed
👁: *IM STUDIO Kurios und Kostbar – Kunststücke aus der herzoglichen
Gewehrhammer* | ▶ 24.4.2022

JOHANNA SCHWEIZER



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T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h *A
www.loes-reinier.com
👁: *Marie-Laure Gauerrier: porcelain - stoneware - glazes* | 21.11. - 22.1.2022

Düsseldorf D-40213 Hetjens-Museum
Schulstrasse 4 T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 - 21h
www.duesseldorf.de/hetjens
👁: *Schweizer Schoki, Weißes Gold - Süßes und Zerbrechliches vom
Zürichsee* | verlängert bis Januar 2022

Duingen D-31089 Töpfermuseum Duingen Töpferstraße 8
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h www.toepfermuseum-duingen.de
👁: *"Galerie on Tour"* | ▶ 14.11.
👁: *"Die schönsten Griechinnen kommen aus Hildesheim"* | 28.11. - 29.5.2022

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Flensburg D-24939 TONART - Quartier für Kunst und Kultur
Schloßstraße 16 www.tonart-flensburg.de
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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

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👁: Jubiläumsausstellung:




50 Jahre KERAMION | ▶ 20.2.2022
👁: Beate Höing - Hang on to a dream | ▶ 20.2.2022

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

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

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Gelsenkirchen D-45894

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



Genf CH-1202 Musée Ariana -

Musée suisse de la céramique et du verre

Avenue de la Paix 10 T: +41 (0)224 -
185455 F: - 51 O: Tue - Sun 10 - 18h

www.ville-ge.ch/ariana ariana@ville-ge.ch

👁: Schwierige Stücke - Robert Dawson und Richard Slee | ▶ 9.1.2022

👁: Chrysanthemen, Drachen und Samurais - Japanische Keramik aus dem
Musée Ariana | ▶ 9.1.2022



Gmunden A-4810 Galerie im K.-Hof, Kammerhof Museum

Gmunden O: Wen - Fri 13 - 17h, Sat +Sun 10 - 17h www.k-hof.at
www.keramik.gmunden.at

Gotha D-99867 Herzogliches Museum Gotha Schloß Friedenstein

Schlossplatz 2 T: +49 (0)3621 - 82340 www.stiftung-friedenstein.de
O: daily 10 - 16h, 24. and 31.12. closed

Göttingen D-37075 Galerie Rosenhauer Konrad-Adenauer-Straße 34

T: +49 (0)551 - 2052100 F: 0551 - 25421 www.galerie-rosenhauer.de

O: (during exhibitions) Wen, Fri, Sat 15:30 - 18:30h

Sun + Holidays 11:30 - 13 + 15 - 18h

Großkrotzenburg D-63538 Milchkännchenmuseum

Breite Straße 33 T: +49(0)6186 - 9150125

milchkaennchen-museum@t-online.de

O: 1x per month on 2.sunday from 14 - 17h, and by appointment

Hameln D-31785

Keramikgalerie Faïta

Alte Marktstraße 45 T: +49(0)5151 - 959133 F: -821294

www.keramik-galerie-faita.de galerie-faita@t-online.de

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



Hannover D-30175 Handwerksform Hannover Berliner Allee 17

T: +49 (0)511 - 34859 F: -88 www.hwk-hannover.de

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

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 | ▶ 7.11.

👁: Meteoriten und andere Gedichte - Maria Geszler-Garzuly (Ungarn) zum
80. Geburtstag | 28.11. - 16.1.2022



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 - Keramikdesign von Hans-Wilhelm Seitz | ▶ 9.1.2022

Höhr-Grenzhausen D-56203

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T: +49 (0)2624 - 9416990 O: Wen - Sun 11 - 17h www.kultur-kasino.de

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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

👁: Salz und Erde - Lisa Hammond, Anne Mette Hjortshøj, Iris Schöne, Susanne Lukacs-Riegel | 16.10. - 16.01.2022



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

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Langerwehe D-52379

Töpferiemuseum Langerwehe

Pastoratsweg 1

T: +49 (0)2423 - 4446 F: -59 90 O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h

Sun + Holidays 11 - 18h www.toepfereimuseum.de info@toepfereimuseum.de

👁: Nicht nur in Stein gemeißelt - Werke des Bildhauers Hermann Pier 1925 - 1984 und des Künstlerehepaares Winterscheid | ▶ 21.11.



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16.10.2021

16.01.2022



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👁: Le Vase - un vecteur culturel | 10.10. - 2.12.

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

👁: Fragile Pracht - Glanzstücke der Porzellan-Kunst | 13.11. - 9.10.2022

👁: Analog Total - Fotografie heute | 25.11. - 3.4.2022

👁: Gläserne Steine - Kar Schiemenz | 25.11. - 3.4.2022

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63 Great Russel Street, Bloomsbury T: +44 (0)20 - 7242 9644

O: Mon - Sat 10:30 - 18h www.cpaceramics.com

👁: Clive Bowen | ▶ 13.11.

Middelfart DK-5500

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DENMARK

Danmark Kongebrovej 42 T: +45 (0)64 - 414798 www.claymuseum.dk

O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h

👁: Nature. Traces & Reflections | ▶ 13.3.2022

München D-80333

Galerie für Angewandte Kunst

Pacellistraße 6-8 T: +49 (0)89 - 2901470 www.kunsth Handwerk-bkv.de

O: Mon - Sat 10 - 18h

München D-80333

Galerie Handwerk

Max-Joseph-Straße 4 T: +49 (0)89 - 5119296

O: Tue, Wen, Fri 10 - 18h, Thu 10 - 20h

Sat 10 - 13h, closed at holidays www.hwk-muenchen.fr/galerie

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

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 Zahlepolh gegenüber der Burg

Rheinsberg D-16831 Keramikmuseum Rheinsberg
Kirchplatz 1 T: +49 (0)3931 - 37631 www.museum-rheinsberg.de

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

Rödental D-18055 Europäisches Museum für Modernes Glas Schloss Roseau
O: daily. 9:30 - 13h and 13:30 - 17h www.kunstsammlungen-coburg.de
☞: 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, Neckartal 152 info@atelierhaus-terra.de O: by appointment

Selb D-95100 Porzellanikon Selb - Staatliches Museum für Porzellan Ho-
henberg a.d. Eger/Selb Werner-Schürer-Platz 1 T: +49 (0)9287 - 918000
F: -30 info@porzellanikon.org
www.porzellanikon.org O: Tue - Sun 10 - 17h

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.
☞: Judith Bloedjes - rings and curls | ▶ 29.11.

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
☞: Liebe Leiden Lust - Leidenschaft in Keramik | ▶ 16.1.2022

Thurnau D-95349 Töpfermuseum Thurnau Kirchplatz 12
www.toepfermuseum-thurnau.de toepfermuseum-thurnau@t-online.de
O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h
Oct. - 6. Jan. amd March: Sat 13 - 16h, Sun + Holidays 11 - 18h

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
☞: Typisch Grothe!? Vom Familienbetrieb zum Staatlichen Kunsthandel
der DDR: Eine Werkstatt behauptet sich mit Stil | ▶ verlängert bis 31.12.
☞: Heidi Manthey: Another World | ▶ verlängert bis 31.12.

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

☞: "Sammlung Seltmann - Porzellan aus China". Über 100 erlesene
Kostbarkeiten den Qing-Dynastie (1644-1912), Neuaufstellung der
Neuen Sammlung München | ▶ Sommer 2022
☞: "Keramik aus Afrika - Eine Auswahl aus der Schenkung Herzog Franz
von Bayern". Präsentation der Neuen Sammlung München
▶ Sommer 2022

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

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O: Sat + Sun 13 - 17h and by appointment *A
www.galeriedelcampo.nl info@galeriedelcampo.nl
☞: Keramik: Lucia Fransen, Wietske van Leeuwen & Nesrin During
14.11. - 27.2.2022

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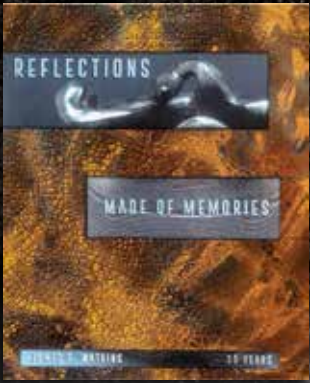

Keramikkurse: November - Dezember 2021

Petra Bammes	Figürliches modellieren	02.- 07.11.2021 _____ 475,00 €
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Grit Uhlemann	Versuch's mal mit Glasur	12.- 14.11.2021 _____ 235,00 €
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Renée Reichenbach	Große gebaute Gefäße im Advent	26.- 28.11.2021 _____ 235,00 €

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

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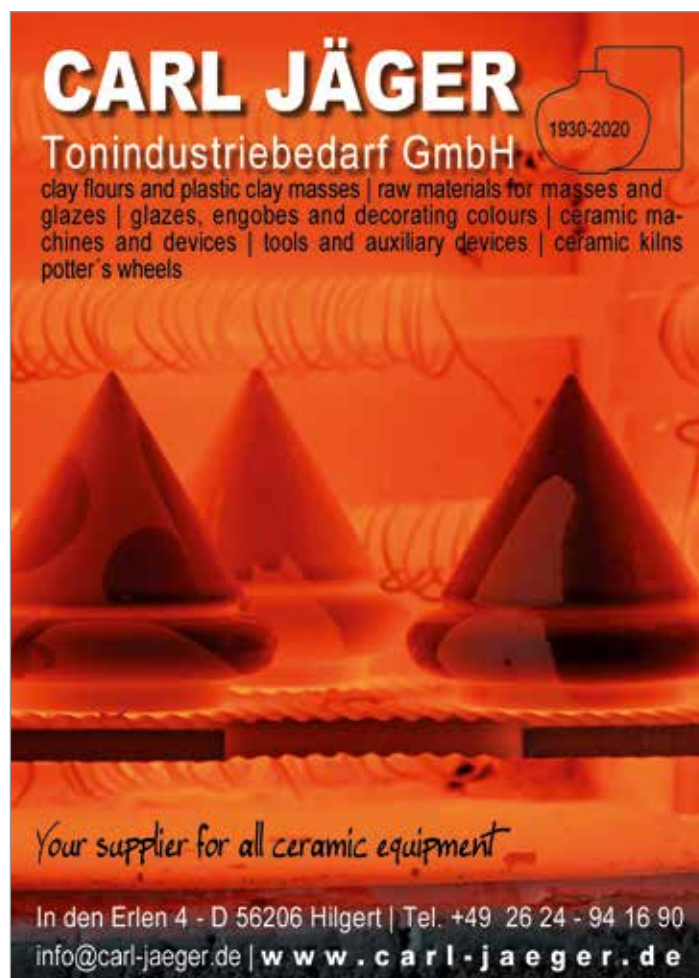
The advertisement has a dark red background. At the top is the Sio-2 logo, which consists of a white circle containing a stylized figure holding a vase, with the text 'Sio-2' below it. Below the logo is the website 'www.sio-2.com'. Underneath is a black bar with the text 'Ceramic bodies: Low fire | High fire | Specialty bodies'. Below this is a black and white photo of a person wearing an apron with the Sio-2 logo, holding a piece of pottery. At the bottom left is the text 'Penélope Vallejo'. At the bottom right is a circular logo for 'QUALITY SYSTEM CERTIFICATION DNV-GL ISO 9001'. At the very bottom is the company name 'CERAMICA COLLET S.A.' and its contact information.

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1930-2020

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The advertisement has an orange background. At the top is the text 'CARL JÄGER' in large white letters, followed by 'Tonindustriebedarf GmbH' and '1930-2020'. Below this is a list of products: 'clay flours and plastic clay masses | raw materials for masses and glazes | glazes, engobes and decorating colours | ceramic machines and devices | tools and auxiliary devices | ceramic kilns potter's wheels'. In the center is a photo of three ceramic kilns. At the bottom is the text 'Your supplier for all ceramic equipment' and the company's address and contact information.



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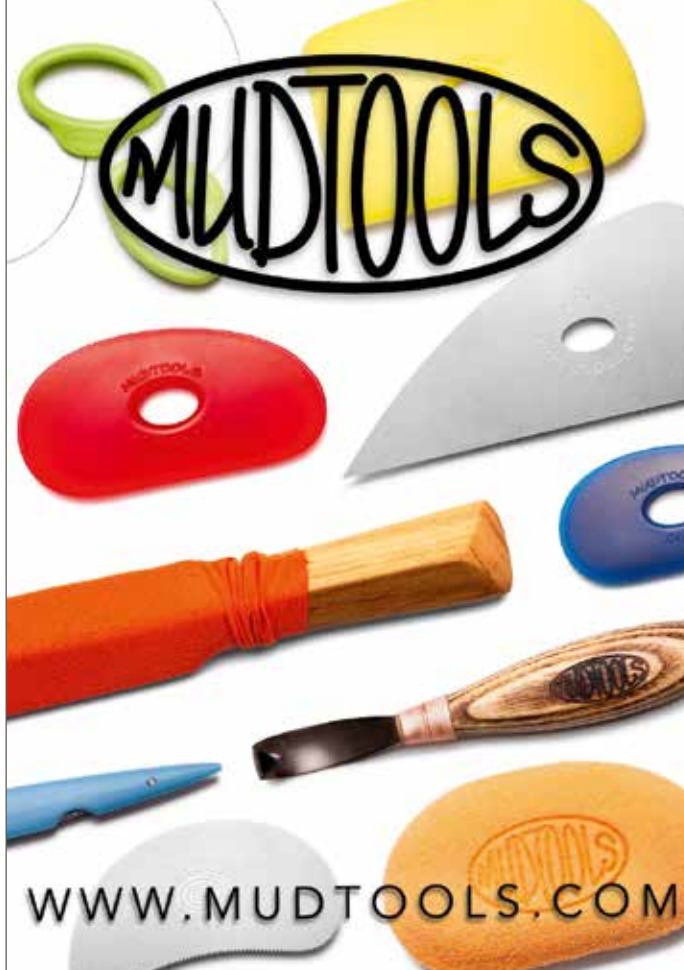
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1 Guy Van Leemput

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2 Kintsugi

At the instigation of Japanese teamasters in the 16th century, the aesthetic principle of wabi sabi developed – imperfection in perfection. The appreciation of imperfection can also be expressed by not immediately throwing away anything broken, instead lovingly restoring it. Kintsugi, or more rarely kintsukuroi, is a traditional Japanese technique of repairing fractures and cracks in ceramics and porcelain by means of urushi lacquer and gold dust. However, the repair is not camouflaged in this way; rather it is consciously emphasised, following three truths: nothing lasts, nothing is finished and nothing is perfect. Evelyn Schoenmann shows examples and gives an insight into the technique.

3 The tableware of Lowri Davies

is a little world of its own that spreads itself out on the table. Like herself, everything is of a transparent fragility, of extraordinary perfection, and it is scarcely credible that a single pair of human hands can achieve such works. Lowri lives in Wales, a country that even today consists to a large extent of wild nature reserves, like a peninsula besieged by the Atlantic. Astrid Michel-Zwick has paid her a visit and gives a sensitive description on the artist and her work.

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

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