

new CERAMICS

The International Ceramics Magazine



ISSN 1860-1049
US-\$ 12,00 | € 11,00



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Ten artists present works to the theme

HEADS

22 May – 24 July 2022



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CONTENTS

4	NEWS	International
	PROFILES	
8	Thomas Benirschke	Germany
12	Christa Zeitlhofer	Austria
16	Kai-Uwe Tanneberg	Germany
18	Katharina Bertzbach	Austria
24	Liliana Marin / Raluca Părliteanu	Romania
	FORUM	
26	Creative Destruction – <i>Gustav Weiß</i>	Art Philosophy
28	Siegburg Stoneware	History
	EXHIBITIONS / EVENTS	
31	SIVA Woodfire Ceramics Festival – <i>Online</i>	China
34	Tin Glaze and Image Culture – <i>Vienna</i>	Austria
36	Vinod Daroz – <i>Hyderabad</i>	India
38	The Life of Things – <i>Staufen</i>	Germany
40	Sharing and Making Together – <i>Landshut</i>	Germany
42	NCECA – <i>Sacramento</i>	USA
46	HEADS – <i>Heidelberg</i>	Germany
48	Ule Ewelt – <i>Villages du Lac de Paladru</i>	France
50	GULGONG 2022 – <i>New South Wales</i>	Australia
53	International Ceramics Fair – <i>Oldenburg</i>	Germany
54	CERAMIC ART – <i>London</i>	UK
56	BOOKS – <i>New literature</i>	International
	ARTIST JOURNAL	
58	Nichola Theakston + Johnson Tsang – <i>Ting-Ju Shao</i>	UK / Hong Kong
	IN STUDIO	
60	Reinhard Keitel – <i>Evelyne Schoenmann</i>	Interview / Developing skills
	DATES / Exhibitions / Galleries / Museums	
64	Exhibition diary	International
68	COURSES / SEMINARS / MARKETS	International
70	ADVERTISEMENTS	International
80	PREVIEW	Information



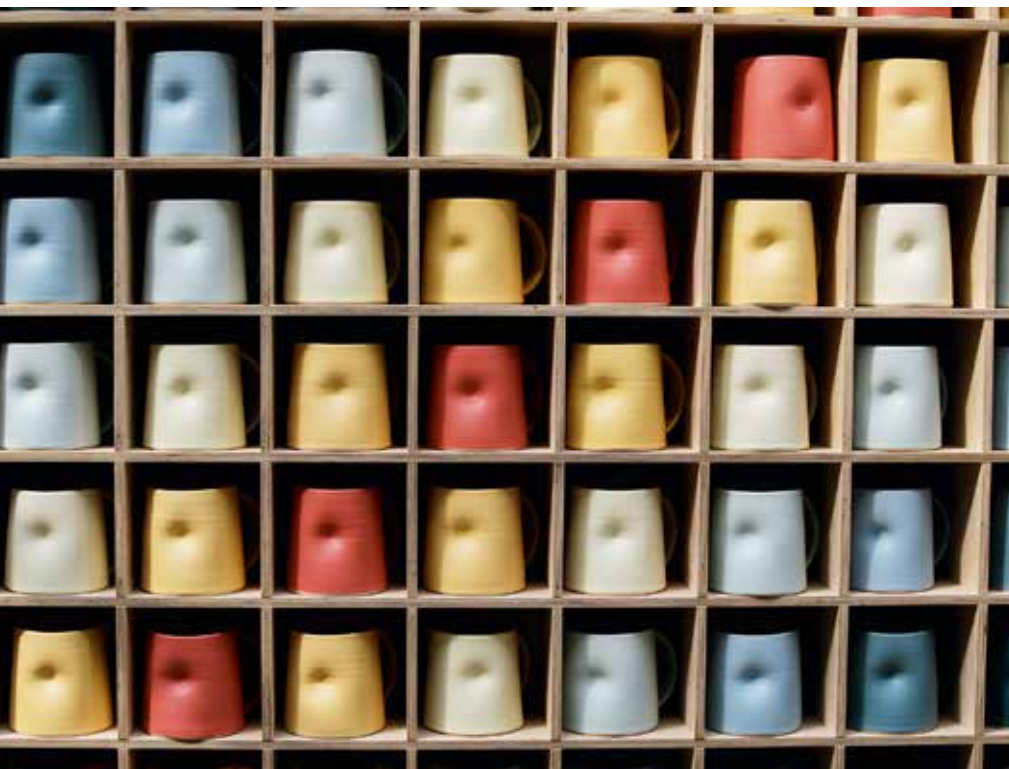
Cover:
Thomas
Benirschke
No Ignition
Without Polarity



photos – CERAMIC ART LONDON

CERAMIC ART LONDON

page 54



Dear Readers of **NEW CERAMICS**,

How swiftly times change! Over the past two years I felt reminded of *The Plague* by Albert Camus and fetched my dusty old paperback edition from the 1970s from the shelf, but now it is the Dadaists with their works and their artistic philosophy who have found their way into my consciousness. As a student, I explored the works and literature of Wassily Kandinsky, especially for my thesis. This brought the Dadaists to my attention, and although Kandinsky did have some contact to the Dadaists, he did not belong to the inner circle around Hugo Ball, who may be considered the founder of Dada art. I could not get on with the works and the influence of the Dadaists back then, on the contrary, I found the whole movement and its artistic activities rather off-putting. An error of my late youth!

Dada emerged in 1916 when a group of artists from various countries, who had emigrated to Zurich to escape the war in Europe, came together. Initiated by Hugo Ball, this group founded the "Cabaret Voltaire" in a bar called the Meierei in the Spiegelgasse, Zurich. The common ground that brought them together was a sense of the hypocrisy in contemporary bourgeois culture, particularly in the context of the First World War. With regard to the warmongering going on, it was language that was particularly *felt to be corrupted and impossible* (Hugo Ball) and only phonetical sound was accepted as valid. *"Bells, drums, cowbells, drumming on the table or empty boxes [...] physically stirred an audience that had initially sat entirely dazed behind their beer glasses."* (H.Richter: Dada-Kunst u. Antikunst, Köln, DuMont 1978).

However, the Dadaists did not restrict themselves to words, even in the form of poems. Works in all areas of art were created, not only in Zurich – Dadaism spread all over Europe. In this way, the Dadaists reacted in their works and performances to the events of their times, for instance to the use of poison gas at the front, which cost thousands of soldiers their lives. The Dadaists wanted to give a face to the *Zeitgeist*, defined by the madness of war, not naturalistically, but they tried to reappraise this madness intellectually, analytically and spiritually as well as presenting it provocatively in their works.

Is it time for Dada II ?

Today people speak of special military operations, the other side of a war of aggression (over the past few decades there have been a number of wars of aggression that should have been condemned!) and once again the propaganda machines are working at full tilt on all sides, nowadays with the assistance of advertising agencies and with greater refinement and emotional penetration than in the times of the Dadaists.

Again and again, lies are repurposed as truth, and the suggestion that arms and yet more arms could lead to peace and protect human lives would fit seamlessly in the Dadaist philosophy of the representation of such madness.

NEW CERAMICS is not a political magazine, we do not wish to be one or to become one, but we wish to stand with the artists who demand fewer weapons and more diplomacy and who do not wish to permit a country AND ITS PEOPLE to be devastated by the conflict of two nuclear powers.

In the next issue, we will be publishing an article in support of Ukrainian ceramists, and it would be desirable to be able to do something similar for Russian colleagues as the tendency towards their international ostracism is to be condemned.

That there are other approaches to the bridging of imaginary worlds is illustrated by this year's Ceramics Triennale in Alice Springs. On page 68 you can find the poster of the event and at <https://www.australiance-ramicstriennale.com.au> there are full details of the Triennale, which not only links western and internationally orientated Australian ceramics with the ceramics of Aboriginal Australians, but also in its programme it explores in depth the cultural background and activities in the culture of Aboriginal Australians.

In the hope of a return to reason and modification of the grandiose term, a "historical turning point". With that in mind, I extend to you my best wishes for a peaceful summer.

Yours,



Bernd Pfannkuche

**KEIN KRIEG !
NO WAR !**



The Australian Ceramics Triennale is the nation's flagship ceramics conference, bringing artists, educators, theorists and collectors together from around the country to interrogate the field of contemporary ceramic practice. In 2022, the Triennale, Apmere Mparntwe, will take place 19 to 23 July in Mparntwe / Alice Springs, and includes satellite events in the weeks both before and after the conference. Mparntwe / Alice Springs is home to central Arrernte people and a vibrant and diverse arts community who are honoured to live and work on Arrernte Country, surrounded by the majestic world heritage listed ranges of Tjoritja National Park and criss-crossed by ancestral stories of yeperenye caterpillar and akngwelye thylacine. The region encompasses many

biologically rich and complex ecosystems, a vast array of animals and plants and spectacular desert country. This is Apmere Mparntwe (this place is Alice Springs). What better place to consider clay, earth, terte and what we do with it, how it connects us and how to live and work sustainably and respectfully. Apmere Mparntwe is hosted by Central Craft and The Australian Ceramics Association, and will be based out of the Araluen Cultural Precinct, which will be your warle, your home for three days. Additional exhibitions and events will be running in creative spaces throughout town, and camps and residencies will be hosted in various locations further out. THE CONFERENCE begins each morning with an immersive experience led by local Arrernte people, to ground you and expand your experience and understanding of place. Then settle in for a jam packed programme of discussions, presentations, chat fests, workshops and demonstrations geared around the daily themes; Archetype, Alchemy and Anarchy. www.eventbrite.com.au/e/the-australian-ceramics-triennale-apmere-mparntwe

40th Anniversary of boesner – The specialist suppliers of artists' materials looks back this year on four decades of service to art. The boesner business model of specialisation on professional artists' materials, has placed the needs of art makers in the focus of all entrepreneurial activities since 1 April 1982. From the idea of company founder Wolfgang Boesner to set up a company that facilitates the work of artists, a Europe-wide company group has developed with over 40 wholesale and retail outlets on Germany, Austria, France and Switzerland. The product range encompasses over 26,000 selected products. As a complement to supplying art materials, boesner has set itself the goal of supporting artists' work with information and inspiration – through its own print publications, via the social media or via the boesnerKunstportal, an online platform with articles and videos centred on the subject of art. An international mail-order business, a magazine and book publisher and event organisers are now part of the organisation. The 40th anniversary is to be celebrated with numerous activities spread over the year, special editions, competitions and exclusive book publications.

www.boesner.com | www.boesner.com/kunstportal



Jochen Rütth – Vessels

Exhibition at the Töpfermuseum Duingen
from 3 July – 25 September 2022

Porcelain embellished with celadon and oxblood, stoneware with marks of the fire and shino glazes. In contrast to rough, eruptive vessel sculptures. Together with Jochen Rütth, Margret Fanta from Keramik Galerie Fanta in Hameln will open the exhibition on Sunday, 3 July at 3 p.m. at the Töpfermuseum Duingen, Töpferstraße 8, 31089 Duingen, Germany. Opening hours: Weds. and Sun. 3 – 5 p.m. and by arrangement.

Tel.: +49 170 706 9219 www.toepfermuseum-duingen.de

2022 BKV Prize for young Arts and Crafts

The BKV Prize for young Arts and Crafts, first awarded in 2006, has taken place this year for the sixteenth time. From a total of 88 submissions received from 13 countries, the judges selected the three prizewinners and two commendations: the first prize went to **Sujin Kim**, Busan, Korea, (photo below). The second prize was awarded to **Lena Kaapke**, Kiel, Germany and third prize was awarded to **Maria Meyer**, Diessen am Ammersee, Germany. Commendations went to **Ayaka Terajima**, Ottobrunn near Munich, Germany and Dominik Unterrainer, Trier, Germany. The prize money was donated by the LfA Förderbank Bayern. The award ceremony could not take place as planned at the IHM International Arts and Crafts Fair as it was postponed until 6 – 10 July 2022. Instead, the ceremony took place on 8 April 2022 at the BKV (Bavarian Arts and Crafts Association). The works of the three prizewinners, the recipients of commendations and the 18 finalists were exhibited from 8 April – 7 May 2022 at the gallery of the Association and will also be shown from 6 – 10 July at the IHM Internationale Handwerksmesse.

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The 7th edition of

Argillà Italia, International Ceramics Festival & Market Fair, will take place in Faenza on **2, 3 and 4 September 2022**. As for the previous editions, Argillà Italia has the merit of incorporating a programme of side events, including exhibitions, activities and projects related to the world of ceramics, organized in Faenza during Argillà Italia 2022, and to communicate them through its webpages and paper media. Argillà Italia is a long weekend dedicated to ceramics in Faenza, one of the most renowned centres for majolica in the world, from which the name *Faïences* originates. Discover the world of ceramic art and handicraft, enjoy the international ceramics festival and market fair along the streets of the historic centre, with many exhibitions and cultural events. Argillà Italia will also host several ceramics shows and live performances, such as Mondial Tornianti – Worldwide Potter's Wheel Championship, open-air firings in spectacular kilns, as well as several demonstrations, workshops, activities for kids. Guest Country: Ireland.

www.argilla-italia.it



Festival Internazionale della Ceramica e Mostra Mercato
International Ceramics Festival and Market-Fair



EXPONATE 2022 – Graduates' exhibition of the Fachschule für Keramik at the Keramikmuseum West-erwald in Höhr-Grenzhausen, Germany. The exhibition opens on 15 July 2022 at 7 p.m. and runs until 4 September 2022. The graduates of the technical college, Fachschule für Keramik und Design, exhibit their graduation pieces at the Keramikmuseum West-erwald, 56203 Höhr-Grenzhausen, Lindenstraße 13, Germany. www.keramikmuseum.de These very diverse items are being presented to the public for the first time, with pieces from all workshop areas with a focus on decoration, handbuilding and the diversity of free artistic creativity. The exhibits reveal an individual vocabulary of forms and interpretations of ceramic means of expression in personal styles. The follow-up exhibition can be seen from 25 September – 20 November 2022 at the Töpfereimuseum in Langerwehe. Ahead of this the graduates are represented with their own stand at the Euregio-Keramikmarkt at Burg Raeren.

Humans and Animals Sculptures in Clay

From 3 – 30 July 2022, work by **Stina Tummel** can be seen at **Belinda Berger Galerie**, "Mensch und Tier, Plastik- en aus Ton". Her work reflects her fascination with the human body and the diversity of animal forms. She often seeks an unusual harmony between



humans and animals. It is very important to her to place their relationships on an equal footing and would like to hold on to moments, explore them and give them a tangible form. Opening hours Mon. + Tues. 3 – 6 p.m. Belinda Berger Galerie, Mühlenbrink 17, 26655 Westerstede, Germany. belindaberger@googlemail.com www.belindaberger.de

Prizewinners of the Richard Bampi Prize 2022

Exhibition at the Museum der Meissen Porzellan-Stiftung, ("Meissen Porcelain Foundation") Meissen, until 17 July 2022

For the 16th time since 1969 the Gesellschaft der Keramikfreunde ("Society of Ceramics Friends") has awarded the Richard Bampi Prize. A panel of judges selected 20 participants for the exhibition from among 36 applicants. Three prizewinners were chosen and one commendation awarded. The prizes are linked with an exclusive residency at the Staatliche Porzellan-Manufaktur Meissen. Both prizewinners and participants will be presented on the premises of the Porzellan-Manufaktur and in the Museum of the Porcelain Foundation until 17 July 2022. Guided tours are available from Fridays to Sundays at 11 a.m., noon, 1 and 2 p.m. On Thursdays there is an After Work special with tours at 3, 4 and 5 p.m. Admission to the special exhibition is included in the regular museum ticket. Tickets are available from Erlebnisswelt Meissen. 1st Prize to the value of Euro 7,000 went to **Helena Sekot** (photo), 2nd Prize worth Euro 5,000 went to **Philsoo Heo** and the 3rd Prize worth Euro 3,000 was won by **David Fernando Torres Forero**.

Lena Kaapke received a commendation. www.erlebnisswelt-meissen.com www.richard-bampi-preis.de | www.porzellan-museum.com



On 29 May 2022, the first exhibition of the new **Zsdrál Art Pop-Up Gallery** in Budapest opened with the title of "White", showing works of internationally recognised contemporary Hungarian ceramics. The participants are Palma BABOS, Zsuzsa FÜZESI Heierli, Zsuzsa HELLER, Agnes HUSZ, Victoria MAROTI, Martha NAGY, Erika REJKA, Zolt József SIMON and Judit VARGA

Before the opening as a part of the series, Night of Crafts, Dr Mihály Schranz spoke, managing director of the property developers responsible for the new district in Budapest. Thanks to his idea, the Zsdrál Art Pop-Up Gallery got a space in the new district. After that, art historian Dr Orsolya Kovács, retired director of the Zsolnay Museum, made an introductory speech and gave a guided tour of the exhibition. Exhibition runs until 30 July 2022. Opening hours of the gallery: Thurs. – Sat., 10 a.m. – 6 p.m. Zsdrál Art Pop-Up, Zákonyi Ferenc utca 5, 8230 Balatonfüred, Hungary.

<http://www.zsdraldesign.com/?fs=e&s=cl>



On 23 April, ceramic artist **Lotte Reimers** celebrated her 90th birthday. Until last autumn, she was in her studio almost daily, if only for short periods, despite health issues, and the last illustrated prospectus from late 2021 shows the fruits of her work. In 1961, Lotte Reimers settled on Deidesheim with Jakob Wilhelm Hinder after a ten-year exhibition tour around German towns and cities. They founded the Museum für Moderne Keramik there and ran it together with Hinder until his death in 1976. From 1965, she too was an active ceramist and since then has created a rich and diverse oeuvre. Her work can be found worldwide in many private and public collections. Lotte Reimers' influence and her passionate commitment have gone far beyond creating her own ceramics. In 1977, she reopened her Museum für Moderne Keramik in a former vintner's house in the Stadtmauergasse of Deidesheim and ran it with a gallery and countless exhibitions as a one-woman business until it closed down in 1993. The large, major holdings of the Museum were then taken over by the state of the Rhineland Palatinate and today has its place as Modern Ceramics of the 20th Century from the Hinder / Reimers Collection at Schloss Villa Ludwigshöhe in Edenkoben. Her commitment to art and especially to ceramics led her to set up the Lotte Reimers Foundation for the promotion of ceramic art in 1996, which has subsequently supported many ceramic activities, exhibitions and publications and honoured leading ceramists with the Prize of the Foundation. Reimers was also successful as a collector, although never from a personal desire for possession. Through her purchases, she wished to support galleries and artists and to promote good work. Over the years, she has donated all her collections to museums to preserve them as a whole for the public. For her commitment and life's achievements, Lotte Reimers has received numerous decorations and distinctions including the Order of Merit of Rhineland-Palatinate, the Federal Cross of Merit on Ribbon and the Palatinate Prize for her life's work.



INTONATION 2022

The Deidesheim art fair, Intonation, was postponed three times and broken off once over the past two Covid years. A nightmare for organisers and for the artists who were always having to adapt their plans. But now Intonation has managed to get through the crisis. The international symposium with its focus on ceramics is to take place in Deidesheim for the 18th time from 26 August – 4 September 2022. **Hanna Miadzvedzeva** from Belarus, **Viktória Maróti** from Hungary, **Beatrijs van Rheeden** from the Netherlands, **Hasan Sahbaz** from Turkey, **Svein Narum**, Norway, **Julia Rückert** and **Friederike Zeit Narum** from Germany will work together at the Atelier Zeit und Narum studio and the former Synagogue and present the work they have brought with them. From **26 August – 3 September**, the studios are open to the public from 3 – 6 p.m. On **3 and 4 September**, the artists

give presentations of their work. The closing ceremony is on **4 September at 12 noon**. Latest information on: www.intonation-deidesheim.de
Atelier Zeit und Narum, Schloßstrasse 6, 67146 Deidesheim, Germany, +49- (0)151-18400937 friederikezeit@t-online.de

Gyeonggi Museum of Contemporary Ceramic Art will hold the Korean Contemporary Ceramics Touring Exhibition, Hidden Colours: Korean Contemporary Ceramic Art in Belgium and France until September 4 in Belgium.

Ten ceramic artists whose works involve reinterpreting the spirit and techniques of Korean traditional ceramics in a contemporary light will participate in the show. The first exhibition of the tour was held in May and June 2022 as part of Ceramic Art Andenne 2022. Ten Korean contemporary artists: Eun Bum LEE, Sung Wook PARK, Ji In AHN, Seok Hyun JANG, Eui Jeong YOO, Sun KIM, Kwan JEONG, Se Kyun JU, Ka Jin LEE, Jong Jin PARK will showcase a total of 13 artworks that span many different genres including installation and objet d'art. The Korea Ceramic International Biennale 2021 International Competition residency award winner Jei Sung OH will participate in the artist-in-residence programme. The Korean Contemporary Ceramics Touring Exhibition will be showcased at La Piscine Museum in Roubaix, France from June 25 to September 4. <https://www.roubaix-lapiscine.com>



Artists Choose Colour

Space for all colours in the exhibition Colour at the Keramiekmuseum Tegelen from 20 May until 25 September inclusive. How boring and dreary the world would be without colour. Colour brings vibrancy. Which, a lot or a little? Sparing or rather boisterous? It doesn't matter! Every variation is beautiful! Together, an exciting spectrum of nuances emerges where every shade finds its place. The exhibition Colour is an ode to all colours on earth and in the rainbow. Leading artists from home and abroad choose their colour each in their own way. An article about the exhibition is to follow in the next issue. Keramiekcentrum Tiendschuur Tegelen, Kasteellaan 8, 5932 AG Tegelen, the Netherlands. +31 77-3260213 www.tiendschuur.net

43rd Hayner Töpfermarkt on Sunday, 25 September 2022. On the last Sunday in September, 50 professional ceramists from all over Germany as well as some from Belgium and France will be offering their works for sale in the picturesque surroundings of Burg Hayn (1080 A.D.). Tableware and pots for daily use, planters, garden columns, water features, artistically styled figural sculptures and jewellery will be on show as well as basket weaving and Finnish textiles. To the accompaniment of guitar and saxophone music, the Hayner Weiber (women's organising committee) present their homemade bouquets of flowers and culinary specialties. With the proceeds the Hayner Weiber support social and cultural projects in Dreieich, and this year especially, projects for Ukrainian refugees. www.haynerweiber.de

art KARLSRUHE: Karlsruhe Multiple

raises awareness of endangered animal species. After a year's break for the pandemic, Karlsruhe Multiple is back. The project, initiated by the Vollack Group, is a cooperation with Karlsruhe Zoo and the Staatliche Majolika Manufaktur. For the fourth time now, the art project is drawing attention to an endangered species. In 2022, it is the figure of a hippopotamus. The work by artist Irmela Maier will be presented to the public for the first time at art KARLSRUHE (7 – 10 July 2022). Proceeds from the sale of an edition limited to 100 pieces will go to the Conservation Foundation of Karlsruhe Zoo.

*Karlsruhe Multiple 2022 entitled **Blue raises awareness of the increasing endangerment of the hippopotamus.** Image - Majolika Manufaktur*



Craft as Myth Between Ideal and Real Life

The exhibition focuses on the universal values and messages associated with craft in the past, present and future. The show exposes romanticized notions as well as ideologies and reveals the emotions and affects, ideas and wishes the sphere of handcrafted produce evokes in the individual and society. The presentation comprises an array of objects, films, pictures, photographs, and artworks. The exhibition was developed in cooperation with the Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden and the Vorarlberg Museum, Bregenz. Exhibition runs from 29 April – 11 September 2022. Museum Angewandte Kunst, Frankfurt am Main, Schaumainkai 17, 60594 Frankfurt am Main, Germany. Tel. +49-(0)69 212-34037 www.museumangewandtekunst.de



The exhibition **Flow** will take place in the Twin Ottoman Bath in the city of Trikala from 18 June till 15 September. The place (photo) was used by the city as a prison for some years. Taking part will be 58 different artists, ceramists, painters, video projection etc. most of them from Greece and some from England. Theodorou Art Studio in Kalabaka, Greece is the main organizer of this exhibition. The curator of the exhibition will be the art historian Yannis Bolis. theodorouartstudio.com





Finally a Legend – On the passing of Gorge Hohlt

Gorge Hohlt, an outstanding representative of studio ceramics in Germany after 1945, was nearly lost for the genre to the industry. At an even earlier stage, he would have liked to be an ornithologist, which he did privately, earning respect in specialist circles. But family ties held. He is from a family of artists. His father Otto Hohlt, painter and sculptor, wanted to emigrate to Italy in 1923 with his wife Margarethe, but they put down roots southwest of Munich in the village of Katzbach, where they purchased an isolated farmhouse. Two sons were born, Albrecht in 1928 and Gorge in 1930. In 1945, the father launched the plan of setting up a pottery. Together with the two sons he wanted to make things of everyday use. They improvised. The rear axle of a shot-up military vehicle was turned into a potter's wheel. The 14-year-old Gorge soon picked up the skill of throwing from his father and then taught his unenthusiastic brother. The "Werkstatt Hohlt", the father thought, would become an unpretentious craft pottery. However, he underestimated his sons' willpower. They were introduced to stoneware vessels by Jan Bontjes van Beek. In 1949, Albrecht went to an exhibition of ancient Chinese ceramics in Cologne and became obsessed with the idea of Asian reduction glazes on stoneware as well as what was considered madness at that time, firing thrown porcelain. In scarcely a decade, the elder brother had created a palette of wonderful glazes on vessels from bowls to floor standing vases. A fatal devotion. Poisoned by naphthalene firings, Albrecht died in 1960, in the same year as the father. Without an apprenticeship the brothers qualified as journeyman potters under Franz Eska at the Academy of Fine Arts in Munich. In 1955, Gorge spent one semester at the Werkschule für Keramik in Höhr-Grenzhausen. In 1956, he gave way to Albrecht's obsession, studied in Höhr and worked as a ceramic engineer in the industry until 1964. At his mother's wish, who had continued to run the pottery with paid staff, he returned to Katzbach in 1965 and was immediately considered one of the leading exponents of ceramics in Germany. Things were on the up in the world of ceramics. Museums and collectors paid him court, awards and distinctions accumulated. His subject remained the glazed vessel. Later, he made handbuilt, modelled forms, animal sculptures too, coated with exquisite reduction glazes. Gorge Hohlt continued working until he was over 80. Finally, he gave up Katzbach and moved to Chiemsee with his wife Dedda in 2017, where he has died at the age of 91. The Werkstatt Hohlt is now finally a legend.

Dr Walter Lokau

Diessen Keramikpreis 2022



l. to r. - Benjamin Rohde, prizewinner Manfred Emmenegger-Kanzler, market manager Wolfgang Lösche, mayor Sandra Perzul photo - ©Noah Cohen

Ceramist **Manfred Emmenegger-Kanzler** from Ottersweier has won this year's Diessen Keramikpreis. The highly respected award worth Euro 4,000 and sponsored by Rohde, the kiln builders, was presented in the traditional former granary, the Traidtcasten in Diessen. The brothers Benjamin and Manuel Rohde as well as their father Helmut were present at the award ceremony. "Manfred

Emmenegger-Kanzler's ceramic works are distinguished by precise geometrical structures. They have been shown at the Diessen Keramikmarkt for many years and have taken a unique, unmistakable position there. The two pieces he entered for the Diessen Töpfermarkt immediately attracted the judges' attention with the clearly defined lines, the strong contrast of light and dark areas being influential. The graphic aspects are crucial. A mysterious, dark inner area attracts the gaze, which seeks out the depths of the object. Only then does it become clear that it has a floor, walls and a rim, i.e. that the classic principles of the vessel are fulfilled. Thus a vessel with an unknown interior is created, with an exterior and interior space." The five judges' comments were read out by market manager Wolfgang Lösche. This year, they selected a solitary prizewinner from among the approximately 90 applicants. Emmenegger-Kanzler, born in Waldshut in 1953, studied ceramic design in Krefeld. He has run his own studio in Ottersweier, Baden-Württemberg, Germany, since 1999. www.emmenegger-kanzler.de

ŽIVILĖ BARDZILAUSKAITĖ - BERGINS • JURIS BERGINS



The new Klaipėda Gallery presents an exhibition of paintings and bone porcelain objects by two famous artists: **Živilė Bardzilauskaitė-Bergins** (Lithuania) paintings and bone porcelain objects and **Juris Bergins** (Latvia) bone porcelain sculptural plastic. The creators sharing life and creative space called the exhibition "Duplicity". Živilė Bardzilauskaitė-Bergins invites you to take a walk not only around porcelain objects, but also around the world of painting. In works close to optical art stylistics, the artist creates magnificent, bright paintings with black lines and geometric shapes. Latvian ceramicist **Juris Bergins** remains faithful to his artistic drawing. His works must always be stopped longer in order to decode signs, symbols, archaeological facts charged with sociopolitical and historical content. Historical references evident in the works often intertwine with ambiguous cultural and personal references. Exhibition until July 7. 2022 In the new "Herkaus gallery", Herkaus Manto str. 22, Klaipėda, Litauen.

Promoting CRAFTS!

The competition for young artist/craftpeople is now going into the next round. We are looking for talents in 2023 and extend a cordial invitation to take part in the 2023 BKV Prize for Young Crafts. CLOSING DATE: 29 JULY 2022. This competition has been in existence since 2006, the Prize is awarded annually. Qualified craftspeople who have not yet completed their 35th year as of 1 January 2023 are eligible to take part. The competition is international and covers all crafts and skilled trades. A changing panel of expert judges selects works that show an individual artistic approach on the basis of quality craftsmanship. Usually, the winners are presented at the International Arts and Crafts Fair, IHM in Munich in the special exhibition, Handwerk und Design ("Craft and Design"). This is planned for next year too. The planned date: 8 – 12 March 2023, award ceremony 11 March 2023. All the finalists' works will also be shown at from 21 April – 20 May 2023 in our own gallery, Galerie Bayerischer Kunstgewerbeverein, Pacelli-straße 6-8, Munic, Germany. Entry forms and further details: www.bayerischer-kunstgewerbeverein.de | info@bayerischer-kunstgewerbeverein.de

IAC / AIC Congress 2022 in Geneva, 12. - 16. 9. 2022 - Early birds registration chaged to 12 July 2022 <https://geneve2022.aic-iac.org>

Thomas Benirschke and his work

CE-EF KRÜGER

Thomas Benirschke really is a strange bird. Now he is being driven around Italy on a tricycle equipped with a potter's wheel.

At ARGILLÀ ITALIA, the biggest ceramics festival in Europe, he gave away to passers-by pots he had just thrown while riding on his tricycle.

Of course, he attracts people's attention, with kids running along beside him and adults applauding or taking photos of this strange attraction.

As if that weren't enough, right afterwards he throws with one hand on his Magic Potter's Wheel – narrow necked vases with his left hand and then dishes and bowls with his right.

At an event during the Earth and Fire Ceramic Fair in Rufford, UK, he astonished the audience (and some of his colleagues) by throwing a pot from the earth of a molehill.

Thomas Benirschke is living proof that we need to protect endangered species better.

He is probably right at the top of the red list of the most endangered.



left - Davide Brini, who built the tricycle, pedals furiously as Thomas Benirschke throws pots he gives away to the public - here during the première in Germany in 2020 at Eltville am Rhein

below left - The Magic Potter's Wheel during a hands-on activity at STIEFELS bookshop in Tuttlingen, Germany

below - Throwing "four-handed" on the Magic Potter's Wheel



But he is very much alive!

With his Magic Potter's Wheel and his bizarre tools, he travels all over Germany and beyond.

You can see him at pottery fairs and markets, in museums, schools and nursery schools.

What makes him so unique?

He brings people together with the origins of ceramics and pottery, but above all with themselves and their own creativity.

Like in the beginnings of pottery, together they mix their clay from mud, sand and various earths.

Even donkey manure is sieved and mixed in.

With hands and feet, it is all mixed and kneaded until a usable, homogeneous body is created.

Pots are sometimes thrown on a wagon wheel or, like in ancient Mesopotamia, on a wheel of fired clay, or even more archaically on a stone mounted on a wooden stick and rotated by hand.

From the idea to its execution, Thomas Benirschke accompanies adults and children in their creative process. Everyone is treated according to their previous experience.

Children and adults all have a lot of fun with him. Kids draw their designs on anything the surroundings have to offer: pizza boxes, bills, paper napkins...

They draw their ideas with a finger in the sand, with a lipstick on Mum's leg, or even closer to home, on their own arm or hand.

The sketches serve as designs for making in three dimensions.

On the Magic Potter's Wheel, Benirschke holds and guides his participants' hands, and together they throw and shape the previously designed pieces "four-handed".

Whether he is giving courses in his own studio or he is on the road, he always has something special in store from his own practice, such as "nonviolent wedging" or "gentle centring".

For anyone who has experienced this adventure, they will never forget it.

Benirschke enjoys meeting strangers, who watch him in fascination or who develop and bring their ideas to life with him, discovering cultural common ground, always using all the senses and keeping their eyes and ears open, no matter whether he is in Morocco, India or at home in Germany.

Turning Points:

Apprenticeship with Walburga Külz and a "happy accident"

During his apprenticeship, it was not only about good craftsmanship. Above all, it was about seeing; how can the essentials be more clearly defined, how can the form be improved?

Another turning point was his "happy accident", a fortunate accident at the Unterhaus in Mainz, where two glass display cabinets and their contents of exquisite porcelain were smashed.

From the shards, he made his "Scherbengericht"*.

Ever since, he has no longer been content to sit quietly making in his studio.

Everything clicked into place. His life and his art opened up to people and their imagination.

He built his hand-cranked Magic Potter's Wheel and set off to meet the public. From shards and found objects together with the ideas of the people he met, new pieces were made jointly, following his new anything goes approach.

His works from this period include the *Asparagus Sphinx*, *One Frame*, *One Picture* and *The Sphere*, which was stolen by "art thieves" and taken to Italy, from where it rolled on to Morocco...



Wagon wheel potter's wheel driven by a stick

Experimental archaeology – throwing on a stone







A Goldfish in a Monastery

Another fortunate accident was rescuing a live goldfish from two young cats.

This occurrence led to making a blue fish from clay – “A Goldfish in a Monastery”, and a series of further fish followed.

Thomas picked up the goldfish and set off with it under his arm. He took it with him to in the Easter Walk in Frankfurt and the Tollwood Festival in Munich.

It was his first street performance, and everything followed on from there ...

The fish finally took him to Varasani on the Ganges. Fantastic stories followed, based on further things that happened.

My friend Thomas Benirschke has found his role and his vocation: he himself is the exhibit, free and authentic. His blue Goldfish in a Monastery hangs over the entrance to the Unterhaus in Mainz and is held to be a lucky oracle.

The potter's wheel has become the wheel of his life.

He really is a strange bird, one of an endangered species. But one that we all need.

* “Scherbengericht” refers to a legal process in Ancient Greece where culprits were exiled, their names scored on clay shards.

CE-EFF KRÜGER

is the founder of the forum theatre, Unterhaus in Mainz, Germany. He has written volumes of poetry including *Stationen durch das Labyrinth* (1987) and *So triumphiert die Sau über die Kunst* (1989).

ZAUBERTÖPFERSCHEIBE

Thomas Benirschke

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Sculptural work by Thomas Benirschke

opposite page - Full-bellied jug

above - Two-thirds Torso

below - Black Teapot

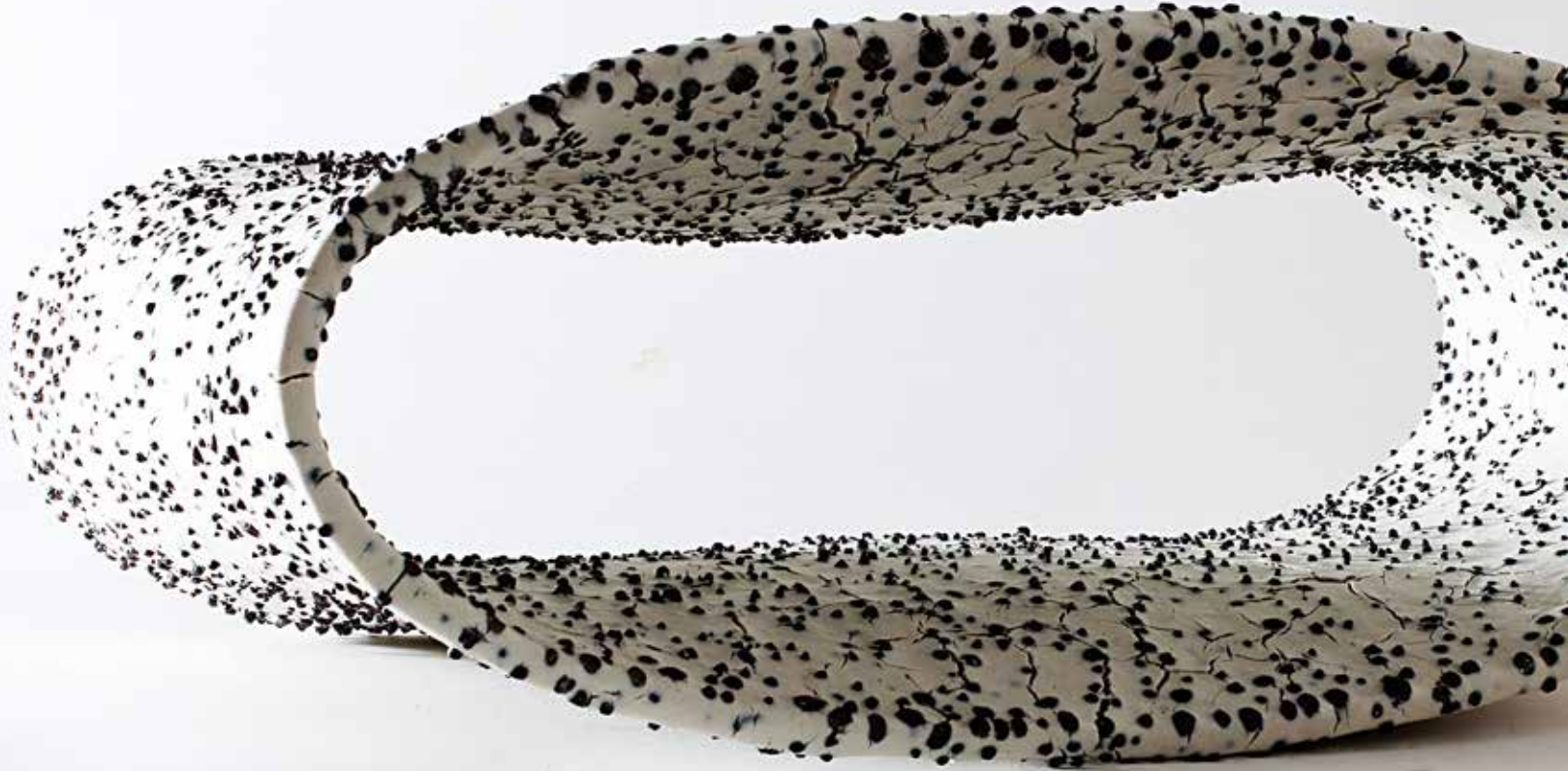
see also the cover photo of this issue



CHRISTA ZEITLHOFFER

What was
What is
What's coming

HELENE KIRCHMAIR



For the thirtieth anniversary of her work in ceramics, I met Frau Zeitlhofer in her studio in Vienna. She talked about her career to date, described where she is at the moment and cast a glance into the future.

Christa Zeitlhofer was born in Scheibbs, Austria, in 1962. As a child she spent many hours in the claypit opposite her parents' house, playfully kneading and inventing forms. In 1981 she graduated from the technical school for ceramics and stove building in Stoob, Austria. Over the following ten years, she immersed herself in ceramic practice with various ceramists in Austria, took an M.A. in social management at Vienna University of Economics and Business and is a graduate culture manager trained at the University of Vienna. She ran ceramics workshops for people with special needs and worked as a manager for nonprofit organisations. In 1992, she set up her studio, *keramik_art* in Vienna and has subsequently devoted herself to art. Her ceramic works have been shown in leading national and international exhibitions; in 1998, she was awarded a Judges' Prize at the 4th International Ceramics Biennial in Cairo. She has participated in ceramics symposia in Innsbruck, Austria and Kecskemét, Hungary. Christa Zeitlhofer was the founder and

opposite page -
vista IV, 2013
 porcelain, mixed media
 50.5 x 23.0 x 26.5 cm
 photo - Brigitte Voglhofer



president of the society for the promotion of international ceramic art in Austria (ICCA-International Contemporary Ceramic Art, 2004 – 2012) and vice-president of the artists' house association, Gesellschaft bildender Künstlerinnen und Künstler Österreichs (2014 – June 2022). In addition, she has organised and curated exhibitions in her studio. Since 2021, she has been a member of the International Academy of Ceramics (IAC). Zeitlhofer lives and works in Vienna and Amstetten.

Among her works are individual free-standing abstract ceramic sculptures as well as serially produced and multi-part groups of work. They are all exclusively constructed in a geometric vocabulary of forms. Ellipses, squares or rectangles, which in the third dimension become ellipsoids or elliptoids



above right -
rosarotquader
 ("pink rectangular
 form"), 2021
 porcelain, engobe
 mixed media
 49.0 x 45.0 x 8.0 cm
 photo - Joe Malina

(a word invented by the artist), columns, rectangular blocks or cubes, and which may mutate to form combinations. Initially, she made flawlessly crafted geometric forms that demand perfection to work. They always have an exterior and interior through notches or perforations, and she has a mastery of the ability to combine form and surface to create a unity. The surface is not decorative, not like a coating, it enhances the form. She often works with contrasts. Then followed a series of works demonstrating her enjoyment of experimentation, where she initially made use of mixed media such as rivets, enamel paint, iron or gold leaf, finally integrating mixed media in her geometric formal repertoire.

In contrast to her first works, the ones made in a mix of materials are unique through this approach and the making process and are thus unrepeatable as such. However, she is able to unite these two per se contrary poles to form a harmonious whole and has thus created an intrinsically coherent oeuvre.

"Dear Christa, I have very much enjoyed exploring your journey and your ceramic practice. In the



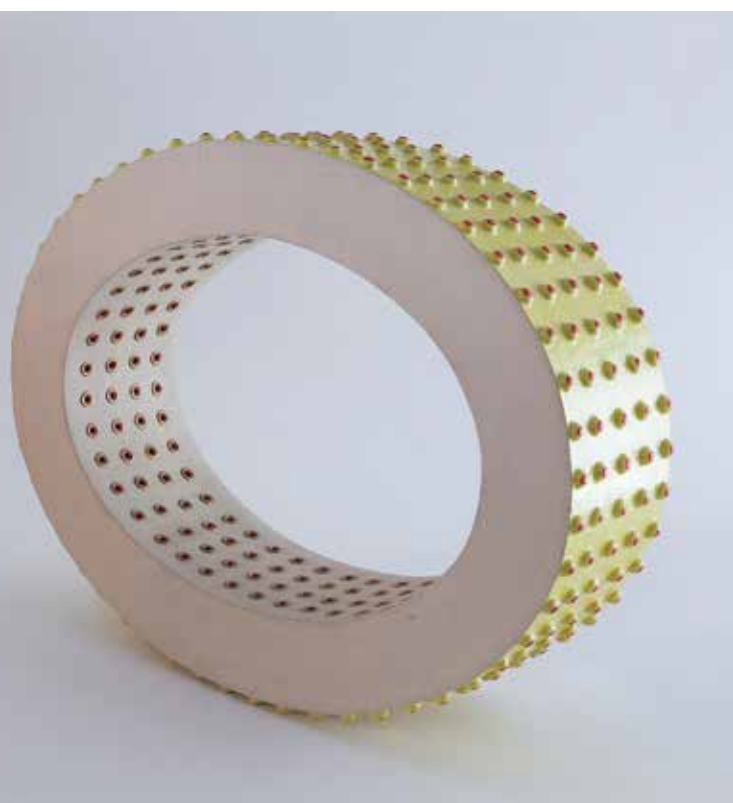
blaueier des lebens/ellipsoide, ("blue eggs of life/ellipsoids") 2019, blue porcelain, mixed media, l. to r. 20.7 x 13.2 x 11.0 cm. 23.2 x 14.7 x 11.3 cm
photo - Foto Schuster

works created over the past thirty years, changes have been observable as well as continuity..."

"My way of working has changed developed over the years through my curiosity and love of experimentation. It has moved away from a traditional aesthetic, away from perfectly executed ceramics to a freer approach, the 'beauty of the imperfect'."

However, she has remained faithful to her vocabulary of forms, which runs through her work of the past thirty years like a leitmotif. Her works still have titles like "cube", "rectangular form" of "hemisphere". But now they have rounded edges, openings, fissures and bubbles yet losing none of their clarity and precision, which are still indispensable components.

lou II, 2004, stoneware, enamels, mixed media
50.5 x 38.8 x 12.0 cm Photo - Brigitte Voglhofer



Zeitlhofer makes use of various characteristics of the material. During shaping, she adds a mix of various combustible substances to the stoneware or porcelain until a multilayered effect of various materials emerges. Organic materials introduced to the clay body burn out during firing and leave voids that permeate the piece. Others boil up and form bubbles, causing the interior to burst through the rigid shell – the surrounding porcelain skin. A torn, burned out, destroyed texture with openings, eruptions, fissures and roughness. It would be wrong to assume that this all emerges at random, Zeitlhofer skilfully manipulates the cracks. Nevertheless, the artist is finally forced to let go, to surrender some control, and leaves the final "stage of production" to the heat.

Her works are not "perfect", the surfaces of the sculptures awaken associations with organic surfaces, are full of concealed energy and emotions, induce us to touch them, and they guide the viewer again and again to new ways of seeing them, inviting interpretation and exploration, inviting us then to "grasp" them. Images come, images go.

They are like silent witnesses, like static snapshots of a fugitive state.

"You have called a continuing series of objects 'egg of life/ellipsoids':"

Zeitlhofer: "Collected materials enriched layer by layer create fractures and tension of an unimaginable force. I thus consciously give myself up to a process in which the experiment, the incalculable, defeat, failure and creativity all affect me in condensed form and staggered in time. This process is accompanied by subconscious energy. An egg as a symbol of life, birth and death, close together like creativity and failure. "Both are manners of existence only common to humans" (Wirth, 2000).

"The possibilities when working with clay are absolutely infinite. I think the methods and materials chosen have a lot to do with one as a person. After all this time, all the experience and developments you have gone through, what would you say about the way you work?"



würfelelliptoide 3tlg. (cube ellipoids 3 part), 2020, porcelain, engobe, mixed media
l. to r. 13.5 x 13.0 x 12.0 cm. 11.5 x 12.0 x 12.5 cm. 12.2 x 12.0 x 12.3 cm photo - Foto Schuster

"The source of my inspiration is nature and what it offers us humans in mysterious ways. Millions of years ago, the forces of nature laid down rock formations, spat out lava, caused floods and earthquakes, deposited earths, clays and sand, brought forth spherical and other bizarre forms, as well as a complex system of growth. This affects our existence even today, provides the means of our existence and our social life. Since primeval times and into the present, clay has played an essential role in our history and society.

"From the heritage of nature, I draw various collected materials and layer them in plastic porcelain, which has the property of being able to pass energy on to me as soon as I hold it in my hands.

"It enables me to feel hidden, invisible structures deep inside the material and under the surfaces and to store them as haptic memories that can evoke emotions. One may find reliving and feelings in my objects and in their invisible structures, possibly in ourselves, in organisational units, society or the economy while it continues to seethe inside the earth and in my kiln.

"The existence of my ceramic objects begins when they come out of the kiln and are born. From then on they are immediately there and live their existence in my haptic cosmos, in my studio or with people who appreciate my objects."

Many thanks for inviting me to talk to you, I wish you a wonderful anniversary among your family, friends, collectors and other interested persons. Very best wishes to you for the future

Text excerpts from: Über die Verletzlichkeit der Oberfläche ("On the vulnerability of the surface")
Dr Eva Daxl, 2021

HELENE KIRCHMAIR

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



Exhibitions and events for the 30th anniversary

take place from 6 – 8 October 2022, daily from 2 – 8 p.m.

6 October 2022 Exhibition opening 30 years of keramik_art
with Performance: Daliah Touré

8 October 2022 Japanese tea ceremony with
Chado Urasenke Tankokai, Austria, 2 to 8 p.m.

Details subject to change owing to Covid prevention measures.

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Individual Tower Sculptures

Kai-Uwe Tanneberg

Tower Project 2020/2021

I was always interested in linking art and craft. But only after exploring the malleability of clay was it possible to realise long-held ideas in the best possible way.

Setting up a work space, handcrafting my own pieces day after day, that is a time that creates satisfaction and it is a state of fulfilment – like being in proverbial paradise. When we thought about what to call our studio and what our mark should look like, that was how we came upon days in paradise – dip for short.

The three letters stand for the fact that it makes you extraordinarily happy and contented to squeeze clay into shape and to work on its surface.

And of course everyone looking at our works and sharing their daily lives with them should feel a bit like they are in paradise too.

Facades and architectural details fascinate me in many different forms. The predecessors of the ceramic towers were cubic light objects in plywood that I had designed myself, emulating the facades of tower blocks. But there is a limit to what you can do with machining grids in 2-D, it was very difficult to create suitable curves and the colour was unsatisfactory.

Then I had the idea of making light-houses or light towers, linked with a search for alternative building materials. First experiments with air drying clay paved the way to ceramics. An introductory course with Petra Aschpalt in Frankfurt provided the basics for pottery. The tower sculptures followed on from my enthusiasm for throwing on the wheel.

Simple towers were easy to throw and with increasing skills a number of variations were made, leading on to the current individually made towers. They can still be used as light towers but they are

Greystone Tower, h/w 41 x 18 cm, wheel thrown walls and roof, stoneware with glaze fired to 1235°C



conceived increasingly as sculpture.

They are all individual pieces. They consist of several parts and can be disassembled, wheel thrown. There are no concrete 1:1 models. Instead, I first develop the basic form and compose style quotations in the form of openings and added structures. The final shaping is playing with the picturesque, the slightly morbid and the idyllic. Every tower sculpture has an individual presence and is given a name.

I begin work by throwing the basic form on the wheel. Depending on its height and diameter, it consists of one or two parts that are then joined together. The walls are relatively thick to prevent the form with openings for doors and windows distorting too much in the firing. However, this cannot be entirely avoided in the glaze firing to 1235°C.

Next I make the roof. It is basically a bowl upside down, also thrown on the wheel. Then I roughly mark out the various areas of the facade. I decide on the height of the front steps, the windows and the width of the balcony and steps. Window and door frames, chimneys, shutters, window sills as well as electricity cables and water pipes are made either of rolled out slab material or they are made in a small clay extruder with various dies that we make ourselves with a 3-D printer.

Then the cutouts for doors and windows are placed. I outline the positions with small templates and a needle. The scored lines are then cut out with a scalpel and corrected if necessary. Now I begin with a kind of model building. The prepared slab material for the facade elements is cut to the required size with a scalpel and ruler, roughened up and joined on the body of the building with slip.

This process lasts two to three days with interruptions. The individual segments are repeatedly moistened during this time and wrapped in plastic over night to keep them



Selios Tower, h/w 38 x 22 cm, wheel thrown walls and roof, stoneware with glaze, fired to 1235°C



Bella Vista Tower, h/w 45 x 19 cm wheel thrown walls and roof, stoneware with glaze, fired to 1235°C

workable. Depending on the size and complexity of the facade, I need 12-14 hours work.

After the bisque firing, I can see what has distorted. Free standing railings and exterior stairs are difficult, especially if they are only attached to the tower on one side. Joins can easily come apart in places but this can usually be fixed with the application of glaze.

Because of the wealth of detail on the towers, applying glaze by dipping or pouring is not possible. So I apply everything by hand with a brush. This takes 4-7 hours. I use commercial stoneware glazes. I usually prefer muted colours, which I mix to achieve the colours I want.

Kai-Uwe Tanneberg born in Frankfurt am Main in 1965. After training as a repro photographer, worked for many years in the field of typography. Parallel to this, further training in photography and airbrush design. From 2019, first pieces in ceramics. Studio with Elisabeth Schuler **dip days in paradise Keramik** in Dietzenbach, Hessen.

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[youtube/dip-keramik](https://youtube.com/dip-keramik)





Old Group, detail of 8, L 80 cm, h 35 cm, sculptures h appr. 26 cm, porcelain, 2020 photo - K.Bertzbach

KATHARINA BERTZBACH

**MASTER CERAMIST
STUDIO FOR PORCELAIN**

ZOË BOHLMANN

DEVELOPMENT OF HER IDENTITY AS A CERAMIST

She made her first attempts to form a vessel in Fischerhude, her home village in North Germany. In the early eighties, the idea came to her that she could train as a potter and thrower, an idea that took her around the world. It was in turn this world that inspired her to develop her unique style, which always seems to be whispering a little bit of freedom: Katharina Bertzbach's works are inventive artefacts of great exuberance, gentle severity, reflective clarity and sunken dialogical reflection.

Her apprenticeship took her first to Gmund am Tegernsee in Bavaria, after which she travelled around for several years as a journeyman potter. She gained her first professional experience in various potteries in Germany, in New Zealand she was recommended from one pottery to the next as a talented travelling potter, and in southern Spain was inspired not only by the colour of the brushwork on Andalusian wall tiles. In the early nineties, she returned and qualified as a master craftswoman in Höhr-Grenzhausen, a period of study filled with networking, a festival of learning.

She opened her own studio in 1993, nearly thirty years ago, in the North German village of Hellwege, where she lived with her partner of that time, her daughter and her son.

FORM AND AUTONOMY IN HER WORKS

French Limoges porcelain provided her with the quality she sought. She has been forming it with great demiurgic skill since the beginning of the 90s. She made small series and large-scale individual pieces, floor-standing vases, expansive bowls and plates. Even today, the remarkable diversity of forms is a central characteristic of her work. Remarkably, she even throws the large vessels on the wheel with this very unplastic body.

The porcelain demanded figural works. People and animals soon sat atop jars of various forms and sizes. They gained in presence and individuality until the jar became the plinth for the figure. The Jar Sentinels were born and with them Bertzbach's typical fusion of fine and applied art.

With the turn of the century, some of the figures left their jars. Small groups of men, kings and queens as well as guardian angels appeared. Freestanding, rumpled characters. Always naked. And a new species emerged: bulky figures as thrown, closed hollow forms, some large, colourful and multipart, some small, brilliant white and in one piece. Always full of humour and inner calm.

FIGURES AS A CREATIVE CENTRE POINT

Since 2009, Bertzbach has been back in Fischerhude. The empty village fire station became a new home for her children and her. Together with her new partner and assistance from her family, they have transformed it into an impressive studio house that combines working and living.

Visitors to the studio are met by a radiantly open-minded, humorous woman. When the master ceramist is asked where her ideas come from, she describes how stories, images, lines and colour compositions inhabit her head. After being left to mature, they are implemented in 3D with never-ending delight.

The walls of the studio, the former fire brigade garage, are peopled with figures. You can find porcelain aged men and women sitting on blocks, immersed in never-ending conversation. Figures in the prime of life hang casually from a nail. Troupes of apes take great pleasure in entering into contact with their surroundings. Crammed in together, people stand in small spaces. They do not fall into the void as they are holding and looking after each other.

It is noticeable that all these figures may be caricatures but they are never satirical. Striking characteristics are emphasised but neither critically or unkindly. It is always an affectionate view of us humans, no matter how young or old, no matter how apparently imperfect.

You see bellies, stooped backs, bow legs, large noses and sagging breasts, figures short and tall, slim or large. From waning youth to old age, everything is shown, it can be anything, talking animatedly of life.

Sometimes the artist observes how viewers of her figures recognise themselves in them, which is not a pleasant experience for everyone. Indeed, visitors generally seem to experience either enthusiasm or dismay towards her figures, there is rarely any sentiment in between or even indifference. This evidently gives pleasure to the maker:

"My figures provoke emotions. I think that is great. People are obviously affected, either positively or confrontationally."

TECHNICAL DETAILS

It may be surprising to learn that all Bertzbach's work is raw glazed as soon as it is dry and is not biscuit fired as is customary. She says that is why the glazing of the fragile figures and the large vessels is time-consuming and tense. The dried porcelain would disintegrate if it were immersed in the glaze, which is why the glaze is poured in and over the piece, giving it time to dry again in the meantime. This saves the energy costs for the biscuit firing and materials because any broken pieces can be recycled.

Painting comes on top of the dried glaze. Only the figures remain marble white. They normally get a matt glaze as the matt surface enhances the details of the body better than a glossy one. Muscles, skin creases and eye sockets create a range of shadows, the delicate play of light and shade emphasises the impression that there is life beneath the coolness of the glaze.

All the vessels are decorated with evident delight. In the raw glaze, a world of circles, impressions and splashes is created with sweeping, spontaneous gestures and precise, focused brush marks. Thin, delicate lines, splashed-on dots and swiftly drawn stripes give every piece its completely individual colour and outline.

Old Couple, 32 x 27 x 10 cm, porcelain, 2020





Wall Apes, porcelain, L 25, h 24 cm, 2018

The 1,000 ltr gas kiln outside her studio defines the rhythm of work and firing. Bertzbach fills the monster four times a year, which otherwise slumbers beneath a silo tarpaulin. over one or two days, she stacks the entire production from 2–3 months in the kiln chamber, and then over approx. 30 hours, it is gradually heated to 1280°C by the four gas burners. When the final temperature has almost been reached, Bertzbach changes the kiln atmosphere, reducing the size of the flues with a brick, thereby reducing the quantity of oxygen in the firing chamber, which alters the colour of the porcelain body. The glaze colours change too into a cool, almost blue white. In addition, during the firing with reduced oxygen, copper escapes from the stains used and settle with a trace of reddish-purple here and there on

the matt glaze. Where these traces of copper land cannot be controlled. It is one of the many surprises every opening of the kiln brings with it. It almost seems as if some of the matt glazed figures were blushing, enlivened by the copper deposit. On the vessels too, this unexpected glow appearing on necks and bellies gives them a warmer touch.

Wall Elephants, porcelain, L 34, h 26 cm, 2019





Critter Jar, porcelain, h 27, ø 12 cm, 2022

DEVELOPMENT AS IDENTITY

Katharina Bertzbach's vocabulary of colour and form is unique. In its continuing wealth of invention, she pushes her porcelain to the limits of the feasible. She switches playfully between craft and sculpture, between wheel throwing and freely modelling.

This is how she describes her work:

"I am always looking for new subjects, for the figures just as much as the vessels. Sometimes they just come to me, in the middle of the night or when I am going for a walk. Or the subject of an exhibition motivates me. Or a commission opens a door to the

next project, so I am never just working my way through a fixed programme, I am always rethinking my work.

A visit to her studio in Fischerhude, a picturesque village near Bremen, is always worthwhile. Ceramics fans are always welcome to come and take a look at her people, animals or hybrids from an in-between world. Even her vessels have something of a character, all lined up on her large display shelving in the studio and talking together.

Zoë Bohlmann

born 1992, lives and studies philosophy in Bonn.

Katharina Bertzbach

I was born in Bremen in 1962 as the second of four children and grew up in Fischerhude. My father was from this very same village, my mother from Freiburg im Breisgau, southern Germany. They were both teachers. My grandparents and several uncles and aunts, siblings of my father's lived in the village, so I was part of a pretty large family. The village was full of artists, my grandfather was a collector, I learnt to spin and weave at an early age and I have always painted. Fine and applied art were always present in my childhood. In 1981, I graduated from school and went to Chipata in Zambia, where I worked for a year in a Zambian nutrition centre. Back in Fischerhude, I first did three months' work experience as a weaver and then in a pottery in Fischerhude. I stayed there for two years until I got an apprenticeship in Gmund am Tegernsee. Two years' training followed, and I qualified in 1986. After that I travelled from pottery to pottery as a journeyman potter. During this period, I visited potteries in southern Germany, spent a year in potteries in New Zealand, and returned several times to Seville in Andalusia until 1990. Then I qualified as a master craftswoman at the college of ceramics in Höhr-Grenzhausen. In 1992, I started to set up my own studio in Hellwege, a small village near Fischerhude, our daughter was born, we built a house. In 1998, our son was born. I separated from my partner in 2003 and moved circuitously back to Fischerhude with my children and the studio, where I have been living and working since 2009.

KATHARINA BERTZBACH

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Wall men, L 27, h 25 cm, porcelain, 2018





Liliana Marin

Unrushed Motion

Unrushed motion, or what I would refer to as Living Organisms at Rest

CRISTINA BOLBOREA

Liliana Marin and Raluca Pârliteanu from Ploiesti, both graduates of the University of Art and Design in Cluj, exhibited at the Galateea Gallery between February 14 and March 25, 2022.

Gathered under the flamboyant title of Unrushed Motion, the ceramics of the two exhibitors "focus on capturing movement, on the dynamism of form, and is nothing more than observations about oneself and the world, expressed with the help of organic forms, geometrized and abstracted". Movement, that motion, the artists continue to tell us, "can be translated both by every gesture of undulation, subtle twist that generates transformations on matter, and by turmoil, conflict, all to emphasize the idea of intensity of emotions and personal feelings".

But what is the path to becoming a ceramic work? Although the answer is not simple and unambiguous, we can still say that it is the transformation of an entity, of a raw material, earth in our case, into a form. The tranquillity of these lands is disturbed every now



Works by
Liliana Marin



and then, to our joy, by the movement imprinted by a potter, thus making it, the form, becoming, as Aristotle showed us more than two thousand years ago, a certain thing whose essence is closely related to the nature of matter.

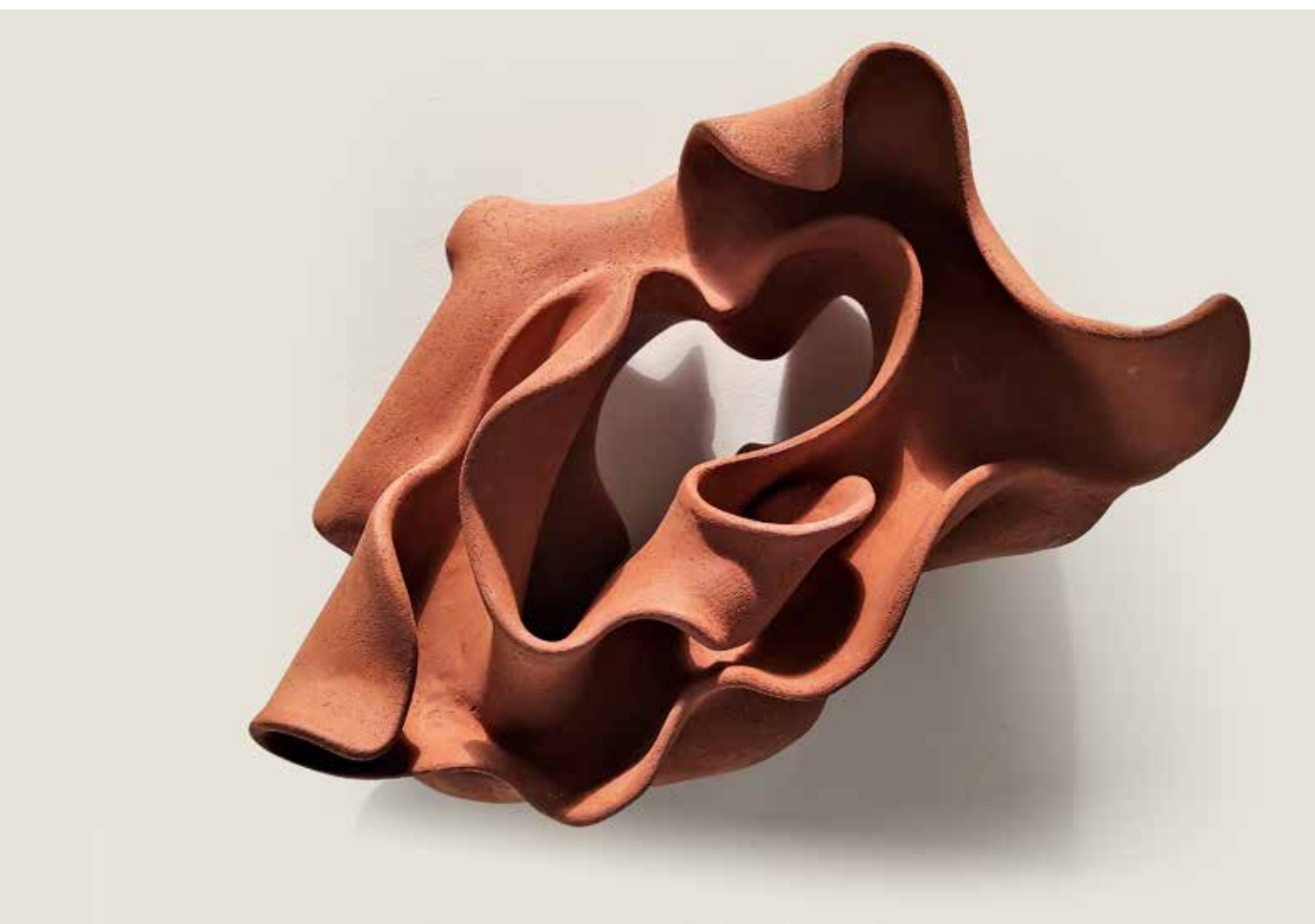
A big change is this whole movement that makes our objects "living organisms". Here they are in a state of stillness, repose, tranquillity, and peace. At rest.

If the earth, this most common and widespread matter in the world, which, precisely because of its banality, discourages many and makes them take, at





Works by Raluca Pârliteanu



best, a fleeting glance at it, it makes the potter look for its essence and deep fibre.

Liliana Marin and Raluca Pârliteanu invite us to read and see the depths of their souls. That is the only way we will get to know them. Like any of us, they perceive things differently, as they give them new meanings shaped by their own norms of values. They see something else in the world, they see in their works the meanings that they themselves place in them.

Look at each object as if your eye were inside it, which could mean it lives inside reality and shares its impulses and movements! – That seems to be the urge of these artists.

Viewers will be rewarded for their hard work.

CRISTINA BOLBOREA

is a ceramist, curator, and a retired professor. She received her PhD in Visual Arts in 2009. She is part of the leading board of Galateea Contemporary Art Gallery, Bucharest. Besides her studio work, she takes part in international exhibitions. She lives and works in Bucharest/Romania.
www.cristinabolborea.ro



About Movement

Movement is the attribute of life. Everything is movement, vibration... In the most immobile things there is movement, in a stone there is movement, and the fact that we do not perceive it does not mean that it does not exist, it means that we do not have a correct reference system to perceive this movement.

The art of ceramics deals with the production of stones with various values from utilitarian to intellectual and spiritual. There is a movement of the raw material from which the pottery was and is made, and this movement can be defined as slow because there are time intervals in which the created objects need a period of drying, and then a period of firing.

In the slowness imposed by the earth and clay, I found the explanation of an exhibition approach called "Unrushed Motion" by two fellow artists: Liliana Marin and Raluca Pârliteanu.

IULIAN VÎRTOPEANU

is a ceramist and visual artist, member of Galateea Group in Bucharest, Romania.
<http://iulian-v-art.blogspot.ro>

Liliana Marin (b. 1981)

Ceramist. Art teacher. Museographer.

Liliana Marin graduated from the University of Art and Design in Cluj-Napoca in 2004 (Bachelor's Degree) and 2006 (Master's Degree), where she studied ceramics. Liliana was a museographer at the The I.I. Quintus Museum of Art in Ploiesti, Romania. Currently, she is a teacher at the Carmen Sylva Art College, Ploiesti. She exhibits and participates in artistic residencies and symposiums (ceramics, painting) both in Romania and abroad.

Statement:

"My works are reflections on the various ways in which I relate to the world around me, both the artificial world and nature itself".

"To create a sense of stability and permanence in continuous movement and contemporary speed, I use the expressiveness of clear, clean, fine shapes, smooth curves in contrast with sharp edges, concave and convex surfaces, which manage to give strength to the positive interior space, and negatively circumscribed to the forms. Thus, a game of optical illusions is born, contained in a rhythmic dance of colour, light and shadow."

Raluca Pârliteanu (b. 1999)

Ceramist. MA student.

Raluca Pârliteanu graduated from University of Art and Design in Cluj-Napoca in 2021 (Bachelor's Degree), Department of Ceramics-Glass-Metal. She is currently a Master student at the same university. In 2020-2021 Raluca studied ceramics and glass at the Eugeniusz Geppert Academy of Fine Arts, Wroclaw, Poland through an Erasmus+Scholarship. She participates in ceramics exhibitions in Romania and abroad.

Artist's Statement:

"In my artistic practice involving ceramics, I find myself greatly fascinated by the natural, organic world, which offers, besides elegance and beauty, the most efficient technical solutions. Each of my works represents a personal journey that, beyond information of theoretical and practical nature, come to reveal part of my personality, thoughts and experiences. The works shelter a series of delicate, fragile structures, which designate the vulnerability of the self, the concentration of those personality traits and childhood memories that we often repress or find difficult to translate into words. These personal symbols encourage the viewer to engage in introspection."

Creative Destruction

GUSTAV WEISS

The Austrian economist Joseph Alois Schumpeter invented this phrase. The title was found. What else is there to do?

The description of the evolution of art and culture since mystical times. Their progressive development as societal progress.

Potters have always been associated with their wheel. It is part of their nature. On it, humankind was created as well as vessels to contain water. It is usually assumed that it was invented in Mesopotamia around 3000 B.C.E. but similar wheels from the 5th millennium have also been found in India.

In the Ashmolean Museum in Oxford, archaeologists exhibited two vessels excavated in Amarna in Iraq. One is dated at 5000, the other 3300. Even the older one is so flawless that we have to assume it had a great deal of experience behind it. The great time gap implies that a slow wheel needed two thousand years before it was transformed into a fast one.

In those times, people were still far apart but the spirits were always there. They were not worshipped, it was more of a partnership. Some archaeologists believe hunters apologised to animals inhabited by spirits for merely stilling their hunger.

The famed Gilgamesh, who was two thirds god and one third man, was king of Uruk in c. 2900 B.C.E., a city that had emerged in Mesopotamia after the flooding in the Persian Gulf, Noah's flood. First, he defeated the Bull of Heaven so that the spirits from the underworld could relocate to heaven. His epic is written in Sumerian cuneiform script. It is the oldest epic in

world literature. Spirits dwelt in animals then.

The epic as a written document meant that Mesopotamia had reached the transition from prehistory to early history. When the pyramids were erected in Egypt, animal heads were simply set on human bodies. A god with a ram's head was responsible for the creation of humans on the potter's wheel. In one of the first pyramids, a description of the creation of the world was found on one wall in hieroglyphs, which are said to have been created by a god. This meant that Egypt was on the threshold of early history too.

The transition from prehistory to early history was the first instance of creative destruction. Cave painting was superseded by wall paintings in the pyramids.

Pottery achieved artistic heights from 900 – 300 B.C.E. with Attic vases. Athenian potters were followed by the Etruscans, who inspired Wedgwood to make his famous Portland vase.

The potter's wheel became most widespread between 100 B.C.E. and 500 C.E. In this time, Christianity became the official religion of the Roman empire. Once again, this was creative destruction as the gods were no longer needed. Only one god remained, who demanded of Moses not to tolerate any others. Now he laid claim to the knowledge of the mind and the sentiment of the heart. Science increasingly challenged his claim to knowledge. What remained was faith.

The greatest creative destruction began in 1884, when Hermann August Seger calculated a Chinese glaze from its chemical analysis. Under the influence of major

technical developments, especially Einstein's general theory of relativity, people believed in a new art from the sciences, which was moving away from tradition. At the Bauhaus, Kandinsky passionately advocated abstract art as a counter-movement to the academic isms.

The Bauhaus architects built him a house in Dessau with a golden wall. His wife got a silver one in the kitchen.

Potters with their wheels remained unaffected by all this. But the world had changed radically. With its industrial design, the Bauhaus was cheaper and more inclusive than they could be with their wheel. They had to take recourse to objects that demanded individuality.

In the Post Modern age, the Guggenheim Society put forward the concept of a philosophical aesthetic. The viewer of art was to receive an answer to their question as to what the artist was thinking in their work. But the viewer had to understand sense and meaning. For potters, the sense had always been usability.

For artists, the wisdom required of philosophy. Without it, the work stagnates in beauty.

Just as Michelangelo's Adam had to stretch to even touch divinity, the artist had to reach out for art. A widespread desire for knowledge came into the world as if the times demanded it.

From Chile, it was reported that life began with knowledge. Life means knowledge. Not knowledge from school but knowledge from experience. Cruises to foreign parts on cruise ships and natural history films on television contribute to motivating people to desire knowledge.

Knowledge is in flux. Experience takes this into account in contrast to school learning. But it is not only experience, consciousness matures within the self.

What was once simply accepted because "That's the way it is", has reached a level of consciousness that elevates what is little esteemed to the highest level.

This is preservation of the species. This is the key word from the realisation that preservation of the species encompasses everything that is subject to transience. Humans, animals, microorganisms and plants, our planet and perhaps even rocks. The preservation of the species is the highest law in the universe.

By pronouncing the word universe, we are reminded that we allow the existence of our planet to begin with the advent of intellect, yet the dinosaurs lived 16 million years without intellect. The first preservation of the species began under water with the release of a full load of eggs from a maternal body, followed by the release of a full load of male sperm, which brought forth life without intellect. Rocks had appeared by then, following the law of gravity. There followed intelligent life from the egg in the womb with live offspring born to preserve the species.

Our cognitive ability is restricted to the plate we eat from. Beyond its rim lie the widely spread mysteries of the world.

As potters, we are the only ones who can show a symbolic model of the unification of nature and art=life. Nature, realised through nothing and everything=white and black, crowned by the noble metal, silver. A triad for vases and serving platters at a festive table. Creative development is

in motion, not immobile like nature in the preservation of the species. We know that wisdom as the consummation of knowledge can rarely be achieved, and only with the gift of talent.

The others of us stretch out like Michelangelo's Adam, just to touch it. We can be experts or exhibitors at pottery markets. We will recognise the fulfilment of the hopes that led us to this profession.



Vase with three elephants, decorated in black and silver on a white background. The three silver forms are elephants seen from above. Thrown by Ingeborg Pape in soft paste porcelain and decorated by Christian Weiß. h 15 cm



The Siegburg stoneware section

Finding the right clay

Siegburg Stoneware

The “gold” of the Early Modern Era

Marion Roehmer / Gundula Caspary

The Siegburg municipal museum is a gem of history, art and culture. Over four storeys in the former Latin school on the market square, the birth house of German composer Engelbert Humperdinck (1854-1921), since 1990 it has shown the main periods in the history of the town and the region, from prehistory till the present day. One of the most important sections is devoted to the importance of Siegburg stoneware, which made the town famous all over Europe in the Middle Ages and the Early Modern Era.

Now, based on the latest findings, the department has been redesigned and refurbished – in a fresh green, the fashion colour of wealthy burghers and merchants in the 16th century.

Gold Bonanza Discovered by Chance

Actually they were looking for ore when the inhabitants of Siegburg stumbled upon a vein of clay in the 12th century. The fame of Siegburg stoneware, lasting centuries, was based on this clay of extremely rare quality, the like of

which can scarcely be found anywhere in Europe.

Shortly before 1300, Siegburg potters made the first stoneware in Europe, firing the pots to especially high temperatures. At above 1200°C, the clay particles melt to form a glass-hard body – they vitrify. This means the pots are waterproof after the first firing. No coloured glazes were used but through deposits of metallic components from the wood fuel, they had a glossy surface in places. The range of Siegburg stoneware is hugely diverse and yet it can easily be classified. At the markets in Europe, “made in Siegburg” was a brand of high and lasting quality.

Clay wall



The Guild

As far back as the Middle Ages, Siegburg potters had belonged to a brotherhood. It aimed especially to help colleagues who had fallen on hard times, to provide for widows and children and to provide mutual assistance in firings and the exploitation of clay pits.

In the 15th century, the brotherhoods were transformed into guilds with stricter, more detailed rules, which were intended to improve the financial standing of the potters and to guarantee quality and sales, reliably and lastingly. These rules were decreed by the abbot of Sieg-

burg and thus legally binding. Any violations could be heard before a court of lay assessors. Several versions of the Siegburg guild charter (between 1516 and 1706) have survived, but only few regulations contained in them were revised or updated. The charter was a regulative instrument so that the guild members could monitor themselves; they were all subject to the same competitive rules. The charter stipulated which vessel types and sizes could be produced, at what prices they could be sold, how many kilns a year could be fired. It also covered relations with workers, their payment and terms of employment for unskilled labour; also that widows could take over running their late husbands' business on equal terms and that the sons should train in the fathers' pottery. Not every lad was happy about being vocationally tied down in this way. Nobody was to work by candle light, and between St Martin's Day and Ash Wednesday, no work was to be done at all. Penalties for any infringements were precisely laid down. Every master potter had to undertake to observe the rules by placing his seal on the charter.

The Pottery

The guild masters specified for all potteries the types of vessel to be made. Making unusual pots or ones of divergent sizes was prohibited unless they were being made for commissions. Thus large quantities of pots were made that not only looked alike but were also the same size. When purchasing a pot, customers thus knew in advance how much would go in it. Accordingly, major customers from the aristocracy, the church or the bourgeoisie could order large quantities unseen, which they could use for the distribution of fixed equal portions such as gruel, beer or wine. Even today, our customary bottle sizes are based on units defined in the Siegburg guild charter.

Siegburg potters threw on the hub of a simple wagon wheel. Once it was spinning, the throwers could throw similar pots in series and in large numbers in piece work. When they had dried to leather hard, they were stacked in kilns in their hundreds, in larger kilns even in their thousands, and then fired. The potters watched over the firing



Zunftbrief



Workshop

for ten days and nights – the success of this process decided over success or failure of weeks of work. At the end of the year, easily 20-30,000 pots will have been made per pottery. Rejects were not sold as seconds but were tossed onto the shard heap. Only best quality goods came to market.

The art of sprigging

At the end of the 15th century, the technique of sprigging developed, through which the Siegburgers were able to give their pots finely wrought decoration. The decor served the buyers as a statement of their social standing or attitude, or as a conversation piece. First the mould cutter carved a master mould based on motifs from the Bible or from other drawings. In this negative form, soft, wet clay was pressed, the sprig for the vessel. These sprigs, with coats of arms or religious scenes, adorned in particular 16th century funnel-necked beakers or,

covering the whole vessel, a type of tankard known as the *Siegburger Schnelle*. It required great skill and craftsmanship to apply these delicate, detail rich designs to the tankards without trapping any air under them or damaging the sprig. This was usually a task for the women, which they were paid for as piece work. During the time of the Reformation, heretical designs adorned individual vessels that had been commissioned by devotees of the new faith.

Commissions

The guild masters monitored the quality of the goods and the number of firings stipulated for each pottery. Specially commissioned pots alone were exempt from the regulations of the guild. They could be made at any time in any quantity or vessel form, depending on the commission.

Among the proven clients, princes and aristocrats can be found along side



Commissioned pieces



Interim stage of a "Schnelle", a tall tankard

abbots, wealthy burghers and brotherhoods. The clients selected the form most suitable to their purposes and usually ordered several hundred or even thousands at the same time. They were then able to equip their castle garrison or monks, lay people, pilgrims and guests with standardised vessels. Towns too purchased considerable quantities of similar vessels to provide for the destitute and resident poor in hospitals and guest houses. With the identical pots, every recipient could be sure to receive the same ration and the quantity distributed could be easily monitored. From the 16th century, there were also orders from towns for several hundred identical pots with their coats of arms. These were presented to deserving officials or visiting emissaries.

Individual pieces were also produced

as commissions. In general, they were twice the price of standard ware because the mould cutter had to produce a new mould according to specifications. Often these were coats of arms with explanatory caption and year, but occasionally these were also with religious motifs. At a festive table, these unique vessels served as a prestigious centre point or they were passed on as precious gifts.

Trade

A free flow of goods was unknown in the Middle Ages. The ruler of each town or region decreed where artisans were permitted to sell their goods, in which areas or at which markets. In the case of the Siegburg potters, in the early days of the pottery business, a wide-reaching agreement between the archbishop of

Cologne and the town magistrates of Siegburg, the Counts von Berg, laid down the basic structure of the stoneware trade for all time, which was also repeated in the guild charter. The Siegburg potters and their wives were not to sell their goods on the market in Cologne themselves but merchants from Cologne were obliged to collect the goods in the potteries at their own cost and risk and pay cash.

In exchange, the Cologne merchants had the exclusive right of sale of Siegburg stoneware along the Rhine south of Düsseldorf and north of Andernach. For the Siegburg potters, long distance trade further up the Rhine remained, in North Germany, the Netherlands and at trade fairs in Frankfurt and Hamburg as well as the regional trade in the Duchy of Berg and the local trade in the closer vicinity, for which they usually entrusted Cologne merchants with whom they were on good terms.

With the Thirty Years War, trade routes and European markets collapsed. It was the beginning of the end for the famous Siegburg stoneware.

DR. MARION ROEHME

is an archaeologist and curator of the permanent exhibition of Siegburg stoneware.

DR. GUNDULA CASPARY

is the director of the Stadtmuseum Siegburg.

Stadtmuseum Siegburg
Markt 46, 53721 Siegburg | Germany
www.stadtmuseum-siegburg.de

Wall with world map, pannier, handcart and "cog" trading ship





Festival banners, Ian Jones, Jasmine Pejčić, Cui Jiuxiao, Simcha Ewen Chen and Chinese artist

International Masters Exhibition at the Fourth International SIVA Woodfire Ceramics Festival

MARC LEUTHOLD

Planners of the 4th Shanghai International Woodfire Festival had a unique challenge this year. How do you have an international festival in a country with closed borders?

The solution was simple. Festival organizers contacted me with the following mandate: "Fifteen international masters for an online exhibition."

In selecting artists, I remembered the focus of the Shanghai Institute of Visual Arts: excellence through innovation. With little notice, I gathered materials from 50 artists I have admiringly watched for years. Some of the artists (representing 13 countries) I contacted declined or did not respond. One artist told me they don't participate in online exhibitions. This response made me think about climate change. Being a sensory-centred person, I understand the visceral pleasures of "real" haptic experiences; however, the planet is in a state of flux from human indulgence. Online exhibitions generate far lower CO₂ emissions and have the potential to reach a larger audience. Nevertheless, this exhibition was not undertaken from a perspective of reducing climate-

altering emissions. Instead, this experience induced me to rethink one of my own biases.

There would be no prizes or singular recognition of individual works. Every artist in this exhibit is a "winner" and it is for the viewer to decide and make judgements (if you choose to). This is also why all the artwork and artists are presented in a similar format: a portrait and the artwork with identifying information. Every work in the exhibition is potentially equally important.

A further consideration was the definition of an international master. I focused on artwork significance. Some of the artists have barely finished school. Others are near the end of their career. Most are in prime, middling years. Some of the artists are tech-savvy multimedia geniuses.

One premier European master does not have a computer or an email account. Another great European master, in her 80th year, was preparing for a solo exhibition at a top ceramics gallery in Europe while finishing up the lead role in an international symposium. Some artists, such as the French and English artists, are the sole representa-

Brooke Armstrong, **Flourish**, USA





Martha Rieger, **Medusa**, Israel

tives of their country. Others are clusters of artists from a single country.

Festival organizers assumed that all the artists would be based outside China. I deliberately included Chinese artists because China has many international masters. In some cases – just as with some Western artists, a few of the China-based artists enjoy more recognition outside of their home country. Also, as globalism evolves, nationalities become blurred: one artist, an American, is based in China. Another artist, a Chinese person, is based in USA.

Disappointments include not exhibiting (due to many factors) artists from

Africa, South America, India, and every country in the world. I approached artists from some of these regions, but I was not able to secure materials in time for the exhibition. Some of these artists declined or did not respond to my queries. Often in looking at an exhibition, I have thought, "Wow, how could they not include so-and-so?" Now I know the answer to that question: a curator's wish-list is smashed by the reality of what is possible.

What unifies this work?

All of it is: Distinct, singular, unique, original, innovative, visually engaging and memorable.

Nikola Knezevic, **Wishing Well**, Serbia



It will likely stand the test of time.

Timelessness: when I look at some old exhibition catalogues or journals, I am astounded by the prescience of curators like Paul Smith, Director of the American Craft Museum and Curator of the Poetry of the Physical exhibition. Ron Kuchta of the Everson Museum. Lois Moran and Pat Dandignac of American Craft magazine. Bill Hunt of Ceramics Monthly. Elaine Henry of Ceramics, Art and Perception. Gustav Weiss of New Ceramics. Or Sevim Cizer in curating the artists of her International Ceramics Symposium in Izmir, Turkey in 2001.

How did they pick such good artists? Looking at 20-50 year old publications or events, I am astounded to see that they selected people who later emerged as major artists. How did these decision-makers know? In writing about artists and curating exhibitions, I hope to measure up to these role models.

Exhibition Contributors:

Elina Titane, Latvia – Martha Sullivan, USA – Shoji Satake, USA – Robert Boomer Moore, USA – Martha Rieger, Israel – Patricia Cassone, France – Simcha Even-Chen, Israel – Shamaï Gibsh, USA – Sin-ying Ho, USA – Anna Holcombe, USA – Wangguodong, China – GengXue, Beijing, China – Steve Hilton, USA – Ryan Mitchell, China – ZhouDingFang, China – Jiansheng Li, China – Cui Jiuxiao, China – Lee Taxoo, Korea – Hsu Chao Ping, Taiwan – Ilona Romule, Latvia – Cheng-li Su, Taiwan – Jasmine Pejčić, Serbia – Ofra Kutz, Israel – Brooke Armstrong, USA – Rafael Perez, Spain – Zehra Cobanlı, Turkey – Laszlo Fekete, Hungary – An Ran, China – Linda Lighton, USA – Michael Flynn, UK – Slobodan Kojic, Serbia – Maria Geszler, Hungary – Imre Schrammel, Hungary – Greg Daly, Australia – Evelyn Schoenmann, Switzerland – Janet DeBoos, Australia – Jan Guy, Australia – Ljubica Jocić Knezevic, Serbia – Nikola Knezevic, Serbia – Velimir Vukicevic, Serbia – Arnold Annen, Switzerland – Violette Fassbaender, Switzerland – Ian Jones, Australia – Palma Babos, Hungary – Mehmet Tuzum Kizilcan, Turkey – Elaine Olafson Henry, USA – Moraig McKenna, Australia – Harris Deller, USA – Anita McIntyre, Australia

MARC LEUTHOLD

is an artist who has been invited to teach and create art in many locations worldwide. Leuthold has exhibited at the Metropolitan Museum of Art in New York and the China Art Museum in Shanghai.
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Sin-ying Ho, USA

Palma Babos, Hungary



Slobodan Kojic and his Wall, Serbia



Elina Titane, Sacral Plays, Latvia

Shanghai Institute of Visual Arts SIVA President Dean and former Dean with online exhibitor Linda Lighton artwork





Bowl, Faustina Bella, Urbino or Castel Durante, c. 1530–1540
© MAK/Katrin Wißkirchen



Apothecary's jar with two handles, workshop of Giunta di Turigo
Florence, c. 1431

TIN GLAZE AND IMAGE CULTURE

Before European porcelain from Meissen and Vienna began its triumphal procession through Europe at the beginning of the 18th century, a luxury form of ceramics developed in Italy dominated high society tables: majolica. With the exhibition TIN GLAZE AND IMAGE CULTURE: The MAK's Majolica Collection in Historical Context, the MAK (Museum of Applied Arts) focuses on this renowned and richly painted white earthenware and for the first time makes the MAK's own exquisite collection of majolicaware dating from the 15th to the 18th centuries accessible to the public. In the exhibition, outstanding objects from the MAK's collection will be set side-by-side with loans from important Viennese and Central European collections. Further enriched by works by the contemporary Italian majolica artists, the exhibition affords a wide-ranging insight into the development of majolica art.

The MAK's superb majolica collection, which has hitherto received little attention, includes objects from the imperial collection in the art chamber of Ferdinand of Tyrol in Ambras, from the estate of Franz Ferdinand of Austria-Este, and from Neukloster Abbey in Wiener Neustadt. "If one is interested in understanding and enjoying the entire spectrum of art and culture in Renaissance Italy, one must take a look at majolica, the most vibrant, most intimate, and in many ways the most revealing art form of the Renaissance," according to guest curator Timothy Wilson, Professor emeritus of Balliol College Oxford and former

Keeper of Western Art at the Ashmolean Museum Oxford. The world's leading expert on Italian majolica is curating the exhibition, together with Rainald Franz, Curator of the MAK Glass and Ceramics Collection.

The term "majolica" is derived from the old Italian name for the island of Majorca/Mallorca. The Moorish-style pottery that served as model for Italian majolica probably came from there. Majolicaware is characterized by opaque, white tin glazing that serves as substrate for the often vividly coloured brushwork that is subsequently applied. In northern Europe Delft ceramics and faienceware are similar products. The techniques used to manufacture majolica in 16th-century Italy are known to us from Cipriano Piccolpasso's tract *The Three Books on the Art of Ceramics* (*Li tre libri dell'arte del vasaio*), published in Castel Durante in 1557 and today in the possession of the Victoria & Albert Museum in London.

Starting in the early 16th century, majolicaware became a luxury item that was exported from Italy as far as to the courts of northern Europe. Famous artists such as Raphael provided designs for majolicaware. These designs later also appeared, for instance, in the frescos of Giulio Romano in the Palazzo del Té in Mantua as decoration on a display credenza. So-called "istoriato majolica" depicts stories from Antiquity in scenes featuring a range of mythological figures. They served as conversation pieces for the classically-educated nobility. From the second



Majolica platter, **Deucalion and Pyrrha**, Francesco Xanto Avelli
Urbino, 1534 © MAK/Katrin Wißkirchen



Basin with trefoil foot and handles, **Judgment of Paris**
Patanazzi workshop, Urbino, c. 1560–1590 © MAK/Georg Mayer

The Majolica collection of the MAK in the Context of its history

half of the 19th century onwards, an international market for collectors of historical majolicaware developed, some of the objects later appearing in the displays of newly founded museums of art and industry. The 19th-century European ceramics industry used such objects as models for its own products.

Preparatory to the exhibition, which comprises 220 majolica works and is accompanied by a comprehensive publication, the exhibits from the MAK collection were reexamined by experts. For the exhibition the MAK worked together with the Vienna Institute for Conservation and Restoration and the ceramics studio of the University of Applied Art in Vienna. A workshop is planned that will be open to the public and in which contemporary Italian majolica artists will demonstrate the technique of making majolicaware. The objects will be formed and glazed in the workshop and later fired in the ceramics studio of the University of Applied Art.

Press MAK

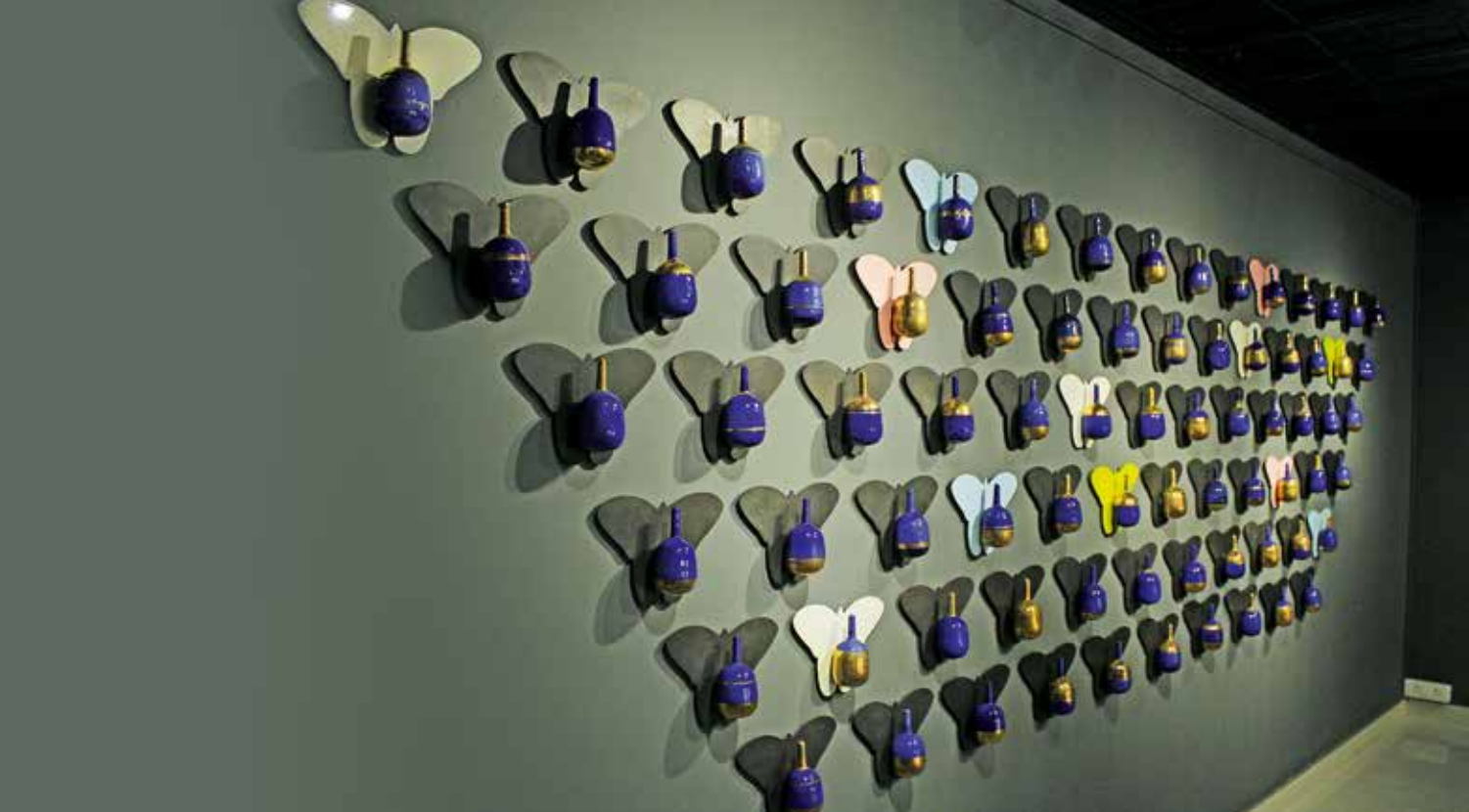
Pilgrim flask, mythological gods and goddesses, Painter of the Orpheus Basin, workshop of Guido di Merlino, Urbino (assumed), c. 1540–1550, from Stift Neukloster, Wiener Neustadt
© MAK/Katrin Wißkirchen



EXHIBITION

Zentraler Raum MAK DESIGN LAB
MAK, Stubenring 5
A-1010 Vienna - Austria
Until 7 August 2022 www.MAK.at





"Aikyam: Oneness"

Showcasing a solo exhibit of contemporary ceramics by artist

Vinod Daroz

THE SOURCE OF ART

*Art really has its source in the transcendent,
The unmanifest field of pure consciousness,
Which is the non-changing, immortal field of possibilities.
That supreme intelligence, complete in itself, designs the activity and
destiny of all creation.
When the awareness of the artist is in tune with this centre of infinite
creativity, his creation,
his piece of art, breathes fullness of life,
Nourishes the creator, the artist
And inspires his admirers with waves of bliss.*
MAHARISHI MAHESH YOGI

Lina Vincent



From Formless to form – the elements

Vinod Daroz has a profound and evolving relationship with his craft. It determines his processes, conceptual explorations and the formal aspects of his artmaking. The body of work that has come together for the exhibition offers both – glimpses of themes that have featured recognisably in his visual language from the past, as well as intensely new elements that have developed in recent times. The series of installations and sculptures represent Vinod's continued explorations of form, and a deep engagement with his studio practice throughout the fluctuations and disorientations attributed to the effects of the pandemic.

The body of work reflects an undiluted celebration of the ceramic medium, as well as the artist's wide experimentation with technique and presentation. The objects he creates

are aptly born from the union of the elements – earth, water, fire, air and space – resonating with the trajectories of inquiry and research that he invests in his artistic deliberations.

Aikyam: Oneness

At the very core of Vinod's articulations lies his reverence for the sacredness of nature, and a homage to the eternal union of male and female energies. The cycles of birth and death, the evolution of life, the primordial contemplation of the microcosm and macrocosm, and the powerful balance of the universe itself arise from this notion of union. In the Indian context, Samkhya, one of the six accepted systems of philosophy, elaborates the interrelationship between the principle of matter or substance, nature – Prakriti, and the conscious energy or spirit – the male aspect Purusha. Purusha and Prakriti are considered the two basic, opposite and independent princi-

ples of creation that cause and sustain existence. According to Samkhya the world comes about as a result of the union between Purusha and Prakriti. It is the coming together of matter and consciousness that generates life; that breathes continuity.

Vinod Daroz employs motifs like the egg, the butterfly and pupa, flowers and buds, shells, seeds and the most powerful symbol of oneness – the linga and yoni, or the sacred representation of male and female regenerative organs, as the very basis of his creations.

Physical Embodiments of Philosophy

Vinod Daroz's visual vocabulary is constantly expanding through his interaction with craft histories, material culture and built heritage. At a crucial turning point in his career, visits to temple sites in South India profoundly influenced his consciousness, and he moved towards translating the cosmic symmetry and aesthetics that govern these cultural edifices into his work. His use of repetition along with geometric grids and mandalas, recurring motifs and rhythmic linear elements bring to mind bands of relief sculptures and friezes across temple lintels and elevations. The rich hues he applies recall the fine painterly quality of traditional murals, patterned textiles or manuscript paintings; and he is often inspired by the subject matter of mythological narratives. His own ancestral training in the craft of goldsmithing introduces the elements of delicacy in design and the quality of ornamental splendour.

His work provides a compelling encounter with the significance of pairing and contrasts; these are formal and conceptual devices that Vinod accesses often within his ceramic sculptures. The oppositeness and yet interdependence of visual elements, like the lustre of gold contrasting with muted tones; the delicacy of porcelain juxtaposing bold linearity; organic shapes sustaining the presence of angular designs... smooth and rough, embellished and minimal, simple and complex – it appears almost that the subtle friction between the two brings them together. For him, as an artist and maker, these contrasts reveal timeless truths about life, connecting back to symbiotic relationships between micro and macrocosm, male and female, earthly and divine, yin and yang; they explore foundational philosophies about the nature of duality as well as oneness.

The pestle and mortar, a motif and form that is prominent in this series of installations, carries forward a multilayered engagement with the symbology that unites the genders; the seamless harmony between shiva – shakti. While recognising it as a mundane and functional object across (Indian) homes, Vinod's inspiration came from his experience of iconic temple sculptures and sacred narratives.

The series of platters with the object in the centre symbolise an expansion of the pestle and mortar theme; they also reference a sanctum containing a sacred icon. The circle, a geometric form that has no beginning and no end, radiates energy; it



embraces and guards all within it. The receptacles allude to ideas of emptiness and plenitude, significant when speaking of fertility and continuity. Vinod adeptly plays with glazes, textures and varied etching techniques, having strategized and fine-tuned the intrinsic correlation between the two objects that are paired in diverse arrangements.

The subjects of butterflies and floral elements are deeply ingrained in the current series as well. As symbols of nature, pollination, transformation and cycles of life and death, the abstract symbolism carries over from the artist's prior bodies of work. This time, the colourful veneer of the forms injects a new wave of energy into the works.

All pictures show views from the exhibition



Endnote

Each finished sculpture in the compilation holds within it stories of its evolution. These installations have made multidimensional journeys from being plain lumps of clay to being shaped by the artists hands and infused with his ideas. The pieces went through varied stages of glazing and firing, and some of them were cracked and even lost along the way; finally viewers encounter these beautiful objects, coloured and bronzed or gilded, each one an evocative symbol of the elements of the cosmos itself.

LINA VINCENT

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Nebelland ("Fog Land") h 34 cm, Ø 45 cm

The Life of Things

If the world were a vase

VOLKER BAUERMEISTER

Roundness is not merely and empty gesture for vessel sculptor Elisa Stützle-Siegmund. By patiently handbuilding – forgoing the rotating wheel – she creates a picture of collectedness and presence. She speaks of calm. This is easily sensed. The sweeping round of the body tethers and soothes the eye. The exhibition with its objects in

the Ceramics Museum in Staufen is simply inviting.

The work, for which grogged clay guarantees the necessary stability, always follows its own course and yet does not lead to any predetermined result. "The form grows," says the ceramist. She gently guides the growth. In the beginning there were the evenly expanding, bowl-

like objects, which then increased and grew into a striking counterpart. The vessels evolved beyond the largest opening, closing ring by ring down to the smallest opening round.

None of the Closed Forms is obese and sluggish. You can see them bulging powerfully. Many come close to the 55 cm diameter that the electric kiln allows. That's a size that you can still embrace with your arms – that makes the form of the thing seem approachable. And how impressively it stands in front of us on its narrow, tall foot! Standing and carrying are one in its appearance. The weight of the body appears lifted, as if that were easy. Power and grace combine in the freestanding ceramic figure.

It is known that the sculptor Maillol based his view of the figure on pottery. "A pot has to be closed, the sculpture has to be closed." In the Ceramics Museum you can now see how beautifully closed vessels involuntarily become sculptures: sculpture showing itself quite naturally as vessel. In 2018, Elisa Stützle-Siegmund was awarded the Baden-Württemberg State Prize for Design Art and Craft in Meersburg. She had submitted a Closed Form, with an outer skin materialized roughly from granite dust. The jury emphasized the dynamics, the "stability". In view of the blue, shimmering round body, there was talk of an "extraterrestrial impression". Something of this echoes in the title of the Staufen studio exhibition. Planet Earth.

Yes, if the world were a vase... The ceramist plays with the idea of form. She is a formal poet. But also a materialist. And geographer. What she holds in her hands in the workshop has a central place in her thinking. The question of the title of the exhibition immediately brings her to what she calls "the basis of my work". She speaks of clay. Of "geological formation", "geological processes". Of desert landscape and of plant life. Of Mount St Helens, which she saw, and the new life that began soon after to erupt.

This says a lot about her earthen bodies. With roller stamps she presses knobs and grids, friezes, frieze fragments into the vessel's outer shell – in all the marks, something like the his-

Beginnings, H 15 cm, B 29 cm photo - Stützle-Siegmund



tory of its form is imprinted on it. And she draws her colours from the obvious source – nature. She finds loess in the neighbourhood in Müllheim in the Upper Rhine region, and she fetches ochre from a quarry in southern France; she keeps ash from pear and apple trees or vines ready. Her own palms and fingertips become her painting tools. She fires at stoneware temperature. Loess gives a green glaze, ochre a matt pink or fuller red.

A single firing is rarely enough for her. She demands "depth" from the colours. Such condensed colour does not just cling to the surface, it literally fills the vessel. Indeed, on the exterior, its interior is discussed. The vital rounded forms are consistently neckless, everything that happens in form is bound up

in it. A suggested opening is fitted with a second, even narrower one, giving the impression of an inner shell. Looking at the space it encloses, what one could call a concave form experience is burned in. Roundness is thus presented as a multilayered thing.

In Staufen, Elisa Stützle-Siegmund tells her stories about the life of things. The group of the wall objects grows out of the plane. These are abstract images of nature ("molecular structures") and concrete collages of things. In Beginnings, she planted soybean seeds in the ceramic slab. As they sprouted, the gridded slab burst open. A sign of life. Literally: a sign of opening. This ceramic-botanical experiment illustrates a view gained early on. In the Glen Echo Pottery Studio in Washington DC in the

early 1990s, when the young engineer became a ceramist, she saw Japanese ceramic art – an aesthetic of unembellished, rough, vital body shapes. She has long known, "I don't want dead surfaces."

VOLKER BAUERMEISTER

born in Hannover in 1949, is an art critic and writer. Until 2014 he was an editor in the arts section of the Badische Zeitung in Freiburg im Breisgau, Germany. He lives in Emmendingen.

Showcase exhibition with
ELISA STÜTZLE-SIEGSMUND
at the Keramikmuseum Staufen
PLANET ERDE
8 July – 21 August 2022

Lavaland, H 34 cm, ø 50 cm photo - Ramesh Amruth



Grasland, H 32cm, ø 49 cm photo - Stützle-Siegmund



Welt hinter Zäunen ("World behind Fences") 40 cm, ø 48 cm photo - S.-S.



Blauer Planet ("Blue Planet") h 31cm, ø 44 cm photo - Klaus Ditte





Former joinery of Matthäus Hahn

Sharing and making together

DENIS DEMAND

*Here at last:
a new nucleus of ceramics in Landshut!*

Thirteen young ceramists have now joined together with other craftspeople to form an association to present themselves and their works to an increasingly interested public. It all started with the discovery of an

old, vacant factory for teaching aids in Pfettrach, just outside Landshut in Bavaria. Initially it was only a small group who rented workshops and some moved into the living accommodation attached to the factory. Parts of the accommoda-

tion and the workshops were refurbished and equipped and a period of creation began which still continues unabated today. Like a stone dropped in water, the energy of the group has created ever-increasing rings, enticing more and more creatives to Pfettrach. A growing number of ceramists was joined by craftspeople from other fields: wood, textiles, metal and painting.

Together they launched the association Kulturhandwerk e.V. ("Culture Craft"), which set itself a number of aims, especially to promote art, culture and craft in and around Landshut.

The group would like to increase and share knowledge and potential through exhibitions, workshops and talks as well as cooperation among the group members. Owing to the proximity of the ceramics college in Landshut – all of them have qualified as ceramists or master craftspeople there – the proportion of ceramists in the association was high from the start.

They want to keep the contact and interaction with school alive in order to be able to offer a platform for projects moving forward.

When talking to the ceramists, two major aims emerge – to share and create.

Paul Karl, teapot and bowls, soda-salt firing 1260°C



Sebastian Pertl, fired to 1150°C L 15, b 9, h 22 cm



All the skills and knowledge of the "Culture Craftspeople" is to be accessible to the public and to be made directly available to any curious parties. Designing and creating as an expression of individual creativity and personality function here as an invitation to people and is intended to arouse interest and stimulate interaction. In our age of increasing digitisation, the young creatives consider concrete practical knowledge and skill to be a value that must be preserved and promoted. Networking in the Landshut region and beyond is a goal for the group which has already proved popular. The association now has 42 members, both active and passive, from all over Bavaria.

Of course reality demands that these noble aims are based on concrete work, the production of sustainable revenue and dealing with administrative necessities.

At this point, we have recognised a strength of the association that is not formulated in as many words in its aims but which is the essential central pillar for the functioning of the whole: commonality.

It offers the group in their workshops

both stability and a challenge.

On the one hand, creativity and structure rarely go hand in hand. In addition, the more different interests that need to be reconciled, the more demanding the process of finding a communal way forward.

On the other hand, the artisans support each other in many different areas. This begins with the sharing of the large number of kilns, including a woodfired kiln and a jointly constructed gas kiln, as well as technical equipment of all kinds – besides the ceramics studios, there are also metal and wood workshops, tailoring and painting studios.

One member of the group has launched their own online gallery (galeriekunsthandwerk.de), where some of the other members present their work. The professional design and internet presence come from the group.

The jobs necessary for everybody can either be dealt with jointly or be shared because each member adds special qualities with their individual interests to the association. This is particularly important in a creative process because the ex-



Nico Schipp, grogged porcelain, pinch built
oxide brushwork, Bowl Ø 33, h 10 cm
Vase 12 x 12 x 23 cm

change of ideas with another person can be helpful, fruitful and inspiring. Interdisciplinary work and an enjoyment of experimentation are welcome guests here. Not least, the community demands and furthers the integration of social thinking and acting in each members activities.

In concrete terms, the group actively addressed the public in Landshut with an exhibition of its own in the former factory and by setting up a pop-up store made available by the local authority. The young artisans can enjoy growing interest and popularity for their work. A market exclusively for them is being planned. All together, the creatives offer a very wide range of products with works produced in all kinds of techniques: from architectural ceramics and tableware to individual pieces of ceramic art and sculpture.

As it would definitely go beyond the scope of this article to describe all the wonderful works in detail, why not come for an extended walk of discovery at the planned summer exhibition from 2 – 24 July 2022.

On the website kulturhandwerk.org you can find details of the members and events as well as learning how you can become a member of Kultzurhandwerk e.V. yourself. Either as a hands-on active member or as a passive member, there is room for everyone.

DENIS DEMAND

*is a ceramist and a member of
the artists' group.*

Marlene Langhammer, woodfired tableware from the soda kiln, 1280°C
celadon and feldspar glazes



Nora Kain, plate, woodfired, 1260°C; bowl, porcelain in oxidation 1260°C
jar, dark grey stoneware, 1260°C



Verein zur Förderung von Kunst,
Kultur und Handwerk
Wiesenweg 10
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The 2022 NCECA Conference – Sacramento, California, USA

Fertile Ground

ELAINE OLAFSON HENRY

Diversity and inclusion were the overarching themes in the 2022 NCECA Conference: Fertile Ground. And diverse and inclusive it was, in the exhibitions, in the lectures and panel presentations, and in the attendance. Beginning with the Wednesday evening keynote speaker, civil-rights activist, Dolores Huerta; and ending with the closing lecture, President of the Minneapolis College of Art and Design, Sanjit Sethi; these two distinguished speakers provided bookends to the conference, speaking not only of their own activist passions, but challenging the attendees to take action to make our world a better place.

Huerta spoke of her work as cofounder (along with Cesar Chavez) of the United Farm Workers union and challenged the audience to take on the task of lobbying, campaigning, and encouraging the ongoing and increased teaching of art, and specifically ceramics, in our schools. Sethi founded Slow Burning Fire, featuring a series “of conversations about shaping cultural leadership and resiliency.” His challenge to the attendees included making, “A Case for Cultural Leadership,” the title of his engaging talk, and asked each of us, as creatives, to be catalysts for “positive social change.” Other keynote speakers included Courtney M. Leonard (Shennecock Nation) and Juan Quezada (master artist from Mata Ortiz in Casas Grandes, Mexico). All were linked by this statement: “Each of the keynote speakers at Fertile Ground addresses concerns that connect the field of ceramics to broader cultural issues,” and “may challenge us to engage with one another and the world in ways that are not familiar or comfortable.” What else could be asked of any speaker, but to energize, to motivate, and to encourage working toward change?

The diversity and inclusion continued throughout the programming, the demonstrations, the exhibitions, and all aspects of the conference. The artists included in the 2022 NCECA Annual, Belonging, curated by Angelic Vizcarondo-Laboy, told stories of their own struggles to belong, whether an LGBTQIA artist

photos - all images: NCECA and Germaine Watkins



Revenues from the NCECA Cup Exhibition & Sale go to the Fund for Artistic Development, which supports a range of NCECA Fellowships. The NCECA Cup Exhibition & Sale generated \$24,318, for NCECA's Fund for Artistic Development, about 50% of the historic highest amount realized during a single event. At 3,185 in-person attendees, registration was also about 50% of the historic high (Pittsburgh 2018). All cups are donated by members and attendees.

Even with fewer in-person attendees, the commercial exhibit hall was lively



(lesbian, gay, bisexual, transgender, queer or questioning, intersex, or asexual); a person of color; an international migrant who left behind a home and a culture; as well as others. We have each felt, at one time or another, a sense of not fitting in, causing these artists' backstories to evoke empathy. With or without the backstories, the engaging and challenging work stood alone and in concert to support the theme of Belonging.

Having been active in NCECA for the better part of 30 years, this was one of the few conferences where I had no duties. I was free to attend demonstrations, roam to exhibitions, take in the commercial exhibitors' offerings, listen to lectures and panels, and to stop to visit with friends (without looking at the time). I spent leisurely time taking in the demonstrations of potter Jennifer Allen and potter, sculptor, designer, and film maker, Virgil Ortiz (Cochiti Pueblo, New Mexico). Allen was quick-witted, engaging, and facile as she demonstrated her process when creating her understated and distinctive work. Watching Allen work gave me the itch to go home and get into the studio. Ortiz never fails to inspire. He mentors his nieces and nephews in the pueblo, teaching them and engaging him in his broad and wide-spread professional endeavors. Like the keynote speakers, Ortiz challenges us to mine the fertile ground around us, and to pass on our knowledge and skills.

Other demonstrators were potter Michelle Ettrick and sculptor George Rodriguez. With titles to her illustrated pots, Afro-Latina immigrant Ettrick uses the forms as canvases with titles such as Never Give Up, Tuff, and Peek-a-Boo, reflecting her struggle to belong in her adopted country. Rodriguez states, "Through my artwork, I aim to bring people closer through the creation process or as markers, for people to congregate around."

Awards presented on the Friday of the conference were:

- Honorary Members of the Council: "Those nominated and selected as Honorary Members of the Council have made significant contributions to the field of ceramic art." This year's awardees were sculptor and potter Robert Brady, sculptor Beth Cavener, sculptor Sana Musasama, and potter Donna Polseno.

Although all awardees fulfill the description of the award with their vast contributions, Musasama and Polseno's contributions



Ehren Tool, recipient of a Regional Award of Excellence



Opening Keynote Speaker Dolores Huerta

Demonstrators Jennifer Allen and Virgil Ortiz





Opening night dancers

Demonstrator George Rodriguez



Work by Virgil Ortiz



NCECA 2022

follow the diverse and inclusive goals of this conference. Musasama has “worked with young women in Cambodia to support creative outlets for girls taken out of the sex industry” as she integrates her sculptural work with her passion for cultural influence. Polseno founded the “altruistic and influential Women Working with Clay” (@@@C) symposium, addressing equity, inclusivity, diversity, and access for all.

- Excellence in Teaching: “Recipients of the Excellence in Teaching Award are individuals who are near or at the end of a career dedicated to the practice of teaching; have demonstrated excellence in their own creative work; have received recognition for, and a history of, awards in teaching; and have highly visible former students in the field.” The 2022 awardees were Ruth Rippon (California State University, Sacramento) and Joanne Schnabel (University of Northern Iowa).

Former student Yoshio Taylor wrote that, “The mentoring I received from Ruth Rippon was invaluable to my successful career.” About Schnabel, Thaddeus Erdahl wrote, “She knew what all great teachers know - that teaching students how to teach themselves is the best education, and Schnabel is a master at that.”

- Regional Award of Excellence: “NCECA’s Regional Awards of Excellence are intended to recognize and celebrate people and organizations that have made important contributions in the region of the annual conference while also impacting the field on national or international levels.” Awardees were Akinsanya Kambon and Ehren Tool, both activists with wide influence.

Former wrongly-accused and exonerated prisoner, and three-time Purple Heart recipient, Kambon “self-funded more than a dozen trips to Africa during which he visited more than 30 countries,” where he “met and worked with artisans, artists, and craftspeople.” Tool, a former US Marine who was deployed to the Gulf War, makes cups, lots of cups, with illustrations that recognize the sacrifices of war and serve as avenues of hope. He doesn’t sell his work. He gives it away, estimating that he has gifted more than 23,000 “uniquely-thrown and decorated cups.”

With brief remembrances, members of NCECA paid tribute to recently departed

NCECA 2022

past masters, including: Bill Daley, Bill Farrell, Terry Gieber, Chuck Hinds, George Kokis, Bunny McBride, Kent McLaughlin, Minerva Navarrete, Christine Mofchissey McHorse, Michael Simon, Arnie Zimmerman, and Bruce Breckenridge.

The events and activities at and around the conference are too numerous to describe, so it may be best to do it in pictures. Following the passing from COVID-19 of long-time, beloved photographer Glenn Blakely, Germaine Watkins took on that role. Thanks to him and NCECA for providing the images.

NCECA is the acronym for the National Council on Education for the Ceramic Arts, and it is the largest ceramics organization in the world, with members numbering near 5,000 and conference attendance at times reaching 7,000. Attendees at this conference were required to be fully vaccinated for COVID-19 and to wear masks at all times in the conference hall. Every precaution was taken to make the 2022 conference a safe event. One of the qualities I have always admired about NCECA is its transparency and altruism.

As an example of this transparency, NCECA holds an open board meeting after the conference ends, allowing for a free exchange of ideas, feedback on the conference, and constructive input for the Board of Directors. Members of the Board of Directors do not participate in NCECA-sponsored exhibitions. As an example of their altruism, they are a working board and they and the staff work quietly behind the scenes to deliver a conference that highlights workers in the field of ceramics, and provides inspirational and challenging presentations outside of the field. Maybe it is because I didn't have duties of any kind this time that I so thoroughly enjoyed and gained from this conference, or maybe it is because it emphasized the diversity and inclusiveness that is present in our field.

Next year's conference will be held March 15–18, 2023, in Cincinnati, Ohio.

I hope to see you there.

ELAINE OLAFSON HENRY

is a ceramics artist, writer, editor and curator and was one of the former NCECA directors.

She lives in Big Horn, Wyoming, USA

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Adjacent to the commercial exhibitors' booths, the Project Space holds active, ongoing projects, often involving the attendees in the making process.



Emerging Artists: Left to right: Carly Slade, Jasmine Baetz, Jihye Han, Ellen Kleckner, Chana-karn Semachai, and Claudia Alvarez. NCECA board member Simon Levin is at the lectern.

The figurative work of Emerging Artist Claudia Alvarez.



Ten artists
show work on
the subject of

HEADS

JOACHIM UTZ



Head of Manasri, East Indies,
terracotta, 5th – 6th century



Jindra Víková, **Mask**, mural object, porcelain

A monumental helmet by Fritz Vehring (*1944) has a similarly powerful effect. The artist explains that clay is the material that most closely defines the character of his works. Surface, size, colour, formal details of the exhibited helmet confront his unambiguous definition: Is it a helmet becoming a head or a head becoming a helmet? The forces moving these possible narratives of origin are certainly still at work undiminished on the interior of the sculpture and seem to become visible in its surfaces.

The Finnish artist Markus Jäntti-Tuominen (*1994) seems to have been set on the trail of the unicorn and its magical powers by his fascination with myths and symbols (perhaps too as a gesture against the unicorn craze that has even taken over children's playrooms) and it has occasioned him to turn what was planned as a human head into a delicate, good-humoured, primary-coloured unicorn. Standing on its green base, it seems to want nothing more than to amuse its observer and thus, unintentionally perhaps, to work miracles?

Ceramic artist, painter and sculptor Daphne Corregan (*1954), who lives in the South of France, is represented with a conspicuously painted, larger-than-life-size head, neither distinctly male nor female, covered with a grounding of rust-red ochre with a few white engobed areas of the face and cranium under a network of black dots reminiscent of ritual face painting of indigenous peoples. The head is one of a series of similar heads mounted on pedestals with impassive, indifferent, attentively waiting expressions, with no sign of dramatic psychological processes. The artist wants the head in the exhibition to be presented lying on its side.

The eyes of Beate Thiesmeyer's figures (*1952) are closed, the gaze seems directed inwards. The woman, upon whose head a fish lies, has

In the second exhibition this season, the gallery shows Heads – in plaster, ceramics, synthetic resin, wood, metal, painted and as photographs.

From the rich and diverse œuvre of Czech artist Jindra Víková (*1946), the gallerist is showing pieces representative of two major groups of works: masks and wire sculpture. Víková has drawn and painted heads and masks, modelled them in clay in the round, made them as silhouettes in porcelain and in wire. In life size "group images" of whole families, with and without the dog, in coloured wire, in everyday surroundings gazing into the distance, Víková's "drawings in space" have a disconcerting effect.

Daphne Corregan, **Breathing**, ceramic





Markus Jäntti-Tuominen, **Emoji Unicorn**

given herself up entirely to a dream that gently animates her features. This double figure suggests an earlier physical unity whose loss seems to be bridged in the gesture of inner affection. The mouths of the two women turned towards each other as if in a trance seem to speak quietly, the opening of the ears unmistakably accentuated, marked as being active. They guide the eye into the dark interior of the ear, the organ through which the mind traditionally takes its path.

The sculptures of Almuth Lohmann-Zell (*1974) are snapshots of characters, fictive portraits of expressive force. They demonstrate the artist's fascination with the human face, her endeavour to learn how to read from the outside what moves the inside. In *Dshamila and Emil*, the portraits on show here, painterly colour combines with a sculptural approach to compelling effect.

From the dark forest of the subconscious, Anna Dorothea Klug (*1984) succeeds in transferring the enigmatic, often oppressive memory complexes of childhood into drawings and figures, which she believes she recognises as familiar beings when they have adopted their final three-dimensional form after going through the technically sophisticated production process and multiple firings in her hands. Enigmatic, oppressive, often surprising and occasionally wittily humorous, they stand before us, figures unconsciously summoned from the reservoir of once forgotten things, refusing to be easily categorised. It would be understandable if, were they to encounter it by chance, anyone were to take the being that had found the way to Heidelberg for a bottle imp, despite its indubitable resemblance to humanity.

Elisa Rungger's (*1997) nine heads united on a panel show the effects of their psychological states in their physiognomy. In numerous oil paintings, which occasionally remind us of a possible influence from Francis Bacon, the artist depicts people in everyday surroundings and everyday situations: at breakfast, in a bar, resting, at the supermarket, but the figures are often so deformed, almost melting, that their social and physical cohesion seems endangered, placing our understanding of sex, form, space and normality into question. The nine heads are physiognomic studies,

preliminary stages perhaps of a pattern book of facial expression, details from a hardly construable totality. The artist wishes to explore what reality is by means of painting.

Like his partner Elisa Rungger, Hannes Mussner (*1989) studies fine art at the State Academy of Fine Arts Karlsruhe in the course of Stephan Balkenhol. Mussner's works radiate technical mastery, in whose studio in Karlsruhe the works exhibited here in wax-epoxy, terracotta and wood were made. Mussner is a trained wood sculptor and his head carved of oak is the only exhibit in this exhibition that is literally "sculpted". The image of a young man, hewn from an oak trunk, merges individual features with the characteristics of classic portraiture. We see a head of suggestive grace, whose slight inclination conjures up an entire image of a figure belonging



Beate Thiesmeyer, ceramic

to it, in the contrapposto of relaxed balance, in mental equilibrium.

Ancient heads and masks from the East Indies, Java, Russia and West Africa from the Michael Woerner Collection complete the exhibition.

DR. JOACHIM UTZ

is an Anglicist, Germanist and potter.

**EXHIBITION – Galerie Heller – Friedrich-Ebert-Anlage 2
Am Stadtgarten | 69117 Heidelberg | Germany
22 May – 24 July 2022 www.galerie-heller.de**



La Grange Dimière, tithe barn of the Carthusian monastery Sylve Bénite photo - Ule Ewelt

The 17th century tithe barn of a Carthusian monastery on Lac de Paladru was used by the monks for a levy of natural produce and to store the harvest. Today it is devoted to contemporary ceramic sculpture.

A cultural monument on Lac de Paladru as a special exhibition venue

ULE EWELT

When I walked into the Grange Dimière for the first time, I knew nothing about the prehistoric background of the region. It was an immersion in the vast, 280 sq. mtr. dimly lit space, whose sheer height of 18 mtr. is dizzying and its atmosphere gave me the sense of entering a huge cave. And then there was the beauty of the ancient timber construction, of the walls made of Ice-Age pebbles, and of the tiled roof – the space immediately put me under its spell.

This atmospheric location is characterised by its long history and the myths and legends woven around the region. Not far away is Lac Paladru. The first seden-

tary humans settled here in the Neolithic Age until rising water levels forced them to abandon the settlement. A later period of settlement dates from the Middle Ages. Fishermen hauled remains from the sunken world out of the lake and saw traces of the Neolithic and Mediaeval settlements below the surface.

An impressive concept has filled the Grange Dimière with cultural life: every year, the tithe barn is made available for an artist as an exhibition venue. The focus has been on ceramics for years – with exhibitors like Bénédicte Vallet, Brigitte Long, Christian Faillat, Dominique Bajard, Fanny Ferré, Jane Norbury, Jean Raymond Meunier, Michel Gardelle and

Sophie Verger to name but a few.

The communauté d'agglomération of the Pays Voironais supports the exhibitions actively and financially – they are visited annually by as many as ten thousand people. In combination with the exhibitions, which change annually, there is also a wide-ranging cultural and educational programme – the Grange Dimière hosts a well equipped ceramics studio in its lower storey, which can be used to accompany exhibitions and workshops.

Ahead of exhibitions, local schools discuss the work of the respective exhibitor with several classes. When I saw the installation by Bénédicte Vallet in 2019, the children had installed a land art exhi-

Exposition **Anima**, Ule Ewelt, 2022 photo - Samuel Moraud





Exposition **Entre Terres**, Brigitte Long, 2016 *photo - Brigitte Long*



Exposition **Anima**, Ule Ewelt 2022 *photo - Ule Ewelt*

bition around the Grange Dimière – with works inspired by Bénédicte's exhibits. I wish I could have had art lessons like that as a child!

In addition, there is an extensive cultural programme with dance, theatre, cabaret, films, performances, talks, excursions in the region and much more, always thematically linked with the respective exhibition. The concept includes financing the project by the local authority for travel and accommodation and a technical team including a hydraulic lift for high-level installations, as well as paying for the workshops.

My colleague Brigitte Long encouraged me to apply. The structure of the building, its history as well as

that of the region had to be incorporated in the installation and had to be perceptible as a source of inspiration. The application and the planning of my installation were an inspiring and challenging experience for me in equal measure.

The remains of the settlements at the bottom of Lac de Paladru come from the descendents of the artists responsible for the cave paintings at Pont d'Arc, for instance. Bones of domestic animals were found at the bottom of the lake as well as those of a bear. The settlements sank with the rise in water level, just like memories of our origins. These connections in particular were what inspired me for my installation.



Exposition **Flux d'argiles**, Jane Norbury, 2021
photo - Jane Norbury

My Installation Anima(l) at the Grange Dimière explores the close, complicated and contradictory relationship with animals since the beginnings of humankind. The Latin word anima means soul, animate being, life and also a puff of air, wind and breath. The word animal for a living creature is derived from there. I would like to address the viewer on an emotional, instinctive level, build a bridge to the subconscious, which retains the memory of our origins.

Visitors will meet the bear whose bones were found at the bottom of Lac de Paladru as well as the herds of grazing animals that settled in the steppe-like landscape after the retreat of the glaciers at the end of the last Ice Age, and also the woolly rhinoceros and woolly mammoth that could withstand the extreme conditions. A mirror lying on the ground induces associations with the depths of the lake – and the depths of our own past.

ULE EWELT
is a ceramist living in
Grünberg-Stangenrod, Germany.
www.keramik-uleewelt.de

The current exhibition Anima(l) runs until 31 October 2022 at the Grange Dimière, Le Pin, 38850 Villages du Lac de Paladru, France.
details on www.grangedimiere.com

GULGONG 2022

MICHAELA KLOECKNER



Clan, network,
tribe or family –
it's
Clay Gulgong 2022

links - Evening in Gulgong
unten - Matt Mclean - with the
Striped Marquees on
Red Hill in the background

All photos - Michaela Kloeckner

Gulgong is a 19th century gold diggers' town situated in the central upland plain in the west of New South Wales, Australia. The rain from La Niña had bathed the parched, brown landscape of the plains in lush shades of green.

Most Clay Gulgong participants have a long car drive or flight ahead of them, or both, to reach their destination. After a 2-year Covid-induced break, Clay Gulgong 2022 could finally take place from 9 – 15 April.

The organisers, Bernadette and Neil Mansfield, had been forced by Covid to rethink the event and adapt it to the "new normal". It was initially expected that the event would run with a total loss. Master potters, helpers and participants fell ill with Covid shortly beforehand. Nevertheless, the Mansfield family remained faithful to Australian ceramics and the legacy of Janet Mansfield and is also planning to organise several woodfire and Clay Gulgong events in the next four years.

Clay Gulgong 2022 was officially opened with a tele-interview with Keith Brymer-Jones from England. He presented his autobiography and new book, *Boy in a China Shop* and expressed his regret that he could not participate in person this time. As ever, the little town of Gulgong warmly welcomed its visitors and showed ceramics in every shop window and exhibitions were set up in various locations.

The meeting place for the Clay Family was, as so often in the past, under the striped marquees on Red Hill. The participants could select from among a wide range of demonstrations and speakers and also take active part. The big international names were not present this year but the twelve internationally renowned Australian and New Zealand effortlessly held their own with the best!

After some potters having written books or memoirs, such as Owen Rye with his book, *Beyond Short Street*, this year *Words@Gulgon* was introduced this year in the form of readings. Additionally, Moyra Elliot presented the Marty Gross Mingei Film Archive for the first time

in Australia or Asia. Every evening, old, restored films were shown in the popular Gulgong Opera House.

The most interesting part of the conference is always the demonstrations by the ceramists, who show their works and methods at their stands in the marquee. The English version of our magazines, *NEW CERAMICS*, was also represented, as always in the highly capable hand of Michaela Kloeckner.

I would now like to give descriptions of the various artists – there is not enough space to mention everyone with matching images.





Fleur Schell



Chester Nealie and Michaela Kloeckner with NEW CERAMICS



Work by Ebony Russell



Steve Williams presenting

Mat Mclean always invests a great deal of energy and passion in his sculptures. He works in a large frame, first on components that are later assembled like a jigsaw puzzle. He likes to cooperate with other potters, painters or photographers.

Australia's **Fleur Schell** fascinated the visitors with her humorous, handbuilt creatures that were inspired by her children. Her sculptures have also found their way into her children's book entitled *Our Strange, Normal Home*.

Ebony Russel's tools are very unusual for a potter. She uses various sizes of icing bags for decorating cakes as well as plastic bags. Her material is a viscose porcelain slip in various colours. Her works are evocative, they are reminiscent of Mum's kitchen and lovingly decorated iced cakes. Some of her little sculptures like grottoes and shells are reminiscent of

souvenir kitsch! They make you think of little girls in pink frilly dresses and fairy tales with castles and unicorns!

However, Ebony has raised this technique to a different, very impressive level in her large-scale vases and vessels. Her work is refreshingly different and proves how incredibly varied ceramics can be.

Woodfired ceramics stands in contrast to this kind of work – coarse, with impurities in the natural clay, with deposits of fly ash and random marks from the hand of the potter. **Steve Williams** is a master of his craft. His works are unique and he readily shares his secrets. That's the way I do it, he says proudly – fingerprints on plates, fingers through the bottom of vases, bowls not trimmed, mugs and cups pushed in on one side. Everything is in motion, is irregular, unique and unmistakably Steve's.

Rob Barron presenting



Rowley Drysdale presenting





Jann Kesby



Stephen Bowers painting



Geoff Mitchell draws on a plate

Rob Barron has been a woodfirer all his life, influenced by the philosophies of Bernard Leach and Michael Cardew. His lifelong passion for clay is infectious and refreshing. He demonstrated how he builds his large vessels, first with coils, then throwing them on the wheel. One of these impressive vessels was on display in the Masters' Exhibition.

Quixotica Art Space in Queensland is **Rowley Drysdale's** creative refuge and studio, where he makes and fires all his works. His plot of land is home to a number of kilns, anagama and gas, studios and landscaped gardens. He interacted with visitors, first throwing small plates that the visitors then decorated. He then threw the walls on the wheel and combined the two elements to make a teabowl.

Jann Kesby was described by Janet Mansfield as "the real thing". Refreshingly grounded, a production potter who experiments with local clay from weathered granite and with long firing cycles in her anagama and a catenary arch kiln.

Stephen Bowers is an unusual painter and decorator, who lives and works in Adelaide. He leaves the production of ceramics to others as he feels more drawn

towards painting. His delicate brushwork is simply exquisite and detailed. In general, his palette encompasses light, medium and dark tones of one colour and his works are often decorated with gold.

Geoff Mitchell decorates his works painstakingly in the traditional Chinese blue-and-white style and he creates dream landscapes in a fragmentary narrative.

The Chris Keane Memorial Pub Crawl and the dance beneath the stars on Red Hill offered many opportunities to get to know people better, to let your hair down and dance the night away!

On Friday, the last day began with a picnic at Morning View, the Mansfield family farm. We were able to stroll across the fields and view the sculptures by international artists in the meadows of the farm.

An extensive collection of works by recognised national and international ceramists as well as works by Janet Mansfield, her kilns and her library were on view and it is always a highlight to see them.

Her memorabilia and her legacy are valued and kept alive by her family and the Australian Clay Community, which floods to Gulgong.

Bernadette and Neil Mansfield, family, team, helpers and sponsors deserve wholehearted gratitude. Their passion and commitment make this event happen, an event that always creates lasting memories.

The Gulgong Clay Family is looking forward to Clay Gulgong 2024!

MICHAELA KLOECKNER

is a well-know Australian ceramist, teacher and writer.

She lives on the Gold Coast, Australia.

Chris Keane Memorial pub crawl



Oldenburg International Ceramics Fair

Ceramics Event of a European format

A feast for all enthusiasts of art, craft and design with an open air gallery, exhibitions in Oldenburg Schloss and three prize awards. With this tried and tested combination the Oldenburg International Ceramics Fair this year once again offers everything the ceramophile heart desires from 5 – 7 August 2022. There will be contemporary ceramics of the highest standard, from individually designed tableware via exquisite unique vessels to art sculptures.

After this renowned market had to withdraw to the open air grounds of the Weser-Ems-Hallen last year to meet Covid regulations, the 39 Oldenburg Ceramics Fair will now once again take place in its traditional venue of the Oldenburg Schlossplatz – the Castle Square.

Approximately 100 ceramics makers selected by a panel of experts from all over Germany and twelve further European countries such as Portugal, Italy or Lithuania will be presenting ceramics exquisite in every respect at the market on 6 and 7 August – one-off vessels and sculptures, beautiful but not everyday functional pieces, individual items for house and garden as well as architectural ceramics.

The accompanying exhibitions in the surroundings of the State Museum of Art and Cultural History in Oldenburg Schloss are also in the spirit of contemporary ceramic art. Prize awards underline the importance of these international exhibitions.

The exhibition of the market participants entitled *Brandneu – Brand New*, which is only open during this weekend, shows their latest work, thus providing a first class insights into contemporary movements of today's ceramics. Three awards for the most inventive ceramics in the categories Innovation, Function and Figure/Sculpture will be distinguished by the expert judges with the Detlef Schmidt Wilkens Ceramics Prize. The visitors to



View of the market

Exhibition of the market participants



this exhibition can vote to determine the Visitors' Prize.

From 7 August a further, six-week exhibition opens in the Marble Hall of the State Museum – for Ricus Sebes as the winner of last year's NEW CERAMICS Prize. In Sebes's works, the focus is on the contrast of a rough, fissured texture and a finely crystallised coating of glaze. As a ceramist, he experiments a lot with the composition of the clay body, the glaze and the firing, striving to achieve a result in which the great contrasts merge to form a unity. The judges recognised in the work of the artist from the Grundelbachtal region, St. Goar, a "revolutionary innovation in the use of crystal glaze, because the forms of his works serve not only as a support for the special effects of spectacular glazes but also fit in a realm of geological forms that immediately awakens images of treasures in a coral reef.

The NEW CERAMICS Prize for contemporary ceramics will also be award-

ed again this year by a panel of expert judges for outstanding achievements in the category of one-off, individual pieces for the thirteenth time. Combined with this sought-after prize is a 6-week exhibition at the State Museum for Art and Cultural History in Oldenburg Schloss in 2023, which will then form part of the 40th anniversary of the Ceramics Fair.

Latest details on the event are available on www.keramiktage.com

Press Release Keramiktage

Work by Ricus Sebes
winner of the 2021 NEW CERAMICS Prize



CERAMIC ART LONDON



MONIKA GASS

CENTRAL SAINT MARTINS, KINGS CROSS
<http://www.ceramicartlondon.com>

photo - CERAMIC ART LONDON

You could recognize artists from earlier CAL: Eddie and Margaret Curtis with their typical highfired beauties, Sasha Wardell and her delicate cuttings in porcelain, Ashraf Hannah's controlled and rather meditative work, David Binns with new forms and beautiful green colours, Craig Underhill – poetic paintings, the work of James Oughtibridge – bold and striking forms in black and white clay often on a dramatic scale. There were Peter Beard's forms with complex surfaces, each piece a whole, combining form and pattern, techniques of layering glaze and wax, – and so many others... inspiring!!!

Again this best known annual ceramics expo in London arranged an amazing selection with beautiful work from 92 international artists – and an exciting programme with talks highlighting timely subjects in ceramics. Not easy and not without risk in times of Omicron still running wild.

I have great respect for how the organizers used social media perfectly and promoted every artist, every lecture as well as the ticket selling, the ongoing booking process – even the “sold out” – but with encouragement to come anyway – because there might be tickets available and space to enter for visitors. They found an elegant professional way to publish statements, websites and artwork. Good for any kind of preparation for visitors and an Online Catalogue to follow up.

Interesting lectures: Paul Greenhalgh – A Larger Vessel, Ceramic and Contemporary Civilisation.

Ceramic – by its very nature – has always occupied a particular space in the cultural and social scheme of things, this talk offered suggestions as to what its role could and should be now. Professor Paul Greenhalgh is Director of the Zaha Hadid Foundation in London, was Director of the Sainsbury Centre and Head of Research V&A Museum. He has published widely on the history of art and design. Or Tessa Peters, who is an independent curator and educator, a Senior Lecturer at the



View of the exhibition hall

photo - CERAMIC ART LONDON

Ceramics Research Centre-UK, University of Westminster, and an Associate Lecturer at Central Saint Martins. Her theme: Doing It Together! Public participation and performance within contemporary clay practice. She says, “Ceramic art is often thought to be the outcome of solitary endeavour by individual practitioners, but over the past decade or so many clay artists have developed more socially engaged practices.” In her talk she gave recent examples, their political, educational and aesthetic ambitions, and the potential benefits and possible limitations.

Dr Guan Lee: Digital Manual – innovation and experimentation with sustainability of crafts and materials. Lee is a lecturer in architecture and co-founder of Grymsdyke Farm, set in the village of Lacey Green, Bucks, which engages in a wide range of experimental fabrication techniques. Its aim is to design between processes of making and sustainability. Digital Manual is an ongoing research project which investigates new



Ashraf Hanna

photo - CERAMIC ART LONDON



David Binns

photo - David Binns



Sally MacDonell

photo - CERAMIC ART LONDON

methods of manufacturing architectural components using different composite materials including clay, while questioning their technological context in the sphere of social sustainability. At Grymsdyke Farm, context, place and human skill-based techniques are equally important in an increasingly automated design-manufacturing industry.

On Air was also most interesting, the special showcase exhibition in The Crossing CAL. It was a satellite exhibition and series of events investigating the urgent topic of air pollution, using smog particulate matter, glaze, ceramics and clay stop-frame animation to make this invisible poison visible and tangible, aiming to stimulate discussion, debate and vitally, action.

The work of 5 international and British artists will be featured in On Air: Kim Abeles's challenging work allows ambient particulate dust to fall on commemorative plates – opaque plates or fabric – revealing portraits of world leaders and their pledges on air quality. She leaves these on rooftops and lets the particulate matter in the heavy air fall upon them. After a period (4 days to a month), the stencil is removed, and the image is revealed in smog. Her first experiments were a kind of 'footprints of the sky'. Kim Abeles is a California-based artist who has been exploring the issue of air pollution for over 30 years. Her series Smog Collectors started in 1987 involving collaborations with US air pollution control agencies and earned her American and international attention. Kim Abeles has received fellowships from the Guggenheim Memorial Foundation and J. Paul Getty Trust Fund: kimabeles.com

Gasping for Air is a new series of work by Jo Pearl, whose practice combines sculpting and ceramics with clay stop-frame animation. It investigates what it looks and feels like to gasp for breath – due to air pollution's effect on vulnerable lungs. Smogware's provocative teacups coloured with smog-stained glazes. Jopearl.com

Dutch architect Iris de Kievith and designer Annemarie

Piscaer have come together to create Smogware, a publicly engaging project to provoke debate and behaviour change towards cleaning up our air quality. Together they found a way to harvest smog dust and use it meaningfully to stain glazes. The particulate matter makes visible and even tangible the poor air quality that surrounds us. They have adopted tableware as the canvas for their smog glazes: the humble plate, cup and saucer, intimately linking three of life's sustaining actions: breathing, drinking and eating. smogware.org

MONIKA GASS

is a ceramist, art historian, author, juror, curator and was director of the Ceramics Museum Westervald until her retirement. She is a board member of the AIC / IAC Geneva.

Iris de Kievith and designer Annemarie Piscaer

Foto - smogware





Gustav Weidanz

Renate Luckner-Bien

The sculptor Gustav Weidanz (1989–1970) taught from 1916 until 1959 at what today is Burg Giebichenstein University of Art and Design in Halle. He created freestanding and architecturally bound sculptures, medals, gravestones, memorials, glove puppets and marionettes and, with the same formal and contentual coherence, functional items such as tiled stoves or ceramic tableware. His figure group *Mädchenreigen* ("Girls' Roundelay"), designed in 1918 for the Staatliche Porzellan-Manufaktur Berlin (KPM), is today considered a groundbreaking work of modern porcelain art. This new book by Renate Luckner-Bien describes the life and work of this versatile artist in the context of German 20th century history.

Published by Burg Giebichenstein Kunsthochschule Halle in cooperation with Kunstmuseum Moritzburg Halle (Saale), 22.5 x 28 cm, hardcover, 320 pages, 300 ill., € 42.00 in GERMAN ISBN: 978-3-86019-168-2, orders online at: www.burg-halle.de/publikationen



Pinch - Keramikobjekte von Hand formen - Jacqui Atkin

Die Daumendrucktechnik in ihrer schönsten Form

(English title: Pinch Your Pottery: The Art & Craft of Making Pinch Pots)

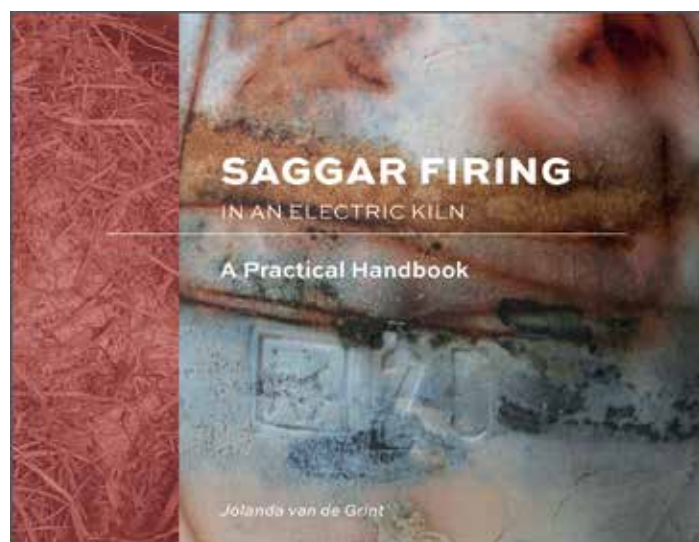
Forming clay with your hands is the most direct way of interacting with clay. In *Pinch*, Jacqui Atkin shows in a collection of 30 fabulous projects what can be achieved with the versatility of pinching.

This technique is ideally suited to developing a sensitivity for the material and the creative process. As simple as it is, the method can be challenging when you try to master it in all its refinements. The first chapter is about basics: What kinds of clay are suitable? What basic techniques are there? And what must you consider with regard to tools as well as health and safety? In the following 30 projects, the author shows in richly illustrated step-by-step guides how jugs, spoons, bowls and other ceramic items can be shaped by hand. The projects are rounded off with numerous suggestions for surface decoration and glazing. There is something for everyone here, from functional to purely decorative, including imaginatively shaped items for every day.

Jacqui Atkin - **Pinch - Keramikobjekte von Hand formen** (GERMAN edition)

Haupt Verlag, 176 pages, full colour photos, hardback, 19 x 24.6 cm

Euro 29.90 (D), Euro 30.80 (A), sFr. 36.00 ISBN 978-3-258-60251-6



Saggar firing - Jolanda van de Grint

If you enjoy the adventure of alternative firing but have only an electric kiln, this is the guide for you. Learn how to use an electric kiln to attain the natural earthy colours and spontaneous patterns of alternative firing methods. Step-by-step instructions together with nearly 200 photos show how to get good results with saggar firing in an electric kiln, without damaging your kiln. Understand every aspect, from making the saggar and understanding your work's requirements to using terra sigillata, firing the kiln and more. Along with clearly supplying the exact parameters you need to succeed, the guidance here also allows you the space to experiment and use your own creativity. This resource helps you extend your work with the colours and freedom of alternative firing.

Ceramist Jolanda van de Grint found that the unpredictably beautiful aesthetic of alternative firing changed her art's focus. After years of research and experimentation with electric kiln capabilities, she now teaches workshops in saggar firing. She lives in The Netherlands. Format: hardback, pages: 96, size: 26.6 x 20.9 cm, illustrations: 206 colour photos, price GBP 27.99. Published by Schiffer Craft ISBN: 9780764362323

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ARTIST JOURNAL

Ting-Ju SHAO



Nichola Theakston (GB)

Animals as Nichola Theakston's (born 1967) main subjects settle in the moment of various emotions motionlessly, while the spectators connect with them in tranquillity. Although expressed in silence and contemplation, they reflect the moment of emotional shifts as subtle as those of human.

"Human beings have a rich history of artistic engagement with the animal world for a variety of purposes. For me it is the astounding beauty of the natural world and my physical response to it; an attempt to understand and portray creatures that are so different and yet similar in many aspects. It seems a very relevant activity with the list of critically endangered animals continually growing. Beyond the obvious appreciation of form I hope that the work elicits a personal and varied response from issues of fragility of existence to less tangible and more ephemeral ideas.

"The notion that an individual creature may experience some spiritual dimension beyond its instinctive animal behaviours is the premise behind much of my work, and portraiture a vehicle often used to explore feeling and expression. Whilst primates are an obvious and compelling theme given their genetic proximity to humankind, it is important to me that all subjects are sculpted with sensitivity and empathy, mirroring elements of our shared consciousness and inviting the viewer to relate and reflect."

Clay, bronze, terracotta or black stoneware



top left -

Portrait with Sacred Cow, work in progress

photo by Anthony Theakston

left -

Macaque Study 4, 2019, h 23 cm *photos - Nichola Theakston*

below -

Sacred Cow 3, 2020, h 63 cm *photos - Nichola Theakston*



ARTIST JOURNAL

Johnson Tsang (Hong Kong, China)

With humour and creativity, Johnson Tsang (born 1960) makes ceramic figures with lively expressions, natural postures, energetic motions and emotions, to not only reflect on contemporary issues, but also to establish multiple layers of metaphors, particularly in the Lucid Dream II series, which is an embodiment and combination of the present and unknown lives. As the first-prize winner of the 2012 Taiwan Ceramics Biennale with the work "Splash of Wonder", Tseng was a policeman in Hong Kong, an unexpected encounter with the ceramic courses offered by the Hong Kong Ceramics Center in 1991 kindled his love of clay, started his artist journey in 1993. Speaking of his earlier works, which are relatively dark and bloody, the artist said that they were influenced by the dark side of the society he witnessed as a policeman. Later, children became his subjects. He used innocent children as metaphors for interpersonal and international situations, or adults' faces to address our expectations for and confinement imposed by the human situation.

"Although I created these works by my own hands, I believe they are not my actual 'creations'. I feel like a messenger who has realized some inspirations implanted in my mind. These ideas can hardly be 'created' or 'designed'. They are actually from an unknown source; somewhere lies my inner peace. Therefore, I try not to explain them with words as I may not fully understand their true meanings. I believe, one day, my works will reach someone who resonates with them. Then, it could be the beginning of another journey." Porcelain, 1220° C, mix medium



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

Lucid Dream II, Here and There, 2019, L 27, W 20, H 14 cm



photos - Johnson Tsang

Lucid Dream II, Blockade Line, 2020, L 26, W 16, H 14 cm



In Studio with Reinhard Keitel

EVELYNE SCHOENMANN



Reinhard, you originally trained as a bricklayer and then studied to become a constructional engineer. How did you come to be involved in ceramics?

I grew up in what used to be the GDR and attended class 9 – 12 of a secondary school that besides the customary school leaving examinations (“Abitur”) also included vocational training. As a bricklayer with my Abitur, I then logically went on to study constructional engineering. After I graduated, I worked as a constructional engineer for several years. An artist friend gave me the chance to try my hand at throwing on the wheel and working sculpturally. My passion was born! Through my training, I was familiar with the plasticity of clay and with many of the basic ceramic materials. Even when I was at school and as an apprentice, I was fascinated by the technique at that time of firing bricks and roof tiles in large ring kilns and porcelain in coal fired round kilns. Literally from one day to the next, I quit my well-paid job as an engineer and swapped it for the adventure of a potter's life. I was initially self-taught but then did a proper potter's apprenticeship, qualified as a master craftsman and later on I studied the creative side of things.

You live in a famous region. For me the word Weimar conjures up not only Goethe and Schiller but also the Bauhaus – the merging of art and craft was entirely new at that time. Does this influence your work?

Initially I was guided by Bauhaus forms. Especially with regard to my vessel ceramics. I could see them virtually outside my door at the Bauhaus Museum. As a student and then a young constructional engineer I simply couldn't overlook the Bauhaus. It was absolutely essential to explore that. I found the idea and the aim of the Bauhaus of bringing art and craft together to form a new unit really exciting and it shaped and influenced my work and whole approach. Actually it still does today. ...



Have you got any role models from that time?

The ceramic workshops with the leading figures Otto Lindig, Theodor Bogler and Gerhard Marcks formed a major part of the Bauhaus but there wasn't a real role model for me in the shape of one person from that period. At least not with regard to the craft of pottery and working in the ceramic genre. The sculptural vessel forms of Otto Lindig did initially inspire me and challenged me to try out and emulate this vocabulary of forms. But above all though it was the great masters like Paul Klee, Wassily Kandinsky, Oskar Schlemmer and Johannes Itten whose work and creative philosophies were an example to me and that was where I looked for creative orientation. It was the SPIRIT of the Bauhaus that guided me as a ceramist. Walter Gropius expressed this spirit in these words: "A defining originality of the Bauhaus is the idea of artists and craftsmen working together and the associated willingness to experiment".

In 2019 you made a fire sculpture for the centennial of the Bauhaus. Tell us something about that ...

For the founding of the Bauhaus in Weimar in 1919, that is to say for the centennial, the opening of the newly built Bauhaus Museum was planned as a part of the official celebrations. For this occasion, the city of Weimar had commissioned me to accompany the opening of the new Museum with a fire sculpture performance. Of course I felt this commission was a great accolade for me. It wasn't a problem to put on a fiery performance, people already knew me for that. But creating a sculpture appropriate to the Bauhaus and to present its birth from fire in full public view and under the critical gaze of a large number of Bauhaus aficionados was a special challenge. There is no typical "BAUHAUS SCULPTURE" or a recognisable Bauhaus style in that sense. There was



sisted of two pieces and weighed 250 kg – it was hoisted onto a mobile kiln base by a crane and enclosed in prefabricated kiln-wall elements. Long before I had developed the kiln system with Rohde, the kiln makers. It was fuelled with gas and we stoked it with wood at the end of the firing. The firing lasted 14 hours. All day, in front of the audience and into the evening until it got dark. The whole town was on its feet celebrating the Bauhaus centennial and the opening of the Bauhaus Museum. Our performance and the fiery unveiling in front of about 1,000 spectators was a fantastic success. Very much in the spirit of the Bauhaus. The sculpture got its name: *Reminiszenz Bauhaus*.



The piece shown here is a sculpture too. Talk us through the technical process of the knot.

I made the required cylinders or clay tube with an external diameter of 12 cm from an extruder with the help of a potter friend. For this, I had a special die made. The challenge was to bend the hollow, still soft clay tubes to the required radii without them creasing or even breaking. I used various aids and techniques. One was to fill a clay tube with a mixture of quartz sand and sawdust. That was not perfect. In the end, stuffing it with newspaper proved to be best. Joining the bent pieces together to form a knot was manual work and required the three-dimensional thought process. The great unknown was then how the clay forms that had been distorted to such an extreme degree would behave when drying and in the firing. But as you can see, it all went well. No cracking or warping. My list of drafts includes more knots because I think they are exciting sculptural forms.

You are fascinated by fire, aren't you? What does working on and with a fire sculpture mean to you?

Yes, I have been fascinated by firing ceramics in open flame right from the start and it has become a burning passion. My first kiln was woodfired after a design by Bernard Leach. I am excited by doing the final stage of making a ceramic sculpture before everyone's eyes. Like a raku demonstration. But on a completely different scale and to a very high standard of aesthetic enter-

little guidance. The Bauhaus was an educational institution and not style or stylistic era. Thus it would have been presumptuous of me to believe I would be able to recognisably create a sculpture in "Bauhaus style". So not an easy task for me. I had nine months to prepare. In the end, and after a large number of drafts, I decided to use the three geometric basic forms of circle, triangle and square and, with the primary colours red, blue and yellow, in three dimensions and to place them on a structured plinth like a bust 2.5 metres in height. And for this, I not only had to keep

the appearance of the future sculpture in mind but also how it would look as a fire sculpture.

French ceramist Ariane Croisseux helped me with the execution. We knew each other from working together at international ceramics symposiums and workshops in Turkey, Thailand, China, Taiwan and France. We built the sculpture together here in my studio. We had five weeks left for the drying process. Then we were ready, 7 April 2019. After we had transported the unfired piece safely to the forecourt of the new museum – it con-



succeeded. To give the work of the group of friends and the symposium a broader, supportive base, I initiated setting up the Römhild Ceramics Foundation in 2013 and I was its chair until 2018.

What are your plans for the future?

There are plenty of ideas on my to-do list about making sculptures and vessel ceramics. And fire sculptures too of course. I would like to tick off the points on this list over the next few years. Last year, I built a new woodfired kiln. I use it with the open flames to create the surfaces of my pieces at temperatures of above 1300°C. For me this is always a new challenge and an exciting experiment. Sometimes I have the feeling that I am only at the beginning or I am back at the beginning again. That motivates me and makes me curious to test my own limits. So it's a "never ending story".

tainment. To be able to join in experiencing the creative effects of the fire is an unrepeatable original at every moment.

Now I would like to come on to the Römhild Symposiums. For many years, you played a leading part in that, didn't you?

In order to revive the Römhild International Ceramics Symposium, which had been established from 1975 – 1993, a society of supporters was formed with the same name. I was a founder member and a member of the committee.

Under the motto of "Phoenix from the Ashes", the IXth International Ceramics Symposium restarted in 2008 after a 15-year break. As a committee member, I contributed my experience in the technical management. From 2010 – 2016, I took over running the group as the chairman. With the organisation of the IXth Symposium in 2011 and Xth Symposium in 2015, I tried with my management team to set new standards and placed new emphasis to put Römhild back in the centre of national and international attention as a ceramics town. I think we

Reinhard Keitel

Obergrunstedterstraße 2
99428 Weimar / Germany
www.ceramic-online.de | info@ceramic-online.de
Instagram: [reinhard_keitel_ceramics](https://www.instagram.com/reinhard_keitel_ceramics)

Evelyne Schoenmann's next interview partner is

Paula Bastiaansen, The Netherlands.

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

Copy date for entries:
31 July 2022

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

Berlin Keramik-Museum Berlin
D-10585 Berlin, Schustehrusstraße 13 www.keramik-museum-berlin.de
info@keramik-museum-berlin.de T: +49 (30) 321 23 220 O: Fri - Mon 13 - 17h

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

Berlin Brutto Gusto
D-10629 Berlin, Wielandstraße 34 www.bruttogusto.berlin
T: +49 (30) 3087 4646 O: Mon 12 - 18h, Tue - Sat 10 - 18h
👁: [Lieferliste Keramik](#) | ▶ 01.10.

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

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

Brüssel Puls Contemporary Ceramics
B-1050 Brüssel, Edelknaapstraat 19 rue du Page (Châtelain), Belgium
www.pulsceramics.com mail@pulsceramics.com
T: +32 (0)26 - 402655 O: Wen - Sat 13 - 18h
👁: [Danish Delights](#) | ▶ 16.7.

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

Bukarest Galerie GALATEEA Ceramic • Contemporary Art
RO-10094 Bukarest, Calea Victoriei 132, Rumänien www.galateeagallery.com
office@galateeagallery.com T: +40 (0)21 - 3173814
O: Tue - Fri 12 - 20h, Sat 11 - 19h Permanent exhibitions
👁: [Delia Maxim "Sonic ceramics"](#) | ▶ 10.7.
👁: [Nicolae Moldovan "Spatial axis"](#) | 14.7. - 14.8.

Carouge Musée de Carouge
CH-1227 Carouge, Place de Sardaigne 2, Schweiz www.carouge.ch/musee
T: +41 (0)22 - 3079380 O: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h
👁: [Ausstellung "concours international de céramique"](#) | 17.9. - 11.12.

**lieferliste
keramik**
01.06 - 01.10.2022

Morten Løbner Espersen
Guido Geelen
Renate Heckmann
Hella Jongerius
Heidi Kippenberg
Wietske van Leeuwen
Johannes Nagel
Gustavo Perez Delgado
Ursula Scheid
Sebastian Scheid
Martin Schlotz
Johanna Schweizer
Guido Sengle
Carolein Smit
Barbara Stehr
Robin Winters

Brutto Gusto
Wielandstraße 34
10629 Berlin
Mon - Sam 10 - 18 Uhr
bruttogusto.berlin

**숨겨진 빛 :
한국의
현대도예**

Eun Bum LEE
Sung Wook PARK
Ji In AHN
Seok Hyun JANG
Eui Jeong YOO
Sun KIM
Kwan JEONG
Se Kyun JU
Ka Jin LEE
Jong Jin PARK

14 May - 12 June 2022
Centre Culturel d'Andenne,
Ceramic Art Andenne 2022
Belgium

**HIDDEN
COLOURS:
KOREAN
CONTEMPORARY
CERAMIC ART**

25 June - 4 September 2022
La Piscine - André Delgrès
Art and Industrial Museum
France

**COULEURS
CACHEES:
CÉRAMIQUE
CORÉENNE
CONTEMPORAINE**

Coburg Kunstsammlung der Veste Coburg
D-96450 Coburg, Veste www.kunstsammlung-coburg.de T: +49 (0)956 - 18790
O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h,
Nov. - March Tue - Sun 13 - 16h, Mon closed
👁: [Alexandrine. Eine badische Prinzessin in Coburg](#) | ▶ 11.9.
👁: [Coburger Glaspreis 2022 - die Ausstellung](#) | ▶ 25.9.

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

Deventer LOES & REINIER
NL-7411 JP Deventer, Korte Assenstraat 15, The Netherlands www.loes-reinier.com
T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h *A
👁: [Ricus Sebes, porcelain - cristal glaze](#) | ▶ 9.7.

Düsseldorf Hetjens-Museum
D-40213 Düsseldorf, Schulstrasse 4 www.duesseldorf.de/hetjens
T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 - 21h
👁: [Dieter Nuhr: Reisezeit - Zeitreisen](#) | ▶ 31.7.
👁: [Im Auge des Drachen - Keramik aus Vietnam und Thailand](#) | ▶ 28.8.

Duingen Töpfermuseum Duingen
D-31089 Duingen, Töpferstraße 8 www.toepfermuseum-duingen.de
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h
👁: [Jochen Rütth - Gefässe](#) | 3.7. - 25.9.

Eguelshardt-Bannstein Ceramique de la Gare
F-57230 Eguelshardt-Bannstein, 97, Route de Mouterhouse, Frankreich
www.krueger-keramik.de 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
info@micfaenza.org T: +39 (0)546 - 69 73 11
👁: [Nino Caruso \(1928-2017\). Forms of memory and space](#) | ▶ 9.10.



**EXPO
NATE
2**

Baiz
Becher
Beyer
Molz
Reiter

Zeitgenössische Keramik
Keramikmuseum Westerwald
15. Juli - 04. September 2022
Eröffnung: 15. Juli 2022, 19 Uhr
Folgeausstellung: Keramikmuseum Langerwehe

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

Frechen KERAMION
D-50226 Frechen, Bonnstraße 12 www.keramion.de
info@keramion.de T: +49 (0)2234 - 697690
O: Tue - Fri + Sun 10 - 17h, Sat 14 - 17 h
☞: Beate Kuhn - immer wieder gerne! | ▶ 14.8.
☞: Entdeckungen, Entwicklungen, Ergebnisse - 50 Jahre Frechener Keramikpreis bis zum 26.2.2023

Fürstenberg Museum Schloß Fürstenberg
D-37699 Fürstenberg, Meinbrexerstraße 2 www.fuerstenberg-schloss.de
museum@fuerstenberg-schloss.de T: +49 (0)5271 - 96677810
O: Tue - Sun 10 - 17h
☞: Bleibt anders - 275 Jahre Fürstenberg Porzellan gesehen von Sonngard Marcks | 1.4. - 5.6.

Gelsenkirchen Galerie Jutta Idelmann
D-45894 Gelsenkirchen, Cranger Straße 36
www.idelmann.eu info@idelmann.eu
T: +49 (0)209 - 595905 O: open by appointment
for further information please visit our website

Genf Musée Ariana
Musée suisse de la céramique et du verre
CH-1202 Genf, Avenue de la Paix 10, Schweiz
www.ville-ge.ch/ariana ariana@ville-ge.ch
T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
☞: Tassen! Ansichten von Lionel Latham | ▶ 31.7.
☞: Alexandre Joly - Kommunizierende Vasen | ▶ 7.8.
☞: Hubert Crevoisier - Blau, gelb, grün ... ich sehe rot! | ▶ 7.8.

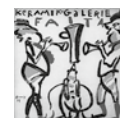
Gmunden Galerie im K.-Hof, Kammerhof Museum Gmunden
A-4810, Gmunden, Schloß, Österreich www.k-hof.at www.keramik.gmunden.at
O: Wen - Fri 13 - 17h, Sat + Sun 10 - 17h

Gotha Herzogliches Museum Gotha Schloß Friedenstein
D-99867 Gotha, Schlossplatz 2 www.stiftung-friedenstein.de
T: +49 (0)3621 - 82340 O: daily 10 - 16h, 24. and 31.12. closed
☞: Wieder zurück in Gotha - die verlorenen Meisterwerke | ▶ 21.8.
☞: Mildners Kleinplastiken - Tier und Porträt | ▶ 11.9.

Göttingen Galerie Rosenhauer
D-37075 Göttingen, Konrad-Adenauer-Straße 34 www.galerie-rosenhauer.de
T: +49 (0)551 - 2052100 F: -25421 O: (during exhibitions)
Wen, Fri, Sat 15:30 - 18:30h, Sun + Holidays 11:30 - 13 + 15 - 18h

Großkrotzenburg Milchkännchenmuseum
D-63538 Großkrotzenburg, Breite Straße 33
milchkaennchen-museum@t-online.de
T: +49(0)6186 - 9150125 O: 1x per month on 2.sunday from 14 - 17h *A

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



Hannover Handwerksform Hannover
D-30175 Hannover, Berliner Allee 17 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 T: +49 (0)6221 - 619090
info@galerie-heller.de www.galerie-heller.de
O: Tue - Fri 11 - 13 + 14 - 18h, Sat 11 - 18h
☞: Köpfe | ▶ 24.7.
☞: Deutsche Keramiker aus Ost und West | 4.9. - 6.11.

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

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



Frechen D-50226 Stiftung KERAMION
Zentrum für moderne+historische Keramik
Bonnstr.12 T: +49-(0)2234-69 76 9-0
F: - 20. O: Di-Fr+So 10-17, Sa 14-17h
info@keramion.de www.keramion.de

Beate Kuhn, Relief, 1986, KERAMION, Foto: U. Philipp

☞: Ausstellung: Beate Kuhn - immer wieder gerne! bis zum 14.8.2022
☞: Entdeckungen, Entwicklungen, Ergebnisse - 50 Jahre Frechener Keramikpreis bis zum 26.2.2023

Hohenberg a.d.Eger D-95691

Porzellanikon - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb
D-95691 Hohenberg a.d.Eger, Schirndinger Straße 48 T: +49 (0)9233 - 772211
O: Tue - Sun 10 - 17h www.porzellanikon.org info@porzellanikon.org
👁: Unikate erzählen. Künstlerisches Meissen 1970 - 2010 | ▶ 8.1.23

Höhr-Grenzhausen Keramikmuseum Westerwald

D-56203 Höhr-Grenzhausen, Lindenstraße 13 www.keramikmuseum.de
kontakt@keramikmuseum.de T: +49 (0)2624 - 946010 F: -120
O: Tue - Sun 10 - 17h *A
👁: Gertraud Möhwald | 24.7. - 26.2.23



Karlsruhe Staatliche Majolika Manufaktur Karlsruhe GmbH

D-76131 Karlsruhe, Ahaweg 6-8 T: +49 (0)721 - 91 237 70 O: Mon - Fri 8 - 16h

Kellinghusen Museum Kellinghusen

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

Köln

MAKK - Museum für Angewandte Kunst Köln

D-D-50667 Köln, An der Rechtschule www.makk.de
makk@stadt-koeln.de T: +49 (0)221 - 22123860
O: Tue - Sun 11 - 17h 1st Tue in the month 11 - 22h



👁: 40 Jahre laif - 40 Positionen dokumentarischer Fotografie | ▶ 25.9.

Landshut Keramikschule Landshut

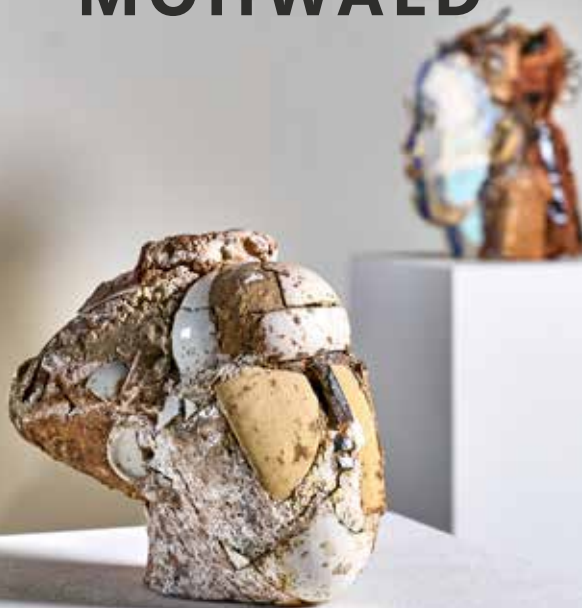
D-84028 Landshut, Marienplatz 8 T: +49(0)871-9223880
F: +49(0)871-92238845 O: daily 10 - 16h

👁: Abschlussausstellungen der Absolventinnen und Absolventen der
Staatlichen Meisterschule für Keramik & Design, Staatlichen Berufs-
fachschule & Berufsschule III für Keramik in der Keramikschule
Landshut | 16.7. - 24.7. V: 16.7., 10:30h
Katalog: 7,50€uro zzgl. Porto/Verpackung

15^{ème} FESTIVAL
DE SCULPTURE CÉRAMIQUE EUROPÉENNE
Retour au Japon
14/07/22 - 15/09/22
GALERIE DU DON
CÉRAMIQUE
CONTEMPORAINE
GALERIE DU DON, 12140 LE FEL, FRANCE www.ledondufel.com

GERTRAUD MÖHWALD

Foto © articus-roettgen.com



24.7.2022 – 26.2.2023

KERAMIKMUSEUM WESTERWALD

Langerwehe Töpfereimuseum Langerwehe

D-52379 Langerwehe, Pastoratsweg 1
www.toepfereimuseum.de
museumsverein@toepfereimuseum.de



**TÖPFEREIMUSEUM
LANGERWEHE**

T: +49 (0)2423 - 4446 F: -59 90
O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h Sun + Holidays 11 - 18h
👁: AugenBlicke - Die Künstler von der Wehe - Fotografie | ▶ 21.8.

Le Fel

GALERIE DU DON

F-12140 Le Fel, Le Don du Fel, Frankreich www.ledondufel.com
T: +33 (0)05 - 65541515 O: Mon - Fri 10 - 18h, Sat + Sun 14 - 18h
👁: Daphné Corregan | ▶ 10.7.
👁: 15. FESTIVAL DE SCULPTURE CÉRAMIQUE EUROPÉENNE
Retour au Japon | 14.7. - 15.9.

Leipzig

Grassimuseum Museum für Angewandte Kunst

D-04103 Leipzig, Johannisplatz 5-11 www.grassimak.de
T: +49 (0)341 - 2229100 O: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h
👁: Lotte Reimers, zum 90. Geburtstag | ▶ 2.10.

London

Contemporary Ceramics Centre

UK-WC1B 6F, London, 63 Great Russel Street, Bloomsbury, Großbritannien
www.cpaceramics.com T: +44 (0)20 - 7242 9644 O: Mon - Sat 10:30 - 18h

Middelfart

CLAY Keramikmuseum Danmark

DK-5500 Middelfart,
Kongebrovej 42, Dänemark
www.claymuseum.dk



KERAMIKMUSEUM
DANMARK
MUSEUM OF CERAMIC ART
DENMARK

T: +45 (0)64 - 414798
O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h
👁: After Glow - New Nordic Porcelain | ▶ 21.8.

München

Galerie für Angewandte Kunst

D-80333 München, Pacellistraße 6-8 www.kunsthandwerk-bkv.de
T: +49 (0)89 - 2901470 O: Mon - Sat 10 - 18h

München

Galerie Handwerk

D-80333 München, Max-Joseph-Straße 4 www.hwk-muenchen.de/galerie

T: +49 (0)89 - 5119296

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

☞: [KI.Robotik.Design](#) | 18.9.

Prenzlau

Galerie Waschhaus im Dominikaner Kloster

D-17291 Prenzlau, Uckerwiek 813 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

T: +32 (0)87 - 850903 O: Tue - Sun 10 - 17h

Ausstellung im Haus Zahlephol gegenüber der Burg

☞: [Preisträgerausstellung des Euregio-Keramikwettbewerbs 2021](#) 31.7. - 11.9.

☞: [Die "Tupperware" von Buergel, Aertsen & Co.](#) | 11.9. - 1.5.23

☞: [27. Euregio-Keramikmarkt](#) | 10.9. - 11.9.

Rheinsberg

Keramikmuseum Rheinsberg

D-16831 Rheinsberg, Kirchplatz 1 www.museum-rheinsberg.de

T: +49 (0)33931 - 37631 O: closed in January

Römhild

Förderverein "Internationales Keramiksymposium Römhild" e.V.

D-98631, Römhild, Postfach 1141 www.keramiksymposium-roemhild.de

Ausstellungen im Museum Schloss Glücksburg und Rüstsaal. Thüringer Keramikmarkt in den Höfen und Park des Schlosses jährl. am 3. Aug.-WoE

Rödental

Europäisches Museum für Modernes Glas

D-18055 Rödental, Schloss Roseau www.kunstsammlungen-coburg.de

O: daily. 9:30 - 13h and 13:30 - 17h

☞: [Coburger Glaspreis 2022 - Teil-Ausstellung](#) | 25.9.

Rotterdam

Galerie Theemaas

NL-3012 GH Rotterdam, Karel Doormanstraat 469, The Netherlands

www.theemaas.nl info@theemaas.nl

Rottweil

Keramik Kunst im ATELIERHAUS TERRA

Einzigartige Ton- und Porzellanobjekte, Keramik-UNIKATE von Angelika Karoly

D-78628, Rottweil, Neckartal 152 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

info@porzellanikon.org T: +49 (0)9287 - 918000 F: -30 O: Tue - Sun 10 - 17h

☞: [MORE THAN BRICKS - Tradition und Zukunft der Architekturkeramik](#) | 3.10.

Staufen

Keramikmuseum Staufen

D-79219 Staufen, Wettelbrunnerstraße 3 www.keramikmuseum-staufen.de

O: Wen - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h

☞: [Michael Cohen](#) | 3.7.

☞: [Elisa Stütze-Siegmund](#) | 8.7. - 21.8. V: 8.7., 19h

☞: [Aktionstage des KMW Staufen starts again after two years](#)

Infos at www.keramikmuseum-staufen.de

Tegelen

Keramikcentrum Tiendschuur Tegelen - Pottenbakkersmuseum

NL-5932 AG Tegelen, Kasteellaan 8, Niederlande www.tiendschuur.net

info@tiendschuur.net T: +31 (0)77 - 3260213 O: Tue - Sun 11 - 17h

☞: [Colour - Künstler wählen Farbe](#) | 25.9.

Thurnau

Töpfermuseum Thurnau

D-95349 Thurnau, Kirchplatz 12 www.toepfermuseum-thurnau.de

toepfermuseum-thurnau@t-online.de

O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h

Oct. - 6. Jan. and March: Sat 13 - 16h, Sun + Holidays 11 - 18h

☞: [Kunst baut Brücken. Werkschau zum XIII. Europa-Symposium Thurnau](#) | 4.9. - 2.10.



Velten

Ofen- und Keramikmuseum Velten + Hedwig Bollhagen Museum

D-16727 Velten, Wilhelmstraße 32 www.okmh.de

info@okmh.de T: +49 (0)3304 - 31760 F: -505887

O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h

☞: [Geburtstag des Ofen- und Keramikmuseums](#) | 7.7.

☞: [Sonderführungen, Performance, Sommerkonzert](#) | 10.7.

☞: ["Willkommen im PARADIESGARTEN"](#) | 10.7. - 29.10., V: 10.7.

OFEN-UND
KERAMIK
MUSEUM
HEDWIG
BOLLHAGEN

Weiden/Oberpf.

Internationales Keramik-Museum -

Zweigmuseum der Neuen Sammlung München

D-92637 Weiden, Luitpoldstraße 25 keramikmuseum@weiden.de

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

☞: ["Offene Schülerwerkstatt- Kunst am Bau", eine Sonderausstellung in Kooperation mit Die Keramischen e.V. und dem Nordoberpfalz Center \(NOC\) Weiden, verlängert bis Herbst 2022](#)

☞: ["Sammlung Seltmann - Porzellan aus China". Über 100 erlesene Kostbarkeiten der Qing- Dynastie \(1644-1912\), Neuaufstellung der Neuen Sammlung München, bis Ende 2022](#)

☞: ["Keramik aus Afrika - Eine Auswahl aus der Schenkung Herzog Franz von Bayern". Präsentation der Neuen Sammlung München, bis Ende 2022](#)

☞: ["Aus dem Alten Ägypten - Kanopenfragment mit Totenbuch Hieroglyphen, Neues Reich 1550-1070 v.Chr.", ein Gastobjekt aus dem Staatlichen Museum Ägyptischer Kunst München, bis Herbst 2022](#)

Westerstede

Galerie Belinda Berger

D-26655 Westerstede, Mühlenbrink 17

www.belindaberger.de T: +49 (0)4488 - 525391

F: -525392 O: Sat + Sun 16 - 18h *A

Permanent exhibition of gallery artists

Belinda
Berger
GALERIE
Contemporary English Ceramics & Art

Zürich

Völkerkundemuseum der Universität Zürich

CH-8801 Zürich, Pelikanstraße 40, Schweiz www.museth1no.uzh.ch

musethno@vmz.uzh.ch

☞: [VielFalt - Textiles Wissen von Miao-Frauen in Südwest-China](#) | 15.1.23

CERAMICS CULTURE CONFERENCE & COUNTRY

The Australian Ceramics Triennale

Apmere Mparntwe, will take place in

Mparntwe / Alice Springs

19 - 23 July 2022

The program is jam packed with lectures, forums, demonstrations, masterclasses, camps and performances.



LIMITED TICKETS BOOK NOW:

www.australianceramicstriennale.com.au/



Further info contact: directors@centralcraft.org.au



APMERE MPARNTWE

THE AUSTRALIAN CERAMICS TRIENNALE
ALICE SPRINGS 2022





argillá

italia

Festival Internazionale della Ceramica e Mostra Mercato
International Ceramics Festival and Market-Fair

Faenza (RA)
2, 3 e 4 settembre 2022
September 2nd, 3rd and 4th 2022

Paese Ospite: Irlanda
Guest Country: Ireland

 www.micfaenza.org
 Comune di Faenza
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• Versuch's mal mit Glasur...	08.- 10.07.22	Grit Uhlemann
Glasurenentwicklung und Experimente		
• Japanische Teekultur....	15.- 17.07.22	Hans Pillen
chawan		
• Gläserne Plastik	21.- 24.07.22	Alkie Osterland
• Kreativurlaub am Schwarzen Meer - Bronzeplastik	02.- 06.08.22	Mitko Ivanov
• »Mond - Vase«	19.- 21.08.22	Kiho Kang
• Die individuelle Entfaltung	22.- 28.08.22	Harald Jegodziński
Ihrer skulpturalen Aussage ... durch ein Vor-Bild		
• Gebaute Formen aus eingefärbtem Ton	26.- 28.08.22	Dorothee Wenz
• Farblehre ... und ... Farbgestaltung gebrannter Keramiken	30.08.-01.09.22	Harald Jegodziński

Weitere interessante Themen finden Sie auf unserer Homepage, schauen Sie doch mal rein!

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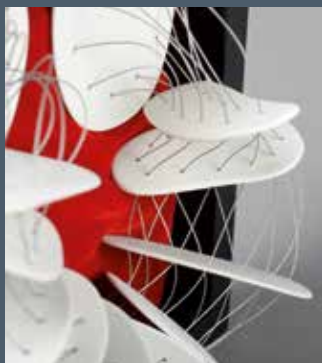
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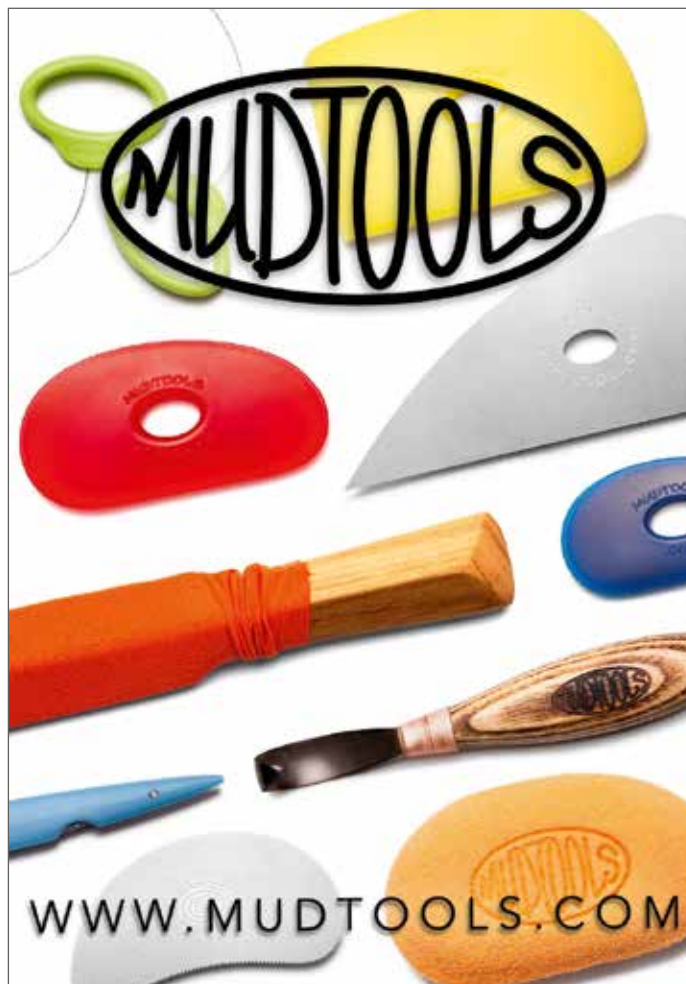
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1



1 Annette Wandrer has mastered the technique of using print in a new context, which required an intense period of experimentation and patience. Step by step, she has ventured into this field of fine art. The image technique has allowed her to advance from two dimensions into space and to lend the decor a narrative element. The figural stands as the result of a long journey from the ornamental to the narrative image. Every piece is unique, unmistakable and one of a kind. **Doris Weilandt** gives us an overview of her work.

2 Artists Choose Colour

We cover the exhibition **Colour** at the Keramikmuseum Tegelen, which runs until 25 September. The following artists are taking part: Peter Beard (GB), Wouter Dam (NL), Christine Duncombe-Thüring (DE), Carolyn Genders (GB), Anna Heike Grüneke (DE), Liesbeth Kamp (NL), Jan Kamphuis (NL), Jean-Paul Landreau (FA), Marjan de Voogd (NL), Maria Woydat (GB), Dorothee Wenz (DE), and the following artists explain their art in person: Jan Kamphuis – 11 September, 2 p.m. Carolyn Genders – 25 September, 2 p.m. Marjan de Voogd – 6, 7 and 27 August (Workshop)

2



Dorothee Wenz

3



3 Looking up at the sky on a clear night, we see white dots on a dark surface. What is perceived as background is in fact an infinite void. Walking on the moon has not changed the notion in people's heads, that the stars are simply pinned on a vast canvas. Such reversals of the facts, or rather their true presence, are the focus of the ceramic artist **Zoe Preece**. Her installation **Material Presence**, the work made in 2018, is now part of the permanent collection in the National Museum of Wales. It is exhibited alongside paintings of Paul Cézanne and Pablo Picasso until April 2023. **Astrid Zwick** gives us an overview about two installations, about the person and the work of the artist.

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

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 Verlag Neue Keramik GmbH | Steinreuschweg 2
 D-56203 Höhr-Grenzhausen | Germany
 TEL.: +49 - (0)2624 - 94 80 68
 bestellungen@neue-keramik.de
 www.neue-keramik.de | www.ceramics.de
 Publisher: Bernd Pfannkuche
 Managing director and editor: Bernd Pfannkuche
 Am Leiersberg 5 | 69239 Neckarsteinach | Germany
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 Translations: Erban Translations / Bernd Pfannkuche
 Scans and image processing: Huriye Hallac

Layout: Huriye Hallac, Bernd Pfannkuche
 Printed by ARNOLD group, Am Wall 15, 14979 Großbeeren
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NEW CERAMICS is published six times a year.
 Subscriptions (6 issues) incl. postage and packing:
 World: surface mail € 58,- | US\$ 65,-
 World: airmail € 66,- | US\$ 85,-
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 Price of single copy: € 11.00. US\$ 12.00.

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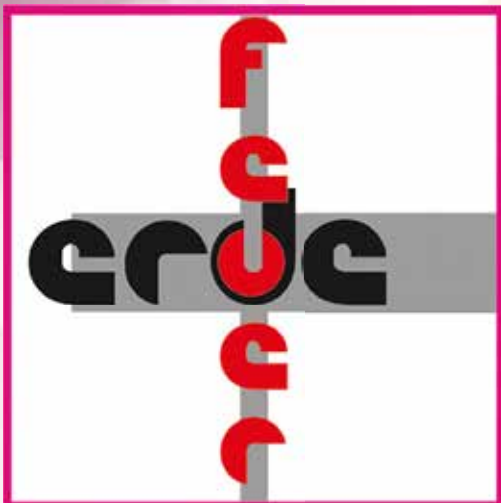
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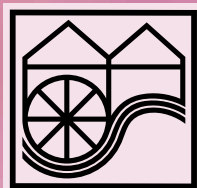
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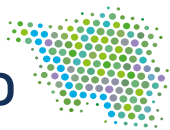
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