

# NEW CERAMICS

The International Ceramics Magazine



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Galerie Marianne Heller presents

**"METEORITES AND OTHER POEMS"**  
**Maria Geszler-Garzuly, Hungary**  
**For the 80<sup>th</sup> Birthday**



**28 November 2021 to 23 January 2022**

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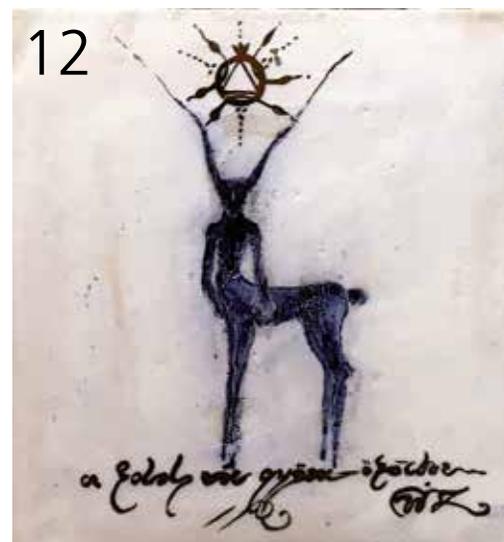
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# Maria Geszler- Garzuly

at 80 –

Gallery

Heller

Heidelberg

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## Dear Readers of **NEW CERAMICS**

A year of turmoil lies behind us – but one tending back at times towards a sense of normality. Many things were possible again – markets, competitions and exhibitions took place although restrictions were in place, and the financial drought for those dependent on ceramics markets was mitigated. The hope of seeing the light at the end of the tunnel at the end of the year has currently (mid-December 2021) evaporated. But many things proceed in waves and the next trough lies before us again – let us hope that this trough will be of an extended duration.

We at NEW CERAMICS wish you, our readers, a healthy, free, and personally, artistically and financially successful New Year for 2022.

The word “financial” leads us to another subject born of the period after the parliamentary elections in Germany last September.

We all feel it every day: there is hardly anything in our supermarket shopping trolley but at the check-out, the bill amounts to 50 euros or more, although not long ago it was far less. Depending on whether you depend on a car, the situation is far worse at filling stations. The media speak of 5-6% inflation but I have the impression that many prices have risen by more than 20%.

This impacts NEW CERAMICS. Distribution costs have risen, postage has gone up, paper prices have doubled, the cost of printing is rising in consequence. For 2022, our printers have already announced a price increase.

What is to be done? We were able to absorb a slight, creeping rise in prices in some areas but what is in store for us in the New Year goes beyond our financial capabilities. We really ought to increase the prices for subscriptions and individual issues – which I do not want to do! Or I would have to lower our quality standards a notch, which I want to do even less!

NEW CERAMICS must remain affordable and maintain standards, including for people involved in ceramics for whom the subscription represents a certain, perhaps burdensome expense.

An alternative to a price increase would be to raise revenues. But we can only achieve this increase in revenue through an increased number of subscribers. Thus I would like to ask a favour of you: Why not ask those among your friends who perhaps read your copy of NEW CERAMICS to take out their own subscription? Or if possible take out a gift subscription for friends, colleagues or an institution.

According to press statistics, every copy of a magazine is read by a minimum of “2.5 individuals”. If those “1.5 individuals” who read the magazine besides you were to take out a subscription, that would help us no end. Simply recommend us warmly to others!

It will depend in part on you, our readers, how well we survive the turbulence of the current price rises. In this context, I would like to address myself to the many individuals and institutions who have received generous and often free support from and through NEW CERAMICS.

One last point on this subject: The advertisers and ceramics suppliers whose advertisements we publish are an essential part of our financial budget. If you make a point of purchasing your ceramic materials and equipment from these companies, you are thus indirectly contributing to the quality and survival of your NEW CERAMICS. This applies too to the artists who advertise their exhibitions, as well as galleries and museums – in every issue!

I believe that together we can overcome any difficulties in the inauspicious-looking year ahead.

Finally, an organisational request: we need information on planned events as early as possible. For us to be able to include them in the NEWS section of the magazine, we need details at least six weeks for publication of the next issue. If this is not possible and we get the information too late for the print edition, we are often able to include any news in the Newsletter at short notice, which appears between the print editions. However it is always more effective if we receive the information as soon as possible.

Warmest regards and best wishes  
for a happy and successful 2022

Yours



Bernd Pfannkuche

*Working  
from  
home*





Prizewinners and beneficiaries of the Alexander Tutsek Foundation 2021 photo - Hochschule Koblenz/Frey

Tutsek Foundation was founded in Munich in December 2000 by Alexander Tutsek and Dr Eva-Maria Fahrner-Tutsek as a charitable foundation. The foundation is especially committed to supporting areas of art and science that may have slipped from the limelight and wishes to make them lastingly stronger.

## IAC CONGRESS in GENEVA, CH, 2022: 12 – 16 September 2022

In 2022, the International Academy of Ceramics (IAC/AIC) celebrates its 70th anniversary and the 50th congress in Geneva, CH, which is both the cradle and location of the AIC. From 12 – 16 September 2022, the anniversary will be celebrated online as well as live.

The central theme is Melting Pot. The 5-day programme lists conference contributions from art and science, discussion forums, visits to national and international exhibitions and a post-conference tour leading through the wonderful Swiss landscape to studios and historically or technically interesting ceramic hotspots. Highlights as usual: the Members Exhibition at the revered Ariana Museum, the home of the IAC/AIC, an exhibition presenting the Academy's archives in the Ariana Museum and Swiss Ceramicists in two museums at once, in Nyon and Neuchâtel. In addition, there will be over 30 exhibitions in national and private museums, art galleries and historically or contemporarily orientated institutions, an international exhibition at the Centre of the UN and a UNESCO evening. The congress is being hosted by swissceramics, the Swiss professional ceramists' group.

AIC-IAC, Musée Ariana, 10 Avenue de la Paix, 1202 Geneva, CH / [contacts@aic-iac.org](mailto:contacts@aic-iac.org) | [info@aic-iac.org](mailto:info@aic-iac.org) | [www.aic-iac.org](http://www.aic-iac.org)

## Hesse State Prize for German Craft – Best of 2021

### 1st prize: Petra Bittl, ceramist

Judges' comments:

When talent and aesthetic sensibility come together with wide-ranging knowledge, outstanding professional training, precise knowledge of materials and technical refinement down to the details, then works will be created – ceramics – that hugely expand the horizon of customary consideration. Petra Bittl, one of Germany's absolutely outstanding artists, who has been devoted to clay (porcelain) for many years, seemingly effortlessly succeeds in unerringly interweaving her love of painting, of the material, of sculpture as well as of the pictorial in her works. (Photo left – prizewinning piece)

Talent award: **Lena Kaapke**, artist, porcelain (page 7)

In 2018, Lena Kaapke was awarded an M.A. at the Muthesius University of Fine Arts and Design, specialising in fine art and ceramics, has received a number of scholarships and has already visited China, Japan, Denmark and the Netherlands. She has been invited to several exhibitions and has received a number of awards for her art projects.



## Morten Løbner Erspersen

at the Kunstmuseum Den Haag and the Prinsessehof Leeuwarden

The exhibitions of Morten Løbner Erspersen will be shown at the Kunstmuseum in Den Haag and the Museum Prinsessehof in Leeuwarden in The Hague **until 3 April** and in Leeuwarden **until 8 Mai 2020**.

"The work of Danish ceramist Morten Løbner Erspersen (\*1965) is defined by two seemingly contrary aspects, which in reality are two sides of the same coin or like the interior and the exterior of a vessel. Indeed, his work centres on one of the large group of polar opposites in Western philosophy and aesthetics, which depending on context are called different things: idea and thing, essence and appearance, concept and matter, spirit and flesh, the intelligible and the sensuous. The ceramic vessel as an object on the boundary between interiority and exteriority, between idealised form and tangible object presents itself as the object par excellence for Erspersen's researches."

Walter Lokau, Bremen



## Craft is Cactus. The Collection from 1945 to Today

at the Museum Angewandte Kunst Frankfurt

Encompassing over 700 works from the international collection of the Museum Angewandte Kunst, this exhibition offers a new exploratory look at a range of items from a contemporary perspective. For the first time the museum is undertaking a reflective overview of works of craftsmanship in its collection while examining the interface between art and design. What does craftsmanship mean today? This question is posed anew and reassessed in the context of the exhibition. The title underscores the ambiguous reputation of craft as an artistic discipline, while ironically playing on the ingenious survival traits of the "cactus" to express the future potential of the hand-made and its relation to art.

Schaumainkai 17, 60594 Frankfurt, Germany [www.museumangewandtekunst.de](http://www.museumangewandtekunst.de)

## Bienal international Ceramica Artistica 2021 – Aveiro Portugal

On 30 October 2021 at the Santa Joana Museum in the lagoon city of Aveiro, Portugal, the exhibition for the 15th Biennial of Contemporary Ceramics was opened. The works of 113 ceramic artists from 58 countries are on show until 30 January 2022. The German representatives are **Petra Bittl**, **Susanne Kallenbach** and **Anna Heike Grüneke**. The works were selected from 477 entries by a panel of expert judges. The first prize went to **Ellen von der Woude** (photo right), the second prize to Marie-Josée Comello and Andri Joannou received the third prize. This exhibition is distinguished by the great diversity of various working methods and forms of expression with the material ceramics and porcelain. At the opening of the exhibition, the mayor of Aveiro greeted the artists present and the guests and guided a group of approx 100 participants through a further 14 exhibition venues in the town, where parallel exhibitions with Portuguese artists are on show. In addition, there is a comprehensive programme of satellite events until 30 January 2022. The complete programme can be found here: <https://bienalceramicaaveiro.pt/files/programa-2021.new.pdf>



Museum invited four internationally recognised artists to participate. **Lisa Hammond** from London, **Anne Mette Hjortshøj** from the Danish island of Bornholm, **Susanne Lukács-Ringel** from Swabia and **Iris Schöne** from Upper Lusatia have all been making pieces in woodfired salt-glaze for decades and have gained worldwide recognition for this. The results will be shown in an exhibition. For comparison, pieces from their own kilns will also be on show. Exhibition runs until **16 January 2022**. [www.keramikmuseum.de](http://www.keramikmuseum.de)

**Salz & Erde ("Salt & Earth")** - In late September, a saltglaze firing of the historic Westerwald Kannenofen kiln took place at the Institut für Künstlerische Keramik und Glas der Hochschule Koblenz (IKKG). This kiln, one of the last of its kind, was built for the pottery of Elfriede Balzar-Kopp in 1929. She used it until 1961. Ever since the state of the Rhineland Palatinate acquired the site to set up an art institute in 1989, the kiln has been used at irregular intervals. To consolidate the status of intangible cultural heritage awarded in 2016, the municipality of Höhr-Grenzhausen, the IKKG and the Keramikmuseum Westerwald agreed in a contractual obligation to a biennial firing of the kiln. For the 15th firing of the kiln, the

## Art objects from the Margarete Oppenheim Collection

at the Grassimuseum Leipzig: Restitution and acquisition

As a result of a restitution process lasting several years, the GRASSI Museum of Applied Arts in Leipzig is delighted to have achieved a good and fair solution for all parties. The Museum was in possession of 25 art objects from the Margarete Oppenheim Collection (including two pieces lost as a result of war). The purchase of the pieces presented in the permanent exhibition From Antiquity to Historism that were indispensable to the Museum has now been agreed with the aid of partners. The other pieces, which were safeguarded in the stores but were not on public view, have been returned to the heirs. Thanks to the support of the Cultural Foundation of the German Federal States, the state museum authority in Saxony, the bank, Sparkasse Leipzig, and a contribution from the Museum itself, an equitable solution for all parties was achieved. [www.grassimuseum.de](http://www.grassimuseum.de)



**Miniature Slippers**, Delft, 2nd quarter of the 18th C. Faience, polychrome inlay brushwork, onglaze gold brushwork. Permanent exhibition From Antiquity to Historism photo: Esther Hoyer

## The XIth Römhild International Keramiksymposium 2022

With the founding of the friends' association, Internationales Keramiksymposium Römhild e. V. in 2007, an initiative group was set up with the ambitious task of reviving and continuing the International Keramiksymposium established in Römhild from 1975 – 1993 after a gap of fifteen years. The motto of the XIth Symposium is The Power of Art and makes reference to the long tradition of Römhild as a creative and inspiring free space for ceramic artists from all over the world. From a large number of applicants, approx. 70 artists from all parts of the world, on 25 November 2021 an international jury selected 8 artists to participate in the XIth International Keramiksymposium in Römhild in 2022. The judges selected: **Stephanie Roos** (D), **Michaela Biet**, (D), **Dora Varkonyi** (D/HU), **Alberto Bustos** (SP), **Yuriy Musatow** (Ukraine), **Ping Qui** (China), **Song Zhifeng** (China), **Lim Sunbin** (South Korea). The artists will be guests of the town of Römhild from 31 July – 28 August 2022.

*The meeting of the judges, some members present, some from Germany and abroad joining via video.*



**Burg Giebichenstein Kunsthochschule Halle** – Since 1 December 2021, those interested in applying to study for a B.A., M.A. or art-teacher training at Burg Giebichenstein University of Art and Design in Halle can register for the entry examination. This examination will take place mainly in digital form in 2022. Please register for this online by **Friday, 4 March 2022** at the latest on [azul.burg-halle.de](http://azul.burg-halle.de). Applications and the digital portfolio can be submitted from **5 – 13 March 2022** via the upload portal at [ap.burg-halle.de/login](http://ap.burg-halle.de/login). Registration for applications to the M.A. course will be dealt with separately from **1 April 15 May 2022**. Further details of the entrance examinations can be found at [www.burg-halle.de/mappe](http://www.burg-halle.de/mappe).

## Note and correction

In the article **Sanggan Celadon** in issue 6/2021 we neglected to state the image rights. For all photos, these are with the National Museum of Korea.



## Guido Sengle – Recent and other works 14 January – 19 March 2022

Brutto Gusto – Wielandstraße 34 – 10629 Berlin-Charlottenburg [www.bruttogustoberlin.de](http://www.bruttogustoberlin.de)

ON HIS WORK:

Abundance follows concentration – a seemingly modest repertoire of rotational bodies is the foundation stone for Guido Sengle's wide-ranging, unassuming but sublime work. An encounter with his work is an invitation to linger and to discover. The presentation of perfection draws the viewer under its spell. The eye closes in on the work, travels along the silhouette, plunges into the depths of the glaze and finally loses itself in the labyrinth of the craquelure. What had hitherto seemed to be perfect, consummate, yet static, reveals itself to be alive in a constant state of becoming. An almost meditative process that links the viewer with the maker's struggle,

his struggle to implement the idea for a form of expression, for a clarification of form. Many vessels have been altered over the years and decades – through staining the crackle in a carbon-rich smoke firings, through reheating the vessels and the application of ice cubes to the hot glaze to create specific patterns of cracks, through the use of acid to enrich the shine of the glaze with a satin sheen, or in extreme cases through the removal of the glaze with a hammer and chisel to begin the glazing process again. An intensive creative process with only a small number of vessels at its end. Thus every piece is the manifestation of the endeavour "to become (something)", they are evidence of an expertise that takes a toll of time and energy. A toll gladly rendered by a maker who has experienced the meaningfulness of his oeuvre. In the encounter with the eye of the viewer, Guido Sengle's work conveys the experience of patience in the creative process and affects us emotionally by its masterly skill.

Kurt Bille, Berlin



## Gioia di ber - Joy of drinking

Until April 30th 2022, an exhibition at the MIC Faenza shows 200 ceramics to illustrate the uses and customs of drinking from classical antiquity to the present day. At November 26th, the MIC Faenza opened to the public an exhibition dedicated to Italian ceramics for wine and water from classical antiquity to contemporary design. The exhibition focuses on ceramic shapes linked to drinking habits from the Greek, Etruscan and Roman worlds to the developments of current design, analysing their use in conviviality and linking them to the social contexts developed in each epoch, underlying their originality and their elements of continuity.

"Drinking and eating together refers to aspects of sharing that are part of human nature," explains the exhibition curator Valentina Mazzotti, "which necessarily reflect on the typologies of ceramics used, often representative of certain cultures, but also recurring through the centuries. This is the case of the jug, the ceramic shape by definition for pouring liquids, derived from the 'oinochoe' of the Greek world. During the Middle Ages and the Renaissance, jugs took on morphological characteristics often typical of the different territories, and were later standardised in popular solutions, which have found a new interpretation in 20th century design." The exhibition will be covered in detail in our March/April issue.

[info@micfaenza.org](mailto:info@micfaenza.org)

## Tontopia

The 10th kalkspatz symposium on Educational and Therapeutic Uses of Clay **from 16 – 19 June 2022** in cooperation with the Hephata Akademie für Soziale Berufe.

Information and registration on [www.hephata.de/symposium](http://www.hephata.de/symposium)



## 17th Potteries Open Day - 1 weekend

over 500 x ceramics, diverse, unique, sustainable

**Sat. 12 and Sun. 13 March 2022 from 10 a.m. – 6 p.m.**

The popular Tag der offenen Töpferei ("Potteries Open Day") whets people's appetites for ceramics and is taking place for the 17th time in succession all over Germany. More than 500 ceramists are participating and are throwing open the doors of their potteries and studios on the 2nd weekend in March 2022. They will be welcoming guests for guided tours, demonstrations and hands-on activities, meetings and talk, as well as giving an insight into an age-old, up-to-the-minute craft that moves between tradition and trend. And they invite you to be fascinated and inspired by the beauty, diversity and uniqueness of their ceramic products. Of course all the studios and potteries taking part will be observing the latest hygiene and Covid regulations. The joint website [www.tag-der-offenen-toepferei.de](http://www.tag-der-offenen-toepferei.de) gives details on the accompanying activities as well as the locations of the potteries taking part.

## Barba Stembergar Zupan

wishes to add something special to the house where Niko and she live and where Institute V-ogljje is headquartered: to decorate a big part of the facade with ceramic tiles from various authors from home and abroad. She wants to create a mosaic of global proportions and would be very happy if you would be willing to take part in the project. The tiles should be 25 x 25 cm or 30 x 30 cm, 1 - 5 cm thickness, fired at stoneware temperature (they will be exposed to different weather conditions and temperature changes). She will collect these tiles by the end of February 2022, and in April 2022 at the latest, publish a catalogue of the authors, and finalise the facade by the start of the 17th International Symposium of Ceramic Art V-ogljje. Each participant will get a special diploma and a catalogue. Also a virtual presentation will be produced. For all additional information: [info@v-ogljje.si](mailto:info@v-ogljje.si), FB & Messenger: Barba Stembergar Zupan, Viber, WhatsApp or a telephone call: +386 40 295 371

## 30th Hüfingen International Töpfermarkt takes place on 10 and 11 September 2022.

Parallel to the market, a themed competition and exhibition for the market participants will also take place. **Closing date for entries** for the market, which is limited to approx. 50 participants, **is 28 February 2022**. Application forms, available on [www.huefingen.de/Toepfermarktteilnehmer](http://www.huefingen.de/Toepfermarktteilnehmer) should be returned with high quality photos suitable for print of latest work and your market stall, training CV and description of your product range by post to:

Walter Lokau, Masurenstraße 4, D-28816 Stuhr-Moordeich – or by e-mail with photos to [dr.walter.lokau@t-online.de](mailto:dr.walter.lokau@t-online.de) The market, as a part of the Hüfingen International Ceramics Weeks, is an official municipal event of Hüfingen.

## LENA KAAPKE receives Prize of Honour in the 7th European artists' competition

### ARTISTS DISCOVER EUROPE – Theme: 1,500 BOWLS

"With ceramic bowls of a certain size, your first thought is of eating vessels. They may be full or empty. 'Full' and 'empty' lead to gestures of giving and taking and to associations of 'abundance' and 'scarcity'. Many bowls – many eaters. Bowls are a yardstick. I threw bowls of the same size. The number of bowls per country represents the number of inhabitants per square kilometre. One bowl represents forty inhabitants. Each country got an equal-sized square as its basic area. The countries are sorted from bottom to top according to population density. All the countries in the world are represented in my installation". *Lena Kaapke*



### GRASSIMESSE LEIPZIG.2021

– The expert judges have awarded the following prizes: The EUR 3,000 Grassi Prize of the Carl and Anneliese Goerdeler Foundation goes to Leipzig artist Rosi Steinbach. She has been working with ceramics for many years and has a special understanding of sculptural concepts. Both humorous and serious at once, her freely modelled, subjective portrait busts define space. Steinbach transports the traditional genre of the bust into the present day and creates contemporary artworks. The EUR 2,000 Euro Grassi Prize of the Sparkasse Leipzig goes to jewellery artist **Paul Derrez**, who lives in Amsterdam.

The EUR 1,000 Prize of the Friends of Gassi goes to Hamburg artist **Birgit Borstelmann** for her mechanical objects.

The EUR 1,000 Apolline Prize goes to ceramist **Ricus Sebes**, born in Dordrecht, the Netherlands. In addition the GRASSI Talent Award from the company culturtraeger has been awarded to Burg Giebichenstein University of Art and Design and this year goes to **Hannah Kannenberg** for her piece Aggregat.

## Rose Brocade and Lily Silk - Exhibition of porcelain and silk painting works by

### Inese Brants - Balvi County Museum, Latvia, until 31 January 2022

Inese Brants is a well-known porcelain artists from Latvia. Her speciality is porcelain painting, in which she is not only a practitioner but also a respected researcher and teacher known in the Latvian and European ceramics and porcelain art scene. In her artwork, Inese Brants manages to reveal contemplative and classic, widely approved subjects with an original artistic approach and highly skilful technical execution using complex, labour-intensive porcelain painting techniques. The results are enjoyable both for lovers of decoration in art and those seeking a philosophical core.

*"Vintage surfaces" – I am more than 40 years old, but still appreciate Riga Porcelain Factory commercial decals. I use these decals to create richly coloured and romantic porcelain surface design with the breath of ancient times, with the breath of real vintage! 24 cm diam.*



## International Ceramics Competition – Carouge 2022 – Bling-Bling?

In principle, the Carouge International Ceramics Competition (Geneva, Switzerland) takes place every two years. Three prizes are awarded: the first prize worth 10,000 sfr, a prize from the Brückner Foundation for the promotion of ceramics worth 2,000 sfr and a prize from the Swiss ceramics association, swissceramics, worth 1,000 sfr. For participation in the competition, you can download the terms of participation and the online application form at [www.carouge.ch/concours-ceramique](http://www.carouge.ch/concours-ceramique). **Closing date for portfolios: 1 March 2022.** The selected works will be exhibited from 17 September – 11 December 2022 at the museum in Carouge and in an illustrated catalogue.

## Hesse State Prize for German Craft – 70th anniversary in 2022

### Call for entries

The Hessische Staatspreis für das Deutsche Kunsthandwerk is one of the most important distinctions that an artist-craftsperson in Germany can receive and it is the only State Prize to be awarded outside the borders of the state involved. The prize is presented at the International Frankfurt Fair. The awards are being presented in 2022 for the 70th time. Prize money totalling EUR 8,500 is available. Craftspeople from the whole of Germany are invited to participate with their works. The aim of the State Prize is, as ever, to provide an incentive for particularly creative achievements. The award will go to craftspeople who have attracted attention especially for their distinctive design approach, innovation, mastery of materials and technique and an impressive overall appearance to their work. The prize will be awarded at the fair, ambiente – the show, which is planned to take place from 11 – 15 February 2022 at the exhibition centre in Frankfurt. Accompanying the anniversary celebration and the award ceremony there will be an exhibition of the selected works from the 2022 exhibition. **Closing date for entries is 3 January 2022.** Application forms on: [www.bundesverband-kunsthandwerk.de](http://www.bundesverband-kunsthandwerk.de) Bundesverband Kunsthandwerk, Berufsverband Handwerk Kunst Design e.V., Windmühlstraße 3, 60329 Frankfurt am Main, Germany

# Guy Van Leemput

## The beauty of numbers

YNA VAN DER MEULEN

*He is a maths teacher by profession and just loves the Fibonacci sequence. But his second passion has always been ceramics. And now – after years – all the pieces of the puzzle have come together...*

**G**uy Van Leemput (1967, Herentals, Belgium) is known worldwide for his fragile, paper-thin porcelain bowls, formed with endless patience by applying small pieces of porcelain clay around an inflated balloon. An intuitive and meditative process. "My work grows from within me, from my belly, not by thinking. Each piece is a journey inwards." Nevertheless, after his second artist-in-residency in Sanbao, Jingdezhen, in 2017,

mathematics seeped into his work. He started doing mathematical research and – after sketching on paper – drawing complicated patterns on the balloons: grids and circles. Thus *Windows on the World* and *Circles of Mind* (both 2017) were born, the beginning of several new series. "The mathematics that I used to push away when working as a ceramist has finally taken its place. I'm much less 'cleaved' into two pieces now."



**Big Mind Circles, 2020**  
 Ø 25.5-26.5 x 16.5 cm  
 photo - Dirk Theys

### *Fascination with patterns*

Van Leemput started studying mathematics and ceramics more or less simultaneously. The summer before he started studying mathematics at university, he asked a local ceramist if he could come and work there, not for payment but to learn. And he continued to do so at weekends during his studies. His work as a maths teacher and having a young family pushed the making of ceramics a little to the background, but after the death of his best friend, Guy realised that he wanted to take it more seriously. For eight years he attended the academy in Herentals and took several master classes. About ten years ago, he established his own studio. For years, he made robust works, wood-fired stoneware. He became widely known when he switched to wafer-thin porcelain – also wood-fired.

Van Leemput became fascinated by patterns at an early age: “Especially by patterns in nature, such as the arrangement of seeds on a sunflower, the seed scales on a large pine cone or the spines on a cactus. They come from solutions that nature has found for complicated problems. Later, I understood that you can use mathematics to investigate how these patterns originate. I learned how our eye sees two opposing sets of spirals in each sunflower. If you count them, the numbers always turn out to be two consecutive numbers in the Fibonacci sequence. A little later, I discovered that it is the golden ratio that is the basis for the Fibonacci numbers and all those beautiful patterns. And that our brain (and certainly mine) wants to order, structure and catalogue everything. Our eye always wants to see patterns; that is probably evolutionary in nature.

“When I was introduced to the work of Escher, I found it very interesting, particularly his infinity approaches, but also how he transformed tiles into fascinating animals that fit together. It motivated me to do extensive research into tiles myself. Also inspiring was the Penrose tiling. And of course the Mandelbrot set, fractals...” Guy gradually developed a “toolkit” to start working with tiles himself.

### *And then everything comes together...*

“I don’t want to imitate nature but to understand it. To recognise patterns and vary on them. It’s in fact not about the end result but about the quest: I want to know how a certain structure originates. You can find those patterns through mathematics. Escher’s last work is about snakes. Cells that change in size, from small to large and then back to small again. The snakes are Escher’s solution for linking two things together without anyone noticing that they do not actually fit together. I tried to elaborate on that but it didn’t work for me.

**“I don’t want to imitate nature but to understand it. To recognise patterns and vary on them. It’s in fact not about the end result but about the quest: I want to know how a certain structure originates. You can find those patterns through mathematics.”**

Detail **You are My Quarantine**  
2020, Ø 25-30 x 20 cm  
photo - Dirk Theys



**Windows on the World**, 2017, Ø 27 x 19 cm photo - Dirk Theys

I let go and went back to the Fibonacci sequence. I did all kinds of mathematical research and looked for (and found) how I could enlarge and reduce the underlying 'regular' grid in certain places. And now I want to let go of that too and be completely free: with everything I know in the back of my

mind, just create and watch as an observer into what it will develop. I am now – especially during the last year – looking for my freedom within those rigid patterns.”

Van Leemput is not looking for mathematical perfection anyway: “Very rhythmic patterns are not that interesting for me. My bowls are never one hundred percent symmetrical. Perfect circles, right angles and straight lines are boring. My bowls must be as exciting as real life is. Coincidence must also be allowed to play a role. For example, I always draw free hand, even lines. Moreover, a bowl starts to move a little when drying and this is even more the case in the (wood) kiln, an essential part of the creation process for me. The bowls are fired at a temperature of 1260 °C, upside down on a “mushroom” that is shrinking proportionally. At sintering temperature, the porcelain clay softens and, due to gravity and small irregularities, the bowls deform.

“Above the door in my studio three dried beech leaves are hanging, tied together by a piece of wire. The veins of the leaf determine how it will deform when it dries. In the same way, the bowl seeks its own form, which is determined by the structure of the patterns I have made with my modelling tool. This can be clearly seen in *You are My Quarantine*, made in 2020.

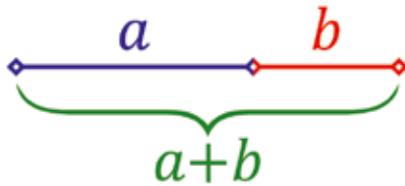
“And then there is the light. In the *Illusions*, for example, you see something different every time, also depending on the light. Maybe that’s where I want to go, with simple patterns – like the Penrose tiling – to engage the brain. Every bowl should be different at any time of the day, making you wonder...”

**You are My Illusion**, 2020, Ø 26.5-27 x 18.5 cm photo - Dirk Theys



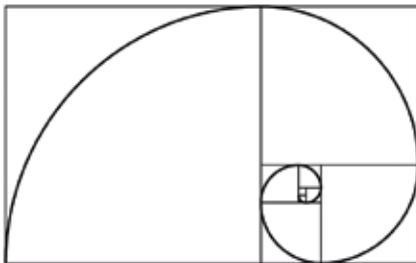
***A bit of maths...***

The golden ratio is about “ideal proportions” and is – consciously or unconsciously – widely used in art and architecture. Not only a line, but also a circle can be divided according to the golden ratio, resulting in an angle that is common in nature, such as in the arrangement of flower petals and seeds, making optimal use of the sun’s rays.



The golden ratio: a is to b as a+b is to a

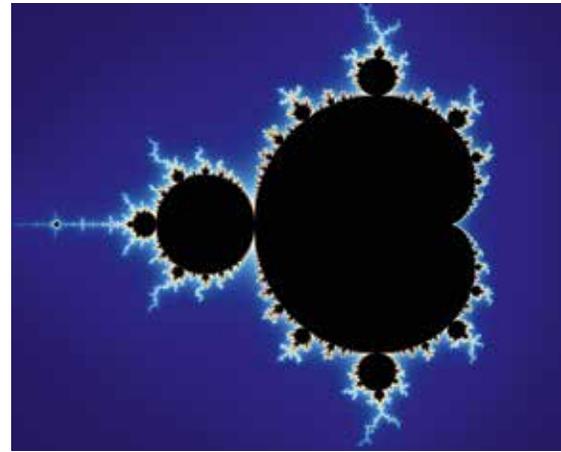
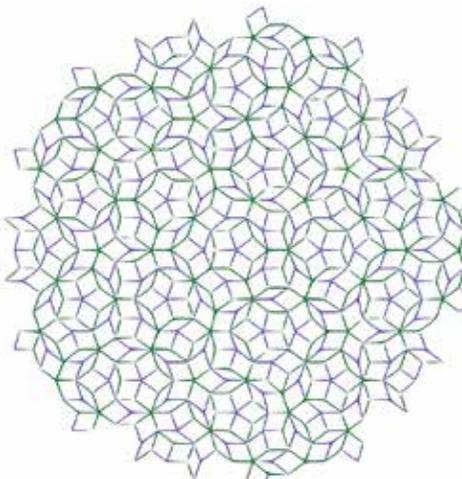
The Fibonacci numbers form a sequence, such that each number is the sum of the two preceding ones, starting from 0 and 1. The ratio of two consecutive numbers tends to the golden ratio, as n increases. The sequence is named after the Italian mathematician Leonardo of Pisa, later known as Fibonacci (c. 1170–1250), who was the first in the West to use this insight in describing the growth of a rabbit or bee population. But the sequence was already mentioned in a Sanskrit scripture a few centuries before our era.



The Fibonacci spiral, based on the Fibonacci sequence

The British mathematician and physicist Roger Penrose (1931) (re)discovered that a plane can be “tiled” in an infinite number of ways with just two “tiles”, without overlaps and gaps. This design also makes use of the golden ratio. But this principle had already been used five centuries earlier in Islamic architecture.

Example of a Penrose tiling



The Mandelbrot set

A fractal is made up of elements that have more or less the same shape as the figure itself. The term was introduced in 1975 by the Polish-French mathematician Benoît Mandelbrot. One of the best known fractals is the Mandelbrot set, which plays an important role in chaos theory, but is also known for its aesthetic properties.

**YNA VAN DER MEULEN**

*is a ceramist, photographer, writer, editor, and curator.*

*More information: [www.hetsteenenhoofd.nl](http://www.hetsteenenhoofd.nl)*

**Guy Van Leemput** (1967, Herentals, Belgium) studied mathematics and ceramics. He has been invited several times for an artist-in-residency at the Sanbao Ceramic Art Institute, Jingdezhen, China. His work has been selected for competitions and group exhibitions in his own country and in other European countries, as well as in Japan, China and Australia. At the MINO International Ceramics Competition 2014, his work *Big Anas* won the Bronze Award, it is now in the collection of the Museum of Modern Ceramic Art, Gifu, Japan. Guy was chosen as one of the Ceramics Monthly Emerging Artists 2020. In 2021 he was “recommended” by the Michelangelo Foundation, as “Master Artisan”.

More information on: [www.guyvanleemput.be](http://www.guyvanleemput.be)

Guy Van Leemput, Watervoort 78, 2200 Herentals, Belgium

A film about Guy Van Leemput, made by Mels Boom, can be seen on youtube at the channel of Mels Boom. He also teaches workshops.





# Dora Varkonyi

## Mural entitled "Unterwegs"

The mural *Unterwegs* ("In Transit" or "On the Road") consists of ceramic tiles coated with porcelain. The motifs on the tiles are individually drawn by hand in brilliant cobalt blue and a glossy white glaze. In some places, the drawings are highlighted with gold brushwork. The individual drawings are "short stories"; all together they add up to a "novel". Each tile is 21 x 21 cm, so the dimensions of the mural are variable and depending on the background any size and any format is possible. As of September 2021, there are 500 tiles or 500 drawings. The subjects on the tiles are multifaceted: old and young people – children – love – eroticism – tears – suffering – violence – animals – metamorphoses – mourning – flight – beauty – ecstasy – calligraphy – ornaments – architecture – landscapes – plants ...



**Dora Varkonyi** was born in Debrecen, Hungary. She grew up in Debrecen, Constantine (Algeria), Budapest, Rome, Saarbrücken. She studied ceramics, art history and art education at the Stuttgart State Academy of Art and Design and has been a freelance artist ever since. From 1982 – 2010, she lectured at the Freie Kunstakademie Nürtingen and at the college of art therapie also in Nürtingen. In 2010, together with her brother Paul she opened galerie81 in Stuttgart. Customers looking in through the shop window see art being created and art in the exhibition. The borders between “on the way and finished”, between “inside and outside”, between “uninvolved and involved” are thus transcended.

#### Exhibitions (selection)

2016, 2017, 2018, 2019, 2020 Art Karlsruhe, the international fair for Classical Modernism and contemporary art, Galerie Arthus, Cologne / Zell, 2016 One Artist Shows; 2020 State Prize for Design, Art, Craft; 2020 Karlsruhe Regional Council Art in Architecture; 2018 New Ceramics, the European Ceramics Magazine, 2018 no. 2, page 32 – 35; 2018 Bernd und Gisela Rosenheim Foundation; 2016 Salon d’Art Actuel Chazelles sur Lyon, invited guest of honour; 2017 Schwarzenberg, Erzgebirge, art-figura, 7th Schwarzenbach Art Prize; 2017 4. Zeller Kunstwege, purchase of a sculpture by the town of Zell am Harmersbach for the art pathway in Zell; 2013 purchase for Ravensburg regional courthouse of the sculpture *Gerechtigkeit* (“Justice”) from the series *zeitlosnah* (“Timelessly Close”)



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 facebook Dora Varkonyi

# An invitation into the world of Lowri Davies

Thoughts on my conversation with the artist

**L**owri's tableware is a little world of its own that spreads 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. Where low shrubs make entry impossible, where the language has survived over three thousand years. We are familiar with the way ceramics and the great art of the initiates is treated there, and with the Aberystwyth Festival.

She grew up with this clear voice, a fresh wind blows around her.

During our conversation, English is foreign to both of us and I regret being unable to understand her magical Brythonic language, the ancient Celtic words as spoken in Cardiff. Interestingly, the word "Britain" derives from this language.

ASTRID  
MICHEL-ZWICK

**Mugs and sugar bowl** with orange, pink and yellow glazes, decorated with village scenes, bone china, screen printing, digital decals, lustre



*From the beginning, it was the drawings that were the principle focus of her attention. The vessel, the ceramic object, is the support for her images.*

*It is illustrations that are important to her. Her work is that of a keenly observing draughtswoman.*

**Cup & tray and jug** with orange and pink glazes, decorated with a rustic scene, bone china, screen printing, digital decals, lustre



In her childhood, Lowri spent a lot of time with her grandmother in southern Snowdonia. For that generation of women, the collection of porcelain symbolised a cultivated personality. As a small girl, she was fascinated by a number of porcelain figures and repeatedly asked what they meant.

Lowri is small and delicate, her voice quiet, precise, articulate. When she speaks, she first looks at you for a long time, which makes you feel she knows all your thoughts already.

While she was at school, her father gave her a large box of coloured crayons and since then she has drawn incessantly. Her true wish to study architecture fell through because of the high cost of the long training period.

She thus turned her attention to the most obvious area, which also has to do with the creation of three-dimensional objects, i.e. the subsidiary subject of ceramics.

From the beginning, it was the drawings that were the principle focus of her attention. The vessel, the ceramic object, is the support for her images. It is illustrations that are important to her. Her work is that of a keenly observing draughtswoman. The works in her graduation piece are cylindrical white jugs with black drawings.

It was only later that she turned to colour, and it is especially her skilful use of transparent areas of colour that reveal her remarkable sense of colour. She works with nuances, down to the utmost reduction of intensity, which shine out in the shady ambience of an interior. The inspiration for her colour compositions in the individual collections is to be found in her natural surroundings. It used to be inland, now it is the Atlantic coast.

This preference explains the restrained simplicity of her vessels, which always function in use too, which they do with distinct brilliance. I have rarely used a teapot like hers that never wastes a single drop, and with a lid that remarkably always stays in place without tipping or jamming.

Her cups are suitable for tea, coffee, hot chocolate, cappuccino, whatever you like to drink. They really are objects made for people, and that is what she places in the centre of attention.

I find an explanation for this in Lowri's character. While we were both in Latvia once, a situation arose where the working space available began to get cramped. Tension rose with the pressure of time and people began to argue. So Lowri got up and took me by the hand and said the two of us would fetch an extra table. And that is what we did, we found an unused work table somewhere in the vast building, and carried it up to the studio. Without wasting another word, everyone took their seat again and the problem was solved.

Afterwards, I talked to Lowri for a long time about where she came from because I wanted to know the origins of her profound humanity. She told me a true story about her grandmother.

It was during the Second World War and the bombing of Britain by the German Luftwaffe. A dark chapter of history.

Lowri's grandmother saw a figure stumbling down a hill behind her house. A wounded soldier collapsed in her garden. She dragged him indoors, tended to his wounds and looked after him in a clean bed until he was well again, and then let him move on as soon as his health permitted. It was a German pilot who had baled out of his damaged plane. Decades later, the man returned with his wife to formally thank her. Without her grandmother's selfless efforts, none of the children or grandchildren would probably be alive today.



A collection of lithophanes for 'Fragile?', National Museum of Wales, Cardiff, 2015. National Museum of Wales Collection. Bone china

In a small studio named Fireworks, Lowri has a workspace no larger than her table. She shares the kiln and infrastructure of the studio with eighteen other women of various ages, with at least seven of them present every day.

She usually works at night when she has put her two delightful children to bed. She can make rapid progress then because she has her peace and no one is standing in her way. She works swiftly, concentrates unceasingly and manages an incredible number of tasks in the shortest possible time.

With masterly skill she works exclusively with slipcast bone china in clay moulds, which miraculously suffer no irregularities or warping in the shared kiln.

She prepares all the decals from the watercolour sketches and paintings of the Welsh landscape and birds at home on her computer. She sends the finished files to a printer. The prints with ceramic colours on special paper are sent back to her by post.

If you lay your table with her tableware, you see a landscape of incomparable beauty emerge before your eyes. Food merges with the receptacles to form a magic world of brilliant colours, the translucent world of her soft paste porcelain, the lightness of a summer breeze, and the tiny images of the shoreline birds enliven the mental world of the viewer at every touch.

When I once gifted one of her relatively large cups with a matching plate to a very good

friend of mine for her birthday and she opened the dark grey cardboard box with the lettering on it, she had to cry in the middle of this cool Swiss restaurant.

When among dear friends, it is very much worthwhile to plunge into this realised dreamworld and to be moved.

In the near future, Lowri would like to find a subsidised programme as an artist in residence. This remarkable person is not short of ideas and plans. Even if she spends most of her time with her children at the moment, she still manages to join in charitable events and she always takes to time to help other people. We can look forward to seeing a new directness in her images that may have been produced during the childcare of the past year.



***Astrid Michel-Zwick***

studied architecture in Vienna and ceramic design in Bern. She paints, writes and runs a ceramics studio in Chesaux-Noreaz, Switzerland.  
[www.astridzwick.com](http://www.astridzwick.com)

**Tudor Lane Regeneration project**  
 mural commissioned by Cardiff Council, 2021



Porcelain spill holder and sculpture, 2011, porcelain

#### ARTIST'S STATEMENT

It is important to me that you can see from my pots that they are handmade. That is why the distortion caused in firing is exaggerated and the warping in the form is amplified. I give colours to my inner world. When I visit museums, I draw animals and plants. I am fascinated by the lustre and gloss of glazes of 19th century exhibits. I love the chaos of daily household life. Souvenirs and utilitarian objects make a place unique through the stimulation of an iconography and a symbolism, which has to do with my Welsh home. My latest work is an interpretation of historical candle holders in soft paste porcelain with applications of textiles dipped in slip.

#### Lowri Davies

After her schooling in Aberystwyth, Lowri attended technical college for a year, and in 2001 she was accepted for course at Cardiff School of Art, University of Wales. She was awarded an M.A. with honours at Staffordshire University in 2009.

#### Exhibitions

As commissions, in 2021 she designed a mural project for the city of Cardiff and in 2020, she designed the prizes for the Arts & Business department of the University. In 2017, she invented the Swansea Plate for the University and previously a jug for a festival and badges for the Welsh Learner Award. Her work is represented in various collections, for instance the Porcelain Museum in Riga.

In 2019, Lowri exhibited in China at the Yixing International Ceramics Festival and in Oita, Japan – Wales x Oita' OPAM, in London, and in her home town. Since 2011 she has taken part in numerous exhibitions in London, Cardiff and Aberystwyth as well as in Seattle at the ArtXchange Gallery; in 2011 she received the Ceramic Award, Welsh Artist of the Year.

#### LOWRI DAVIES

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#### TECHNIQUE AND MATERIAL

I work with slipcasting in combination with handbuilding. My bisque firing is to 1240°C. So that the glaze sticks, my works must be very hot. This glaze is a transparent earthenware glaze, which melts well underneath decals. I usually need four to five firings, with colourless and coloured glazes fired to 1120°C. I fire the decals on at 920°C, lustres at 720°C. All the decals are a combination of my watercolours that have been processed digitally. Sometimes I use screen printing too. I am currently experimenting with new porcelain surfaces. For this I use monoprints on leatherhard or once fired pieces.





**Fractal 8**  
stoneware, 1200°C, modelling and incisions  
oxides and engobes, 80 x 60 x 2 cm, 2015  
*photo - Caroline Lemaire*

# Sophie Ronse

Being a ceramist implies that the person who practises this branch of sculpture claims the status of demiurge. Is it not he/she who must, to achieve their creation, master the four elements as well as possible? Earth, water, air and fire combine to produce an object born of their enigmatic alchemy. As this very production has the capacity either to be of everyday use, to which the craftsman humbly dedicates himself, or to become material and shape to bear testimony to a vision of the existence and the universe the artist is working on with the pride of those who are likely to renew our perception of the world.

Sophie Ronse's career is quite unusual. Indeed, having seen the monumental sculptures of her beginnings, one could hardly have imagined that she would now focus on intimistic works. However, these first constructions, abstractions without any rigorous geometry, thus almost without strict angles, with the exception of *Nihil*, had in their DNA of clay the curves which constitute the base of her present aesthetic.

The curve is par excellence what moves, insinuates itself, caresses, gets through everywhere without resorting to the radical violence of the straight line. We link it with femininity, the ability to achieve the serenity of what rounds angles, an antinomic dynamism towards immobility and especially the absence of mobility. It is a sign of genesis.

Sophie Ronse went through the transitional stage of fragments. Islands with irregular and jagged outlines, kinds of mini-continents adrift, scattered or gathered in an archi-

MICHEL VOITURIER

Simultaneous  
avatars of  
the infinitely  
small and  
the infinitely  
large



**Nihil**, stoneware, 1200°C and lead, coil technique, oxides and engobes  
220 x 30 x 85 cm, Silver Medal of the President of the Republic, 2002  
Collection of the MIC Faenza, Italy

*photo - Gauthier Bourgois*

pelago, which already at that stage were ready to be given orientation. An imaginary geography dotted in space. We can see them on the floor or on the walls as if they were longing to go back to their origin: the earth. They register their asymmetric perimeters, letting us believe that they are the outcome of a natural phenomenon: that which has dug a liquid-filled ditch, isolating a portion of the territory, that of a celestial attraction that liberates the planets before dispersing them in the cosmos, that of meteorites on the surface of the terrestrial globe.

The spiral dominated for a notable period. It is an avatar of the curve. This movement comes back to us as much as it opens to the external world; it seems to indicate that the apparently finite rejoins the infinite. This de-convolution, equal to that of certain galaxies, can be found accumulated in the artist's montages when she revives the astronomical dimension in the volume of an exhibition space, that of the macrocosm, the planets, the Big Bang, of which science now claims to have perceived the echoes of gravitational waves. The movement is that of time. The paradox of the reality of what surrounds us in the very mystery of existence. That of the present, permanent and ephemeral link between past and future.

Little by little the circle has prevailed. The island has become a concentration of matter even though it has lost the thickness of the original creations of the early 2000s in favour of an elegant



**Second Entropy**, stoneware  
1200°C, coil technique, oxides and engobes, 205 x 30 x 70 cm, 2005  
*photo - Eric Verhelst*



**Six Microforms Installation**, biscuit 980°, modelling and incisions, 35 x 25 x 3cm, 2014 *photo - Caroline Lemaire*

thinness. Sophie Ronse's fingers have kneaded this clay coil according to her tactile sensitivity. No wonder the result also refers to the organic. Especially since the original clay does not remain intact. A formal inscription lends it a personality, granting it the status of bacteria, viruses, sometimes to the point of appearing like sleeping creatures, bearing a latent inner vitality within themselves. They might also be madrepores, unusual landscapes.

**Fractal 4**, stoneware 1200°, modelling and incisions, oxides and engobes, 75 x 75 x 2 cm, 2012 *photo - Gauthier Bourgois*



The circle is sometimes hollowed out and transmutes into a ring, making the material become a gully, a cavity, a lagoon. Lately, it has regained some volume. It is now linked to the polysemous cruciform sign which appeared after the mother's death. A kind of footprint that would determine the place of the mortal remains or the funeral urn, a very personal way to grieve without risk of forgetting.

This script is mysterious. Its alphabet is still unknown. It is up to everyone to learn it. It is the result of painstaking work to inscribe it in the material itself. Sometimes Sophie Ronse writes texts, for even while clay fascinates her, words appeal to her strongly. She expresses it very clearly: "I love writing / I write the earth / I describe it / From the inside / In its shape / The lines cut out / I dissect it / From the inside / I see shades / I see shapes".

The ceramic inscription is executed by tiny incisions, by pressure, by impression. Above all one could say it is a patient, repetitive, systematic, obstinate, hypnotic accumulation. This is the case with some compositions in Indian music, some contemporary pieces from the minimalist school made by musicians like La Monte Young, Philip Glass, Steve Reich, Terry Riley, Michael Nyman, Renaud Gagneux... and even Brian Eno or Arvo Part. In line with these creations we find in Sophie Ronse's work one of the fundamental principles we could sum up in a somewhat simplistic way by repetition / accumulation / mutation.

The patterns organise themselves until they invade part of the surface. According to the choice made or the combination with other patterns, the initial overall impression appears with the formal delicacy of lace, of a cartography seen from a sky conducive to generating an imaginary civilisation determined by an organisation of its own.

The whole must be perceived by intuition. Our gaze can see

a composition of signs. Just as the music lover perusing a score sees notes, staves, keys, bars, but does not necessarily hear a melody, viewers of these ceramics must first let themselves be captured by the appearance, perceive harmony, rhythms, emptiness and fullness.

In most of the works, the ceramist prefers to leave them without pigments, in the unbleached whiteness of Sibelco clay, which defines both the innocence of the emergence of life and the neutrality in which death stiffens. She has sometimes used lilac or green colouring for pieces from the Fractal series, for example, a more or less conscious allusion to the plant kingdom and a kind of suggested alliance with the mineral, an extreme and fragile association of the living with the inert. Unless, drifting in the direction of verdigris, oxidation which eats into substance is the active presence that accelerates annihilation.

Sophie Ronse has given her creations the appearance of drifting continents, expanding galaxies but also infiltrating microorganisms, spreading metastases, scattering spores. She simultaneously states the origin and the outcome, the ephemeral and the eternal, the outer shell and the concealed, the soul and the skin, the shapeless and the shaped, the real and the trace, division and gathering. Visually, she is a dialectical synthesis of existence.

Translator: Guy Roekens



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**Plate**, biscuit 980°, modelling and incisions, d 25 cm x 2cm, 2013

Photo © Gauthier Bourgois

#### MICHEL VOITURIER

Art critic (AICA Belgium) for the magazine *Flux News* ([www.flux-news.be](http://www.flux-news.be)).

Literature and drama critic ([www.rudutheatre.eu](http://www.rudutheatre.eu)). Poet (AGREssives AGREssivités

- *Sur une déchirure si faille - D'ordinaire c'était pour héler - Habiter l'image...*).

Essayist (*Escaut fleuve sans frontières - Rolet: l'intuition du vital...*).

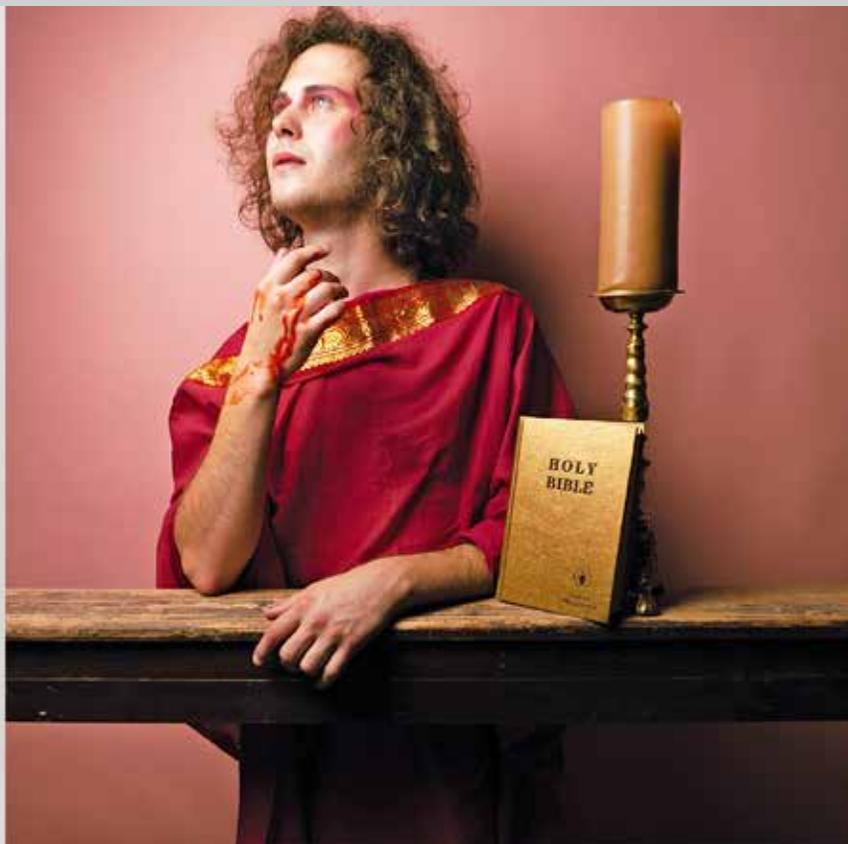
Born in 1967, **Sophie Ronse** obtained the first prize in the Artistic Prize 1999 of the City of Antoin (Belgium) and at the contemporary art contest of the Diocese of Tournai (Belgium) in 2000. She also obtained two international prizes in Italy, the 53rd Premio Faenza in 2003 (Silver Medal of the President of the Republic - second prize) and the 58th Premio Faenza in 2013 (The Prize of the Lions' Club). She was finalist in other contests in Belgium, e.g. the Artistic Prize of the City of Leuze in 1999, the Mediatine Prize in Brussels, the Artistic Prize of the City of Tournai in 1999, the Andenne Ceramics Biennial in 2012, as well as in Spain, with the CICA 2012 & 2016 competitions and La Rambla 2016, and in Germany, with Keramik Europas, the Westerwald Prize, 2014.

She has participated in numerous solo exhibitions in Belgium, at Solvay Library and at the L'Ô Gallery in Brussels, at the Cultural Centre of the province of Namur, and at the CPH bank and at the Porcelain Museum of Tournai. She has exhibited in several other museums such as the Ceramics Museum of Faenza (MIC), l'Alcora and of La Rambla (Spain) and at the International Museum of Music in Bologna. She has presented her works in several galleries, including the Officine Saffi in Milan, the ISELP (Superior Institut for the Plastic Language Study), La Médiatine Art Gallery, the Saint-Hubert Royal Galleries and Pierre Bergé Gallery in Brussels, Moving Space and Labo Art in Ghent, the Town Hall and the World Craft Council in Mons (Belgium).

She has organized exhibitions in many cultural centres and participated in various art fairs like *Résonance* 2014 in Strasbourg and *Contrastes* 2013 and 2015 (with the museum La Piscine in Roubaix, France).

Her monumental ceramic sculptures were integrated in several cemeteries in Belgium and artworks of hers are in the contemporary collection of the MIC Faenza, in the Modern Art Museum of Santo Domingo and in private collections in Belgium and abroad.

She has a Bachelor's degree in Art History and Archaeology (Sorbonne) and she studied ceramics at the Academy of Arts in Tournai, her home town (Belgium).



# WE, FIORENZA PANCINO

IRENE BIOLCHINI

**F**iorenza Pancino is one person, and many. Like everybody, perhaps. But as soon as you talk to her, or go into her studio, this plurality is immediately obvious. Her identity can be defined in terms of what she is not: no longer Veneta (but she will be forever Veneta at least in part); not forever a native of Faenza (but she has strong ties to this small city); not a ceramist (because for her, limiting her work to an object is mortal sin); not just a contemporary artist (because labels are never a comfortable fit). When we began talking about this article, a provocative idea soon emerged: perhaps we could treat it not in subtractive, but in cumulative terms? In this case it would no longer be necessary to have a rigidly-defined "I", but rather work on "we", a multitude that refers to all those preferences that do not define her, but that include those fragments that collectively nurture her. Abandoning a singular voice to embrace the idea of "we", which after all is the "we" of a shared narrative, is a way of expressing the "we" that also fuels novels by Annie Ernaux, for example. At a certain time in the past, this writer declared:

*For me, writing is first and foremost a mode of existence – when I am not writing I feel useless, empty – and also a way of intervening on the world, revealing the things that I find striking but that could have been striking for anyone. Increasingly, it is also a fight against oblivion, that of History and our collective life, in an age that seems to me to be an age of impermanence and of emotions without memory.<sup>1</sup>*



opposite page - *Alto/Basso*, solo show at Galleria Il Vicolo, Cesena, 2021, with the piece *Unconscious boxes* (photo by Andrea Piffari) alongside a photographic work by Virginia Morini.

left - *Cactus disambiguo 1 e 2* (Disambiguous cactus 1 and 2) 2018/2019, glazes on faience, decalcomanias, 170 x 45 cm and 120 x 35 cm. A work exhibited in the solo show *La butterò sul surreale*, which culminated in a participatory event with readings of words linked to colours, chosen by spectators.

photo - Chiara Casanova

material values can be embodied into the physical body of her creations.

Before going into details, a premise is essential: Fiorenza Pancino chose Faenza and ceramics. She decided to use a material that requires a lot of time and is technically complex, and she did that in a period when in Italy, ceramics was considered as a form of decoration, far removed from the world of contemporary cool and the complexity of a certain conceptual form. Nonetheless, the contradiction between concept and material, which is so powerful and dichotomous in mainstream criticism, has become an osmotic reaction. It is impossible to look at her works without wondering what lies behind them, the questions, upheavals and tensions that generated them. At the same time, when you observe her ceramic pieces, you immediately see that Fiorenza is not interested in ceramics itself. She does not strive for virtuosity for its own sake. The complexity of colour is not her overriding quest. She is not worried about achieving a certain shade of pink, grey or black. The important thing is understanding why she chose

*Ma il poeta é morto?* (But is the poet dead?), 2017/2018, glazes on faience, wood, iron, 90 x 90 cm. A work exhibited in the solo show *La butterò sul surreale*, which culminated in a participatory event with readings of words linked to colours, chosen by spectators. photo - Chiara Casanova

Replacing the word “writing” with “ceramics” would be a way of bringing us into Fiorenza Pancino’s world and understanding the urgency of her work. Unlike many people, and ceramists in particular, Fiorenza has decided not to live alone in her space.

On the contrary, we could say that she has always used her studio as a “window” onto the world, an opportunity for meeting people strolling in the city centre, in order to come into contact with the individuals around her, listening to them, or better, discussing issues or bringing forth one’s ideas and anxieties.

Her work begins here, starting from her somewhat Veneto character – as I have already mentioned, this region has bestowed her with characteristics that include a constant love of colour – that has migrated peacefully into the lands of Romagna. So the joviality of Romagna is not just a figure of speech, but a location in which the exchange of ideas and opinions is facilitated, where im-





**Help, si c'è stato un abbassamento fisiologico e metaforico della funzione emotiva**

(Help, yes, there has been a physiological and metaphorical reduction of the emotive function), 2018/2019, glazes on faience, fabric and wood, 20 x 85 cm. A work exhibited in the solo show *La butterò sul surreale*.

photo - Chiara Casanova

A path that combines and embodies clay and video, photography and textile, performance and participatory art.

This approach gave rise – as early as 2008 – to the video made in cooperation with the very young Nero/Alessandro Neretti, and the performance in collaboration with the Iris collective, titled *Animatomia* (2012). *Animatomia* was a study on the soul: a relationship of interaction between the artist and the person interpreting the work. Right through to her solo show *La butterò sul surreale* (I'll pitch for the surreal) in which she presented her *Unconscious boxes*, four sculptures developing key motifs and themes (inspired by the *Dictionary of Symbols* and associated with a colour). During the show, the artist asked visitors to link each colour to a word and to leave a brief written record of their associations. For the finissage, a number of visitors were asked to take part in the event, dressed entirely in one of the colours featured in the exhibition. During the evening, the “chromatic volunteers” read all the words that the visitors had left (while two girls distributed coloured sweets). In this way, the artist's creative process (beginning from loose associations between words, symbols and colours) was presented to the public, by means of an action that collated the spectators' own reactions. Not a performance, but an extension of the process that from private becomes collective. Not I, but we.

pink, grey and black. In the same way, she does not attribute importance to the fact that her majolica is the faience of Faenza, the truly important thing is that it is clay, and that it expresses the earth that Fiorenza walks every day. Above and beyond this Earth (because for her, spirituality and earthly are always united, sometimes in powerful dream visions) are life, projects and encounters. Words – whether spoken in a performance, or written in a participatory action – embody the same material as the work. It would be inconceivable to divide the object from the process. This also reveals a characteristic that underscores her entire oeuvre: the constant need to go beyond ceramics and create pan-media (a term that I would prefer instead of multimedia, considering the range of languages that she has used) projects.

The same “we” whose echoes can also be perceived in *FACE*, a one-off piece made by several artists using multiple techniques (Fiorenza Pancino, Andrea Kotliarsky, Cristina D'Alberto, Elvira Keller). Her latest project *Alto/Basso* is likewise permeated by the combination and fusion of different languages: in this book and exhibition, the ceramic



**Unconscious boxes**, 2018/2019, colours and enamels on majolica, gold, wood, acrylic paint. Yellow 160 x 40 cm, pink 160 x 40 cm light blue 150 x 35 cm, grey 155 x 25 cm photo - Andrea Piffari

pieces by Fiorenza Pancino cohabit with photographs by Virginia Morini to reinterpret the word-concepts that gave rise to the sculptures. A narrative for multiple voices, with frequent poetic interludes. Abandoning autobiography and entering a kingdom of sharing in which the "I" is always in terms of "we", or, as Fiorenza herself says:

*If you truly know yourself, you have free and uncensored access to the place of imagination. I believe that in that place there is everything: your memories, thoughts, emotions, your family life, desires, the music and artists that you love, your films and books, nature and all its beauty, all the fears and joys of your life, dreams and imagination. I cannot say where my life experiences begin or end, or how much of them is imaginary. I know that it is not important whether you are capable of conscious creation, the important thing is being deeply sincere and free when you make Art.*<sup>2</sup>

**IRENE BIOLCHINI**

is Guest Curator for the International Museum of Ceramics in Faenza and she lectures at the University of Malta. She is the author of the column "Gli artisti e la ceramica" for *Artribune*. She lives in Milan where she combines her research activities with the curatorship of several contemporary art projects and exhibitions.

<sup>1</sup><http://www.leparoleeleccose.it/?p=21666>  
<sup>2</sup>Tre domande per tre maestri (Three questions for three masters), interview with Fiorenza Pancino in I. Biolchini (ed.), *La butterò sul surreale*, 2019

**Fiorenza Pancino** (Veneto, 1966) has lived and worked in Faenza for over 20 years. In her art she combines ceramics with video, photography and other materials such as paper and fabric.

Her solo shows include *Alto/Basso*, Galleria il Vicolo, Cesena, 2021, *La butterò sul surreale* curated by Irene Biolchini, Galleria Comunale d'Arte, Faenza, 2019, and a show at Museu del Càntir, Argenton, Spain, 2017. In 2015 she took part in the group show *Ceramica Viva* at the Galleria Nazionale d'Arte Moderna e Contemporanea, Rome.

She has had residencies at Jingdezhen International Studio, China, at Ceratekno, Tokio, Japan, and at the Macro Museum, Rome.

The prizes that she has won include an Honourable Mention at the International Gyeonggi Ceramic Biennale at Icheon, South Korea, 2011, a selection at Les Journées de la Céramique, Paris, 2013, jury prize at the 11th International Ceramic Competition, Mino; Japan,

2017, first prize at the CeramicAppignano competition (Marche), and at Ceramica in Deruta (Umbria). In 2018 she was selected for the European Ceramic Contest in Bornholm (Denmark), for the Sogo Museum of Art, Yokohama, Japan, and for the Art Fair Eunique, Karlsruhe (Germany).

photo - Chiara Casanova



<http://www.fpancino.it/>  
<https://www.facebook.com/fiorenza.pancino>  
<https://www.instagram.com/fiorenzapancino>

# Lena Biesalski

STEPHANIE STROH

The ceramist Lena Biesalski uses the vessel both as pictorial space and as a spatial object. Playfully, drawings and words circle around, supplying fragments of a story. In the closed circle of the vessel, both text and image always come together.

Memories and recent events are included as building blocks, but so are quotations and excerpts from poems – “everything we come across every day”, as Biesalski says. Sometimes, a quotation she has found gives the impetus for a drawing, sometimes it is exactly the other way around. The colour reflects the poetic character of the pieces: restrained and usually in pastel shades, it lends the vessels a dreamlike and ephemeral quality. Chalky areas in shades of white, grey and blue form a canvas for the sketchily scored motifs.



Everyday Notes, group of vases  
2021, 22 cm, 26 cm and 42 cm  
stoneware

This scrapbook character raises questions and leaves the viewer a lot of room for their own thoughts, associations and imaginings. What happened before? What comes next? "We are all fragments", it says on an oval vase whose blue brushwork seems to be dripping slowly from its surface.

Lena Biesalski was born in Rostock in 1984. After graduation from school, she first trained as a ceramist in the studios of Joachim Jung and Birke Kästner before she embarked on a course in fine art at Burg Giebichenstein University of Art and Design in Halle. She studied ceramics under Martin Neubert and photography under Nikolous Brade. While at university, she already drew a lot and became interested in what happens when ceramics and graphic art meet. She has been freelance since 2016 and runs her own studio in Hohen Viecheln, a small town at the northern tip of Lake Schwerin in Mecklenburg-Western Pomerania.

The word fragment (Latin: frangere, to break, to shatter; fragmentum, small broken piece, remnant) usually means two things: something incomplete, a piece broken off the whole; or something that has not been completed, an incomplete work. In Lena Biesalski's work, echoes of both meanings can be found, as metaphors and as a material expres-

*The fragmentary is present elsewhere too: through patterns and structures that bring a piece of history into the present as remnants of the past. Biesalski uses different coloured lace patterns as a recurrent decorative element in her ceramics, decorating bowls, platters and mugs.*

Free range, bowls, 2018, h 13 cm, stoneware





**On her Majesty's Service**, stoneware, 2021, 12 cm to 26 cm

sion: the vessels seem somewhat incomplete, tell the story of their making and make the artistic exploration of the material legible. Much is discovered by experimentation. This becomes visible in the surfaces, for instance, where the contrast between the smooth glassy surface and the consciously unfinished, rough, matt surface is played out. What results are changing groundings, "imperfect" surfaces that are not only visually but also haptically perceptible. The individual stages of the making are made visible, including their chronological order and become subject to a homogenous or one might say timeless aesthetic. It is this processuality that is given form here.

What the artist explores are processes of collectivisation, which define almost all ares of life and which follow comparable principles. Many of the vessels are thus related to each other and display individual themes in continuing series. Thus for example the motif of the mermaid, which appears as a complete figure on a vase and, released from figural representation, continues on further, smaller vases as an autonomous motif.

The fragmentary is present elsewhere too: through patterns and structures that bring a piece of history into the present as remnants of the past. Biesalski uses different coloured lace patterns as a recurrent decorative element in her ceramics, decorating bowls, platters and mugs.



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The embroidered textiles and crocheted lace that serve as a model here come from the family's store of treasures, or more precisely from Lena Biesalski's grandmother, in whose house the artist has been living and working for some years now.

The process of juxtaposition also becomes clear in her sculptures, three-dimensional pieces in stoneware where, according to Biesalski, "functionality takes a back seat to such an extent that new possibilities for individual forms become visible and the material can be expanded too". These works are reminiscent of organic forms in nature, honeycombs for example. Individual forms arranged in groups, borrowed from the vessel but also at the same time from the corporeality of living creatures. The linked cell forms of the Populations create structures which, in contrast to their biological counterparts, are not regularly structured but through variously sized cavities give scope to individual forms and yet grow communally. Exhibited as murals, as Biesalski recently did in a showcase exhibition at the Keramikmuseum Staufen, several Populations came together, thus forming further new

networks, defined by the mechanisms of "attraction and repulsion, displacement and adaptation, order and structure".

As installations, the groups of objects enter into a relationship with space, seeming to take control of it as a habitat. They function as models for communal development, playing with the distance of the single individuals to one another and communicating directly or indirectly with each other. We are all fragments – and so the circle is closed.

***Dr. Stephanie Stroh***

*is an art historian and research assistant for the municipal museums in Freiburg im Breisgau.*

**LENA BIESALSKI**

was born in Rostock in 1984; 2004-2008 training as a ceramist in the studios of Joachim Jung and Birke Kästner, 2009-2015 studied fine art at Burg Giebichenstein University of Art and Design in Halle, ceramics under Prof. Martin Neubert, and photography with Nikolaus Brade; graduation in October 2015, since 2016 freelance in Hohen Viecheln, Mecklenburg-Vorpommern, since 2017 member of the artists' association BBK and the association of artists and art friends in Wismar.

**Awards | exhibitions | scholarships:** 2019 *Hauptsache die Haare schön - Kunstlandschaft 9*, Kulturhaus Mestlin; 2019 *Keramik – 15 Contemporary Positions*, Kunstverein Wiligrad; 2018 *Wenig ahnst du, armes Herz...*, Galerie hinter dem Rathaus Wismar; 2018 *Young Art from Northern Europe*, Neues Kunsthaus Ahrenshoop; 2018 *Gehäuse/Gefüge*, Kunstverein zu Mecklenburg-Vorpommern, Schwerin; 2018 *Project bursary of KMGNE für Muttererde* (participative art project with Susanne Gabler); 2017 *formare*, 27 art exhibition of the BBK MV, Rostock; 2014 *form follows failure*, ARTD Driburg, Dringenberg; 2012 *Dauerbrenner*, Geh8Galerie, Dresden; 2010 *Walter Gebauer Ceramics Prize*.

**Population I**, Ø 20 cm, stoneware Photos - Lena Biesalski



# KINTSUGI

## A new look at beauty

EVELYNE SCHOENMANN

If we look around us, we cannot ignore it: we are living in a material world, as pop diva Madonna once bluntly put it. Goods are bought, used and disposed of as if there were no tomorrow. And yet there are people for whom, for instance, a piece of broken ceramics means a lot. In the course of our lives, we humans too acquire a lot of scars. Some endeavour to hide them, cover them up or even have them surgically removed. And yet others have no problem showing that they have a story to tell.

Several years ago, I became aware of the Japanese tradition of *kintsugi*, or more rarely *kintsukuroi*: delicate gold landscapes on once-broken ceramics. They are restored using the kintsugi technique in order to use them again or to show them off as beautiful objects without concealing their past. On the contrary, in the final stage of this technique when the gold is applied, the cracks and break lines (called *keshiki*) are even emphasised. You may find it strange that Japanese society of all places, which we see as perfectionist and which is a world leader in technologies like electronics, car manufacturing and precision optics, paradoxically commits itself so strongly to preserving

POJ Studio Kyoto photo - Rachel ET Davies



Mike Martino: **Izumiyama porcelain teabowl** with gold repair (detail)  
photo - Mike Martino

the old, broken or much used as things of beauty. Restoring a broken or chipped vessel has a lot to do with philosophy.

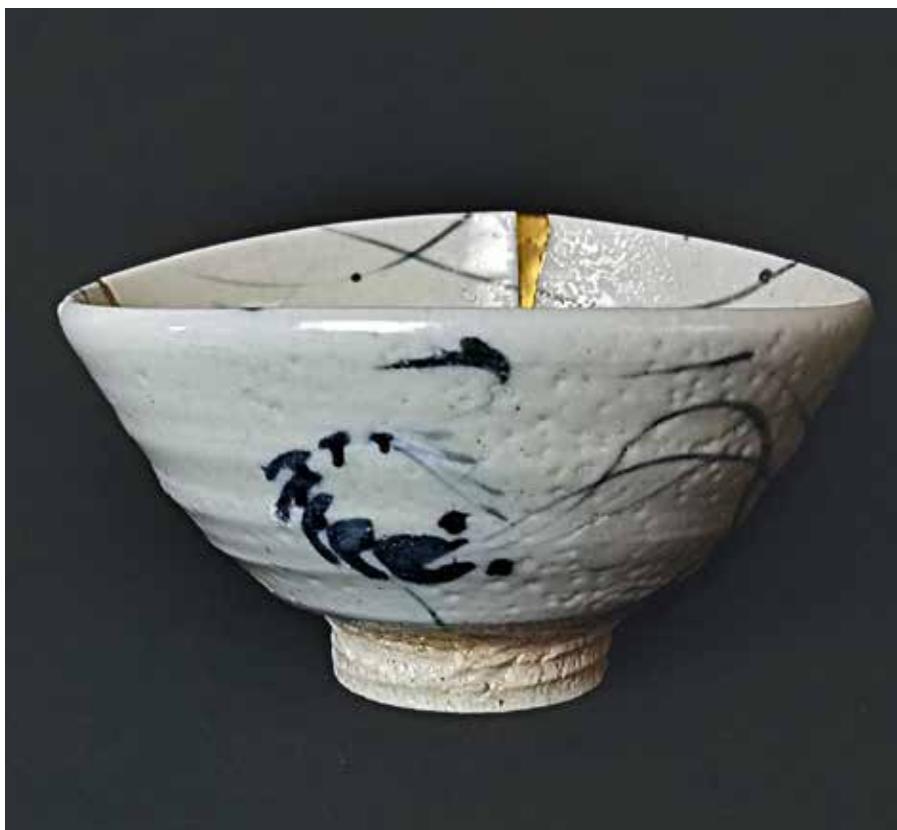
A variety of kintsugi sets are now available on the market. Some make possible the traditional, laborious working method whereas others make life easier to the extent that the whole thing can be dealt with in an abbreviated procedure. For myself, I prefer tradition and authenticity, even if the conventional process takes weeks. To learn how to restore a broken item in the kintsugi technique, I ordered a kintsugi set from POJ Studios in Kyoto. The Pieces of Japan (POJ) Studio is trying to keep the ancient Japanese art alive with waza kits. In contrast to many other suppliers selling Japanese style products, POJ has remained faithful to the Japanese tradition and has adapted it to our contemporary lifestyle. In a beautifully crafted wooden casket from POJ Studio Kyoto I find two urushi lacquers (kiurushi and eurushi), tonoko and gold powder, masking tape, sandpaper, brushes, protective gloves and a small spatula. Just seeing this carefully assembled set on my work table fills me with anticipation for the job ahead. The individual steps are precisely laid down and must be worked through in strict order. POJ Studio provides a "how to" video on its website (link at the end of the article). What you also need is patience because scars only heal slowly, whether for humans or ceramics.

To familiarise myself with the materials and the process, I first practice with a chipped vessel and only move on to a broken pot afterwards. For completely broken ceramics, you also need a glue like wheat or rice flour as well as eurushi and water. For the following seventeen days, I adhere strictly to the process described in the video mentioned above



Mike Martino: **chawan** with gold repair and overlaid black pattern *photo - Mike Martino*

Mike Martino: **Izumiyama porcelain teabowl** with gold repair *photo - Mike Martino*



– seventeen because after every step the piece must be placed in a drying container (muro) for 5 – 7 days to harden fully. After such a long process of working and waiting, the result is a joy to behold.

From Hiroki Kiyokawa, I have learned that urushi is won from the sap of a tree native to Japan. The lacquer is very valuable because the tree is cut down after the sap has been extracted. It is like the tree's blood, and when it has been extracted, the tree's life is over. A debt of thanks is owed to nature for this gift. It is desirable to work with urushi, but this natural product can produce skin allergies, which is why my colleague Mike Martino works with surrogates in his studio Gotanbayashi Kama in Taku, including a mix of red iron oxide and silver powder mixed with a resin binder. He says, "There are people like me who are allergic to urushi. Most urushi artists must become immune to it in time. But there are the same reservations for modern resins. The main thing is to be careful with both and to understand the science behind them to be able to use them properly and safely. They must be correctly mixed and fully hardened to become nontoxic and food safe. With thin lines on the restored ceramic, the user's exposure will be negligible, in contrast to coating large areas of a vessel." Safety measures like disposable gloves and long sleeves are thus indispensable.

If the term kintsugi is mentioned, wabi-sabi is usually not far away. So as not to go beyond the scope of this article, I will note just a few ideas here. Is this principally about the concept of the perception of beauty? Or about the idea that objects that exhibit wabi-sabi become more beautiful with age? A 90-year-old teamster I know becomes annoyed when Westerners describe it as "the beauty of imperfection". Personally speaking, it seems to me that pieces exhibiting wabi-sabi teach us to understand the beauty of things in a new way.

To access the "how-to-do-it" video, go to:

<https://pojstudio.com/>

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# “Love Suffering Lust” - passion in ceramics

As of this week, a new and exciting exhibition is on show at Tiendschuur Tegelen. This exhibition responds to a need many have felt since Corona: hunger of skin, cuddling, physical contact. It takes some courage to come and see the exhibition. When visiting the exhibition, the current hygiene regulations in force in the Netherlands must be observed.

**The exhibition can be visited up to and including 16 January 2022.**

The new exhibition at the Tiendschuur shows passion in all aspects. Pain, rage, fear, uncertainty, hope, dreams, longing, love, suffering and lust: in other words, sorrow and misery in ceramics. Exciting sculptures with even more exciting stories. From the story of the Passion up to old mythology to 50 shades of grey. This exhibition will give the visitor the creeps, will embarrass them, make them blush, smile and cry a tear. The ceramic sculptures in this exhibition have been made by artists from home and abroad. In spite of their different origins and



Reinilde van Grieken - GEGRIEFD, 58 x 15 cm  
photos - Keramik Centrum Tiendschuur, Tegelen

Janneke Bruines, mond dood - covergirl  
39 x 33 x 18 cm

## Keramiek Centrum Tiendschuur Tegelen

backgrounds, they are one in their aim to catch our universal emotions in sculptures.

Although all sculptures are about emotion, their diversity in the forms of the works of art is enormous. Thus, the sculptures of the 'cover girl' Janneke Bruines (NL) are lithe ladies in exciting positions. Her figures are only 'dressed' in decorative glaze patterns. However, behind that tempting façade, a story is hidden referring to sorrow, loss. Thus, the figure 'silenced' refers to the suppression of women and freedom of speech.

At first sight, the work from Reinhilde Van Grieken (BE) looks like glitter and glamour. However, with her, too, appearances are deceiving. Nasty things are happening behind closed doors. Her sculptures refer to child abuse in the Church and to her youth traumas. The works from Brazilian Horacio Venturin (BR) have a high touch feeling. The beautiful soft sloping forms have all grown out of a hole through which he looks at the world. But here, too, more is hidden behind the pleasant smoothness. The holes refer to the hole in the wall through which, as a small boy, he saw his alcoholic father going berserk.

The most sensual are the sculptures by Wayne Fischer (USA) who lives in France. His carnal sculptures are tempting and invitingly soft. At the same time, the sculptures call up associations that bring a blush of shame to one's cheeks. That is exactly what he is aiming at. The creation of new life, from generation to birth, is the central theme in his work.

Eroticism and corporality are also to be found in the work by teja van hof ten (NE) and Marieke Pauwels (BE). Van Hoften shows 'secret places' stylised soft as silk, and pertly flapping hormones or ovaries. Marieke Pauwels exhibits a number of wonderful mussels. The latter open themselves invitingly, their luxuriant and warm interior exposed to the visitors. However, her sculptures go much further than this. They refer to womanhood, menstruation, fertilisation, giving birth to children as well as to the wor-



Horcio Venturin, **rood object**, 24 x 20 x 37 cm

Johan Thunell, **Nylle**, 13 x 10 cm





Teja van Hoften - *Overgave*, 18 x 13,5 cm



Marie Josée Comello - *'There's nothing wrong with walking on roses'*, Porzellan, Oxide  
440 x 46 x 14 cm

ship of fertility, ripeness and vulnerability affected by illness and old age. In her work *'Cabernet Sauvignon'* these themes all come together very beautifully.

Marie-Josée Comello (NL) is a former student of Marieke Pauwels. Like her teacher, she makes installations in which different elements together take on a new meaning. Two impressive installations from her are on show. In the first instance: pleasant, decorative and aesthetic. But viewed at close range, the beauty crumbles and irregularities come into view. Apart from beautiful smooth forms, there also appear to be elements in them that remind one of bones or organs.

A similar stratification is to be found in the work from Sylvia Evers (DE), who lives in Arnhem. At first sight, they are beautiful modest sculptures reminding one of sculptures from classical antiquity. But what is hidden under them is not a story about mythological heroes, but about vulnerability, of people

Sylvia Evers, *face without fear*, 2018, 35 x 15 x 7 cm



Elsa Alayse, *Trêve n°81.i*, 41 x 40,5 x 5 cm



struggling with their lives. That same vulnerability and struggle is to be found in the work by artist Nele Waldert (DE), who is from Düsseldorf. Her sculptures sometimes literally bear the weight of life on their shoulders. Another figure sings about life in the form of an ode to the "Birth of Venus" by Botticelli, a famous painting of the goddess of love.

The praises of love are also sung in the sculptures of Elsa Alayse (FR) who lives in Brest). Love of mother and child, of God or saints, but also love that is crumbling. This last one she expresses by showing small figures lying across under the sheets, its title being "divorce". Confronting and very topical are also her figures of mother and child with bag and baggage, with all their belongings. They refer to poverty, the homeless, and refugees.

In addition to heated themes and erotic excitement, there is room for humour. A smile makes everything lighter. The work from the Belgian artist-designer Hugo Meert (BE) is playful, putting the visitor on the wrong track. He challenges functionality and plays with sense and nonsense in his work. For instance, there is a teapot with a thick middle finger for a spout and at the same time a conciliatory hand for a handle. Finally, there are numerous little portraits made by the Swedish artist Johan Thunell (SE). Like no other, he can catch human emotions in clay. There is a colourful collection of faces that, for instance, are sulking, chuckling, are furious, surprised or ecstatic. An enormous range of emotions hangs on the wall here, which is also precisely what this exhibition stirs up in the visitor. "Love suffering lust" is an emotional roller coaster that continues to vibrate for a long time. The exhibition can be visited up to and including 16 January 2022.

Teja van Hoften will be present in person at 16 January, 14h to explain their work. Please book your reservation in advance via our web site: <https://tiendschuur.net/exposanten-presenteren/>

For more information, check: [www.tiendschuur.net](http://www.tiendschuur.net), or ask for Sacha Odenhoven, conservator / manager +31(0)77-3260213 [info@tiendschuur.net](mailto:info@tiendschuur.net)

Keramik Centrum  
Tiendschuur Tegelen  
Kasteellaan 8, 5932 AG Tegelen  
The Netherlands  
Open: Tuesday. to Sunday 11 am – 5 pm



Nele-Waldert, **Mann**, 2015, 120 x 50 x 40 cm

Teja van Hoften, **geheime plekjes**, 23 x 14 x 10 cm



# Contemporary Greek Ceramics

at the Meteora Geological History Museum, October 2021

MARION INGLESSI

Organized & curated by  
Maro Theodorou

Maro Theodorou (standing beside her work) with the Oxford University research group

When ceramist and sculptor Maro Theodorou decided to organize an exhibition in her hometown she was met with enthusiasm. After almost two years of isolation imposed by the Covid pandemic, the artists were not only eager to meet but to also create site specific works for the museum.

The project came together in less than two months, as Maro managed to involve the municipality, secure hospitality, find sponsors, and ensure the participation of the Handmade research team from the Institute of Archaeology of the University of Oxford led by Dr. Lambros Malafouris.

**Maro Kerasiotti**, the group's veteran, is a sculptural ceramic artist of international fame. In her work *Undulations*, she dreams of the Mediterranean seabed and the small flower-like seaweed... in clay, an allusion to Meteora's prehistoric origins as an ocean.

**Iosifina Kosma** is interested in the creation of organic forms that capture a sense of existence. In her work *Flow*, she explores the harmony of shells over which the viewer's eye glides. Like a spiral Desert Flower, a natural formation which blends smoothly with Meteora's unique landscape.

**Giorgos Vavatsis's** work consists of beautifully crafted utilitarian

Exhibition view, at the opening



objects that he often “damages” by squeezing, pressing or pushing off balance, thus rendering them unique. *Moonjar* belongs to the Earth Minerals series that include the insertion of different mineral metals into the clay’s body, in order to create the geological imprint of each specific region.

**Ifigenia Tsirou** in her work *Emergence*, created with coiling, uses different colour clay gradations to describe the soil’s geological strata as well as her fluctuations in mood during these hard times.

**Theodoros Galigalidis** in *Nature Prints* encloses the object in a layer of clay during firing. This saggar-firing technique uses salts and materials such as cypress leaves, dried fruit, sugar and pomegranate seeds that leave their trace upon the object.

**Ilias Christopoulos** is an active member of the ceramic community and co-founder of the artists association Kerameon Ihni. His work *Corrosion*, a large slab combining stoneware, porcelain and mirror, exposes the effects of human intervention upon the resources of Nature.

**Haroula Koropouli**, cofounder with Ilias Christopoulos of the ceramists association Ceramic Traces, participates in the exhibition with a monumental stoneware piece entitled *Vessel* that echoes the rock textures generated by the erosion process.

**Stratos Karakitsos’s** *Scarlet Moon Jar*, fiery red like the full moon, dressed in flowers and rosettes, celebrates the very vitality of life. The artisan is a Ph.D. candidate in Islamic arts and ceramics.

**Filippos Vasileiou** is a sculptor who also works in performance. *La Camisa* (shirt) refers to Heidegger’s “unheimlich”. It is basically a ceramic mass that, if not defined as a shirt, does not resemble a shirt.

**Chrysanthe Libereou** describes *Terra siccum – Dry land*, as “dried from vegetation, emotions, dreams, the macabre phenomenon of a relentless era”. The end result was achieved by violently throwing the piece to the ground, causing it to crack.

**Kostas Karakitsos** has run his own workshop in Kavala since 1986, organizing international ceramics symposiums and seminars. He is known for his slender decorated female figures. His work *Woman “I bring you a flower”* is a symbol of rebirth, creation, and offering.

**George Pontikis** works in his family’s traditional pottery workshop in Athens while developing raku, reduction and alternative firing techniques. Fossil, stoneware clay, terra sigillata, saggar firing, is a gestural expression of his “captured” feelings.



Maro Kerasiotti



Theodoros Galigalidis



Iosifina Kosma

Marion Inglessi



Exhibition view photo©Rory Carnegie





Giorgos Vavatsis



Zoe Theodorou



Chrysanthe Libereou



Ifigenia Tsirou

Kostas Karakitsos



**Liana Papalexis**, in *Stitch Wounds*, delves into the unconscious. Through the stitching together with wire of two porcelain fragments, she creates a new body, healed from today's mental tension.

**Fivos Poultsiakos's** installation *Ping* represents a woman-bird with runic symbols exchanging data with a herd of elephants in the shadow of Meteora.

**Sklavenitis Nikos** leans into the beauty of the microcosm. With *Cores of Life Endangered Species*, he collects the seeds of Aegina flowers and admires the sustainable power of nature.

Sculptor **Theodorou Zoe** is from Meteora. In her work *Point*, a large-scale replica of a push pin used on maps, she describes it as a place of great importance to her, pinned to all of her life pursuits, an indistinguishable part of who she is.

Ceramic artist and sculptor **Theodorou Maro** describes her piece *Run, Baby Run*, as experiential. She had to organize the exhibition and workshop in a very short time. In this specific moment of her life, she still limps after a serious operation, and is eager to live and be active. The white gloss symbolizes clear thinking and optimism.

Artist **Inglessi Marion**, in *Euro Balls Naked Version*, presents a collection of real size footballs inspired by the UEFA championship. Stripped to their bare essential stitching patterns, they are an allusion to both Neolithic stone balls and the small round boulders found all over the Meteora countryside.

**Altin Patselis** is a sculptor specializing in public monuments. *The Untitled Head* as an open toilet bowl is "a fossilized monument of a time when misinformation and hypocrisy were viable ingredients for building the New Man."

The raku workshop was held on the Kastraki village square by all the artists taking part in the exhibition in the presence of the public. It consisted of three firings that lasted till after midnight.

### MARION INGLESSI

*is an ceramic artist, member of the exhibition and the author of the article*

### The artists



# maria geszler garzuly

## *Meteorites and Other Poems*

Monika Gass

Exhibition  
until 23 January 2022  
Marianne Heller  
Gallery of Contemporary  
Ceramic Art Heidelberg  
[www.galerie-heller.de](http://www.galerie-heller.de)



**Santa Fe Meteorite**, 2018, 43 x 39 x 8 cm



**Cross Road Meteorite**, 2019, 48 x 41 x 8 cm  
**My Forest**, Wandbild, 2018, ca. 70 x 32 x 5 cm

For the 80th birthday of an artist who enjoys worldwide recognition and great esteem, this exhibition at Gallery Heller shows figures, abstract forms – the Meteorites – and porcelain images, in complex decorative techniques and delicate or strong colours, which bear the intellectual and poetically unmistakable imprint of Maria Geszler Garzuly.

Born in Hungary in a musically orientated family, Maria decided on ceramics and acquired a degree. Later, she developed her special way of assembling soft porcelain slabs together with her own typical printing technique, fitted to the unfired ware like a skin, a typical printing technique of Maria's. We see the fired and often brilliant white basic forms as a canvas, like a diary, restrained, bearing statements: texts, musical notations, poetic fragments, expressive women's portraits, stark images of pain, misery, the demolition of industrial plants, again and again aircraft that seem to be plummeting, multilayered compositions, stagings, poems, abstract images, personal themes.

And now the meteorites, phenomena that, even literally, strike us, unexpectedly, coming from unknown distances. Geszler compares their mighty impact with a gift, with talent that strikes unex-

pectedly and which can be an opportunity but also a burden.

She says, "Genius, whose uncanny sensibility penetrates into our lives like a meteorite, changes our history and our fate, creates deep wounds – or a person's talent and ability enter our life path like a wonderful shining gift. We do not understand them, these objects, these meteorites with their interstellar stardust, – do not know where they come from, what messages or impressions they convey to us from other worlds. They whoosh over us, crash on us – like the incomprehensible and inexplicable talents of brilliant creative individuals ..."

There have been many prizes and much recognition, internationally too, including membership of the Association of Hungarian Artists, Society of Ceramists, the Hungarian Art Fund (since 1966), in the AIC (International Academy of Ceramics, Geneva) since 1982, and Board Member of the International Ceramic Studios in Kecskemét. On 15 March 2018, Maria Geszler Garzuly was awarded the highest honour of the Hungarian state, the Kossuth Lajos State Prize.

She has always been interested in the world of ceramics and her profoundly sensed artistic language has received

the highest esteem, especially in Asia: Mino, Seto, Shigaraki, Taipeh, Gulgong, New York, Paris, Limoges, the Arctic Center Posio, Budapest, Pécs, Leipzig, Neunkirchen, Tuscany, the UK, Belgium and now in Heidelberg. She has exhibited worldwide, taught in symposiums, right up to the present day. Her eighty years have changed none of this, energy and inspiration are still bubbling.

Maria Geszler's statement: "Every day is a mystery, every person is a secret, every story – our fate is incomprehensible. My form appears in my clay and porcelain figures."

### **MONIKA GASS**

*is a ceramist, art historian, writer, curator and former director of the Keramikmuseum Westerwald.*

Opening: l. to r. 4 AIC members: Hannelore Seiffert  
Maria Geszler Garzuly, Monika Gass, Marianne Heller



An exhibition explores the meaning of nature in contemporary ceramics

# A FAIRY TALE IN CLAY



photo - CLAY Keramikmuseum

The idea of using nature as a source of inspiration is as old as art itself – but very present among numerous contemporary artists. How do they approach the topic – and how does their work reflect our present understanding of nature? That's the question to be explored in the exhibition *Nature. Traces & Reflections* at the CLAY Museum of Ceramic Art Denmark.

Here three prominent ceramicists, **Malene Hartmann Rasmussen**, **Manuel Canu** and **Marianne Nielsen**, follow very different artistic strategies in order to interpret and revive the topic, while entering into a dialogue with the museum's collection of works from the Danish design movement around 1900 called *Skønvirke*.

## Masters of porcelain

In this collection, two ceramic artists in particular stand out: **Fanny Garde** (1855-1928) and **Effie Hegermann-Lindencrone** (1860-1945). Both of them were fascinated by the world of plants and no less than 122 different species are noted in their joint workshop books.

Especially Effie Hegermann-Lindencrone demonstrates exceptional skills creating impressive works with delicately modelled and carved details combined with complicated glazing colours.

## The magic of clay

The London based ceramist **Malene Hartmann Rasmussen** (b.1973 in DK) lives and works in London. She is inspired by folklore and myths and brings the mysteries of the forest and the sea to life in her art. As in *Alice in Wonderland*, fantasy and daydreams walk hand in hand in absurd and surrealistic scenarios. In this parallel world, which recalls the memories and magic of childhood, nature is animated and everything appears alive.



far left - **Effie Hegermann-Lindencrone**  
Vase with frogbit, 1898, porcelain, 66 x 35 cm  
CLAY, The Royal Copenhagen Collection  
photo - Sylvain Deleu

left - **Fanny Garde & Effie Hegermann-Lindencrone**  
Vase with seaweed, 1918, porcelain, 22,5 x 10 cm  
CLAY, The Royal Copenhagen Collection  
photo - Sylvain Deleu

### Malene Hartmann Rasmussen

Sea, 2020, stoneware and earthenware

Octopus: 31 x 37 x 37 cm

photo - Sylvain Deleu

In her tableaux Malene Hartmann Rasmussen incorporates naturalistic details, which connects her with the art of Fanny Garde and Effie Hegermann-Lindencrone. She has scrutinized their ways of depicting mushrooms, flowers and bladder wrack, transforming them into her own expression.

With beautiful colours, shiny glazes and an idiom inspired by fairy tales her works entice the spectator just like the gingerbread house in Hansel and Gretel. But appearances are deceptive.

### Flowers without a vase

**Marianne Nielsen** (b. 1971 in DK) lives and works in Copenhagen. She transforms buttercups, poppies and oak twigs into beautiful, fragile ceramic pieces. With scientific thoroughness she immerses herself in detailed studies of plants, fine modelling and a well-adjusted choice of colours.

In this way, she has much in common with the masters of porcelain of the Danish design movement.

But the perception of ceramics as an artistic medium has changed. More than a century ago ceramics was mainly considered as a minor art form, primarily covering a functional need like a vase. Today, Marianne Nielsen might use the bouquet as the starting point and examine how the flowers may be defined when the vase is not there. The rules of the game have changed.

### Manuel Canu, Alga, sketch for installation, 2021, raw red clay

photo - Sylvain Deleu



photo - CLAY Keramikmuseum

### Meditative ceramics

The works in drawing, ceramics and raw clay by **Manuel Canu** (b.1979 in Italy) has a strong appeal to the senses and offers an almost meditative calmness. From the dense tactility and bluish black of the drawings to the light and shiny surfaces of the ceramic reliefs they describe the process of examining and interpreting the motif, the rhythm and movement of the swaying seaweed also found in the sketches and porcelain works of Effie Hegermann-Lindencrone.

The centrepiece of the exhibition is a large altar, constructed on site in raw clay and placed under flowing daylight which enhances its shapes and protrusions.

The altar will change as the clay dries, cracks, and crackles. Thus, the works make us aware of being a part of something beyond ourselves, both culturally and in relation to our basic nature as the perishable beings we are.

**The exhibition runs until March 2022** and is beautifully designed by architect **Tine Midtgaard**. Ed.

CLAY Keramikmuseum Danmark, Kongebrovej,  
5500 Middelfart, Denmark [www.claymuseum.dk](http://www.claymuseum.dk)

### Marianne Nielsen, Tulip, 2021, stoneware, 23,5 x 17 cm

photo - Sylvain Deleu



# The Shepherds of the Neapolitan Nativity Scenes

GIOVANNI PIESCO



photo - Giovanni Piesco

of nativity scenes, not only in Italy, but all around central Europe as well. The figures, with moving limbs, were made of wood, papier-mâché, stone or terracotta, and came in all shapes and sizes. Ultimately extraordinary are the larger-than-life nativity scenes from central and southern Italy.

The oldest nativity scene with terracotta shepherds is located in the Sistine Chapel of the Santa Maria Maggiore Church in Rome. It was completed around 1280 by the architect Arnolfo di Cambio (c. 1240 – 1310) with the support of a whole host of associates. Genoa, and Naples in particular, were the two cities where the nativity scenes developed most, especially between the end of the 17th and the beginning of the 18th centuries, and from where they caught on in other regions. During this period, nativity scenes grew into an art form that was unparalleled from both a sculptural and a compositional point of view. Brilliant and inspired artists such as the sculptor Giuseppe Sammartino, the creator of the breathtaking “Il Cristo Velato” (The Veiled Christ) done in marble on display in the Chapel of Sansevero (one of Naples’s most important museums), his collaborators, assistants and followers Angelo de Vivo, Salvatore di Franco, the most gifted Giuseppe Gori, the architect Francesco Viva, the painter and sculptor Francesco Celebrano, Michele Trillocco, and Lorenzo Mosca with his production of the most beautiful and inspired angels, to name a few who laid a solid foundation for a centuries-old tradition. They were assisted by a large number of craftsmen such as jewellers, tailors, violin makers, saddle makers and flower merchants who produced the small rocks, houses, harnesses, cos-

Christmas in Naples is a celebration with a very deep emotional value – it is a state of mind that transcends religion. It is a magical occasion for considerations and reflections, as well as a feast for all the senses: colours, scents, voices, multicoloured lights, chanting and intensely inviting food on the table form the main features. The real festivities begin on Christmas Eve, yet there are different categories of specialists who are busy with its preparations all year round.

The most elaborate manifestation of the Neapolitan Christmas festivities takes place in the Largo della Pignasecca district along the Spaccanapoli (a straight and narrow main street that transverses the old historic centre), the Via San Biagio dei Librai and especially the Via San Gregorio Armeno, the beating heart of Christmas in the city. Here, between bookshops, goldsmiths, book printers and binders, pizza bakers and carpenters, the figures for the nativity scenes are cre-

ated and painted by the skilled hands of ingenious craftsmen.

The nativity scene, or “presepe” as it is called in Italian, depicts the birth and worship of Jesus Christ in a cold and dark grotto, and represents the showpiece in all the churches and homes during the holidays between Christmas and Epiphany on 6 January. It consists of a series of figurines called “pastori” (shepherds) made mainly of porcelain, terracotta and a variety of other materials, a decor of wood, cork and papier-mâché, and various landscape elements. The presepe has its origins in the living nativity scene that the preacher Francis of Assisi (1182 – 1226) had set up in the town of Greccio for Christmas in 1223 to involve and to explain the event to people without sufficient knowledge of its symbolism. Afterwards it became the calling of the order of the Franciscans and, secondly, of the Dominicans and the Jesuits who initiated the assembly and distribution





tumes, furniture and musical instruments with which the nativity scenes were festooned. In addition to those from Naples and Genoa, the Sicilian designers also deserve an acknowledgement, especially Giovanni Antonio Matera, nicknamed "Maestru Giovanni lu Pasturaru" (Giovanni, Master of the Shepherds). And lastly, their very finely crafted fabrication of nativity scenes done in marble, alabaster, gilded copper and coral can not be left unmentioned.

On following the advice of the Dominican Father Rocco, King Charles III de Bourbon (1490 – 1527), a man of great religious faith and a grand promoter of all the arts in the kingdom of Naples, favoured the enhancement of decorating nativity scenes and dedicated himself to the task together with his wife, Queen Maria Amalia, during the hours

free from governmental obligations. She lent her personal touch in the choice and the making of the clothes for the characters taking part in the representation of the nativity scene. Under Charles's reign nativity scenes became more and more enriched due to the impact the excavations of Pompeii and Herculaneum had on the local denizens. Miniature reconstruction of the ruins of the Greco-Roman temples were located near the entrance of the nativity cave and the rest of the scene was augmented with the representation of different characters, each with their own typical outfit, taken from every province within the Kingdom of Naples. Neapolitan people were represented with raw verismo, and with it, the whole of 18th century Naples society. It should be noted that all the minute finishing touches were processed in the Royal silk and porcelain factories. Later the nativity scenes, already appropriated by the Church and nobility, found their way into the homes of the well-off bourgeoisie, and in the 19th century even reached the

The wine seller



The fortune teller



humblest adobes, with small, simple figures made of clay and roughly hand-painted.

Contemporary reputable Neapolitan creators of shepherds mainly work in the Via San Gregorio Armeno, a picturesque alley in the very heart of Naples. Among them are Vincenzo Gambardella who manufactures exquisite nativity scenes under glass bells, Angelo Loffredo, Giuseppe Cesarini, Matteo Principe, Fulvio Fiore, Antonietta Ferrara, Mario Capuano and the renowned Giuseppe Ferrigno, whose work is highly appreciated by celebrities such as the opera singer Luciano Pavarotti and the conductor Riccardo Muti, who regularly visit him in his workshop.

Initially the nativity scene contained only the holy family in a manger with classical robes surrounded by angels, shepherds and lambs. The Three Kings followed and joined them with their entourage. Military troops, farmers, citizens, merchants, inns and all kinds of shops and stalls were added, from butchers to greengrocers, wine vendors and fishmongers, settings in which the religious and the profane became intermingled, and where the colours, smells, sounds and the everyday bustles of the city could be recognized. Church, nobility and commoners showed off their nativity scenes with great pride, which soon

became far more complex after each generation, transforming them into virtual displays of prestige.

During the 19th and 20th centuries, quite a number of shepherds of the earliest and most valuable nativity scenes went missing, were stolen or ended up in private collections. Some elements, however, have been preserved and can now be admired in the Banco di Napoli, in the Presepe Cucinelli (in the Museo San Martino), and in the Presepe of the Palazzo Reggia di Caserta, the largest in Italy.

The true scope and cultural legacy of the Neapolitan Nativity Scene is no longer merely a religious symbol, but a descriptive, identifying and unifying tool of the community to which it belongs. It could perhaps be said that it was, and remains, a vehicle for determining the "Neapolitan gene", and the forerunner of the realism, vitality, irony and sense of freedom that still characterizes the Neapolitan theatrical way of life to this day.

*© Giovanni Piesco*

*is a photojournalist. He lives in Napoli and Amsterdam.  
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San Gregorio Armeno Street



# SAINT-SULPICE CÉRAMIQUE

Paris, 23 – 26 September 2021

HELENE KIRCHMAIR



Sangwoo Kim



It is nine o'clock on Wednesday morning and the square outside the Church of Saint-Sulpice is coming alive with activity. One fully loaded vehicle after another pulls in. Once a year, usually towards the end of July but now postponed to the autumn for the second time because of the pandemic, one of the most renowned ceramics markets in Europe is taking place in the square, SAINT-SULPICE CÉRAMIQUE. Nearly a hundred French ceramists and approximately thirty invited ceramic artists from other countries (with a striking number of German ceramists this year) meet in Place Saint-Sulpice to offer as broad and distinguished a spectrum as possible of ceramic creations, from traditional to contemporary, from craft to sculpture, in order to do justice to the general public as well as experts and initiates.

The organising team and the industrious volunteers assist the artists to unload their vans.

They find ready constructed, uniform booths and can start straight in to set up. The four-day event begins the following day with the first four hours of the first day always reserved exclusively for invited guests, gallerists, collectors and the press. In this way, artists and art connoisseurs can meet in a calm atmos-

phere and the interested parties have the opportunity to see the artists' best.

For each edition, the association ParisPotier asks the ceramists to give their creativity free rein within a given theme. For this year's 24th edition, perhaps inspired by recent events, the theme was **A World on a Plate**.

Their task was to express their view of the world, whether real or imaginary, on the simple object of a plate, where the plates were of course permitted to depart from their original function. Free, clever, craz, but always poetic and creative interpretations by the ceramic artists were in demand.

These ceramic worlds were arranged on pedestals between the rows of booths as a collective scenography. Work ranging from functional plates decorated in a wide range of approaches to freely sculptural pieces was presented. These universes were an extra highlight for the visitors, inviting them to take a voyage of discovery.

At the stand of ceramics suppliers Céradel (partners and sponsors of Saint-Sulpice Céramique from the outset), ceramics makers could buy various clays, a wide range of glazes, diverse tools etc., or receive expert advice before purchasing a potter's wheel or a kiln. Céradel offered free workshops for children and

Faire Argile - photos of Saint-Sulpice Céramique by Pierre Ducrocq





Anna Dorothea Klug



Mélodie Meslet-Tourneux

adults twice a day, offering the public the opportunity to actively experience clay in a live context. It is very important to the organisers to provide visitors with direct and interactive contact with the extraordinary diversity of ceramics.

In these workshops, participants received instruction from a professional ceramist and experience the fun of working with clay and learning various techniques such as the basics of forming or modelling.

And anyone looking for specialist literature was sure to make a find. Publishers were in attendance with two large stands displaying a selection of textbooks and magazines. Two free talks a day were given for the visitors on a range of subjects – ceramic techniques and various ceramic projects were presented, as well as textbooks suitable both for both the lay public and the experts.

The organisers are especially eager to support and assist young makers in any way possible, which is why this year they offered free of charge an exhibition space at a professional event to a young ceramist who had just graduated from the École Nationale de la Cambre in Brussels.

An innovation this year at Saint-Sulpice Céramique was the stand of the association F.A.I.R.E (Fabrique. Argile. Initiative. Recherches. Ensemble), a group supporting and promoting ceramics overall with great energy and commitment.

As a result of the Covid measures this year, it was sadly necessary to forgo the pleasures of the Café Céramique again. This has always been an open-air café situated at the heart of SAINT-SULPICE CÉRAMIQUE and run by the team of ParisPotier. It always provided the ceramists with a meeting place to chat and exchange views as well as providing visitors with the opportunity to converse and relax in the special, inviting atmosphere. However the great communal dinner in the square provided the cera-



Song Yun-Jung

mists with the opportunity to meet and talk and make new acquaintances in a relaxed atmosphere.

The lasting success is down to the creativity, the communication, the work ethic and the commitment of the organisation team and all the participants. The high quality standard and the detailed planning of Saint-Sulpice Céramique leave nothing to be desired for exhibitors or visitors. Thousands of visitors (the organisers ParisPotier counted 15,000) had come again to the event outside the church in glorious sunshine.

**HELENE KIRCHMAIR**

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

Please find the date in 2022 (usually the last weekend in June) and further details on the website of Paris Potier at: [www.saintsulpiceceramique.com](http://www.saintsulpiceceramique.com)

Daniela Schlagenhauf

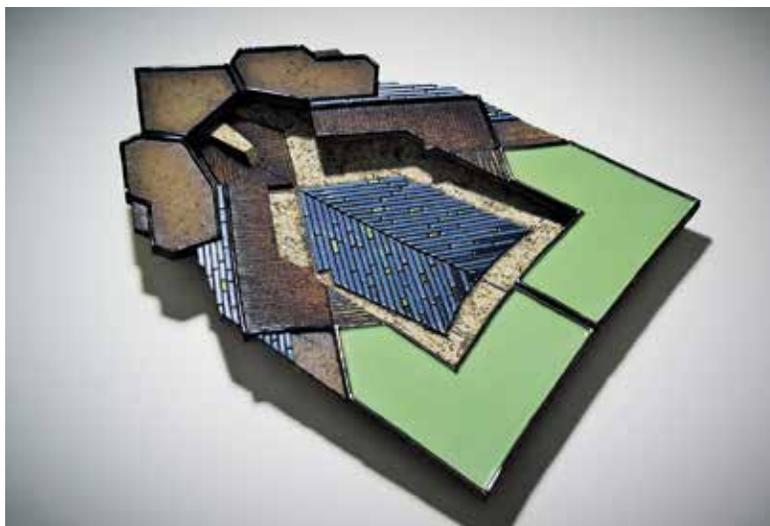


# A bowl carries the whole universe

*Towards the end of 2021 fifty bowls by Frank Steyaert entered into dialogue with fifty bowls from his enormous ceramics collection in an exhibition in his private museum in the Belgian Ghent. Bowls – quite something else than the extremely detailed shipwrecks for which he gained worldwide fame. Two aspects of the same man.*

YNA VAN DER MEULEN

Museum Frank Steyaert, Gent



2021, Frank Steyaert, 58 x 41 x 7 cm

2021, Frank Steyaert, 55 x 41 x 8 cm



Frank Steyaert (Belgium, 1953) is a versatile man. Not only is he an artist, he also writes articles, taught for years at various art academies, managed to bring together an enormous ceramics collection that spans a period from 4000 B.C.E. to the present, founded a museum in two 15th-century buildings in the historic centre of Ghent and not only exhibits parts of his collection there, but has also organised exhibitions with contemporary ceramists for years. He acquired international fame with his ceramic "shipwrecks", which became larger and more complex in the course of time. With the exception of his more abstract period, they are often extremely detailed; a process that can take months and requires endless patience. In addition to the boats, he has always produced architectural works, bowls and jewellery.

### *The bowl as an architectural object*

Steyaert's bowls in the exhibition were all realised during the last two years. He found the inspiration for the series working on a commission in 2018 for a monumental ceramic mural for a penthouse. "It became my most interesting architectural commission ever because the surroundings and the architecture were particularly stimulating. The apartment was breathtaking: very spacious and with large windows that offered a fascinating view over the historical city centre of Oudenaarde, the Scheldt river, a Romanesque church and a very wide hilly landscape of the Flemish Ardennes. I wandered through the town looking for starting points and inspiration for my design. I found that in the local museum: an old city plan with an interesting street pattern and Vauban's casemates. I took this as the starting point of my design because of the link with the panorama over the city. When placing the artwork, I noticed the large glass coffee table that was installed on the axis in front of the wall and in my mind's eye I already saw a ceramic bowl on this table, which would be the continuation of the artwork, with the same colours and shapes. I made this bowl and placed it in the interior. It gave me enormous satisfaction and I felt so happy with it that I decided to continue working in that direction. Spontaneously, a series of bowls came into being. The result was on show in the exhibition."



Ettore Sottsass (IT)



Jacqui Poncelet (GB)

Takeshi Yasuda (Japan-GB)



Pierre Caille (BE)





Angus Suttie (GB)

Karl Fulle (DE)



Beague Vincent (BE)



Pablo Picasso (SP/FR)

Johan Van Loon (NL)



His interest in ceramics and architecture dates back to his childhood. Steyaert's father had a building materials company and he moulded his first figures there from the unfired bricks that sometimes came with a delivery. With a view to a future succession, he studied architecture just like his brother. But he had not yet graduated when the family business was expropriated for the construction of a bridge over the Scheldt. Steyaert then decided to follow his intuition. Alongside his studies of architecture, he already took ceramics classes at a local academy. He subsequently went to Antwerp to study ceramics and jewellery art at the art academy and after that at the National Higher Institute. "However, the architectural aspect has always fascinated me and is strongly present in all my work. Also in the series of bowls I was showing last year. They are based on lines of force and spatial structures. They contain a formal language that also occurs in architecture, such as contrasts between movement and emptiness, and the combination of curves and straight lines. In Dutch the title of the exhibition –

“SCHAAL 1/50” – refers not only to the bowl as an object, but also to the scale ratio of an architectural plan.”

In his exhibitions, Steyaert has often made modern works resonate with ceramics from other times and cultures. “Many forms are universal, ingrained in us. All cultures take nature as their starting point: spherical and egg shapes. In prehistoric Japan and America the same shapes were made, without having been in contact at the time. The shape follows the function and also the production technique. Bowls and building structures such as domes have the greatest bearing capacity. It is also the smallest surface for the largest content. There is a timelessness in ceramics. People all over the world see that, because they are familiar with it. It is a sense of form, which is innate.” Bringing works together also has another added value: “Composing an exhibition is also a creative process. The dialogue between the works and the surrounding space. But also: which works do I want to combine? An exhibition is in fact a new installation.”

### *The bowl as a carrier*

“I work seasonally! In winter I make very large work – every winter one or two ‘shipwrecks’ – because the heat and the low humidity of summer prevent me from making large and detailed work: clay dries too quickly. I make the large works in an unheated studio. I am dressed very warmly then – three pullovers over each other. My work is extremely detailed. It is very labour-intensive monk’s work: sometimes I work on one boat for months. The summer, on the other hand, I keep for smaller work, such as throwing or constructing the bowls. In the summer months, I have the advantage of being able to enjoy long hours of natural daylight. I get up at six o’clock every day to work until sunset. I hardly ever travel and can therefore work undisturbed continuously. My summer work is more colourful and cheerful than my winter work. The gloomy winter months have an effect on the character of the shipwrecks.”

“I make bowls because I feel the need to create beauty, ‘l’art pour l’art’. This is in contrast to, for example, the shipwrecks, which are more a result of my inner world, a sombre state of mind. Together they keep me in balance. My ceramics teacher at the art academy once said that you can read someone’s character from the work that he or she makes. Someone who makes closed pot forms would have an introverted character and be inscrutable. Someone who makes bowls would have no secrets. I have never found this to be true. I like making bowls and I am someone who, in the company of many people, will never speak and always stays in the background...”

“Over the years, the attic space above my studio has become, as it were, clogged with the many moulds of bowls. They show the evolution of shapes in my career: from classical round, oval and rectangular shapes to the more recent butterfly shapes. Sometimes a mould is taken from under the dust and used again. The finishing of the bowl then follows the inspiration of the moment. The bowl as sculptural element has always fascinated me because it seems to carry the space and also forms a surface that, like a canvas, can carry signs and information. But above all: a bowl carries the whole universe...”

### YNA VAN DER MEULEN

is a ceramist, photographer, writer, editor, and curator.  
[www.hetsteenenhoofd.nl](http://www.hetsteenenhoofd.nl)



Frank Steyaert, 2020, 57 x 58 x 10 cm

### MUSEUM FRANK STEYAERT

Tinnenpotstraat 16, 9000 Ghent, Belgium

Open: Saturdays and Sundays from 2 to 6 p.m. and on other days by appointment for groups of 10 to 20 people. Admission is free. Information and reservations for groups: +32 (0)478 286783 or [frank.steyaert@hotmail.com](mailto:frank.steyaert@hotmail.com)

Frank Steyaert, 2021, 49 x 32 x 7,5 cm



# Work from the International Terracotta Sculpture Symposium Terra at the Galatea Contemporary Art Gallery Bucharest, Romania

In issue 2/2021, we published a report by Mark Leuthold on the TERRA SYMPOSIUM in Kikinda, to which he had been invited as an artist. He described his position as a participant. In this article, Nicolae Moldovan presents works from various symposia that have been shown at the Galatea Gallery in Bucharest, Romania and discusses the history and background of the international symposium.



Bird's eye view of the Terra Museum and Studio in Kikinda and view from inside the Terra Studio

## NICOLAE MOLDOVAN

**G**alatea Contemporary Art Gallery in Bucharest organized in 2021 an exceptional exhibition event, represented by a broad range of terracotta sculptures that are part of the fabulous sculpture collection of the Terra Museum in Kikinda, made during the International Symposium of Terracotta sculpture.

The symposium, the Terra Studio – with an important pedagogical component in the field of terracotta sculpture, the Terra Museum and Gallery, all representing the essence of the organisational and profoundly artistic concept called Terra, whose initiator, founder and manager is the academic, professor and sculptor Slobodan Koji.

The first edition of the symposium took place in the summer of 1982, organized in the abandoned compartments of the production unit of the old tile and brick factory, located on the outskirts of Kikinda – a city in the Banat area of Serbia. The former factory, an emblem of local industry, representing an example of nineteenth-century industrial architecture, was transformed into a spacious and well-organized studio for modelling large terracotta sculptures, the organizers using the existing human, material and natural resources in Kikinda.

In the generous spaces of the studio in July of each year, artists from all over the world are invited to exchange professional experiences in an atmosphere with energy beneficial to creation, characterized by an atmosphere of pluralism of artistic points of view of different generations. The participating artists are supported by a highly appreciated team of specialists in the creation of large shapes with a specific Terra technology, having extensive experience and providing stamina and availability.

The historical processing of clay from the Kikinda deposits, with existential meanings for the inhabitants of the area, is reflected in the contemporary sculptural shapes of terracotta that speculate and capitalize on the specific characteristics of clay.

In the thirty-nine editions of the symposium, about four hundred sculptors, students or professors from art academies from thirty-five countries have participated or worked in this studio.

Every year, the valuable achievements of the new participants have come at a regular pace to compose and outline a fabulous collection of terracotta sculptures that number about a thousand works. Sculptures with monumental

dimensions are placed on the lawn surrounding the Terra Studio, creating an impressive outdoor exhibition. But most of the collection is hosted by the Terra Museum, founded in December 2017, as an inevitable consequence of the rhythmicity of the symposium and the dynamic creative flow of the participants.

The project of the museum was adapted to the manège building of the old military barracks in Kikinda with an area of approximately 2000 square metres, preserving the authentic architectural aspect of the building.

Artists from all over the world have made an essential contribution to the rhythmic consolidation of the Terra collection during the long-lived symposium, creating a whole wealth of diversity, conceptual, sculptural and expressive differences that became parts of a whole.

Despite the quite small number of terracotta sculptures selected to be exhibited at Galatea Gallery, they make up a compact exhibition in which each sculpture retains its own autonomy while promoting the specific aesthetics of Terra. The Kikinda clay extracted from the activated deposit of the old brick and tile factory, of a red colour with unique ochre shades acquired in the firing process, has



photos - Nicolae Moldovan

top - Olga Jevri, Serbia, **Crossing**, 1991, 80 x 45 x 44 cm  
 below - Branko Ruži, Croatia, **Hand**, 1984, 37 x 30 x 28 cm

top - Velimir Vukicevic, Serbia, **Rainy day**, 2019, 50 x 37 x 35 cm  
 below - Pavle Pejovic, Montenegro, **Venus of Kikinda**, 2003, 42 x 22 x 18 cm

the plasticity, malleability and memory of the unique gestures necessary to create monumental sculptures.

Not necessarily intended to give a conceptual and formal unity of the exhibition, the selection of artworks is based on a chronological principle, covering the beginning of the symposium, continuing with the 90s, 2000s and beyond. And yet, the patina and the colour of the surfaces or the monumentality of the shapes, regardless of the metric size, have become important elements in the gathering of the exhibition, radiating a unitary and compact atmosphere.

The shapes, with the function of spatial organization of different structures with interesting suggestions of aesthetic solutions and with a wide spectrum of

expressive situations, following an inevitable grammar of affective values, complement each other.

Most of the works of art exhibited at Galateea Gallery are possible models of large sculptures, creations by artists such as: Olga Jevric and Velimir Vukicevic (Serbia), Mirsad Begic (Bosnia and Herzegovina), Timothy Fox (USA), Balbir Katt Singh (India), Angelo Rossetti (Italy), Branko Ružic (Croatia), Chiyoko Takahashi (Japan), Guri Berg (Norway), Karen Macher Nesta (Peru), Kim Hyeog Soo (South Korea), Pavle Pejovic (Montenegro), Simona Tanasescu (Romania).

Definite, compact, solid and generous shape, balance of forces and impulses, correspondences and harmonious relationships between concept and sense

of proportion, vertical momentum and horizontal stability, synthetic architecture of volumes, harmonious and ample ratio between parts and whole, mass, weight, rhythmic flow, symmetry, we find them all in this exhibition.

Through selection, association and disposition, we try to deliberately recreate an atmosphere, on a small scale, of a unique place in the world and of a special event held over four decades with a sense of continuity.

**NICOLAE MOLDOVAN**

*is a sculptor, ceramist and member of AIC / IAC. He curated the exhibition and participated in the Terra Symposium at the 39th edition.*

Guri Berg, Norway, **Sleeping Head**, 2003, 45 x 35 x 34 cm



Simona Tanasescu, Romania, **Book**, 1996, 83 x 40 x 16 cm



# THE CERAMIC STUDY GROUP

## Sydney, Australia

The Ceramic Study Group is an Australian, Sydney based, nonprofit group which strives to “encourage the study of ceramics by means of presentations, demonstrations, excursions, projects, workshops and occasional practical classes”.

In 1963, a group of graduating students conceived the idea of forming an ongoing ceramics society in order that they could make and study ceramics, share information and skills, and inspire each other while they continued to keep in touch.

Some 34 students met and formed a Committee and the name “Ceramic Study Group” was proposed and accepted. Their then tutor, the highly distinguished Peter Rushforth (1945-2005), was invited to become the Patron of the Group, and accepted.

At that time, the annual subscription was £1, and 4 shillings for meeting admission. The committee met monthly in a member’s home and general meetings were held at Federation House in Sydney. To date, the committee has continued to meet monthly and general presentation/demonstration meetings are also held monthly for members and friends.

In earlier years excursions were popular to explore studios in local areas, including the late Peter Rushforth’s studio in Blackheath (Blue Mountains, NSW). Overseas trips were also organised in



Raku kiln building workshop

earlier years by the CSG to Korea, Japan, New Zealand, Iran, Greece, Turkey, UK and USA – in fact all over the world.

As interest in ceramics and our group increased, so did the number of memberships and the need to find a larger venue to hold monthly presentation and demonstration meetings. After four such moves over the years, the Ceramic Study Group has recently moved to our latest premises at Balcombe Heights Estate, Baulkham Hills, Sydney. The space includes a secure room for the Permanent Collection and Library and a larger studio space that is used for committee meetings, presentations, demonstrations, workshops and for an extensive range of exhibitions.

At monthly presentation meetings, invited ceramic artists or guest speakers demonstrate to the audience with wide ranging topics such as The History of Pottery, Glaze Technology, Hand Building Techniques, Animal Sculpture, Saggar Firing, Painting on Porcelain, Wood Firing and Onggi Ceramic Techniques, but possibly the most popular being wheel throwing demonstrations.

We have been fortunate to have renowned national and international potters such as Len Castle (N.Z.), Peter Hayes (U.K.), Matthias Ostermann, (Canada), Janet Mansfield, Greg Daly, Mitsuo Shoji, (Australia), to name just a few who have willingly imparted their knowledge across a broad range of topics. It is not possible to list the hundreds of potters who have presented and demonstrated, many of whom have donated their work.

The Ceramic Study Group proudly houses our Permanent Collection of over 200 ceramic works. This collection is now recognised as one of the most extensive Permanent Collections of ceramics in Australia and includes pieces by Michael Cardew, Peter Rushforth, Lucy Rie, Gwyn

Hansen Piggot, Janet Mansfield, Joan Campbell, Bernard Leach and Jane Hamlyn to mention a few. Our extensive Library is a treasure house full of resource material on ceramic pottery, sculpture, art books and up dated magazines and a DVD collection on ceramics for members to enjoy and use.

Along with our monthly Newsletter full of interesting articles, tips and tricks, our members can join the wood-firing group and meet on firing days at our own wood-fire kiln. They are also invited to participate in our ever popular, Raku firing days and other workshops throughout the year. We recently introduced children’s clay workshops, which have been well received and enthusiastically attended by 5-12-year old children.

The Ceramic Study Group is run and operated by a volunteer Committee and is funded by the group’s membership fees, workshops, donations, sponsorships and fees from the Gallery hire. The Group prides itself in providing great opportunities for ceramic artists to meet professional potters, exchange ideas and skills with the like-minded souls whose passion is clay.

*Ed.*

Raku firing workshop.



Vessel by Janet Mansfield



# Thomas Schütte in New York

photos - Peter Freeman, Inc

In September and November 2021 in a solo exhibition at the gallery Peter Freeman, Inc., Thomas Schütte (b. 1954) presented a selection of new sculpture and print works, as well as drawings that investigate figurative expressiveness, scale, and material. Schütte's latest works were shown at this gallery in New York for the first time outside Europe.

One of the most acclaimed artists of his generation, Schütte's real and invented forms, often distorted and unsettling, explore themes of cultural memory, existential struggle and human striving for an impossible utopian ideal.

Although figurative, none of the works in the current exhibition were articulated in an especially representational way, lending them a mask-like countenance and anonymity. Schütte's practice is nonlinear. He explores and re-explores similar themes and imagery over time, leaving series behind only to work them anew later in order to fully investigate their scale, materiality and meaning. *Nixe* echoes around the gallery, her impassive face repeated on a massive ceramic head blown up from her already significant bronze proportions. For *Old Friends Revisited* (2021), Schütte photographed a series of eponymous FIMO-modelled figures in extreme close-up.

A principal example of how the artist's two-dimensional work and sculpture inform one another, the drastically enlarged and sharply lit prints are theatrical in effect and take on a mocking and carnivalesque appearance when paired with the related objects in the gallery space. As with *Nixe*, their exaggerated features and expressions are mirrored in the faces of nearby glazed ceramic busts. Schütte's faces and figures take on an archetypal quality, becoming recognizable characters rather than specific likenesses.

The *Frauenkopf (implodiert)* exemplifies Schütte's interest in making good mistakes and incorporating error into the artistic practice. He pushes his materials to their natural limits, turning a technical error into inspiration for an entire series and embracing the potential meaning implied by such "failure." Schütte approaches his work playfully, allowing metals to rust, glazes to drip, and ceramics to do all that they can – including collapse. Schütte's otherworldly beings,



**Implodierte**, 2020, glazed ceramic and steel on steel base, 30.8 x 52.1 x 57.2 cm

candy-coloured ceramics and polymer clay-modelled figurines suggest a highly intellectual descent into a childlike state and belie the artist's characteristic scepticism and dark humour.

Thomas Schütte's work was on view this fall at the Georg Kolbe Museum, Berlin. Schütte has recently had solo exhibitions at Krefeld Pavilion (2020), Hetjens – Deutsches Keramikmuseum, Düsseldorf (2020), Kunsthau Bregenz, Germany (2019), and Monnaie de Paris, France (2019). His work has been the focus of three retrospectives held in Bonn (2010), Madrid (2010), and Munich (2009) and a major exhibition is scheduled to take place in the fall of 2024 at the Museum

of Modern Art, New York. His work is included in the permanent collections of major international museums including The National Gallery of Art, Washington, DC; Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Tate, London; Dallas Museum of Art; Art Institute of Chicago; San Francisco Museum of Modern Art; and Museum of Modern Art, New York. Thomas Schütte was born in 1954 in Oldenburg, Germany; he lives and works in Düsseldorf.

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+1 212 966 5154 / fax 212 966 5349 or [info@peterfreemaninc.com](mailto:info@peterfreemaninc.com).

**Old Friends Revisited Nr. 9** (left) and **Nr. 13**, 2021, glazed ceramic on steel base  
48.3 x 29.2 x 33 cm and 48.3 x 25.4 x 33 cm





## ERWIN WURM - Dissolution

*Christoph Thun-Hohenstein / Rainald Franz / Bärbel Vischer (Eds.)*

Erwin Wurm, famous for his balloon-like cars or the Narrow House at the Biennale in Venedig (2011), has moved to the small, personal format with his latest series. Shaped with his own hands, gestural sculptures formed in the natural material clay are the focus of Erwin Wurm: Dissolution.

Wurm's anthropomorphic ceramic sculptures, their forms oscillating between the ephemeral and the physical, are characterized by performative gestures. They affirm the inherent plasticity of the material clay, recalling the potency of bozzetti, in which artists from the Renaissance onwards were able to give direct expression to their innermost creative ideas.

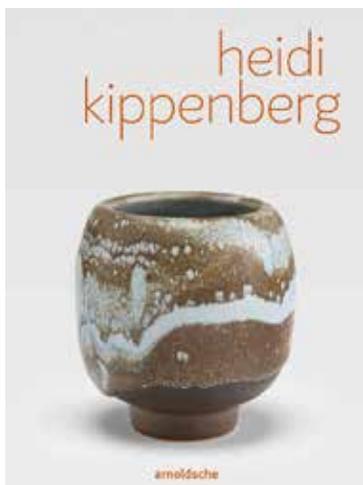
In his series Dissolution (2018–2020), Wurm sets out in search of a creative process that cannot be completely controlled. "Dissolution" has connotations of disintegration, decay, decomposition and vanishing boundaries. The sculptures, with their protruding fingers, hands, lips, mouths, breasts, bellies, noses, and ears, force their way out of a clayey mass.

64 pages, 20 x 25 cm, 27 ills., soft cover, German / English.

EUR 28 [D] / USD 50 / GBP 32, ISBN 978-3-89790-637-2

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## HEIDI KIPPENBERG - Sternweiler / Lokau / te Duits

– A classic of German studio ceramics

– First monograph on Heidi Kippenberg

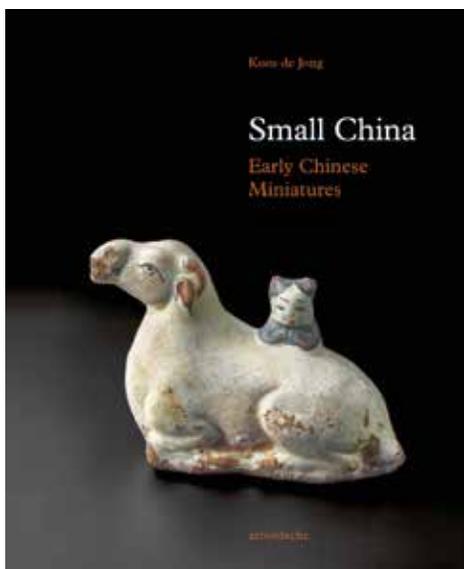
– With works from over 40 years of ceramic art

Heidi Kippenberg studied ceramics under Walter Popp, the legendary teacher at the Kassel Art Academy whose avant-garde work opened up new dimensions of form and expression for ceramic vessels. She internalized the aesthetic of Popp's vessels and simultaneously gave them her own distinctive touch. Strongly twisted, thick-walled, sometimes mounted stoneware vessels, further enlivened by thick monochrome glazes and augmented with sign-like contrasting glazed accents, characterize her oeuvre. Later she was inspired by East Asian ceramics and began to build her vessels, assembling them from slabs, giving their surfaces a lively structure, and transforming them into decorative landscapes. An oeuvre spanning more than half a century can be admired! Heidi Kippenberg, 96 pages, 17 x 24 cm, 72 ill., soft cover with flaps, in German

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## SMALL CHINA - Early Chinese Miniatures

Early Chinese miniatures are a virtually uncharted area of Far Eastern crafts. Even in China, these pocket-size items from the Neolithic Age up to the 15th century have been little known up to now. With *Small China*, Koos de Jong presents the first scholarly examination of this diverse topic area, which collectors have yet to discover. Early Chinese miniatures can represent virtually anything: gods, mythical figures, humans, animals, trees, plants, fruits, architecture, means of transport, and even clouds or mountains. Utilitarian objects like tableware, tools, weapons, furniture or clothing are at least equally numerous. In the production of these items, which are always a miniaturised version of a comparable large object, various materials were used such as jade, bronze or ivory, and even ceramics or wood. The miniatures had many different functions, from insignia, fetishes and devotional objects to burial gifts or toys. They could express good wishes or even serve as bribes. As many Chinese words are pronounced similarly although they refer to different things, some miniatures have double meanings and a secret message is often concealed behind the obvious one. What makes these objects so interesting beyond this is the representation of everyday and more intimate areas that were almost always taboo subjects in official fine art, such as belief and superstition, love and eroticism, work and play, wealth and poverty, with humour also frequently involved. These small images thus provide a glimpse of Chinese society and the everyday life of ordinary people up to the early Ming period. In this first comprehensive study of this field, the well-known Dutch

art historian Koos de Jong explores in separate chapters function, production and market as well as symbolic meaning of early Chinese miniatures. There is also a separate chapter devoted to collecting. More than 250, mainly large format illustrations give a broad overview of the diversity of subjects and materials and allow readers to immerse themselves visually in China's historical visual world. arnoldsche ART PUBLISHERS. Koos de Jong, *SMALL CHINA* Early Chinese Miniatures, 304 pages, 24 x 29 cm, 265 ill. Hard cover with dust jacket, English, EUR 58 [D] / USD 95 / GBP 64, ISBN 978-3-89790-631-0

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## ARTIST JOURNAL

Ting-Ju SHAO



photo - Kurt Wilson

Stoneware, cone 3, acrylics and other cold-finish techniques

Forever Young, 2020, 40 h x 19 w x 35 d cm



photos - Alessandro Gallo

## Alessandro Gallo (Italy)

Alessandro's (1974) hybrid sculptures of humans and animals are filled with the tension of expressions that trigger the viewer's curiosity and imagination. The male or female bodies, including the groups of various kinds of animals, subtly uncover the primitive side of human animosity. Like a social observer, Alessandro has a keen eye on the phenomena of modern society and a unique grasp of evolutionary psychology. As he states, "I combine it with the silent language of our body and the cultural codes of fashion in order to portray not only specific individuals, but also the larger groups and subcultures they belong to and, ultimately, the common habitat we all share."

"Animals display behavioural patterns and biological features that can be extended metaphorically to humans." Whether it is a single work or a group of works, their diversity leads one through scenes of human drama while experiencing the evolution of human DNA and manifests his sense of humour about language in the titles of works, such as *sitting duck*, *monkey business*, and *culture vulture*".

With God On Our Side, 2021, 58 x 41 x 20 cm



# ARTIST JOURNAL

## Wookjae Maeng (Korea)

Maeng's (1976) animals act as representatives of humans in the theatre of humanity in the world. These lively and refined white porcelains of animals are the protagonists in every scene which may reflect human ideas and values, and metaphorize and exemplify human behaviours and thoughts. One can examine what indefinite consequences the genetic hybrids born from contemporary civilization and technology may bring to the future world through the hybrid creatures, or see how the hybrid creatures collectively fly or run to the prairie from unmanned nature and may suggest: when humans stop establishing the unitary values honouring only themselves, all of the species in the world may live peacefully and naturally with each other with their rich diversity.

"I want to deliver through my work the idea that the small acts of consideration we can do for large and small life forms around us can gather to create a harmonious ecological relationship and environment. We will have to recognize that what the seemingly trivial commencement of little things and changes in perception return to us is by no means small..."

Porcelain, slip casting, 1230 -1240°C for cast object, mix of various techniques and materials to create necessary forms.

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



left - **White Forest (Detail), Mouse**, 2021  
22 x 23 x 26 cm photo - Wookjae Maeng

below left - **A Garden**, 2017  
200 x 200 x 80 cm photo - Kyungtae Kim

below - **Secret Forest**, 2019  
170 x 170 x 280 cm photo - Wookjae Maeng



## In Studio with Jürg C. Bächtold

Evelyne Schoenmann



*J*ürg, I'd like to start with your background, as I do with all my guests. In your youth, did you know you wanted to be a ceramist or did that come later?

Yes, it came much later although I did a lot of drawing and painting when I was young. Of course I didn't miss out the typical thumb pots when I was at school.

I trained as a machine mechanic and then I worked in the aviation industry for many years. I came to ceramics about forty years ago. First as a hobby and then it finally took hold of me. In the first few years, I taught myself a lot. I had to learn the hard way because a lot went wrong. But I think I gained a lot of essential ex-

perience that way and I learned a lot. I built my first wheel myself, a kickwheel. And I also taught myself to throw. I was never able to peek over a potter's shoulder. But nevertheless, after many failures I managed to throw quite passable tableware and to sell it as well. For about ten years, I made wheel-thrown tableware, developed the glazes myself and even then I was firing in a gas kiln. After a time I decided to devote myself entirely to handbuilding and to art. At that time, I attended workshops and courses to acquire some basic knowledge.

*Is there someone in the world of ceramics who encouraged you specially?*

*Who you learned the most from?*

I attended workshops with a lot of well-known ceramic artists and I was able to learn a lot from them. I think it was Imre Schrammel who influenced my later work very strongly and he was a great role model for me. For many years I continued to learn new things from Imre. From him I learned to use sand to shape pieces with. Of course I never wanted to copy him and couldn't do it anyway. I had to find my own course and my own practices. So I searched and I experimented. My first successes were participating at the Faenza Biennale with three sand-formed pieces and with one piece at the Biennale in Vallauris.



*On your website, there is an “artistic concern” that I would like to recommend to all our readers. Could you give us a brief summary of it here?*

First and foremost I let emotions guide me and try to translate graspable things into forms that can be experienced in order to reach out emotionally to the viewer.

Since time immemorial, material has been in a state of constant transformation (metamorphosis). Everything is subjected to forces and counterforces and is thus exposed to ongoing change. Stones, rocks (anorganic) and living creatures (organic) materials are destroyed or transformed by erosion, death and under the influence of time (including the force of nature). They migrate to deeper strata; clay is formed, which contains all the information from earlier ages. The clay becomes a container (earth), a grave with the information of living and dead matter in which everything has always been contained, everything has been present. With the assistance of the other three elements, water, fire and air, I try to bring out hidden things from times long past and to make them visible. In doing so, alongside my innermost feelings, I allow my thoughts – for instance on the interaction with the social environment – flow into the play of forms. To me, the pathway, the genesis of a form is important, although I believe that in an artwork not everything can ever be addressed. Correspondingly, it should provide thought-provoking impulses, it should leave questions unanswered.

*One of the things you write is, “Since time immemorial, material has been in a state of constant transformation (metamorphosis). Everything is subjected to forces and counterforces and is thus exposed to ongoing change.” Don’t you find it fascinating that we ceramists gather and use precisely these same forces to create artworks with them?*

That is exactly what it is that fascinates me so much with the sand forming technique and which doesn’t let me go. I know it took millions of years for strata, geological faults and transformations (mountains, hills) to occur. With the sand technique, it happens much faster, often in a matter of seconds or minutes. I use force and counterforce to shape artworks. The fascinating thing is that these objects can only be made with this method. It is important for me to make objects that can only be made like this with clay and no other material. Truth to materials.

*We are interested by your vocabulary of forms. To me, the word “archaic” springs to mind. Your artworks produce images of archaeological excavations for me, or of fossils. Am I perhaps completely wrong with these perceptions?*



No, absolutely not. I usually try to combine the organic with the geometric. The sand forming technique also reinforces this sense of the archaic. I believe hardly anything else is possible. And my works are timeless, they are not subject to the tendencies of the mainstream.

*Could you talk us through the process of "sand deforming"?*

The sand has various functions. The most important one is probably that it stops the clay sticking together and it also supports the clay. So for example, hollow forms filled with sand behave like solid clay bodies when they are deformed. The original forms before the deformation are important. And I do find it fascinating to keep on inventing new forms. The only limitations are the ultimate size of the object. With large, heavy pieces, it is often hard to achieve the necessary pressure. This is when hydraulic presses are called for, like car jacks, for instance. To make one of my largest pieces, I needed a clay tube of approximately 25 cm diameter, around 250 cm in length and the walls with a thickness of 2 cm. The whole tube was filled with sand and twisted to form a spiral and then placed between two thick boards to form it into a cube. The result was an upright cubic spiral with the dimensions 37 x 37 x 48 cm. With the piece shown here, I first make the tubes, then I fill them with sand. Then the tubes are joined together. On what is to become the inner side, the joins are reinforced with thin coils of clay. Then I begin to deform. I beat the blanks with a lump of clay to get them into their final form. Then I cut the tubes open with a knife and remove the sand. This is a relatively time consuming process and the sand only runs out in some places, as you can see in the photo. The tubes have to be emptied fairly quickly because the clay shrinks and the tubes could split. The holes or slits created when I cut the tubes open are then thinned down with a suitable modelling tool to give the cut edges a natural appearance. After the first firing, the piece is treated with iron oxide and engobes. With this piece, I applied the engobes with a sponge in a number of thin layers. I usually use around three different colours. But I usually use a spray gun to apply several layers on top of each other. I fired this piece in a gas kiln to 1320°C.



*You always share your vast knowledge generously in workshops, and now increasingly in online courses too. Could you tell us something about that?*

I have always given courses and workshops all over Europe. I am now of an age when I would like to pass on all my knowledge and my experience. I don't think much of secrets, Imre Schrammel is a role model for me here too. As the long car drives to the various course venues have become too tiring now, I am trying out the new media. I have discovered the possibility to do this for myself in online courses. I am aware that many aspects of the 1:1 courses cannot be covered in this way because in particular the social dimension is missing. But the courses have the advantage that the tutorials can be viewed as often as necessary, they can be repeated until everything is clear to everyone, they have really understood it. I think that is a big advantage against 1:1 tuition and should be respected. When and where? This can be freely chosen too. And I believe that online courses are cheaper too. I try to deal with any further questions and problems in my Facebook group "Keramik online" as well as improving the social aspects among the participants.

*Have you got any other plans for the future?*

Yes, there are several. I would gradually like to deal with new subjects in online courses. And White Gold has grabbed my imagination, this delicate and difficult material accommodates my gradually dwindling strength very well, until now I have tended to make quite large, heavy pieces. And I also hope to continue indulging my passion for a long time yet.

## Jürg C. Bächtold

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Evelyne Schoenmann's next interview partner is **Zsuzsa Füzesi, Switzerland.**

Evelyne Schoenmann is a ceramist, writer and curator. She is a member of AIC/IAC, and lives and works in Basel, Switzerland.  
[www.schoenmann-ceramics.ch](http://www.schoenmann-ceramics.ch)

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[post@keramik-museum-buergel.de](mailto:post@keramik-museum-buergel.de) T: +49 (0)36692 - 37333 F: -37334  
O: Tue - Sun 11 - 17h, December - February Tue - Sun 11 - 16h  
👁: "Anstatt unnützem Ziergerät"  
[Prähistorische Keramik und Bürgeler historische Replikate](#)  
▶ 17.4.2022

**Bukarest** Galerie GALATEEA Ceramic • Contemporary Art  
RO-10094 Bukarest, Calea Victoriei 132, Romania [www.galateegallery.com](http://www.galateegallery.com)  
[office@galateegallery.com](mailto:office@galateegallery.com) T: +40 (0)21 - 3173814  
O: Tue - Fri 12 - 20h, Sat 11 - 19h Permanent exhibitions  
👁: "Galateea Group" | ▶ 7.1.2022



**GUIDO SENGLE**  
14.01  
19.03  
2022  
recent and other works  
[bruttogusto.berlin](http://bruttogusto.berlin)  
Wielandstraße 34, 10629 Berlin, Montag - Samstag 10 - 18 Uhr

 Angelika Jansen



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

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

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

**Deidesheim** Archiv-Atelier-Ausstellung  
D-67146 Deidesheim, Stadtmauerergasse 17 [www.lotterheimers.de](http://www.lotterheimers.de)  
T: +49 (0)6326 - 1222

**Deventer** LOES & REINIER  
NL-7411 JP Deventer, Korte Assenstraat 15, The Netherlands [www.loes-reinier.com](http://www.loes-reinier.com)  
T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h \*A  
👁: [Marie-Laure Gauerrier: porcelain - stoneware - glaze](#) | ▶ 22.1.2022  
👁: [Eva Koj](#) | starting 27 February 2022

**Düsseldorf** Hetjens-Museum  
D-40213 Düsseldorf, Schulstrasse 4 [www.duesseldorf.de/hetjens](http://www.duesseldorf.de/hetjens)  
T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wed 11 - 21h  
👁: [Schweizer Schoki, Weißes Gold - Süßes und Zerbrechliches vom Zürichsee](#) | extended until January 2022  
👁: [Im Tau des Morgens - Highlights japanischer Keramik aus 160 Jahren](#)  
extended until 27 March 2022

**Duingen** Töpfermuseum Duingen  
D-31089 Duingen, Töpferstraße 8 [www.toepfermuseum-duingen.de](http://www.toepfermuseum-duingen.de)  
T: +49 (0)170 - 7069219 O: Wed + Sun 15 - 17h  
👁: "Die schönsten Griechinnen kommen aus Hildesheim" | ▶ 29.5.2022



**Stiftung KERAMION**

Zentrum für moderne+ historische Keramik

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

Foto: KERAMION, NRW-Stiftung, W. Stapelfeldt

- 👁️: Jubiläumsausstellung: 50 Jahre KERAMION ▶ 20.2.2022
- 👁️: Beate Höing – Hang on to a Dream ▶ 20.2.2022
- 📍: Vortrag: Zerbrochen und erneuert – zur Porzellanrestaurierung, Restaurator Eberhard Schulz – 13.1.2022, 19 Uhr
- 📍: Vortrag: Trümmerberge und andere unterirdische Funde, Dr. Thomas Höltken (Römisch-Germanisches Museum / Amt für Archäologische Bodendenkmalpflege Köln) – 3.2.2022, 19 Uhr

**Eguelsardt-Bannstein** Ceramique de la Gare  
F-57230 Eguelsardt-Bannstein, 97, Route de Mouterhouse, France  
[www.krueger-keramik.de](http://www.krueger-keramik.de) [kontakt@krueger-keramik.de](mailto:kontakt@krueger-keramik.de) T: +33 (0)387 - 960011

**Faenza** Museo Internazionale delle Ceramiche  
I-48018 Faenza, Viale Baccarini n. 19, Italy [www.micfaenza.org](http://www.micfaenza.org)  
[info@micfaenza.org](mailto:info@micfaenza.org) T: +39 (0)546 - 69 73 11

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



**Frankfurt a. M.** MAK - Museum für Angewandte Kunst  
D-60594 Frankfurt [www.museumangewandtekunst.de](http://www.museumangewandtekunst.de)

**Frechen** KERAMION  
D-50226 Frechen, Bonnstraße 12  
[www.keramion.de](http://www.keramion.de) [info@keramion.de](mailto:info@keramion.de)  
T: +49 (0)2234 - 697690  
O: Tue - Fri + Sun 10 - 17h, Sa 14 - 17 h



- 👁️: Jubiläumsausstellung: 50 Jahre KERAMION | ▶ 20.2.2022
- 👁️: Beate Höing - Hang on to a dream | ▶ 20.2.2022
- 📍: Vortrag: Zerbrochen & erneuert - zur Porzellanrestaurierung, Restaurator Eberhard Schulz | 13.1.2022, 19 Uhr
- 📍: Vortrag: Trümmerberge und andere unterirdische Funde, Dr. Thomas Höltken (Römisch-Germanisches Museum / Amt für Archäologische Bodendenkmalpflege Köln) | 3.2.2022, 19 Uhr

**Freiburg** Augustinermuseum  
D-79098 Freiburg, Augustinerplatz [www.freiburg.de/museen](http://www.freiburg.de/museen)

**Fürstenberg** Museum Schloß Fürstenberg  
D-37699 Fürstenberg, Meinbrexerstraße 2 [www.fuerstenberg-schloss.de](http://www.fuerstenberg-schloss.de)  
[museum@fuerstenberg-schloss.com](mailto:museum@fuerstenberg-schloss.com) T: +49 (0)5271 - 96677810  
O: Tue - Sun 10 - 17h  
📍: Weiße Wochen - Manufaktur Werksverkauf | 7.1. - 6.3.2022

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



**Genf** Musée Ariana Musée suisse de la céramique et du verre  
CH-1202 Genf, Avenue de la Paix 10, Switzerland  
[www.ville-ge.ch/ariana](http://www.ville-ge.ch/ariana)  
[ariana@ville-ge.ch](mailto:ariana@ville-ge.ch)  
T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h  
👁️: Schwierige Stücke - Robert Dawson und Richard Slee | ▶ 9.1.2022  
👁️: Chrysanthenen, Drachen und Samurais - Japanische Keramik aus dem Musée Ariana | ▶ 9.1.2022



**Gmunden** Galerie im K.- Hof, Kammerhof Museum Gmunden  
A-4810 Gmunden, Schloß, Austria [www.k-hof.at](http://www.k-hof.at) [www.keramik.gmunden.at](http://www.keramik.gmunden.at)  
O: Wed - Fri 13 - 17h, Sat + Sun 10 - 17h

**Gotha** Herzogliches Museum Gotha Schloß Friedenstein  
D-99867 Gotha, Schlossplatz 2 T: +49 (0)3621 - 82340  
[www.stiftung-friedenstein.de](http://www.stiftung-friedenstein.de) O: daily 10 - 16h, closed 24 and 31 December

**Göttingen** Galerie Rosenhauer  
D-37075 Göttingen, Konrad-Adenauer-Straße 34 [www.galerie-rosenhauer.de](http://www.galerie-rosenhauer.de)  
T: +49 (0)551 - 2052100 F: -25421  
O: (during exhibitions) Wed, Fri, Sat 15:30 - 18:30h

**Großkrotzenburg** Milchkännchenmuseum  
D-63538 Großkrotzenburg, Breite Straße 33 [milchkaennchen-museum@t-online.de](mailto:milchkaennchen-museum@t-online.de)  
T: +49(0)6186 - 9150125 O: 1x in a month at 2<sup>nd</sup> Sunday from 14 - 17h \*A

**Hameln** Keramikgalerie Faita  
D-31785 Hameln, Alte Marktstraße 45  
[www.keramik-galerie-faita.de](http://www.keramik-galerie-faita.de) [galerie-faita@t-online.de](mailto:galerie-faita@t-online.de)  
T: +49 (0)5151 - 959133 F: -821294  
O: Mon - Fri 10 - 13 and 15 - 18h, Sat 10 - 16h \*A



VILLE DE CAROUGE

CONCOURS INTERNATIONAL DE CÉRAMIQUE

DÉLAI DE CANDIDATURE 01.03.22

[carouge.ch/concours-ceramique](http://carouge.ch/concours-ceramique)

MUSÉE DE CAROUGE

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

**Heidelberg**    **Galerie Marianne Heller**  
 D-69117 Heidelberg  
 Friedrich-Ebert-Anlage 2, Am Stadtgarten  
[www.galerie-heller.de](http://www.galerie-heller.de)    [info@galerie-heller.de](mailto:info@galerie-heller.de)  
 T: +49 (0)6221 - 619090    O: Tue - Fri 11 - 13 u. 14 - 18h, Sat 11 - 18h  
 👁️: **Meteoriten und andere Gedichte - Maria Geszler-Garzuly (Hungary) to her 80 birthday** | ▶ 16.1.2022

**Herbertingen-Marbach**    **moosgrün - raum für zeitgenössische Keramik**  
 D-88518 Herbertingen-Marbach, Moosheimerstraße 11/1  
[moosgruen.marbach@gmx.de](mailto:moosgruen.marbach@gmx.de)    T: +49 (0)7586 - 5378  
 O: Tue - Fri 16 - 19h, Sat 10 - 16h

**Hettingen**    **Schloss Hettingen**  
 D-72513 Hettingen, Schloß Hettingen    [www.hettingen.de/tourismus&kultur](http://www.hettingen.de/tourismus&kultur)  
 O: Mon - Fri 8 - 12h, Tue + Thur 12 - 14h

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

**Höhr-Grenzhausen**    **Keramikumuseum Westerwald**  
 D-56203 Höhr-Grenzhausen, Lindenstraße 13  
[www.keramikumuseum.de](http://www.keramikumuseum.de)    [kontakt@keramikmuseum.de](mailto:kontakt@keramikmuseum.de)  
 T: +49 (0)2624 - 946010    F: -120    O: Tue - Sun 10 - 17h \*A  
 👁️: **Salz und Erde - Lisa Hammond, Anne Mette Hjortshøj, Susanne Lukács-Ringel, Iris Schöne** | ▶ 16.1.2022



**SALZ & ERDE**

LISA HAMMOND  
 ANNE METTE HJORTSHØJ  
 SUSANNE LUKÁCS-RINGEL  
 IRIS SCHÖNE

KERAMIKMUSEUM  
 WESTERWALD

16.10.2021  
 –  
 16.01.2022

A LITTLE TASTE OF 2022

GALERIE DU DON  
 CÉRAMIQUE CONTEMPORAINE

GALERIE DU DON, 12140 LE FEL, FRANCE [www.ledondufel.com](http://www.ledondufel.com)

**Karlsruhe** Staatliche Majolika Manufaktur Karlsruhe GmbH  
 D-76131 Karlsruhe, Ahaweg 6-8    T: +49 (0)721 - 91 237 70    O: Mon - Fri 8 - 16h  
 👁️: **Majolika Förderpreis für zeitgenössische Keramik Kunst** | ▶ 16.1.2022

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

**Köln**    **MAKK - Museum für Angewandte Kunst Köln**  
 D-50667 Köln, An der Rechtschule  
[www.makk.de](http://www.makk.de)    [makk@stadt-koeln.de](mailto:makk@stadt-koeln.de)  
 T: +49 (0)221 - 22123860  
 O: Tue - Sun 11 - 17h, 1<sup>st</sup> Thursday in month 11 - 22h  
 👁️: **The circle - the most iconic shape redesigned** | 17.1. - 24.4.2022  
 👁️: **40 Jahre laif - 40 Positionen dokumentarischer Fotografie** | 12.3. - 25.9.2022



**Langerwehe**    **Töpferiemuseum Langerwehe**  
 D-52379 Langerwehe, Pastoratsweg 1  
[www.toepfereimuseum.de](http://www.toepfereimuseum.de)  
[museumsverein@toepfereimuseum.de](mailto:museumsverein@toepfereimuseum.de)  
 T: +49 (0)2423 - 4446    F: -59 90    O: Thu - Sat 14 - 18h, Sun 11 - 18h



**Le Fel**    **GALERIE DU DON**  
 F-12140 Le Fel, Frankreich    [www.ledondufel.com](http://www.ledondufel.com)    T: +33 (0)05 - 65541515  
 O: Mon - Fri 10 - 18h, Sat + Sun 14 - 18h

**Leipzig** Grassimuseum Museum für Angewandte Kunst

D-04103 Leipzig, Johannisplatz 5-11 [www.grassimak.de](http://www.grassimak.de)  
 T: +49 (0)341 - 2229100 O: Thu - Sun 10 - 18h, Wed + Thur 10 - 20h  
 ☞: [Analog Total - Fotografie heute](#) | ▶ 3.4.2022  
 ☞: [Gläserne Steine - Kai Schiemenz](#) | ▶ 3.4.2022  
 ☞: [Fotobücher - Kunst zum Blättern](#) | ▶ 3.4.2022  
 ☞: [Fragile Pracht - Glanzstücke der Porzellankunst](#) | ▶ 9.10.2022

**London** Contemporary Ceramics Centre

UK-WC1B BF London, 63 Great Russel Street, Bloomsbury, Großbritannien  
[www.cpaceramics.com](http://www.cpaceramics.com) T: +44 (0)20 - 7242 9644 O: Mon - Sat 10:30 - 18h

**Middelfart** CLAY Keramikmuseum Danmark

DK-5500 Middelfarth, Kongebrovej 42, Denmark  
[www.claymuseum.dk](http://www.claymuseum.dk)  
 T: +45 (0)64 - 414798  
 O: Tue 10 - 17h, Wed 10 - 20h  
 Thur - Sun 10 - 17h  
 ☞: [Nature. Traces & Reflections](#) | ▶ 13.3.2022

**München** Galerie für Angewandte Kunst

D-80333 München, Pacellistraße 6-8 [www.kunsthanderwerk-bkv.de](http://www.kunsthanderwerk-bkv.de)  
 T: +49 (0)89 - 2901470 O: Mon - Sat 10 - 18h  
 ☞: [Invisible Thread II - beyond words - join the world - Mari Ishikawa, Mikiko Minewaki, Sayumi Yokouchi](#) | 21.1. - 19.2.2022  
 ☞: [WEIHNACHTSAUSSTELLUNG - Ausgewählte Arbeiten von Mitgliedern des Bayerischen Kunstgewerbevereins](#) | ▶ 15.1.2022

**München** Galerie Handwerk

D-80333 München, Max-Joseph-Straße 4 [www.hwk-muenchen.de/galerie](http://www.hwk-muenchen.de/galerie)  
 T: +49 (0)89 - 5119296 O: Tue, Wed, Fri 10 - 18h, Thur 10 - 20h, Sat 10 - 13h  
 closed at holidays

**München** Die Neue Sammlung -

The Design Museum - Pinakothek der Moderne  
 D-80333 München, Barer Straße 40 O: Tue - Sun 10 - 18h, Thur 10 - 20h  
 ☞: [App. Sound of Design](#) | ▶ 2.2.2022

**Prenzlau** Galerie Waschhaus im Dominikaner Kloster

D-17291 Prenzlau, Uckerwiek 813 [info@dominikanerkloster-prenzlau.de](mailto:info@dominikanerkloster-prenzlau.de)  
 T: +49 (0)3984 - 75 262 O: Tue - Sun 10 - 18h

**Raeren** Töpfereimuseum Raeren

B-4730 Raeren, Bergstraße 103, Belgien [www.toepfereimuseum.org](http://www.toepfereimuseum.org)  
 T: +32 (0)87 - 850903 O: Tue - Sun 10 - 17h  
 Exhibition at Haus Zahlephol opposite the castle

**Rheinsberg** Keramikmuseum Rheinsberg

D-16831 Rheinsberg, Kirchplatz 1 [www.museum-rheinsberg.de](http://www.museum-rheinsberg.de)  
 T: +49 (0)33931 - 37631 O: January closed

**Römhild****Förderverein "Internationales Keramiksymposium Römhild" e.V.**

D-98631 Römhild, Postfach 1141 [www.keramiksymposium-roemhild.de](http://www.keramiksymposium-roemhild.de)  
 Ausstellungen im Museum Schloss Glücksburg und Rüstsaal - Thüringer Keramikmarkt  
 in den Höfen und Park des Schlosses yearly at 3<sup>rd</sup> August-weekend

**Rödental** Europäisches Museum für Modernes Glas

D-18055 Rödental, Schloss Roseau [www.kunstsammlungen-coburg.de](http://www.kunstsammlungen-coburg.de)  
 O: daily 9:30 - 13h and 13:30 - 17h

**Rotterdam** Galerie Theemaas

NL-3012 GH Rotterdam, Karel Doormanstraat 469, The Netherlands  
[www.theemaas.nl](http://www.theemaas.nl) [info@theemaas.nl](mailto:info@theemaas.nl)

**Rottweil** Keramik Kunst im ATELIERHAUS TERRA

D-78628 Rottweil, Neckartal 152  
 Einzigartige Ton- und Porzellanobjekte, Keramik-UNIKATE von  
 Angelika Karoly [info@atelierhaus-terra.de](mailto:info@atelierhaus-terra.de) O: \*A

**Selb** Porzellanikon Selb - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb

D-95100 Selb, Werner-Schürer-Platz 1 [www.porzellanikon.org](http://www.porzellanikon.org)  
[info@porzellanikon.org](mailto:info@porzellanikon.org) T: +49 (0)9287 - 918000 F: -30 O: Tue - Sun 10 - 17h  
 ☞: [MORE THAN BRICKS - Tradition und Zukunft der Architekturkeramik](#)  
 20.3. - 3.10.2022

**Staufen** Keramikmuseum Staufen

D-79219 Staufen, Wettelbrunnerstraße 3 [www.keramikmuseum-staufen.de](http://www.keramikmuseum-staufen.de)  
 O: Wed - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h

**Tegelen** Keramikcentrum Tiendschuur Tegelen - Pottenbakkersmuseum

NL-5932 AG Tegelen, Kasteellaan 8, Niederlande [www.tiendschuur.net](http://www.tiendschuur.net)  
[info@tiendschuur.net](mailto:info@tiendschuur.net) T: +31 (0)77 - 3260213 O: Tue - Sun 11 - 17h  
 ☞: [Liebe Leiden Lust - Leidenschaft in Keramik](#) | ▶ 16.1.

**Thurnau** Töpfermuseum Thurnau

D-95349 Thurnau, Kirchplatz 12 [www.toepfereimuseum-thurnau.de](http://www.toepfereimuseum-thurnau.de)  
[toepfereimuseum-thurnau@t-online.de](mailto:toepfereimuseum-thurnau@t-online.de)  
 O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + holidays 11 - 17h  
 Oct. - 6 Jan. and March: Sa 13 - 16h, Sun + holidays 11 - 18h

**Velten** Ofen- und Keramikmuseum Velten + Hedwig Bollhagen Museum

D-16727 Velten, Wilhelmstraße 32 [www.okmh.de](http://www.okmh.de)  
[info@okmh.de](mailto:info@okmh.de) T: +49 (0)3304 - 31760 F: -505887  
 O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h  
 ☞: [Doppelausstellung: DISAPPEARANCE & RECONSTRUCTION](#)  
 UMSONST & DRAUSSEN | ▶ 31.3.2022

**Weiden/Oberpf.** Internationales Keramik-Museum - Zweigmuseum der Neuen Sammlung München

D-92637 Weiden Oberpf., Luitpoldstraße 25  
[www.ikmweiden.de](http://www.ikmweiden.de) [keramikmuseum@weiden.de](mailto:keramikmuseum@weiden.de)  
 T: +49 (0)961 - 814242 O: Tue - Sun + holidays 11 - 17h \*A  
 ☞: ["Sammlung Seltmann - Porzellan aus China". Über 100 erlesene Kostbarkeiten den Qing-Dynastie \(1644-1912\), Neuaufstellung der Neuen Sammlung München](#) | ▶ Summer 2022  
 ☞: ["Keramik aus Afrika - Eine Auswahl aus der Schenkung Herzog Franz von Bayern". Präsentation der Neuen Sammlung München](#)  
 ▶ Summer 2022

**Westerstede** Galerie Belinda Berger

D-26655 Westerstede, Mühlenbrink 17  
[www.belindaberger.de](http://www.belindaberger.de)  
 T: +49 (0)4488 - 525391 F: -525392  
 O: Sat + Sun 16 - 18h \*A  
 Permanent exhibition of gallery artists

**Wijster** Galerie del Campo

NL-9418PW, Wijster, Drijberseweg 12, The Netherlands [www.galeriedelcampo.nl](http://www.galeriedelcampo.nl)  
[info@galeriedelcampo.nl](mailto:info@galeriedelcampo.nl)  
 T: +31 (0)593 - 562433  
 O: Mon - Fri by appointm., Sun 13 - 17h \*A  
 ☞: [Keramik: Lucia Fransen, Wietske van Leeuwen & Nesrin During](#) | ▶ 27.2.2022

**Zürich** Völkerkundemuseum der Universität Zürich

CH-8801 Zürich, Pelikanstraße 40, Switzerland  
[www.museth1no.uzh.ch](http://www.museth1no.uzh.ch) [musethno@vmz.uzh.ch](mailto:musethno@vmz.uzh.ch)



BALVU NOVADA MUZEJĀ  
25.novembris - 31.janvāris

Ineses Brants  
porcelāna darbu izstāde

Rožu brokāts  
un  
liliju zīds

**The Poterie du Don (Aveyron France)**

Needs a studio assistant good throwing skills essential. Contract from May to October 2022  
Please address to [contact@ledondufel.com](mailto:contact@ledondufel.com), Phone: +33 5 65 54 15 15, website: [www.ledondufel.com](http://www.ledondufel.com)

**Porzellanikon**  
Staatliches Museum für Porzellan  
in Selb & Hohenberg a.d. Eger

**More than Bricks!** Tradition und Zukunft der Architekturkeramik

**AUSSTELLUNG IN SELB**  
**20. März**  
**bis 3. Oktober**  
**2022**

Porzellanikon Selb · Werner-Schürer-Platz 1 · 95100 Selb  
Eintritt sonntags immer nur 1,00 € | Kinder bis 18 Jahre immer kostenlos

Foto: Ludwig Lutz

## 4. SIEGBURGER KERAMIKPREIS

**„TON & TÖNE“ – „DER TON MACHT DIE MUSIK“**

**Ausstellung** vom 9. bis 20. Januar 2022  
im Stadtmuseum Siegburg  
**Preisverleihung** am  
9. Januar 2022 um 11.30 Uhr

Der Siegburger Keramikpreis wird in 2022 zum vierten Mal vergeben. Der mit 4.000 Euro (1. Preis: 2.000 €, 2. Preis: 1.200 €, 3. Preis: 800 €) dotierte Keramikpreis findet unter dem Motto „Ton & Töne“ – „Der Ton macht die Musik“ statt. Engelbert Humperdinck spielt im Jahr 2021 in Siegburg eine ganz zentrale Rolle, da sich der Todestag des berühmten Siegburgers zum 100. Mal jährte.

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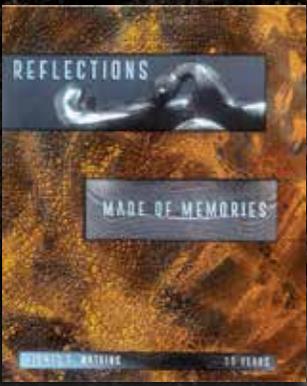
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Foreword by Joshua Green, Executive Director of NCECA, National Council on Education for the Ceramic Arts

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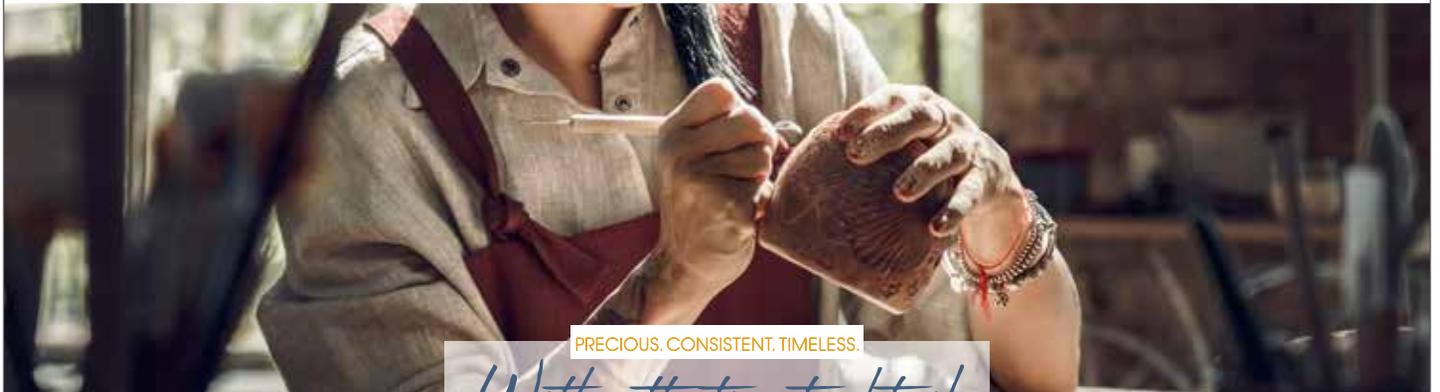
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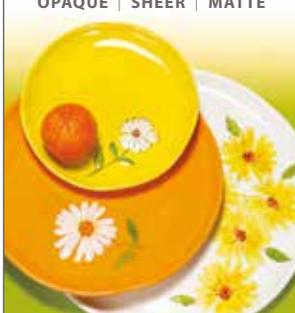
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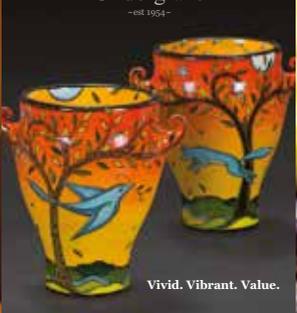
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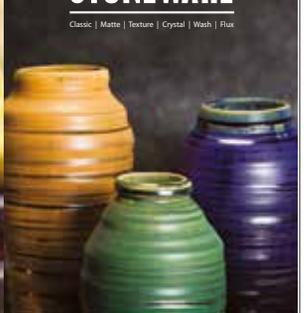
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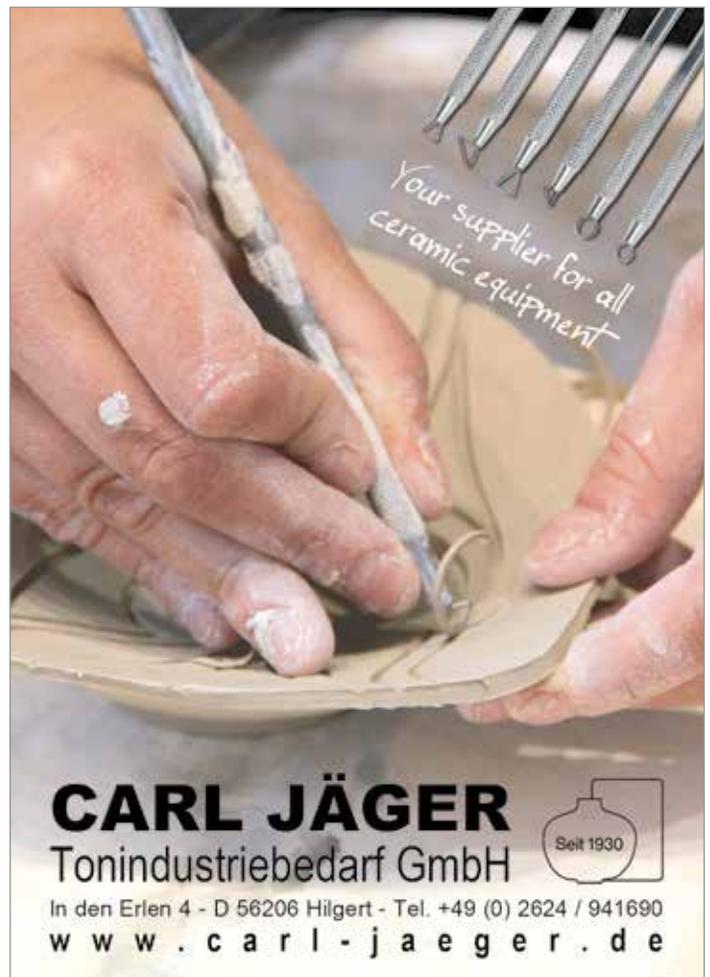
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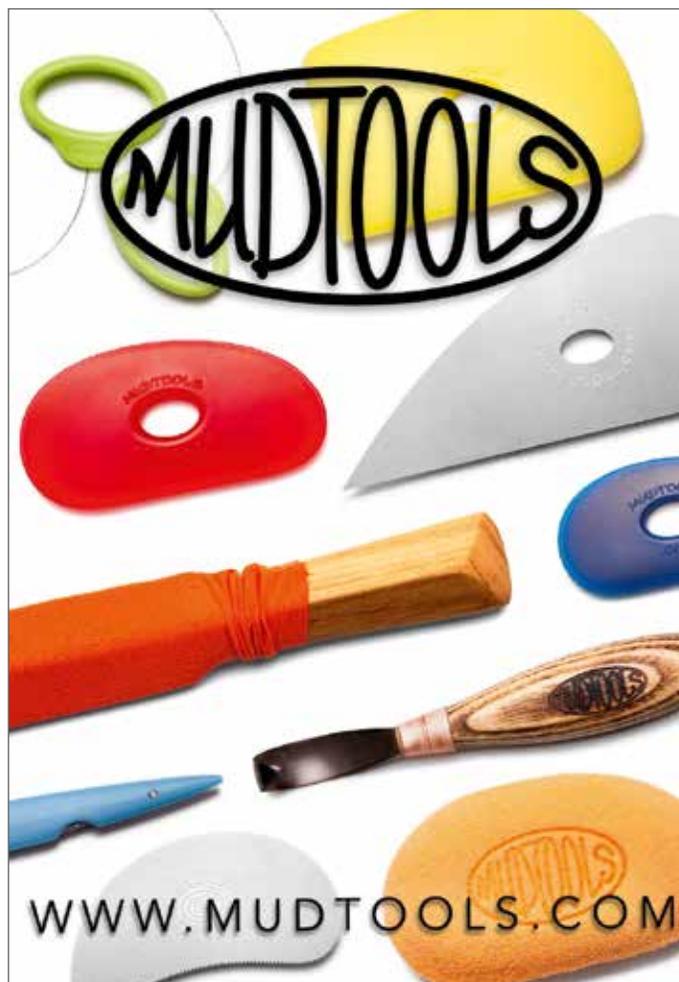
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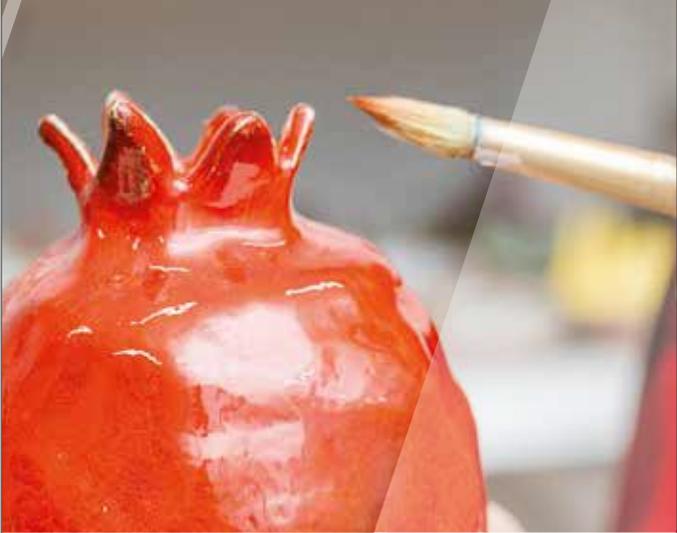
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**1 Li Lihong** is described by Marc Leuthold as a “Chimerican Artist”. Li was born in 1974 in the Chinese province of Jiangxi. He gained his B.A. at Tsinghua University and an M.A. at Jingdezhen Ceramic Institute. In his works he makes use of Western symbols and logos. In his detailed article, Marc Leuthold gives a wonderful insight into the metamorphosis of the works of various Chinese ceramists who have explored the Western world.

**2 Joy of drinking** - This is the title of the latest exhibition at MIC Faenza. Along side reporting on other exhibitions and events, we also cover this exhibition, which is dedicated to the Italian ceramics of drinking culture from Classical antiquity to contemporary design. The exhibition focuses on ceramic forms connected with drinking customs from the Greek, Etruscan and Roman worlds to the development of contemporary design.

**3** Whereas currently it is clearly bowls that pervade **Esti Reich**'s creative practice, in earlier phases of her work it was other objects: heads, organic forms, skulls, wild creatures, bestial monsters, discs, cocoons that fascinated her in earlier phases. It is hard to stop her creative urge, her ideas simply cannot all be implemented. It is hard to believe that Esti Reich is self-taught. She has lived in Cabris in the South of France for more than ten years – and her artist's heart and her passion have belonged to working creatively with clay ever since.

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