

NEW CERAMICS

The European Ceramics Magazine



NEW CERAMICS

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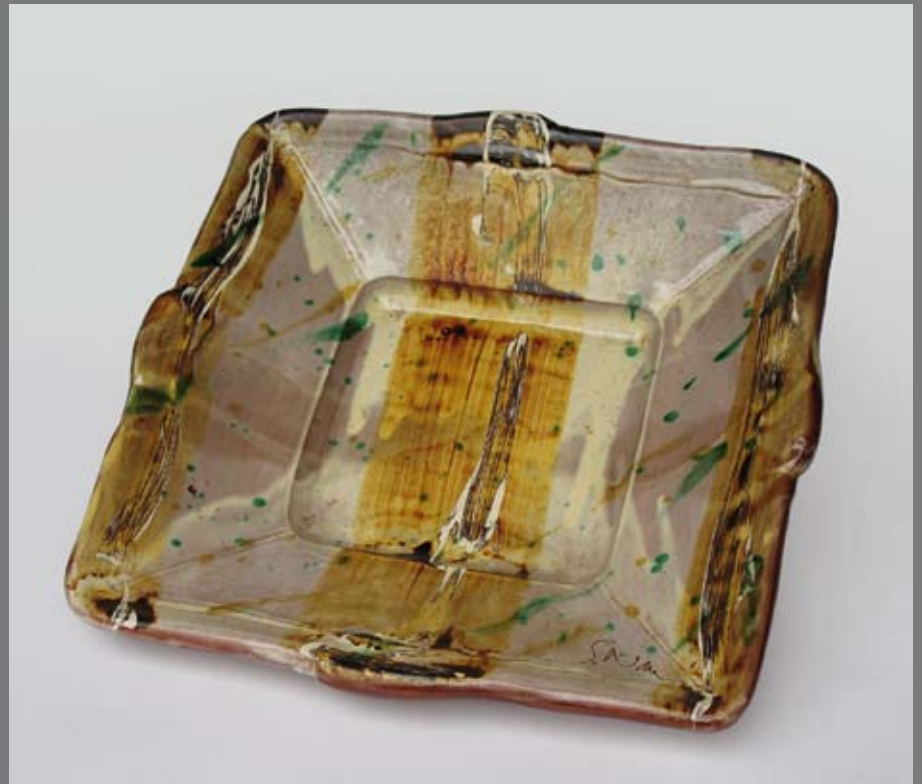


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NCECA SEATTLE 2012

NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS



Dear Readers of NEW CERAMICS

For some time, I have felt that we should change the outward appearance of NEW CERAMICS / NEUE KERAMIK. When I took over the magazine almost twelve years ago, we completely redesigned the layout. Olaf Bruhn, who was responsible for the graphic design and image editing at that time, had developed an overall concept using just one font, in contrast to the variety of fonts used previously, and a new, consistent look. In 2001 NEUE KERAMIK thus not only gained a format in line with international standards but it was also given a completely new appearance.

Over the years, I have made various cosmetic corrections or structural improvements to the “new look”. This was mainly thanks to Dirk Rothe, who worked for NEUE KERAMIK for several years and contributed the main design ideas. But all in all, these were just marginal interventions affecting the overall appearance, which were then published in the first edition of the New Year.

But now we had further-reaching plans. However, it was the new edition of the *Keramikführer* that completely occupied the time and attention of the editorial team in the second half of 2011 so that changes to the layout of NK / NC had to be postponed.

But now we are ready, and we did not want to wait till the 1/2013 issue: our graphic designer, Huriye Hallac, who for a number of years has been responsible for the image editing, advertising and the final graphic design of each issue, has presented the first version of a new look. We have abandoned the use of just one font, without going back to using a whole variety, and we have given the image and text sections a graphic makeover.

With these changes, we do not intend simply to put on a new dress or a new shirt. We were much more concerned to provide a more appealing and visually more accessible presentation to keep pace with the times and with the expectations of our readers.

To achieve this, we have followed an idea that was still valid while I was training as an artist, back in the 1970s and 1980s: “Form follows function”, where “function” does not mean mechanical function but in this case refers rather to psychological function. That is to say that the information we wish to present is expressed in a way that is not only more easily, more clearly and more distinctly accessible to our readers but also that they associate a positive experience with reading our magazine.

The changes have now begun. We will continue to make adjustments to the graphic design, but also to the structure. We are proceeding in small steps, and I would be delighted if we could fulfil your expectations of a magazine orientated towards the whole of Europe and including international contributions. If you wish, and I would be very pleased if you did so, please feel free to tell us what you think.

But enough now of the new layout.

With regard to the content of the new issue, we should add that we once again had a great deal of material on current events, which often reached us at the last minute.

What happens then is that finished articles go “under the knife”, with both the number of images and the amount of text suffering cuts. Other articles are presented more briefly or are postponed to a later issue, assuming they are not covering exhibitions with a deadline.

As this area of coverage of exhibitions, symposia, workshops etc. has continued to expand in recent years, we are set to change the structure in this section too so that we can provide you with far more information. In all probability, the reports will be somewhat shorter but certainly more concise.

Where we have not made cuts in this issue was with the article on Petersen Tegl. I got to know the firm when I went to see the International Brick Sculpture Symposium in Broager (NC 1/2012), and I was very excited by Christian Petersen’s aesthetic input in contemporary architecture. Even if you are not a fan of the cool, minimalist Bauhaus-influenced architecture shown in this article, where in the main Petersen’s brick products have been used, it will have to be admitted that Christian Petersen’s company stands out a long way from the world of conventional brick making. If we see the historical legacy of wonderful brick architecture in north and northwest Germany, we are forced to note an aesthetic impoverishment in the present, and we can only rejoice in the fact that there are still, or once again, companies like that of Christian Petersen.

On the opposite page, you can see the first images from this year’s NCECA convention in Seattle, USA. The report on this convention, with more contemporary US ceramics, will be published in the next issue.

Yours,
Bernd Pfannkuche

At ART Karlsruhe 2012, visiting the stand of Karlsruhe Majolika with work by Günter Wagner





"Heaven and Earth" - Claudi Casanovas from Spain and Alev Ebüzziya Siesbye from Turkey, now resident of Paris, both world stars on the international ceramics stage, form a high quality, complementary, contrasting pair from 17 June until 2 September 2012 in the new exhibition at Galerie Marianne Heller in Heidelberg. Claudi Casanovas' (*1956) sculptures, some of which are distinctly reminiscent of vessels, represent the essence of earthiness in their course roughness in multicoloured, heavily grogged clay: like weathered, fissured boulders, they seem to be more nature than human creation, and yet have a subtle composition – ceramic art brut, abstract memento mori. The work of Alev Ebüzziya Siesbye (*1938) on the other hand is now considered to be classic, severe, minimalist vessel art. Her bowls, on a tiny foot, rising in seeming weightlessness, open and in infinite variations – constructed with thin walls in the most delicate monochrome, preferably the blue of the sky and the sea, with meticulous decor, pursue the idea of the absolute vessel, evoking the presence of an ideal Mediterranean civilisation. An absolute must! Galerie Marianne Heller, Friedrich-Ebert-Anlage 2, Im Stadtgarten, D-69117 Heidelberg, Germany. Tel. +49 (0)6221-619090. info@galerie-heller.de www.galerie-heller.de

Bowls by Alev Ebüzziya Siesbye

collect

COLLECT 2012: international line-up announced. Presented by the Crafts Council at the Saatchi Gallery, London 11-14 May 2012. A stellar line-up of artists will be represented by 31 galleries, six of whom are new to the fair, from 11 countries around the world, including Japan, the Netherlands, Germany, Norway, Sweden and China. These galleries will occupy the ground and first floor of the Saatchi Gallery, and the Project Space area on the second floor will feature ten large-scale installations by individual artists with a focus on textiles and furniture. For more information visit: www.collect2012.org.uk



Exponate 2012 - Eight mature full-blooded women, including a nun, female graduates of the College of Ceramic Design in Höhr-Grenzhausen are exhibiting their own ceramics at the Keramikmuseum Westerwald from 22 June – 19 August 2012. This year's works are the result of a study of free and applied ceramics. On show there will be little men and little women, little mugs and little jars, a little nativity scene and some little old bit of art. They were made in the courses for sculpture and for decor and vessel development. For further reflection, the illustrious collection will then be moving to a convent: after the exhibition in Höhr-Grenzhausen, the works will be going on show at the Benedictine Convent of the Holy Cross in Hersstelle from 23 August 2012. www.fs-keramik.de The Graduate Girls 2012

Eunique - arts&crafts 4-6 May 2012 – International Fair for Applied Art & Design BK Deutschland, the German Crafts Association, has initiated a ceramics exhibition at the upcoming EUNIQUE fair in Karlsruhe. Under the title of "Just Ceramics", some of the latest top quality work by internationally renowned artists will be going on show. In addition, all of the ceramic artists who exhibited at the 2012 fair had the opportunity to apply for "Just Ceramics". The exhibition will be curated by Monika Gass, Director of the Keramikmuseum Westerwald, who is also responsible for the scenography. The exhibiting artists are: Ann van Hoey / Barbara Gröbl / Caroline Cheng / Johannes Nagel / Kim Simonsson / Rafa Perez / Nicole Thoss / Sebastian Scheid / Simon Jozsef Zsolt / Nathalie Schnider-Lang / Michael Flynn / Arwed Angerer / Natasja Lefèvre / Claudia Biehne / Elisabeth Bourget / Manfred Braun / Sabine Moshammer / Beate Pfefferkorn / Otto Scherer / Imke Splittgerber. This exhibition will also go on display at the Keramikmuseum Westerwald in Höhr-Grenzhausen in the autumn of 2012. Guest 2012 - Finland: Finnish participants at the stands and a special exhibition. The WCC-Europe EUNIQUE Award for Contemporary Crafts 2012 will once again be presented to one of the participants in EUNIQUE 2012. Messe Karlsruhe, Messeallee 1, 76287 Rheinstetten, Germany. Opening hours: Friday – Sunday 4-6 May 2012, 11a.m. – 7 p.m.; opening ceremony (by invitation only): Thursday, 3 May 2012.



Galerie Besson in Italy - After the closure of the historic London gallery, Officine Saffi presents an exclusive anthology of the collection. Following the closure of Galerie Besson in London, works from the collection will be exhibited in a group show at Officine Saffi in Milan from 22 March to 21 May 2012.



This exhibition is a tribute by Officine Saffi to Anita Besson, her inspiration and work, in the form of a retrospective exhibition of her collection. The exhibition provides an opportunity to see art ceramic works by some important and influential international artists: Lucie Rie, Hans Coper, Claudi Casanovas (photo left) and Jennifer Lee, alongside pieces by three Italian artists, Lucio Fontana, Nanni Valentini and Carlo Zauli. Galerie Besson was

founded in London in 1988, and it rapidly became an international point of reference for the greatest ceramic artists, hosting over 150 exhibitions featuring artists from all over the world. Exhibition: GALERIE BESSON, RETROSPECTIVE OF A LIFELONG PASSION. 22 March – 21 May 2012. Officine Saffi, Ceramic Arts Gallery, Via A. Saffi 7, Milano, Italy. Tel: +39 02 3668 5696. Opening times: from Monday to Friday 10 a.m. – 7 p.m. Saturday: by appointment.

Marianne Eggimann in Frechen - Porcelain figurines – the immediate association is amorous Rococo scenes from the 18th century. Swiss artist Marianne Eggimann consciously plays with this preconception in her presentation of curiosities at KERAMION from 13 May – 26 August 2012. More than forty porcelain scenes spirit the visitor away to a world in miniature, full of hidden meanings and the depths of the human soul. Stiftung KERAMION. Zentrum für moderne+historische Keramik, Bonnstraße 12, 50226 Frechen, Germany. Tel. +49 (0)2234 - 69 76 9-0, fax: +49 (0)2234 - 69 76 9-20. info@keramion.de www.keramion.de Frechen Pottery Market in the Townhall Square - Saturday, 12 May 2012, from 10 a.m. – 6 p.m. and Sunday 13 May 2012, from 11 a.m. – 6 p.m.



Mimmo Paladino. The Great Ceramics - About one hundred works created by Mimmo Paladino will be displayed in the great solo exhibition arranged at the International Museum of Ceramics in Faenza from 29 April to 30 September 2012. The exhibition "invades" all the museum spaces, involving the public directly. People can admire great sculptures and powerful installations together with ceramics of small dimensions, which testify to the accomplished and polyhedral personality of the artist. Paladino uses the earth in its more primitive and less captivating shape, sometimes in a brutal way. The artist shows fundamental works belonging to his production and some unedited pieces created for the exhibition in Faenza, which testify to his cultural marriage with the town. The exhibition is focused on the way of expressing art of this great personality belonging to the tradition of Southern Italy, very symbolic and linked to epic narration. Paladino directly managed the organization of the exhibition project, selecting meaningful works which retrace all his poetical creation: painted sculptures looking like three-dimensional pictures, slabs hiding strongly emotional objects, potent great disks and towers evoking the cyclopean strongholds of Mycenae. Mimmo Paladino. Le grandi ceramiche. Mic - Museo Internazionale delle Ceramiche in Faenza, viale Baccarini 19, 48018 Faenza (Ra), Italy. Curator: Claudia Casali. info@micfaenza.org, www.micfaenza.org



"Gertraud Möhwald and her Circle at Burg Giebichenstein in Halle" -

From 13 April – 5 November 2012, the Keramikmuseum Berlin is presenting a special exhibition under the title of Gertraud Möhwald and her Circle at Burg Giebichenstein in Halle, with work by Gertraud Möhwald, Ute Brade, Yvonne Brückner, Karl Fulle, Astrid Lucke, Gerd Lucke, Martin Möhwald, Martin Neubert, Judith Püschel, Renée Reichenbach, Antje Scharfe and Egon Wrobel. As students or teachers, they all have close ties to the University of Art and Design in Halle. Whether it was Ute Brade as a fellow student or Gerd Lucke as a member of the workshop staff, or Renée Reichenbach as a student and Yvonne Brückner as one of her second generation students, or Antje Scharfe as her successor in a teaching post, they were all trained as artists at the Burg Giebichenstein University in Halle and were deeply influenced by the personality and work of the great ceramic artist and sculptor from Halle, Gertraud Möhwald. Keramik-Museum Berlin, Schustehrusstraße 13, D-10585 Berlin, Germany. Opening hours: Fr – Mo 1 – 5 p.m. Tel.: 030 321 23 22.

info@keramik-museum-berlin.de
www.keramik-museum-berlin.de



Mishaps – Production faults and what causes them

- An unusual kind of exhibition is being shown at the Hetjens Museum in Düsseldorf until 10 June 2012. Under the title of Mishaps, production

faults and what causes them are demonstrated. Normally, museum visitors only get to see the best of the best, everything else disappears shamefacedly into the stores or at best the study collection. This collection of cracked, stuck-together, collapsed vessels with glazes that have run off, scorched surfaces, bloating and pinholes is thus all the more instructive. In a minimum of space – this is a showcase exhibition – visitors are informed of what great technical and chemical knowledge is behind creating a perfect piece of ceramic art. The exhibition runs until 10 June 2012 at the Hetjens-Museum, Schulstraße 4, D-40213 Düsseldorf, Germany. Further details on www.duesseldorf.de/hetjens.

2nd International Porcelain Market in Klaffenbach 2012

- Once again, Klaffenbach Castle near Chemnitz, showed itself to be a forum for contemporary applied art, when 33 studio artists from Germany, the Netherlands, Austria and the Czech Republic and Japan assembled there to meet 1,400 interested visitors on 17 and 18 March for the 2nd International Porcelain Market. At the opening ceremony, the Von Taube Prize 2012 was awarded. Thanks to the generous support of the renowned Berlin porcelain gallery ARCANUM, for the first time a second prize could be presented. It was shared equally by Christine Salzwedel and Ulrike Sandner (both from Halle), and Willy van Bussel (the Netherlands). The first prize went to Susanne Petzold from Dresden, no stranger to winning prizes. The wide range of pieces was largely aimed at adding aesthetic highlights to everyday life. Attentive viewers will have noticed that light and shade lay close together. Due to the tightness of the race for the top, due to artists like Jutta Albert, Bärbel Thielke, Gabriele Hain, Juliane Herden, Karin Bohnacker and the two prizewinners Petzold and van Bussel, the light predominated. The market is now to be an annual event



photo Monika Jakobson

H.-P. Jakobson

Ucki Kosdorff, ceramic artist from Austria, was invited in March to exhibit her well-known stoneware and bronze sculptures at one of the most beautiful galleries in the world, the Agora Gallery, 530 West 25th Street, New York, in the in vogue artists' and gallery district of Chelsea. The opening was unbelievably well attended, with visitors and journalists tirelessly asking questions and discussing finer points. This is a degree of uninhibited interest that the artist has never experienced in Europe. And shortly afterwards, a second invitation followed, this time to the Amsterdam Whitney Gallery, also in Chelsea. She is soon to have her own agent in New York. ucki@vienna.at





Daniela Schmeiser is the new director of the art school, the Wiener Kunstschule in Vienna. Dr Daniela Schmeiser took over the Kunstschule at the beginning of 2012. After the Viennese adult education organisation, the Volkshochschule split away from the Wiener Kunstschule with its arts courses, Daniela Schmeiser was appointed head of the Kunstschule. She was born in Styria and studied philosophy at the University of Vienna, where she took her doctorate in 1990. She is an artist, writer and academic: She regularly exhibits small art projects, has published three novels and has been teaching at the Kunstschule since 1997. Schmeiser has been responsible for PR at the school since 2008. The Wiener Kunstschule is a training and continuing education institution for fine and applied art, offering four-year degree courses in animation and comics, graphic design, printmaking, ceramics and product design, painting and process-orientated art forms, design and space as well as interdisciplinary studies. Wiener Kunstschule, Nobilgasse 23-25, 1150 Wien, Austria. www.kunstschule.at

Sculptural ceramics in delicate colours by Verena Meier - until 6 May 2012.

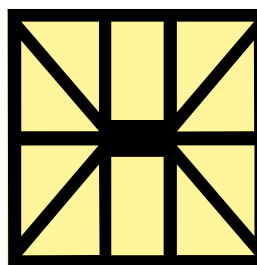
Showcase exhibition at Keramikmuseum Staufen. A ceramic artist who rarely exhibits because her teaching at the Bern School of Visual Arts completely absorbs her energy. Her latest work (photo right) is on show at the Keramikmuseum Staufen until 6 May. Her delicate, strangely familiar porcelain sculptures are reminiscent of seed pods and the pistils of flowers, and yet they never merely copy nature. They are captivating in their special sense of symmetry, their seductive smoothness and their delicate colour. Silky pastel shades seem to anticipate the colours of flowers. But at the same time, these forms also seem to have something technical about them, demonstrating as they do a certain constructive technique. The ambiguity of organic and technical aspects constitutes the attraction of these pieces. The starting point is the perfect thrown vessel, either open or closed, from which the artist develops a form with ridges, indentations and bulges, using an axisymmetric division of the form. She has a preference for swelling thrown forms, which repeatedly take shape following nature's principle of growth. The breadth of variation seems to know no bounds. The stained porcelain body, to which a small quantity of paper is added, gets its silky gloss by burnishing when leatherhard and is fired to 900°C in oxidation. Keramikmuseum Staufen, Wettelbrunnerstraße 3, 79219 Staufen, Germany.



"TIME - TIME OUT" - Exhibition at the Porzellanikon in Hohenberg until 4 November 2012. Hours do not strike for a happy man. Twenty-four Meissen clocks at the Porzellanikon Hohenberg. Some people are said not to have a watch or a clock. Others collect clocks as an investment. For others again their wristwatch is the ultimate status symbol. It seems long ago that clocks were modern instruments to measure time, and in their artistic form, they were objects of philosophical contemplation, evidence of a civilised society and the stimulus for subtle reflection and cultivated discourse. Not the face and the mechanism: it was the nature of time that was in focus here. And also humankind's yearning to dissect or even stop time, to grasp and to overcome it. And if 24 clocks from the Meissen Porzellanmanufaktur are on show at the Porzellanikon in

Hohenberg an der Eger, it is for more than to provide proof of the greatest craftsmanship and lavish attention to detail. This exhibition, which was first shown in Saxony, with the title Time – Time Out puts some very profound questions: about the meaning of time (measured in human terms), transience and the meaning of life, and about the units with which a day, a year, a life are measured; also about pastimes and amusements, moments of happiness and transition, of eternity. Scarcely any of the splendid pieces measuring up to half a metre in height gets by without allegorical figures or metaphors. Porzellanikon Hohenberg, Schirndinger Straße 48, D-95691 Hohenberg a. d. Eger, Germany. Tel +49 (0) 92 33.77 22-11, fax +49 (0) 92 33.77 22-18.

dpm@porzellanikon.org www.porzellanikon.org



11th Lecturers' Tour of the IKKG - On Thursday,

12 July 2012, the 11th Lecturers' Tour (Akademischer Rundgang) of the Institute of Ceramics and Glass Arts (IKKG) will be taking place at the Cera Tech Center, Rheinstraße 60a, D-56203 Höhr-Grenzhausen. The

most important work by all of the students at the IKKG in the summer term 2012 is going on show. The Institute stands for fine art using the traditional materials of ceramics and glass. In objects and installations, painting, photography and graphic art, the young artists' approach to material and society is reflected. The mentality of various nationalities is subtly linked to a youthful joy in experimentation and contemporary concepts to create an exhibition that perhaps would not be expected in the Westerwald region. This year, the IKKG is celebrating its 25th anniversary. Parallel to the 11th Lecturers' Tour, further exhibitions of the Institute are on show at the same time: the anniversary exhibition, Material Thinking, at the Keramikmuseum Westerwald and at the Museum Ludwig in Koblenz as well as the graduates' exhibition at b-05 in Montabaur.

www.fh-koblenz.de/kunst

Fiorenza Pancino - Italian artist, prolific and complex. After the international events where she took part in 2011, she was selected



for the latest Gyeonggi International Ceramics Biennale 2011 (South Korea) and at the exhibition Printemps des Potiers (Bandol, Côte d'Azur, France) in the Ravaisou Gallery, for an exhibition of Italian contemporary ceramics. Now, in her hometown of Faenza, she is going to present an important new work: a large majolica panel, 28 metres, entitled "Trecentosettantacinque / Three Hundred and Seventy-Five" (photo left) commissioned by the BCC bank, which will open its new and refurbished headquarters during the week of culture, on 21 and 22 April 2012.

www.fpancino.it

Trends in German Ceramics - from Jugendstil to Bauhaus - Exhibition at the Museum Kurhaus Kleve until 20 May 2012. With approx. 400 exhibits, the Museum Kurhaus Kleve is showing a panorama of functional and ornamental German ceramics from the period 1905-1935. With this exhibition, the Museum express appreciation of a sizeable gift from the private collection of the Friends of the Museum and the Koekkeok Haus, Kleve e.V. It means a significant enhancement and enlargement of the crafts collection, which after the completion or the extension to the Museum with the Friedrich Wilhelm Baths will go on permanent display from autumn 2012. The exhibition traces an arc from the Jugendstil period to the Bauhaus, illustrating the links between the development of forms and decors as well as the upheavals in art and society in the first third of the twentieth century. Many famous names in the ceramics world are represented, including Max Laeuger, Hans Christiansen, Josef Maria Olbrich, Christian Neureuther, Richard Riemerschmidt, Theodor Bogler, Margarete Heymann-Loebenstein, Eva Stricker-Zeisel, and Hedwig Bollhagen (photo right). They worked for manufacturers like the Haël-Werkstätten für künstlerische Keramik in Marwitz, the Hirschauer Steingutfabriken C. & E. Carstens, the Majolika-Manufaktur in Karlsruhe, the Schramberger Majolikafabrik, the Steingutfabrik in Velten-Vordamm or the Wächtersbacher Steingutfabrik. Museum Kurhaus Kleve, Tiergartenstraße 41, D-47633 Kleve, Germany. www.museumkurhaus.de



"Korea Rediscovered" – Treasures from German Museums. The exhibition "Korea Rediscovered!" (26 June - 9 September 2012) at the Museum für Angewandte Kunst in Frankfurt for the first time shows forgotten treasures from German museums – Korean art from the 6th to the 19th century. More than 100 top quality pieces of painting, calligraphy, sculpture, ceramics, textiles, lacquer and metalwork as well as furniture, wood and jade objects from two thousand years make Korea tangible as a country, which developed its very individual profile and asserted itself against its neighbours China and Japan with great aesthetic sensibility – even if it was almost always in dialogue with them. The photo shows a large shouldered jar with a dragon design, porcelain with cobalt underglaze painting. h. 45 cm, d 32.5 cm. Joseon dynasty (1392-1910), 18th century, on loan from the ethnographic museum, the ©Grassi Museum für Völkerkunde zu Leipzig.



photo: Erhard Schwerin.

A large part of the ceramics production in the Joseon period served the production of white porcelain for ceremonial purposes at court. Numerous paintings from the 18th century depicting banquets provide evidence of the use of such shouldered pots (yongjun) as flower vases and storage vessels for alcoholic drinks. White porcelain with a dragon design was also used during royal ancestor ceremonies. The design consists of a cloud pattern (yeoeuidumun) and two powerful dragons chasing a desired jewel with jaws gaping and claws spread. Five-clawed dragons were traditionally reserved for the emperor of China. Dragons symbolise the ruler's power but also stand for spring, rain and against greed and miserliness. Catalogue of the exhibition, ENTDECKUNG KOREA!/KOREA REDISCOVERED! (English and German), 403 p., fully illustrated, Seoul/Cologne/Leipzig/Frankfurt/Stuttgart, 2011, EUR 25,- at the Museum box office. MAK Frankfurt, Schaumainkai 17, D-60594 Frankfurt, Germany. www.angewandtekunst-frankfurt.de

Twenty Years: The Vessel and its Image - Work by Martin McWilliam - until 3 June 2012 in Oldenburg Castle.

One focal point of Martin McWilliam's (*1957) work consists in his ceramics – and most recently – bronzes that at a distance seem to be normal pots, but which in reality are flat images of such functional items, approaching two-dimensionality. As a trained potter, McWilliam began working as an artist in Sandhatten near Oldenburg in 1991. He was looking for a contemporary solution to the question of what the essence of a vessel really is. This is how he came to make representations of vessels, but these are by no means imitations in a foreign material (as in trompe l'oeil), but rather they retain the materiality of the depicted object. McWilliam philosophises about fundamental ceramic forms and surface structures, without ever leaving the solid foundations of his craft to become a theoretician. "After all, I am still a potter", he says modestly. Ten Years after Martin McWilliams' highly acclaimed first solo exhibition in Oldenburg Castle ("Virtual jars and bowls"), the Landesmuseum is now showing a number of works from the past decade. Landesmuseum für Kunst und Kulturgeschichte Oldenburg, Schloss, Schlossplatz 1 D-26122 Oldenburg, Germany Tel. +49 (0) 441 220 7300.



8th International Film Festival on Clay and Glass in Montpellier / France - from 30 March – 1 April 2012. The International Film Festival once again took place at the CORUM culture centre in Montpellier. It was organised by Ateliers de France and seen by over 1,700 film enthusiasts with the latest and most innovative film productions from the past two years. The repertoire stretched from contemporary history and documentary films to artistic performances and video installations. Twenty-five films were screened from 11 countries: China, Spain, the USA, France, Poland, Belgium, the UK, Israel, Mexico, the Netherlands and Australia. The judges awarded the following prizes: the Grand Prize from Ateliers d'Art de France worth EUR 2,000 went to Tierra Brillante, a documentation by José Luis Figueroa Lewis and Sebastián Díaz Aguirre (Mexico, 2011, 93 min.). The Heritage Prize went to "Being with clay" (2005, 58 min.), a documentary by Tan Hongyu (China, 2011; 42 min.). "Mar de Fang, a documentary by Luis Ortas and Agusti Torres (Spain, 2005; 58 min.) took the Contemporary Prize. This year's Glass Prize went to The Blessed Factory, a documentary by Rod Morris and Matthew Durran (UK, 2010; 21 min.). The Visitors' Prize went to Lucie Massie from Phoenix (USA, 2008; 60 min.) for "Don't know we'll see: the art of Karen Karnes". Further details on:

www.ateliersdart.com or www.fifav.fr

www.ateliersdart.com/festival-international-du-film-sur-l-argile-et-le-verre

Scene from the film -
Being with Clay



JON GARIEPY: Stormy Weather

Susannah Israel



Photo Carolyn Clover

Jon Gariepy's ceramic boat sculptures and ocean paintings share a massive presence. The big boats are built in sections, enticing the viewer to peek inside for a glance at the structure of the interior. These ships have been places. Their surfaces are dry washes of restrained colour, with dark values and the visual feel of faded paint. Gariepy's use of paint is intuitive and innovative. He says: "From the beginning I have been determined to work as loosely and freely as possible. I feel this gives my work a feeling of movement and spontaneity."

In the summer of 2004, after a lifetime of robust health, Jon was faced with some serious health issues. This experience radically changed his perception of his own mortality and motivated him to get serious about his art, no longer able to think "I'll get to it someday."

A review of Gariepy's life suggests that he has been serious about his art for a long time. He was already painting from early childhood. "Painting and drawing was always something I could do, how I was identified." Encouraged by his high school art teacher, Gariepy majored in Art at California State University, Long Beach. Gariepy says, "I absolutely loved the art department environment. This was my first introduction to art exhibitions, art films and the Long Beach Museum of Art." Gariepy then attended Saddleback Community College, where

he was awarded Painter of the Year, completing an Associate of Arts degree in 1972.

A few years later he attended Sonoma State University. "Gerald Bol was my watercolour instructor and most influential for me. Gerald's attitude was that it was important for him not to teach too much, to allow my unique originality to surface." In 1981 Gariepy completed his BA in Watercolour Painting. For the next twenty years making art took a back seat in the artist's life, competing with work and family responsibilities.

Six years ago Gariepy discovered clay at the I Street studio of Jane McDonald. He worked there and was attracted to hand-building for the textures and sculptural forms possible. Then Gariepy was motivated to make the 85 km trip to Oakland to study ceramic sculpture at Merritt College. He next studied with Bill Abright at College of Marin, benefiting enormously from his detailed approach to surface design. He learned mouldmaking from Abright, creating a 15-Volkswagen "stack" sculpture. He

"When I saw Anselm Kiefer's amazing boats, at first viewing I felt I never needed to create another ship or boat ... his work says so much."

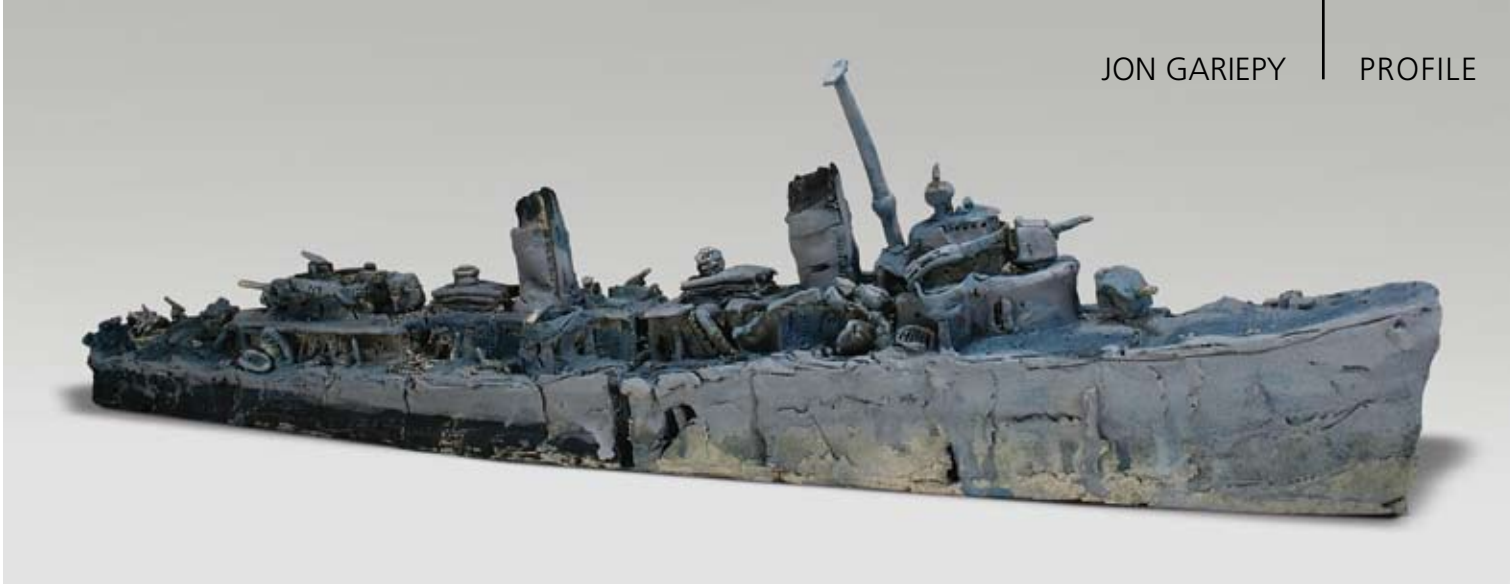


Photo Carolyn Clover

- top** Tool of the Oligarchy, h 20.3 cm x w 76.2 cm x d 12.7 cm, 2011
below Bangladesh Express, h 53.34 cm x w 157.5 cm x d 25.4 cm, 2011
opposite page Old haunt, h 27.9 cm x w 45.7 x d 15.24 cm, 2011

worked for four semesters developing a body of work, approaching the clay surface in a painterly manner.

About choosing the boat form, Gariepy says, "I was searching for subject matter that was personal." He spent his early childhood fishing with his grandmother on Rainbow Pier in Long Beach. He loved reading sea stories by Howard Pease about the adventures of a tramp steamer travelling the world. As a teenager he would often ride his bicycle to the harbour and spend the whole day there. This early point of view – the boy fishing from a pier – locates the viewer as a witness and gives the looming size of the big ships a personal scale.

"When I saw Anselm Kiefer's amazing boats, at first viewing I felt I never needed to create another ship or boat ... his work says so much. But as I reflected I realized there are so many interpretations of any subject and my interpretation is as valid as anyone's. I still have more to say about the boat and I get personal value by putting my thoughts out there. My current focus on peace and environmental issues is not new news, however I feel those issues always need examining."

Gariepy references his peace and environmental concerns in his ceramic works, such as the two large container ships, Tokio Express and Bangladesh Express. The colourful containers are toppling from their stacks, perilously close to spilling into the ocean. These pieces are based on real events, says Gariepy. Annually thousands of ships break down, are delivered to Third World countries, and then driven up on the beach to be crudely dismantled at considerable cost to the environment. In *Overkill* and *Same As It Ever Was*, *Same As It Ever Was* the ships are bristling with weapons. These two ships both reference the World War I Battle of Jutland, where thousands of men were

As a teenager he would often ride his bicycle to the harbour and spend the whole day there. This early point of view – the boy fishing from a pier – locates the viewer as a witness and gives the looming size of the big ships a personal scale.

Photo Joe McDonald





Photo Joe McDonald

Gariepy's paintings locate us within the wave; his boat forms reference the journey by showing us the vessel. The artist has received significant recognition and support for his recent work, which combines a single vision in two media.

killed at sea in a matter of a few days. In the yellow submarine, *Make My Day*, the sub refers to the 1960s days of peace and love while acknowledging our human propensity for war.

Gariepy's glazed surfaces create a sense of process and the look of having survived or weathered the prevailing conditions. The word weather has several relevant meanings: atmospheric conditions; adverse weather such as a storm; to come safely through a crisis or difficult time. In *What Seems to be the Problem?* Gariepy refers to the predicament of the unseen sailors; the boat is listing and we are made sharply aware of danger lurking in an apparently serene environment. Such illusions of safety remind us that sometimes we can only overcome adversity by sailing through the storm.

Gariepy's painting style on ceramic sculpture evolved from his interest in colour field painting. He applies washes of ceramic underglazes to bisque-fired clay, letting the drips show and leaving areas of clay visible. Lines are enhanced with contrasting colour



Photo Carolyn Clover

top
below
opposite page

Make My Day, h 30.5 cm x w 142.24 x d 20.32 cm
Red Stack, h 63.5 cm x w 63.5 cm x d 27.94 cm
Help May Not Necessarily Be on the Way,
h 33.02 cm x w 76.2 cm x d 25.4 cm



Photo Joe McDonald

to bring out details. Acrylic paint is sometimes applied to the surface. The matte finish of underglaze blends beautifully with acrylic paint, as in the subtle palette of the green and white boat *Old Haunt*.

Texture and scale are both created and implied with fine detail. Gariepy does not want these forms to look like ship models. "It can contain small points of verification, like the appearance of metal, wood, faded paint, but more human than a model." Peering inside these ships we see hints of torpedoes, wooden decks, crew's quarters and cargo.

Whether the piece at hand is clay or canvas, all source images get set aside when the actual working process starts. Gariepy says, "I work with the simplest tools and methods. I study, I read, I meditate, I listen, and I look. I try to work from a place of not knowing."

Gariepy's paintings locate us within the wave; his boat forms reference the journey by showing us the vessel. The art-

ist has received significant recognition and support for his recent work, which combines a single vision in two media.

Gariepy says, "I feel it is important now to have paintings to go with my sculptures." In December 2011 Gariepy exhibited both ceramics and paintings in a solo show called *The Tide Is In*, at John Natsoulas Gallery in Davis, California.

Jon Gariepy reminds us that we all set out across uncharted waters in our lives, and indeed weather many storms. Sea voyages have long captured the human imagination with the elements of risk, adventure and the unknown. The artist's huge sense of scale conveys that we are powerless to resist the magnitude of such forces at work. If, in the end, we are just going for the ride, we can still bring our human perspective to the experience. With characteristic willingness and courage, Jon Gariepy faces the elemental questions in both his life and his art.

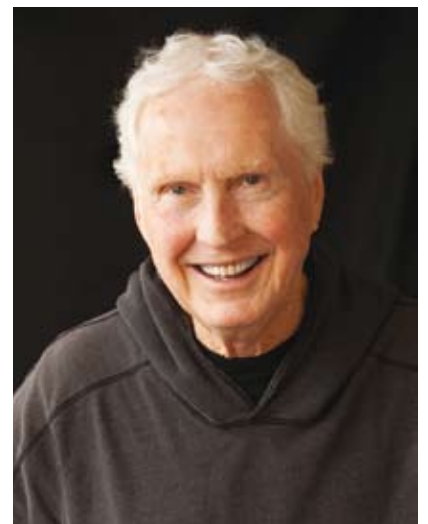
Susannah Israel is an artist, writer and educator living in east Oakland.

Jon Gariepy

Education: Bachelor of Arts (Art Studio), Sonoma State University, Rohnert Park, California, 1982. Associate of Arts (Liberal Arts), Saddleback Community College, Mission Viejo, California, 1972. Solo Exhibitions: John Natsoulas Gallery, "Jon Gariepy Sculpture & Paintings – The Tide is In", Davis, California, December 2011. College of Marin Solo Exhibit, Kentfield, California, February 2009. Graffiti Restaurant & Gallery, "Vessels 2007", Petaluma, California, November 2007. Petaluma Mail Depot Gallery, "Faces: Ceramic Masks", Petaluma, California, May 2007. Group Exhibitions (selected): The Ceramics Annual of America, "2nd Annual AA Exhibition", Fort Mason, San Francisco, California, October 7-9, 2011. John Natsoulas Gallery, "22nd annual 30 Ceramic Sculptors", Davis, California, April-May 2011. Awards (selected): Honorable Mention, The Ceramics Annual of America, "2nd Annual CAA Exhibition", Fort Mason, San Francisco, California, 2011. Merit Award, W. Keith and Janet Kellogg University Art Gallery, California State Polytechnic University, "Ink and Clay 37", Pomona, California, 2011.

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CHARLOTTE POULSEN

Nesrin During

I always wonder about the relationship of an artist to his work. What part of what he or she makes comes from deep down, his personal baggage; and what and how much has his environment loaded on him. And what about his journey in life, how would that affect his work! How does his past art grow into his future art?

Often an artist or a musician is said to be talented; she or he is born with a gift. There are also artists and musicians who come from totally non-artistic backgrounds, the gift is in a lot of cases not predictable.

Talking to Charlotte Poulsen, a Danish ceramic artist who lives in the French pottery village of La Borne, brought to my mind all these thoughts and questions once more.

Charlotte was born in Denmark in 1950. A child of the northern skies with the sea always present, sometimes quiet and peaceful, at other times agitated and violent; her world was one of ever-changing colours in a wide, flat landscape. She grew up close to nature and animals, and as a child was always drawing them. While at secondary school she met a Danish-French couple, who were potters. Charlotte was fascinated, and after her school was finished she went to work for them for six months. She had already made up her mind about becoming a potter. In 1969 she entered the Fine Art Academy in Aarhus. At the academy she chose ceramics, learning throwing on the wheel, modelling by hand and glaze making.

In 1972 the potter couple who had so enchanted Charlotte introduced her to La Borne. Here she could work a while with Pierre Mestre, and met all the big names like Anne Kjaersgaard, Gwyn Hanson, Jean Linard, and many more. Charlotte went back to Denmark and finished her studies, then came back to La Borne in 1978. Together

She made thrown functional stoneware, lots of plates, casseroles, teapots, bowls, cups. They were decorated with very fine brushwork with engobes which of course came from her Danish background.

with Svein Jensen, a Norwegian potter, who had become her partner, she bought the house of Gwyn Henson, who emigrated to Australia, and started their own studio.

Charlotte, who had been schooled in Denmark – which meant Scandinavian clear, sober lines, simplicity, perfection, and fine decoration – was now adapting to values of exuberant, spontaneous, lively woodfired work.

"Dancing Bird on a Base", stoneware, 2010



She made thrown functional stoneware, lots of plates, casseroles, teapots, bowls, cups. They were decorated with very fine brushwork with engobes which of course came from her Danish background. Glazes were in typical La Borne spirit, of lavender ash or grapevine ash that fired to thick, milky, bluish creamy glazes. Charlotte and Svein opted for the magical woodfiring, it meant many hours of hard work of splitting wood and firing; but the results were very rich, satisfactory surfaces.

Between 1978 and 1980 Charlotte went back to Denmark to teach at the Aarhus Kunstakademi, where she had studied. Nevertheless, she chose to return to La Borne to settle for good..

After about 20 years of functional ware made of Berry grès, Charlotte's work started to show changes, became more personal; influences of her native country becoming apparent in her work. She made big flat dishes incorporating fine hand formed flat fish heads, and sculpted lobsters on the edges; memories of her childhood at the seaside started surfacing on her pieces.

Several years later, a rather logical new development came about. At this time, her work was becoming less and less functional and more and more sculptural. She was no longer satisfied with making heads of animals appearing on the side of a pot, but started making standing animals. The animals she chose to create were not the animals around us, not our usual

house pets, but fierce, gracious, proud creatures with long legs and necks, alert, with attentive ears; they were inhabitants of Charlotte's dreams of far away lands and places which she would have loved to visit, but had not. Giraffe, okapi, zebra and alpaca were her models for about ten years.

This transition from functional to sculptural work was not from one day to other. Charlotte still made jugs that were usable but with a giraffe neck, or a teapot with a zebra body.

She still loves doing these. Her solely sculptural animal pieces grew in size, some of them as big as 110 cm in height. These animal sculptures are usually partly thrown, like the legs and the neck, then altered and the rest hand built. While she was using La Borne grès for her thrown ware, for her animal work she experimented with different clay varieties with grog like the clay from Mehun, the Dutch Vingerling and Spanish clays, for their strength and different surface possibilities. She fires the animal sculptures in her one-and-a-half cubic metre wood kiln, in order to attain natural looking rich surfaces.

And yet again Charlotte has a need to make new work. She has been making solid standing animals for about ten years. Now it is her desire to liberate, create lightness, and movement, like an effortless dance of birds in the skies. Birds have always fascinated her in her past and present life. She wants to catch the swaying movement of their "dance" in her clay.

This new work is made in two parts. She makes a base from a rough clay slab that has been in-laid and treated with engobes, stretched by throwing on a surface to create fissures and cracks, then modelled into an abstract standing base. This part is sometimes made of black-firing clay. Then the upper, the flying,

She still loves doing these. Her solely sculptural animal pieces grew in size, some of them as big as 110 cm in height.



Ibex, stoneware, modelled, slip, gas fired, h 35 cm, 2009



Zebra teapot, clay, thrown, slip, gas fired, h 23 cm, 2005

dancing half is made of a fine white clay hand built light and thin, then covered in porcelain slip. They suggest weightlessness of wings in flight. The contrast of the earthly base to the fine soaring wings is the essence of the work. Charlotte fires these “Dancers” as she calls them in a gas kiln, to keep the skin pure and unaffected.

Charlotte lives in a beautiful typical brick “Berry” house, in a lush garden, her atelier is almost as big as her house, she has a huge wood kiln outside, and stacks of wood. She feels well integrated and happy to be part of this potting community.

She is a member of the CCCLB (association of La Borne potters); and has acted for many years as its president and vice president.

Her house is a magic world of pottery; a huge Micheal Cardew lidded pot, Claude Varlan jar, Seung ho Yang vase, Brigitte and Hans Borgeson, Catherine Vanier, Claudi Casanovas, George Sybesma and more and more. She eats dinner from beautiful hand made plates and drinks tea from beautiful teapots and cups made by many of the La Borne potters.

La Borne is a charming, idyllic corner of the world. The evolution of Charlotte Poulsen’s work is of course a personal one, but also a universal one. We each of us change with time and our own personal tastes. Also the traditional way of working is no longer feasible for a potter. Most of us started working on a wheel, but abandoned it after a while. Like Charlotte one has to find out what’s important, find one’s own path and to travel it, being true to oneself.

More about Charlotte can be found at: www.laborne.org

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



Charlotte Poulsen was born in Denmark in 1950. Studied ceramics from 1969-73 at Aarhus Kunstakademie (DK). In 1972 came to La Borne for the first time, and worked with Pierre Mestre. From 1978 -80 she was a teacher at Aarhus Kunstakademie in DK. In 1981 came to La Borne to start a studio and settle for good. From 1993-2003 president of CCCLB 2003-06 vice president of CCCLB

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The Transformations of RENATE HAHN

Antje Soléau

When Renate Hahn had a work placement with Inke and Uwe Lerch in Kiel after many years working as a foreign language secretary and a teacher, she had found her vocation: ceramics. Then finally after several years as a guest student at various art schools in Germany, she managed to qualify as a journeyman potter. She had pursued her training single-mindedly in her spare time alongside bringing up her children and running the household. Then she managed to achieve her major goal: she successfully took her M.A. at Alanus University of Arts and Social Sciences in Alfter near Bonn. .

Following the trend of the times, she initially worked in stoneware, making unusual teapots in highly idiosyncratic forms. This was followed by “beaten“ objects, some in por-

celain. After that came experiments with glass and ceramics together, but also the anthropomorphic figures with the elongations typical of Renate Hahn.

Over the years, the artist has distanced herself increasingly from functional forms, as she has from heavy stoneware, turning to delicate, translucent porcelain, with all the difficulties in working it. At national and international symposia and residencies, not only in Europe but also in Australia, the Far East, North America and most recently in East Africa, she has enthusiastically passed on her own knowledge as well as acquiring new knowledge for herself, which has visibly and tangibly made its mark in her work. This is true both of materials and forms, as well as of content (cf NC 2/10, 5/10 and 2/11).

This was wonderfully demonstrated last summer in a solo exhibition at the Siegerlandmuseum in Siegen with the title “Immer an der Wand lang...“ (“Along the Wall...“). The space available there allows almost only two-dimensional objects to be exhibited. Renate Hahn successfully took up this challenge – a slightly unusual one for a ceramic artist – as she has done for years at so many locations all over the world.

Renate Hahn's subject has always been humankind in all its various states, from birth to death. Part of this is the examina-

Renate Hahn's subject has always been humankind in all its various states, from birth to death. Part of this is the examination of the human body and with what it means to be a woman.



“Family”

porcelain, tissue paper, moulded, assembled



above "The Meal", porcelain, glass, 9 x 40 x 14 cm, 2006
 below "This is how I feel here", Installation, 15 glass jars

tion of the human body and with what it means to be a woman. And even if she initially made vessels, this is by no means a contradiction, for ultimately the vessel is a metaphor for the human body. Over more than three decades, she has largely left this metaphor behind her, turning directly to the human image.

In a window niche in a room outside the exhibition space itself, at the Siegerlandmuseum, she exhibited an installation that demonstrates her sense of place. Starting from the question of what links the Siegerland and Wittgensteinerland regions – Renate Hahn there lives in Bad Laasphe – she found the answer for herself: rivers that rise here, the Sieg on one side of the hills and the Lahn on the other. Under a Plexiglas cover, there were four cuboid blocks of unfired clay, one each in Sieg and Lahn clay, and two layered blocks consisting of the soils the artist had collected on her journeys to various parts of the world. They were intended to demonstrate her cosmopolitanism as well as her attachment to her roots. The blocks were complemented with two open acrylic containers filled with water from the springs of the Sieg and the Lahn. The memory of the earth is summarised in concentrated form here. Renate Hahn is fascinated by the layered earths with their various colours, consistencies and structures. She thus manages to transform them into uncommonly appealing unfired relief images.



"My working method always consisted of a strange tension between keenest discipline and constraint when I was learning new techniques, and uninhibited experimentation, when I had mastered the technique, always tied to a theme."

In the exhibition space proper, the walls are inhabited by oversized, white, almost transparent porcelain figures along the walls: a family with movable limbs. They make reference to humankind's need to multiply, but at the same time they pose the question of whether the reality of society still functions.

They are light and dance-like in their frozen movements, and very fragile. For their appearance in the exhibition, Renate Hahn clothed them in tissue paper. In this connection it is important to know that tissue paper contains a high proportion

“Transformation”
Installation in porcelain and stoneware

of kaolin and is thus related to porcelain. The artist has frequently combined tissue paper with porcelain and has even fired it, fascinated by the metamorphosis that takes place in this process.

What it is that combines us humans is on the one hand the earth that we all stand on, and on the other it is language, the word. For Renate Hahn it is the written word. On wafer thin tablets of porcelain that seem to move like scraps of paper in the wind, she has screen printed relics of letters that link her to friends all over the world. She has assembled these porcelain tablets to form unusual relief image, installations on the floor and translucent images in the windows. The relief “River” consists of cubes – also with printed images – that have rounded edges reminiscent of stones that have rolled down a hill, being moved on in the water, in the same way as a conversation keeps moving on. Renate Hahn has preserved personally crucial experiences in a “Memory Box”. It is made of ceramic slabs and closed with a thick acrylic lid, and this container contains mementos that now seem to have been laid aside, no longer playing a part in life. As the lid can no longer be opened, they can be preserved without being a burden, although they can still be seen indistinctly – fading memories.

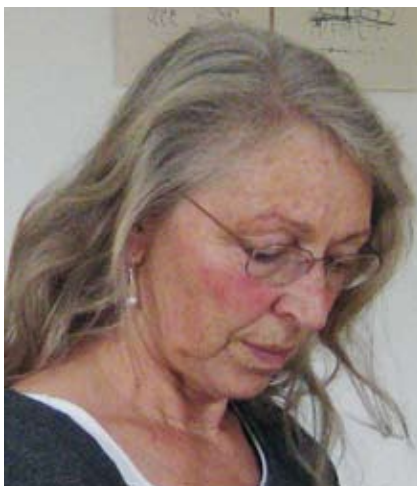
Many years ago, Renate Hahn wrote that her working method always consisted of a “strange tension between keenest discipline and constraint when I was learning new techniques, and uninhibited experimentation, when I had mastered the technique, always tied to a theme.” Over the years the theme has remained the same, if the forms of expression and the means with which Renate Hahn expresses herself artistically have changed. These transformations can be observed in the



collections of many museums in Germany, the Czech Republic, Australia, Italy, the USA, Slovakia, Lithuania, Japan and Poland, as well of course as in numerous private collections. These unusual pieces found recognition at an early stage, for instance in 1989 in Mino, Japan, 1990 in Zagreb, Croatia, 1995 in Faenza, Italy and in 1999 in Cesky Krumlov, the Czech Republic.

At the opening ceremony of one of Renate Hahn's exhibitions in 1996, Andreas Weisheit said, “The much appreciated aesthetic qualities in this artwork have their roots in the characteristics of the material and a consciousness of its contentual dimension. The making process is thus not only an intellectual problem but it is above all a holistic aspiration for sensibility and thought ... the richness of the material vocabulary and the potential of its craftsmanship are articulated in the result.” It is not possible to describe Renate Hahn and her work more fittingly.

ANTJE SOLÉAU lives in Cologne and is a freelance journalist who writes for German and international art and craft magazines.



Renate Hahn was born on the island of Norderney in 1946. She worked as a foreign language secretary in Geneva from 1968-1980, then studied German and Romance philology in Geneva, Hamburg and Cologne, before becoming a teacher in Kiel. From 1980-1982, she worked in the studio of Inke and Uwe Lerch as well as being a guest student under Johannes Gebhardt in Kiel. She has had her own studio in Bad Laasphe since 1983 and was also a guest student under Ralf Busz at the Gesamthochschule in Kassel. She qualified as a journeyman potter in 1989. 1998/99 she was a member of the master class of Professor Kawasaki at the Seika University in Kyoto, Japan. Since 1985, she has participated in numerous international competitions and group exhibitions in Germany and abroad, and she has had solo exhibitions since 1989, as well as participating in innumerable symposia and residencies worldwide since 1990.

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KRISTA GRECCO

Andy Gambrell

Krista Grecco is an internationally respected clay artist working in the United States.

She recently completed a residency at the Hambidge Center for the Creative Arts and Sciences in Rabun Gap, Georgia, where she began work on a wonderful new collection for her solo exhibition, *Daydreamer*, at Kunstforum Solothurn in Switzerland.

To better understand Krista Grecco's practice, I visited her home and studio in Atlanta, Georgia. When I asked about the elusive emotion that informs her process, Grecco replied, "I keep the notions of escape and reality in the front of my mind when I work." The artist's meditations result in a bittersweet combination, the daydream with one foot in reality.

If Michelangelo's "Pieta" is beautiful because Christ's face is just shy of a smile, Grecco's figures defy beauty because their expressions are just shy of a frown. These nearly frowning faces betray reflections on life's problems and mundane responsibilities. She presents us with the contemporary daydreamer, multitasking and haunted by obligations, even in fantasy.

Ironically, it is the distant stare of Grecco's figures, the very burden they carry that gives them life. Her animals are whimsically coloured, playfully proportioned, and without eyes. They become figments of the figures' imaginations. Grecco says she is inspired by contrasts such as "sweet and sour, beautiful and ugly, and dreams and disappointments." Interestingly, these oppositions are made manifest in the work. Sweet, beautiful, dream animals serve as counterpoints to figures that have been soured by life's ugliness and disappointments.

Grecco's fantastic animals chaperone her lonely, preoccupied dreamers through the purgatory of contemporary daydreams. In *Seeker*, a lantern of red birds mysteriously compels a figure forward. There is a passive-aggressive competition for control. Is the daydreamer walking with purpose or being led?

In another work, leashed mice merrily take their walk while their master absentmindedly follows. Elsewhere in Grecco's world, a llama and a lamb support figures longing for escape, lost in introspection. Other thoughts that provoke the artist are the notions that "what should happen is not happening", and "what shouldn't happen is happening". This fascination with the absurd accounts in part for the unlikely fauna that accompany her troubled figures.



If Michelangelo's "Pieta" is beautiful because Christ's face is just shy of a smile, Grecco's figures defy beauty because their expressions are just shy of a frown.

New to Grecco's oeuvre are wall mounted busts of horses. She revealed that while thinking about the theme of her upcoming show, she asked herself what a girl might see in a daydream. A horse was the obvious choice for Grecco, and for inspiration, she studied a toy horse as an academic painter might study an actual horse. In keeping with her practice, Grecco chose to adjust key proportions, shrinking the size of the eyes and brow, and in the end, she deviated very much from her model. An interesting fact about Grecco's practice is that she works additively from the ground up or from the wall

opposite page "Distraction"
lef "Bubbles"

out. The horse bust and most of her figures are coil-built or pinched earthenware or porcelain.

White surfaces reflect light back through transparent applications of colour and contrast with shadows that fall across three-dimensional forms and textures. Consequently, Grecco prefers to use low fire white clay for her larger works, eschewing the warm browns of other low-fire clays. For similar reasons, she uses more durable high-fire porcelain for her smaller figures.

Grecco works intuitively, steering clear of left-brained problems like preoccupations with anatomy or formulaic glaze combinations. She compares making art to cooking, adding a pinch of this or that to taste. Regarding colour, the artist says, "I do not strictly follow recipes when making slips, and terra sigillatas, but mix them freely, and add soda ash and fritt to achieve a slight gloss or to encourage the glaze to run a little. I use very few commercial glazes and underglazes because I like surprises – commercial materials are designed for consistency."

In keeping with her theme of bringing baggage to Eden, Grecco masterfully crafts her figures, and then gives them history and life by intentionally adding flaws. After revealing an immaculate surface, freshly removed from a mold, Grecco distresses it by impetuously applying a layer of slip. A dress, too perfectly coloured with terra sigillata, receives an aggressive

Grecco works intuitively, steering clear of left-brained problems like preoccupations with anatomy or formulaic glaze combinations. She compares making art to cooking, adding a pinch of this or that to taste.



burnishing to add a dash of imperfection to satisfy Grecco's taste for trouble in paradise.

Grecco feeds on the world around her for inspiration, formally and conceptually. A recent reading of *Alice in Wonderland*, her collection of playfully coloured toys with swollen proportions, and a recent respite at the Hambidge Center each informs her new work in its own way. When I asked about her preference for mould making and multiples, the artist coolly responded that she herself is a multiple, a twin.

In discussing Grecco's impressive collection of vintage toys, she confessed, "I love puffy, volumetric forms." This aesthetic preference has made its way into her new figures whose shrunken arms and legs add wonderful emphasis to their torsos and heads. The toys in the artist's home are presented

behind glass, deprived of their potential for play. They are not scattered on the floor in the aftermath of an indulgent two-year-old. They are revered as veterans who have served their time as bringers of play. Like the toys in her collection, Grecco's work speaks to the impossibility of play for adults. Innocent joy is as unattainable to the figures in her work as it is to us as viewers. We are warned that if we tether ourselves too tightly to reality, we cannot fully comprehend the wonders of our imagination. In this way, Grecco comments on contemporary society by making sculpture that is in tune with her daily life.

Andy Gambrell is a American painter and member of the Miami School.

ARTIST'S STATEMENT

I work with the figure, both human and animal, because it is a direct way to speak about emotions. I work with clay because it is a direct way to speak about form, volume and surface. Flesh, folds, fabric and fur lend life to my sculptures. Our human need for companionship and nostalgia fuels the basis of my work. From the friendships, stuffed animals and photographs we have carefully preserved since childhood, to the humiliations and heartaches we cannot seem to forget, we surround ourselves with personal history – both the sweet and the sour. By juxtaposing the old and the new, the human and the animal, the figure and the pedestal, the flesh and the fabric, the beautiful and the ugly, I endeavour to present a more realistic view of our romantic memories.



"Dream Horse"



Krista Grecco was born in 1971. She earned a BFA from New York State College of Ceramics at Alfred University, magna cum laude with divisional honours in 1994 and a MFA from The Ohio State University with a fellowship in 1998. Krista is a studio artist and a full-time Professor of Foundation Studies at Savannah College of Art and Design in Atlanta, Georgia. Her work is exhibited and collected nationally and in Europe, recent acquisitions include Musee Ariana in Geneva, Switzerland.

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Exhibition at Kunstforum Solothurn, Schaalgasse 9,
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9 June - 7 July 2012

Giorgio Pasqualotto

GIANCARLO SCAPIN

That a ceramist's work consists not solely of making pots, as the Greek expression might suggest, but that it means artistic activity working with earth, water air and fire is no longer



Foto Silvano Bille

Movimento Fluttuante, h 66 cm, 65 cm, 18 cm,
Refrattario e porcellana, 1280 °C, 2003

seriously in doubt, except among those who are rich in goods but poor in culture and who still believe that ceramics should be merely useful and "serve" a smoker's ash, a lady's flowers and afternoon tea.

Nevertheless, many ceramic artists including those who have achieved remarkable things in the field of form have reached an impasse being inordinately satisfied with the outstanding results they have achieved hitherto. They have fallen into inaction, seduced by the possibility of repetition, having committed to a certain technique and a certain style. There are not many people faithful to ceramics as art, i.e. who continue to experiment and research in the area of form and material (because this "faithfulness" comes at a cost: it is hard to live from ceramics without making cups and jars). Among this small number of bold and daring individuals who are prepared to bear financial difficulties for the sake of their art is without doubt Giancarlo Scapin, originally from the Veneto, was shaped by the earth of Tuscany and France and for many years has been deeply interested in the severity and power of Japanese ceramics influenced by Zen.

These most recent pieces appear to us like the work of a researcher, as the results of disciplined experiment. A talent for invention in the field of form as well as the study of materials have contributed to their creation, but so has reflection on possible meanings, starting with those that offer sensory perception and including the ones with traditional symbolism.

The effect of Scapin's latest work can be found in the realm of symbolism: the devalued pieces of papal headgear in a stoneware body the colour of a sunset in the desert, only slightly interrupted by the scored steps leading upwards and downwards, that intersect on a rough, compacted surface. This surface is perforated by a small

There are not many people faithful to ceramics as art, i.e. who continue to experiment and research in the area of form and material.

number of holes that permit the eye to penetrate to the other side, overcoming the void and the darkness surrounding the two "fruit bowls" of the composition. The motif of the steps is obviously reminiscent of their symbolic meaning, i.e. it makes reference to the ways in which almost every epoch and every people have understood the coming and going between heaven and earth: the heavenly ladder of the Shinto deity Amaterasu, Jacob's ladder, the Old Testament nocturnal ladder from whence the angel Gabriel grasped the prophet; the methodical sequence of steps

The theme of the opening is not used to show a "different reality" but to show the same reality in a different dimension and to see it from a different angle. What you see on the other side is there, it exists, it has a material and formal consistency.

of intellectual discipline propounded by the Church Fathers, above all by Giovanni Climaco, in whose endeavours to become like stairs himself had adopted the name (step = "climax" in Greek); the stairs consisting of two "naga" (snakes) on which Buddha in the guise of Meru descends, etc. In other words: a stairway as an image of the ascent to god, or more generally, as an image of the descent of the gods to humankind, or of humans to the underworld. The introduction of steps to Scapin's work can be reminiscent of this among other things. Nevertheless, I do not believe he wishes to conjure up a series of canonical, symbolic meanings. Indeed, he does not repeat the classic means of representation of a stairway: on the one hand he simplifies, on the other he complicates it. He complicates it to the extent that the stairways intersect. How should this dual change of the traditional symbolic representation be interpreted? Above all, the change itself must be evaluated positively: tradition dies through mere repetition, as if it were simply reflected. Thus what counts is the reconstruction of the old in connection with a transformation. But what does this transformation mean? Perhaps it signifies that absolute transcendence, the perfect and ultimate climax, the highest goal is not achievable. The search is not linear, nor is it predictable; the ascent can only be interrupted by sudden intersection that allows us to descend; and conversely, an alarming descent can intersect an ascent, one that is strenuous but which revives us.

In these most recent compositions, then, we encounter an allusion to the void, as we did in earlier works: small apertures interrupting the solid surface of the outer shell. Here too symbolic influence is without doubt in play. It is the window that is



Foto Giuliano Francesconi

the element that permits communication between the inner and the outer, the latter in the material sense as body, world or society, or the inner is understood as hermetic individuality and the outer as the framework for intersubjective communication, as the structure of existing relationships or ultimately as a mystical bodies. Nevertheless: here too Scapin obviously does not subject himself to simply repeating the symbolic tradition. The theme of the opening is not used to show a "different reality" but to show the same reality in a different dimension and to see it from a different angle. What you see on the other side is there, it exists, it has a material and formal consistency. But if it is seen through an opening, you can simply see it or consider it analytically by shifting it to the focus of interest, by polarising it. The window – the hole as an invitation to attention to everyone who lives absentmindedly (and who thus does not live but is lived). But a further function of the void is



Foto Silvano Bille

opposite page "Il Vaso del Graal", h 65 cm, 38 cm, Gres smaltato, 1280 °C, 2004

left "Il Vaso", h 35 cm, 38 cm, Gres smaltato, 1280 °C, 2004

emphasised. The void forms a threatening background for a search but at the same time it is a necessary condition for making progress. The void is evoked by the external, by the steps that make us aware of the ever present risk of falling. Nevertheless, the inner void is the strongest. When we hold our eye to the opening, it seems to draw our gaze into the depths, as if darkness were a magnet. Only with difficulty does the gaze overcome this abyss a few centimetres wide, is the gap between the two walls. And it is only with difficulty that the gaze escape the fascination of the unknown enclosed by the two walls. But it is this difficulty that tells us something of the nature of the search, which the element of the stairway already makes reference to: if one observes something, one can always lose oneself in undifferentiated seeing, just like one can always fall when moving forward. Nevertheless, the power of the void does not exhaust itself in this negative function, but it is simultaneously the condition for attentive observation. If the void were not to force our gaze towards a detail of reality, this gaze would be absent-minded and vacuous. The void, which threatens us with falling every step of the way is the same one that allows us to continue climbing for it is the precondition for progressing attentively.

Thanks to Scapin's work, all of this can not only be seen with the eye but also perceived and comprehended by the touch.

GIANGIORGIO PASQUALOTTO lectures in philosophy at the University of Padua, Italy.

Exhibition from 10 March – 30 September 2012
Museen der Stadt Landshut
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Giancarlo Scapin was born in Schio in 1943. After graduating from a secondary school with a focus on classics, and then studying literature and philosophy, he attended the State School of Art in Florence, after a crucial encounter with French ceramic artist Daniel de Montmollin, and went on to graduate in ceramics. In the coming years, he gained further skills and experience at various ceramics centres in Italy. Giancarlo Scapin qualified as a teacher of ceramics in Rome. But then he chose a personal, independent path, opening his own art and pottery studio in Schio. His forms have a somewhat Nordic feel and they are permeated with the essence of a lived Zen philosophy. Scapin is currently working with specialist periodicals, and in Schio, where he lives and works, every year he organises workshops and cultural encounters with artists, philosophers and art historians at his international art school.

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Frozen Images by ISHIYAMA TETSUYA

Ting-Ju Shao

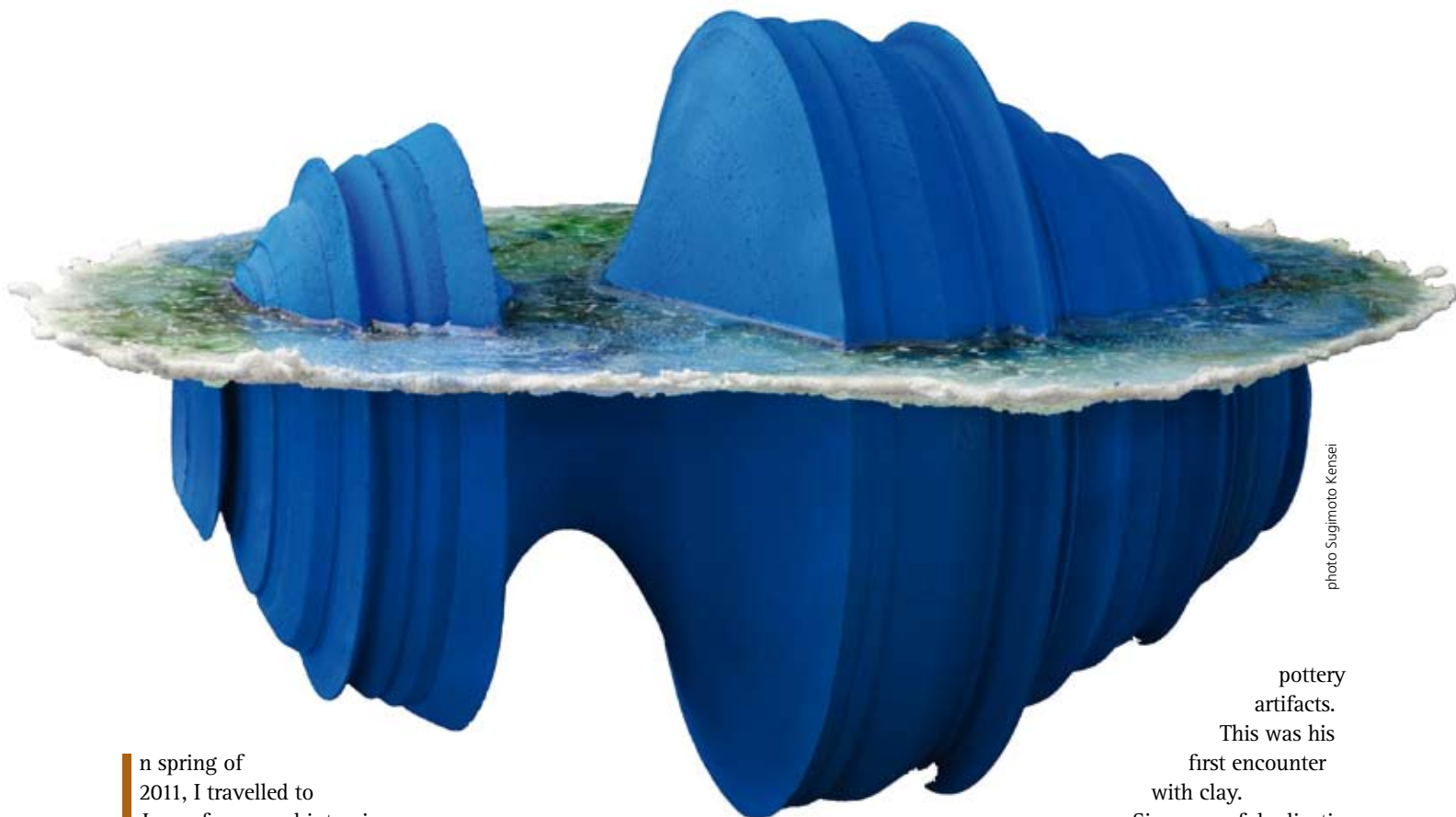


photo Sugimoto Kensei

In spring of 2011, I travelled to Japan for several interviews for my book, *Ceramic Vision-Interviews with 20 Japanese Ceramic Artists*, which was published at the end of 2011. It was a month after the March Eleventh Earthquake. During my interviews, Kansai was business as usual, a sharp contrast to the scenarios in Kanto.

In one of the interviews, a Japanese potter accidentally handed me a poster from Kurokabe Museum of Art. A turbine-like turquoise pottery piece floating in green horizontal waves. The colours are bright but not overly flashy. The plural design neatly attracts viewers. I was especially interested in its aesthetic performance and technical challenges. The creator of this work, Ishiyama Tetsuya, is an acquaintance of mine from my residence in Shigaraki Cultural Park in 2002. During the nine years in between, Ishiyama has evolved from his ambiguous art performance to an artist with so many artistic surprises.

Ishiyama Tetsuya was born in 1973 in Sayama City, Saitama Prefecture. When he was little, Ishiyama showed his interest in stones and rocks. With no professional educational background, he served as an archeological assistant in Sayama Association of Cultural Heritage for six years. During this period, the association dedicated itself in the excavations of Jomon pottery and Nara & Heian Pottery. Due to severe damage to archaeological remains on site, most Jomon pottery made in low temperature kilns was destroyed. Though wood-fired Sue ware was preserved, Ishiyama was mandated to duplicate these ancient

pottery artifacts.

This was his first encounter with clay.

Six years of duplication and reconstruction have raised Ishimaya's interests in pottery. Although

he has never had formal pottery lessons, Ishimaya seems to be very dexterous and has natural aesthetic radar. He even managed to make his own teapots. In 2001 Ishimaya participated in a competition for tea bowls and won the grand prize. His works became the collection for the organizers.

In 2002, he applied for a 7-month stay as a resident artist at Shigaraki Cultural Park in Japan. At that time his goal was to focus on tea set creation. Nonetheless, he found out his senior potters or younger peers all concentrated on ceramic art objects rather than daily tableware. This was a big shock for him, and he too embarked on his first creation.

Later he successfully made a sculptures 80 centimetres in width, which was called "Dinosaurs—A Picture in My Heart." With masks, screws, dinosaur skulls and other tools, he created an art piece similar to an abandoned factory.

When this work was near completion, I once stopped by and watched. At the time, he told me the original work had suffered from serious cracks, so what I saw was already the second version. "Dinosaurs—A Picture in My Heart" later won the silver medal in a "Humorous Sculpture Exhibition". To me, from a viewer's point, the large-scale structure of this work and its keel showed his skills in throwing and moulding, but these practices are not unique. More importantly, viewers were not able to



opposite page "Zero Graph", 74 x 40 x 58 cm

left "Zero Graph", 142 x 87 cm, 2010

visualize the creator's characteristics through this work. There were so many tea sets and art pieces made by Ishiyama, either on the table or floor; however, they cannot impress viewers at all, and my impressions were vague too nine years ago.

When I stepped into the Kurokabe Museum in Nagahama, from the entrance I first passed several rooms with tatami and wooden sliding doors, and then I saw golden or silver saka cups and tea bowls displayed in glass windows. The gold and silver colours are implicit and modest, with a lightless tone. This sim-

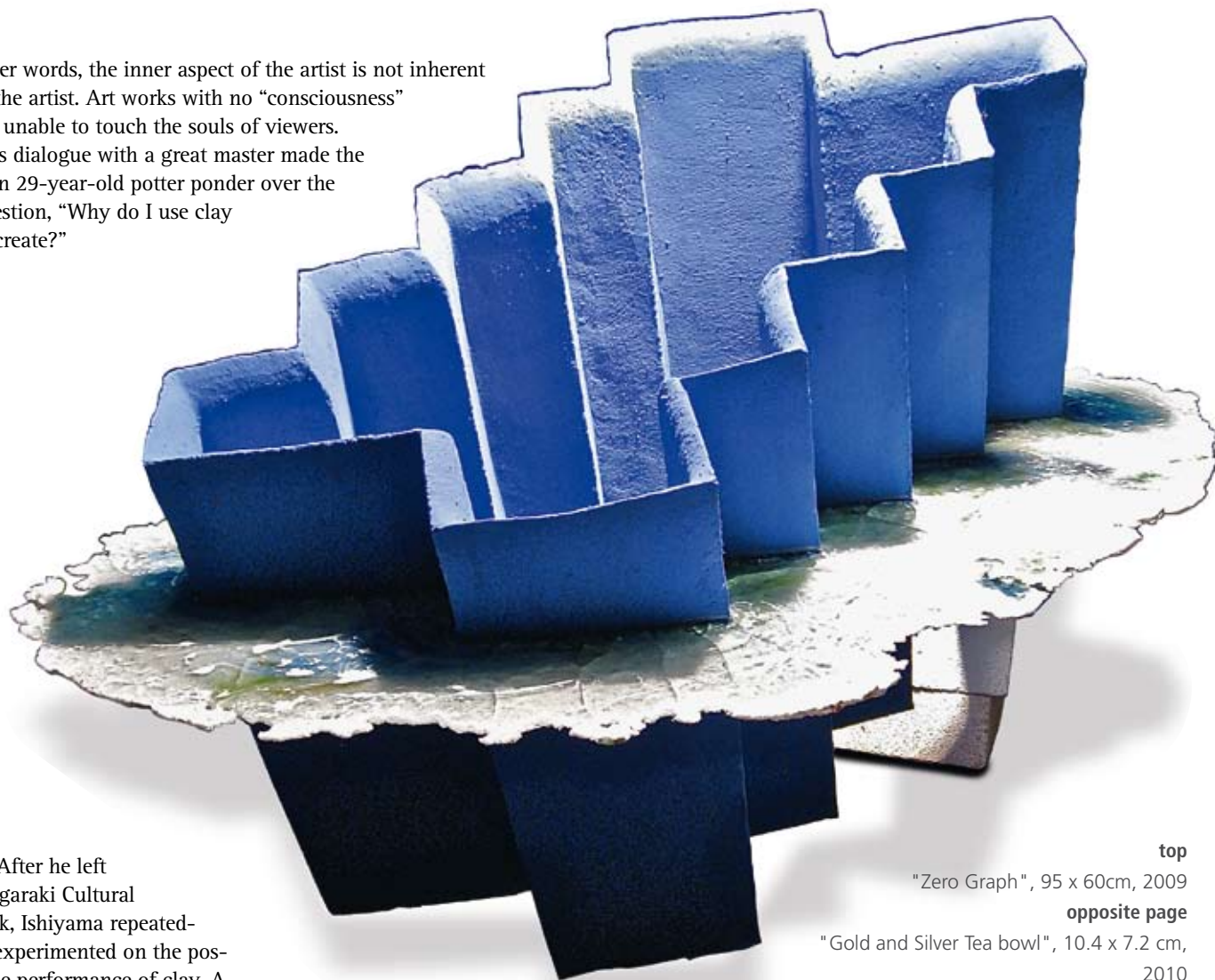
plicity and elegant design with the flowing lines of the art pieces correspond well with the ancient Japanese house. From the main house I went on to the atrium garden. Along the well-arranged trees and flowing creeks, I found a room with precious goods. Thick doors and solid walls led the viewers to a remodelled exhibition hall. Ishiyama's big scale "Traces of Zero" series was showcased here. The volume and its unique artistic approach truly made it an eye-opener to everyone.

Ishiyama said when he was a resident artist at Shigaraki Cultural Park, Japan's contemporary ceramist pioneer Fukami Sueharu once told him that although his works are full of technical innovations, they lacked the "heart and mind" of the creator. In

In 2001 Ishiyama participated in a competition for tea bowls and won the grand prize. His works became the collection for the organizers. This accidental catalyst encouraged Ishiyama and he was determined to continue his ceramic art career.



other words, the inner aspect of the artist is not inherent to the artist. Art works with no “consciousness” are unable to touch the souls of viewers. This dialogue with a great master made the then 29-year-old potter ponder over the question, “Why do I use clay to create?”



After he left Shigaraki Cultural Park, Ishiyama repeatedly experimented on the possible performance of clay. A piece of his work called “Wrap” in 2004 is a combination of intertwining horizontal and vertical lines. At the first glance of this elongated oval work, viewers might relate it to the façade of a building. After two initial firings and the a third time in the kiln, there are certain cracks due to different contraction proportions on the white porcelain. This creates an accidental visual beauty. In comparison to soil textures, this work is not complicated in style, but there is a certain tension in this work that obviously the artist has mastered some inherent qualities.

In 2005, when he again returned to Shigaraki Cultural Park, he worked as a contracted technician. During the five-year tenure, Ishiyama had access to domestic and international ceramic artists as well as many senior potters. At that time, Takashi Nakazato was testing glass as a raw material. In assisting Takashi, Ishiyama was able to consider the possibility of the juxtaposition of clay and glass.

But Takashi’s technique was rather different from Ishimaya’s. Ishimaya’s central theme is large pottery, with the intention to manifest a surrounding and flowing material – the glass. Such creation proved to be a difficult problem for him since the art piece is not coated with plaster, and melting glass runs out of control inside the kiln. With no professional training, Ishimaya went through a lot of thinking, experiments, trial and error. Finally he landed on a viable method. In his “Zero Graph I”, his main piece is made by throwing, and he placed transparent glazes for colour. After the pottery was out from the kiln, he placed refractory gypsum to isolate glass from the shelf. Then

top
“Zero Graph”, 95 x 60cm, 2009
opposite page
“Gold and Silver Tea bowl”, 10.4 x 7.2 cm,
2010

For the past nine years, Ishiyama has not given up his love of creating tea sets while perfecting his skills in sculpture. He has found out that daily objects and utensils are not only practical but can be developed into exquisite art works.

wine bottles or abandoned window glass was used, a third time into the kiln, reaching 1100°C in three hours. However it took two days to cool down, and another two days before the kiln could be opened.

Among the many photos Ishiyama gave me, there were several landscape pictures. Such as clouds on hilltops or a mere stone on cracked earth. These pictures were in the “Image of World” category. I would say what Ishiyama saw in these pictures is not only the natural wonders of the earth but also the ever-changing formations of the tectonic plates, which were “frozen images”. Ishiyama also collects antiques and in the eyes of the viewers, the antiques’ time and ages were oxidized and manifested in their shapes and functions. In short, matters made landscapes (such as the formations by sands and clays crushing on each other), and the landscapes take on a visual reflection of the structure of matter. In time and space, matter extends and links; we will thus meet those “frozen images” in the present



With his diverse creations, Ishiyama's art is not limited to his skills, with no emphasis on harsh and challenging academic performances, but is a balance of layout and visual aesthetics, while precisely grasping the tension of the art pieces.

time. Ishiyama tried to solidify the material image by the flowing glass.

For the past nine years, Ishiyama has not given up his love of creating tea sets while perfecting his skills in sculpture. He has found out that daily objects and utensils are not only practical, but can be developed into exquisite art works.

As a matter of fact, these seemingly elegant works have transcended from craftsmanship thinking to a more aesthetic level. Most importantly, they symbolize Ishiyama's younger peers' interpretation and new ideas regarding Japan's traditional tea ceremonies. Ishiyama said Japanese the tea ceremony emphasized "Wabi Et Sabi"— appreciation and presentation. But to Ishiyama, it's more like the bleakness of winter. Ishiyama thinks the tea ceremony should not only symbolize the winter bleakness but also the vibes of summer. As a result, he fires the tea bowls with different colours and overglazes them with a layer of gold or silver. He thinks as time evolves, this gold or silver glaze will eventually fade away, and the internal glaze will in turn bring out a new atmosphere and give the viewer a completely different feeling about Japanese tea ceremony.

When Ishiyama first released his "Traces of Zero" series, I also found several other pieces of pottery and sculpture which are inherent to the "diversity" I saw nine years ago. What is the meaning? Martel Sakamoto Makiko, the curator of The Museum of Ceramic Art at Hyogo has same observation as well. She said, "In his works, I am often surprised and impressed, because he often boldly changes his style. Somehow there are so many aspects to his works but I can immediately identify his art." The ingenuity, creativity and compassion of Ishiyama have made him, now 38 years of age, establish himself as an artist who not only finds his own identity and traits, but also becomes visible to the art community.

Diversified though his works are, Ishiyama has managed to integrate this trait into the creation of larger pieces. From huge

artworks to small tea bowls, Ishiyama is able to handle his art with overall coordination and see to its finest details as well. By this, viewers can find that he has all the complex procedures under control and in the meantime, extend the aesthetic synchronization to its utmost. In addition, Martel Sakamoto thinks "his works include the original and future images, a reflection of his thoughts, a profound spirituality".

Normally, art pieces which stress large size too much are confined to technical performance and fancy decorations. Thus they might be too crafty or vague in presentation. With his diverse creations, Ishiyama's art is not limited to his skills, with no emphasis on harsh and challenging academic performances, but is a balance of layout and visual aesthetics, while precisely grasping the tension of the art pieces. As in Martel Sakamoto's words, "being such a novice and young energetic artist, he adds a sense of existence to Japan's Contemporary pottery world."

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Ishiyama Tetsuya was born in in 1973 in Sayama City, Saitama Prefecture. To be a self taught ceramist without any academic training, the curator Martel Sakamoto Makiko said "He is such a novice and young energetic artist, he adds a sense of existence to Japan's contemporary pottery world."

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FRANK LOUIS: Sculptural Work

Antje Soléau





Frank Louis sees himself as an artist in the tradition of Josef Beuys and his extended concept of art, and in the Italian *arte povera* tradition.

It is a worthy tradition in the Richard Bampi Prize competition – the oldest talent award for young ceramic artists in Germany – that the winner from the previous year holds a laudatory speech in honour of the new one. Frank Louis followed the tradition in 1999 after he had won the prize himself in 1996. In a stirring speech, he discussed the position of art made of clay in the context of art made of non-ceramic materials. Thus he stated: “If in art the laws of the cosmos are imitated, as Paul Klee put it, then in ceramic art it is only the appearance of art that is imitated.” In the art of the 20th and 21st centuries, ceramic materials have only played a subordinate role. And this is why Frank Louis came to the conclusion that this is why “much exciting and, above all, new work is possible here. But it must not be allowed to be created in imitation of art but it should rather be created as part of a dialogue with it.” He finished with an appeal to “reach young artists with this, who may work in clay but who see themselves as artists and not as ceramists.” (cf. NK 1/00). Classic examples from the history of art can certainly be mentioned here: Auguste Rodin and his companion Camille Claudel. Both of them always made their large-scale works in clay first before they were chiselled out of stone or cast in bronze.

Frank Louis (cf. NK 7/01) sees himself as an artist in the tradition of Josef Beuys and his extended concept of art, and in the Italian *arte povera* tradition, and he succeeds in passing on this view of the ceramic artist's role to his students at the Linz University of Art and Design as the head of the Ceramics Department, which he transformed into the Department of Sculptural Conception/Ceramics. Frank Louis was born in Hanover in 1966. He received basic craft training from his mother, which equipped him later to earn a living as a lorry driver and lathe operator. After graduation from school, he enrolled to study at the Niederrhein University of Applied Sciences in Krefeld under Dieter Crumbiegel. Of Dieter Crumbiegel, it is known that he was critical of all things related to craft, and he even believed that craft spoiled art. After graduation from

opposite page

top Studies, various vessels, stoneware, glaze, various sizes, 2009 - 2011

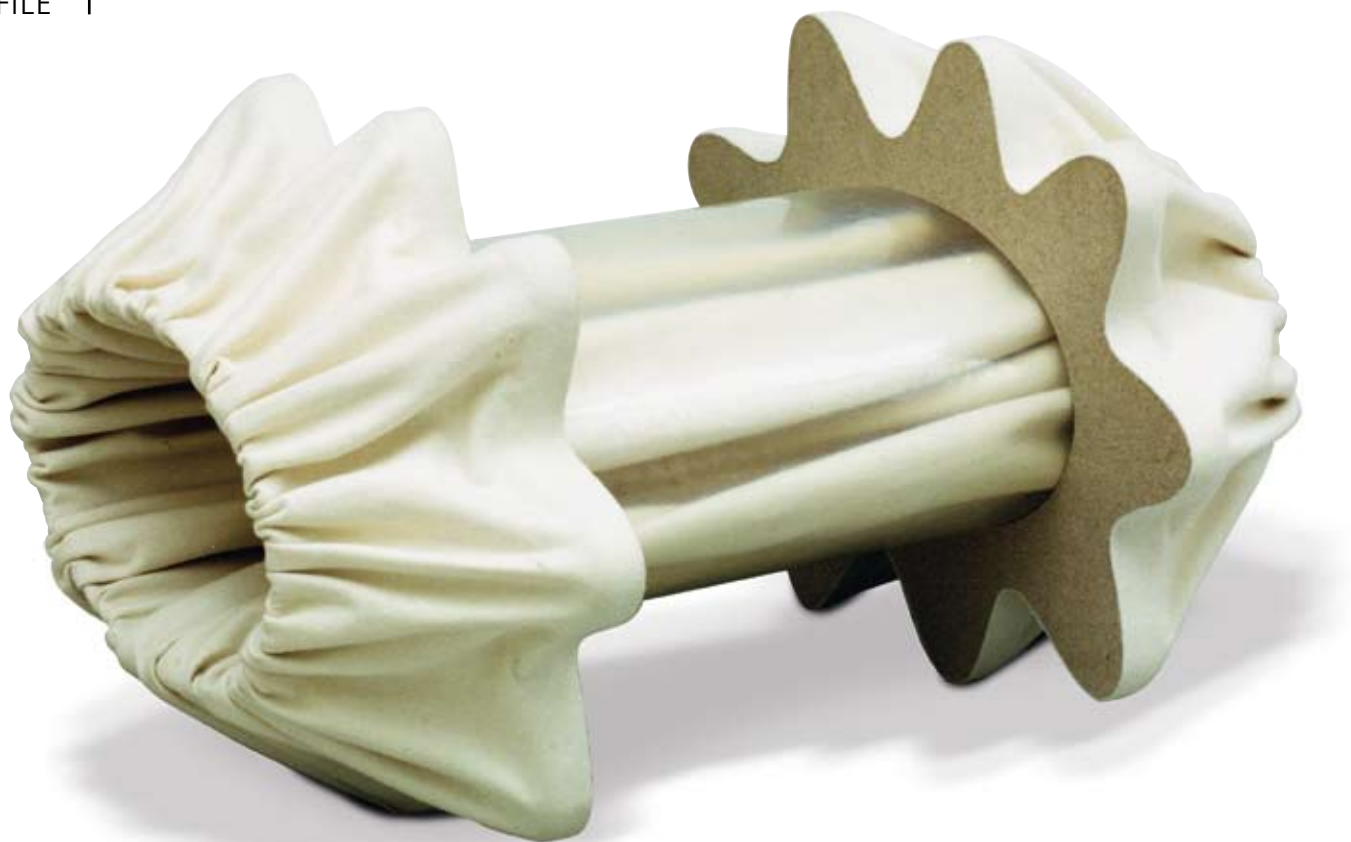
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bottom Ready, steady, go! Marble, foam, 3 pieces, 27 x 150 x 67cm each, 2011

above Abandoned objects, 2008

below untitled





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“Ceramics is ... a material that I know very well and that I use a lot for that reason to realise sculptural conceptions. It is no more than that.”

Krefeld, he went to the University of Art in Braunschweig, where he studied under Heinz-Günter Prager. After several years not being settled, in 2006 he succeeded Günter Praschak as head of the Ceramics Department at the Linz University of Art and Design. In the late 1990s and the first decade of the 21st century, Frank Louis collected pretty well all of the major prizes that can be won in Europe: 1995 Faenza and the Westerswald Talent Award, 1996 the Bampi Prize, 1999 the Westerswald Prize in the category of sculpture, and in 2006 one of the main prizes in Vallauris, France.

Frank Louis theme has always been to define the inner by the outer. But for him, there are no limitations with regard to material, only the question of how this material is used. As a logical consequence, he has experimented with any material available to the sculpture from wood to latex. In an impressive exhibition at the Kunstkabinett Mönster in Meerbusch-Osterath, he is now showing work that has proceeded from these experiments. As he once said in an interview, “Ceramics is a material that I know very well and that I use a lot for that reason to realise sculptural conceptions. It is no more than that!” Today, clay is still a material that he finds far pleasanter to work with than any plastic or other sculptural material – in the interests of working freely in sculpture, clay as a material is better suited than any other to the creation of any kind of objects and figures.

Frank Louis gives his sculptures no titles, or if he does, then only ones that leave room for associations. He loves the indeterminate, thus leaving the viewer every opportunity





for their own interpretation. He thus invites us to study his sculptures intensively, not to say he challenges us to do so. However, the character of his pieces remains completely open. In his studio, he stacks them up on shelves, the pieces relate to each other, they become a unit, an installation in space. Sometimes though he piles them up beside the road so that they can hardly be told apart from everyday refuse. Here too

Frank Louis was born in Hanover in 1966. After qualifying for university and doing his community service (in lieu of military service), he studied at the Niederrhein University of Applied Sciences in Krefeld under Prof. Crumbiegel, Prof. Albrecht and Prof. Orlopp. From 1996-2001, he studied at the Braunschweig University of Art under Prof. Neumann and Prof. Prager. Since 2006, he has been Professor in the Ceramics Department at Linz University of Art and Design. In 1995, he was awarded the second prize at the Concorso Internazionale della Ceramica d'Arte in Faenza as well as the talent award for ceramic artists under 30 in the Westerwald Prize Competition. In 1996, he was awarded the 1st Prize in the Richard Bampi competition at the Kunsthalle in Mannheim. In 2000, the Arts Prize of the Giffhorn Administrative District followed, and in 2004, the Westerwald Prize for European Ceramics as well as the corresponding prize in the category of architectural, sculptural and conceptual ceramics at the XIXème Biennale Internationale de la Céramique Contemporaine in Vallauris, France. He received the most recent prize at the 5th international Ceramics Biennale at Kapfenberg in Austria. Since 2000, Frank Louis has had solo exhibitions at the Hetjens-Museum, Düsseldorf, at the Kunstverein Wunstorf, the Museum Baden in Solingen, and in 2011 at the ICON Galerie in Linz, Austria.

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they are installations in space, in a free space, they change the surrounding space and make us experience it in a new way. They are spatial installations in the best sense. Regrettably, they are often only preserved for posterity via the medium of photography, but as Martin Hochleitner has said, "They convey the multiple meta levels on which Frank Louis conceives and implements his three-dimensional ideas."

Cultural philosopher Uwe Mämpel from Bremen recently wrote something (cf. NC 1/12), that takes up the idea again in 2012 that Frank Louis formulated in 1999: "Today, ceramics as a medium only plays a subordinate role in modern art. The reasons for this have partly to do with the technical problems of making ceramics, i.e. they are problems of craft skills, but also with a complete reorientation of the concept of what art is. But art's freedom to experiment in a modern demo-

cratic society is more important than any notion of truth to materials. I expect technical perfection of good craft, not from art." With this statement, Mämpel has hit upon one of the principles of Dieter Crumbiegel's teaching, thus closing the circle.

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HELENA BRENNAN

Choreographer in Porcelain

Sibylle Ritter



A visit to Irish ceramist Helena Brennan, near Avoca in County Wicklow, not only leads us into the world of an impressive woman but also offers an insight into a life that is characterized by her dedication to thrown vessel forms and a passion for porcelain.

Helena Brennan lives and works amidst an almost fairytale landscape on a piece of land with luxuriant vegetation, its own spring and a stream. Before she could settle here after living in Dun Laoghaire near Dublin for forty years, the site had to be made accessible and the living quarters needed to be refurbished. That was in 2005.

Of course Helena Brennan's closeness to nature, in this environment where the vegetation is largely left to proliferate, and where wind and weather can be experienced on completely different terms from in the city, has left its mark on her work. Maybe the naturalness and grace of her forms can be explained from these surroundings, forms which on the other hand make no compromises with regard to function and use.

"Beauty with usefulness" is the quintessence of her tea sets, bowls, teapots and mugs. They are useful things that can

become distinguished companions in our daily lives. That you can become familiar with a cup for instance, not only via your eyes but also via contact with the surface and sensing its weight, complements the enjoyment of its content.

She will be seventy this year. This is a birthday that gives cause to reflect on her eventful career as a ceramic artist. In contrast to Germany, where pottery with its prescribed training and qualifications has a certain tradition, and where the developing ceramic industry influenced craft in the context of technical innovations, after the War there was no such basis in Ireland.

Helena Brennan's introduction to the world of craft and in particular to studio pottery, which is the career she pursues today, is most intimately linked with the commitment of her husband, who as a teacher wanted to introduce pottery at a vocational school in Kilkenny. (He had himself studied at the National College of Art in Dublin from 1934 – 1940.) For him, there was no alternative but to acquire all kinds of theoretical and practical skills via the most circuitous routes before setting up the Ring Pottery in Kilkenny with an oil fired kiln he built himself.

Without going into all the details of this pioneering achievement for ceramics in Ireland, before the couple set up their joint pottery, there was a groundbreaking encounter with David Leach, with whom they remained friends.

Demand grew, including orders from the USA, which could not be fulfilled without taking on apprentices. By this time, Peter Brennan was mainly teaching at the National College of Art in Dublin, where he had set up the ceramics course.

Helena, who between 1970 and 1979 had given birth to five children, and bore her sixth in 1984, ran the pottery successfully and untiringly.

Her endurance can only be explained by an efficient use of her time and energy as well as her robust health. She still benefits from these talents and skills today. Regular exhibitions in the pottery's gallery and elsewhere have found much

recognition in the public eye and among the initiated.

As early as 1968, Helena Brennan had begun to throw pots in porcelain, and in the same year she exhibited them in Osaka, Japan, at the World Exhibition. After her husband's death seventeen years ago, whose teaching at the NCAD she partly took over along side running the pottery, a number of solo exhibitions followed. The file with the records of her work in the 1990s is particularly full!

From 2000 until 2004, she was mainly occupied with a commission for the Stations of the Cross in the Church of Mary Immaculate in Dublin. She executed the individual

The special look and feel of Helena Brennan's porcelain pots comes from the interplay of a lightness of colour in which it is the delicate shades of copper that dominate.

stations in the form of porcelain reliefs, which she prepared with careful drawing. Immediately afterwards, one of her brothers discovered the house where she now lives in Avoca, which she has converted to suit her own requirements.

The independence that she has earned herself, as well as the time and peace she has in this location, have given her the liberty and perhaps the freedom from care that she seems to throw into her porcelain pots. She has remained faithful to functional vessels, mainly using porcelain and glazes for this, firing them in reduction in a gas kiln to 1270°C, lending each piece a sense of uniqueness. The special look and feel of Helena Brennan's porcelain pots comes from the interplay of a lightness of colour in which it is mainly the delicate shades of copper that dominate.

She creates forms that have been thrown but which follow the idea of lightness, transparency and openness, often breaking out of the rigid perfection of axial symmetry. Only when feeling relaxed herself does she enter her studio. She is conscious that you can only make good work when all the conditions are right.

Her own understanding of the working process is beginning to change: she would increasingly like to withdraw from the creative process. She sees herself in the role of a choreographer of plastic clay, attentively accompanying the creative process in dialogue with the raw materials, the fire and the weather conditions, guiding it intuitively rather than controlling it. In future, she would like to use materials found on her land in her work and the wood from the trees that grow here for the firings. To throw the pots so thinly, or even too thinly, so that after they have softened in the heat of the glaze firing, they adopt their own relaxed form when cooling is a further idea.

What was occupying her most during my visit was what she calls "Life Forms". These are pots that have no identifiable function.

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Helena Brennan was born in Dublin in 1942. She attended the National College of Arts, trained in 1963-4 under David Leach and in 1966 opened her own pottery in Dun Laoghaire together with her husband. She trained many emerging potters there. In 1968, she and her husband represented Ireland at the World Crafts Council in Peru, in 1982 she ran a seminar for the European World Crafts Council on Bornholm, Denmark, and in July 1996, she gave seminars at the International Ceramic Workshop in Tokoname, Japan. In 1998, she exhibited in Cape Town, South Africa, where she also taught a master class for ceramics students. In 2011, Year of Craft in Ireland, she exhibited in Dublin.

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VIPOO SRIVILASA

A Blue & White World

Inga Walton

Renowned Thai-Australian artist Vipoo Srivilasa has a long affinity with the timeless and ever-compelling blue and white genre of ceramic art. The ancient Thai tradition of *Lai Krarm*, domestic ware with indigo colour against a white background, is an important aspect of his practice. “My work has developed into two distinct aesthetic expressions, the coloured pieces and then the blue and white. Initially I tried to combine them, but found I enjoy it more when I work on them separately”, he admits.

Srivilasa sees a correlation between the European appropriation of Asian designs and decorative motifs to express a fanciful view of the ‘exotic Orient’, and his transformation of Thai designs into a Western context. This also reflects Srivilasa’s personal transition from East to West after moving from Bangkok to pursue his studies in Melbourne, Hobart, and Adelaide respectively. “Each series I produce has a different theme, depending on what concerns me most at the time. However, all my work is intrinsically connected to the exploration of personal bicultural experiences between my native Thailand and my new home of Australia”, Srivilasa reveals. “The works express my thoughts about Buddhist philosophy, ritual objects, routines, narrative, and cross-cultural mingling, also the modern world’s complex mixture of insatiable materialism and disposable culture. I employ the age-old techniques of hand-pinching and hand-painting to emphasise the intimacy of human touch over the modern mechanised world we find ourselves inhabiting”.

Srivilasa’s more recent blue and white collections have engaged directly with the Chinese tradition. In late 2010 he undertook a seven week residency including a master-class in porcelain painting at the world famous Pottery Workshop in Jingdezhen, the historical epicentre porcelain production for 1,700 years. “I had access to four different specialists who taught me their particular style of painting, whether it be landscape, figurative, or abstract/decorative. I acquired new skills from these classes including surface and pigment preparation, colour toning, the use of different brushes and application techniques, as well as how to quickly address missteps in the process”, he relates. The experience proved to be quite a revelation in other ways, “Everything I thought I knew about clay is completely the opposite in Jingdezhen, which took some adjustment. The porcelain they quarry is very forgiving – it actually dries in the sun without cracking, and they use

- right** Protector of The West, cobalt pigment on porcelain, gold leaf, h 56 x w 25 x d 23 cm, 2009
- opposite page left** Car, front view, hand formed and hand painted with cobalt pigment, ceramic colour pigment, 20 x 12 x 8 cm, 2007
- opposite page right** Invader, celadon glaze on stoneware, h 62 x w 25 x d 20 cm, top section removed, h12 cm, 2009



photo Andrew Barham



photo Terence Bogue

Srivilasa sees a correlation between the European appropriation of Asian designs and decorative motifs to express a fanciful view of the 'exotic Orient', and his transformation of Thai designs into a Western context.

cobalt powder mixed with peach glue as a paste, which is so easy to use!"

Residencies and international engagement are increasingly important for this mid-career artist, particularly in terms of the evolution of his process. "In Jingdezhen I produced works which utilised the skills of local artisans who specialise in certain hand-made individual elements, flowers for example. This is a new experience for me which I would like to explore further in the future", Srivilasa comments. "My understanding of the Chinoiserie style and its historical development was greatly enhanced, as was my opportunity to network with Chinese arts professionals. I am very happy that the pottery workshop has invited me to return in July this year for another residency". Srivilasa views dialogue and engagement as the most important aspects of overseas exchanges. "Connecting with people is the strongest element of my work. Also being in an international environment allows me to explore



photo Rohan Young

exhibition possibilities. I also need to gauge where my work stands in terms of my peers and current standards of practice and pricing. It gives me a good indication of areas I should be developing and what my strengths are", he agrees.

The creative imperative to extend beyond an established 'comfort zone' and explore other dimensions within a studio environment is an important catalyst for Srivilasa. "When I participate in a residency I will not bring my favourite tools or materials with me. I like to work within the new set-up, and meet the challenge of different circumstances", he says. "By forcing myself to address the limitations of space and equipment, I find this really helps me create new work that I wouldn't usually make at my own studio. It pushes me to be more inventive and responsive, I then take these new ideas back home and refine them". This awareness of the potential for artistic complacency is particularly pertinent when working within this particular genre, the casual ubiquity of which



left Patience Flower IV, porcelain, 24 x 21 x 13 cm, 2010

below Patience Flower V, porcelain, 24 x 15 x 13 cm, 2010



photo Terence Bogue

His practice is strongly influenced by his fascination for coral reefs, and the damage being done to these vital marine habitats by shipping, unregulated dive-tourism, pollution, and human impact.

has turned it into something of a visual cliché. “Making work in this ongoing Lai Krarm series, and making them differently, keeps me excited and inspired. I have to keep moving, developing and researching. Also, it does not allow me to become overly reliant on certain material, processes or technical aspects”.

In a sense, Srivilasa has always been drawn to an international perspective, one which was enhanced by his decision to pursue a masters degree at the University of Tasmania, and to remain in Australia after completing it in 1998. Australia’s long established regional friendship and cooperation with Thailand has undoubtedly made Srivilasa’s assimilation easier. “I feel very supported by both countries. Nowadays, I really can’t tell what the cultural differences are between our nations, as both cultures seem to merge together nicely in me, and by extension into my work”, he observes. “When I show in Bangkok I meet a lot of Australian expatriates there, and when I show in Australia I also get a lot of feed-back from the local Thai audience. The boundaries sort of blur and blend together”. Srivilasa now keeps his studio in the vibrant inner-

city coastal suburb of St. Kilda, in Victoria, with forays back to Bangkok to visit his family. “Melbourne is the best place to live in my opinion, not as busy as Bangkok but it is still lively enough that it can keep me entertained every day and night. It’s also a city of the arts, there is so much good art here!”

If Srivilasa appears to move seamlessly between the two cultural identities, it is because his work thrives on making any wider disparity, misapprehension, or point of issue into a subject of subtle contemplation. Occasionally this can be subsumed by the more overtly playful and exuberant decorative aspects he so delights in. “Most of my works have strong and serious message behind the often bright colours and camp affectation. Sometimes it’s about political views, sexual orientation, duality and difference. Other themes include subverting authority and the pressure to conform, environmental degradation, and our bizarre inability to really ‘hear’ each other in a world which fetishises digital communication”, Srivilasa contends. “I want my work to deliver a commentary on global culture, but in a disarming way which focuses on the inherent commonalities between East and West”.

Citizen 4, cobalt pigment on porcelain, Swarovski crystals, d 20 cm, 2009

His practice is strongly influenced by his fascination for coral reefs, and the damage being done to these vital marine habitats by shipping, unregulated dive-tourism, pollution, and human impact. "In Thailand, people worship the tree spirits, creating shrines, performing rituals, and making offerings to them. This reverence has resulted in large tracts of undisturbed forests left untouched by development", he explains. "To raise awareness of the coral reefs, I have used this relationship as a foundation to create a coral spirit mythology with a shrine and rituals based on my own familiar space of reverence and worship, the Thai Buddhist temple. Using the ceramic medium, I want to create a unique relationship between creed, ritual and environment". His latest solo exhibition, *Indigo Tomb*, is based around the idea of an artistic time capsule being "discovered", or unearthed, by a present-day archaeological team. Found within it are numerous sacred objects- reliquaries, funerary urns, and canopic jars - which the maker might need in his journey through the afterlife of the art world. On the wall reads the inscription: "Vipoo built his tomb to protect his creative soul from self-doubt, insecurity and jealousy".

Srivilasa feels a personal affinity with the mermaid, a frequent subject of his work. Derived from Thai mythology, she acts as his artistic talisman, or alter-ego. "According to the Thai tradition, the mermaid (naang ngeuuak) is trapped between two oppositional and overpowering forces, good and evil. Similar to me, with my position between two worlds, East and West, Thailand and Australia", Srivilasa muses. "The mermaid is a creature who can adapt, one with an inherently mutable quality. The Thai story also says that the mermaid mates with a man and conceives a child by him with many unique and special abilities. I see myself as a mermaid who produces a unique work of art".

Thus Srivilasa casts himself in the role of storyteller; within his work we see the strands of ancient Thai tradition, mythology and artistic practice deftly intertwined with Western sensibilities and social awareness to form an harmonious expression. "I like to think my work has a joyous, life-affirming aesthetic, but I am very much aware of contemporary issues which can often cause conflict and misunderstanding due to ignorance, poverty, religious intolerance and a lack of mutual respect", he maintains. "My Buddhist philosophy entreats me to try to find a path through these problems, and to rationalise the world in which we live in a compassionate and thoughtful way. I hope my audience can see and absorb these messages from time to time".

Inga Walton is a writer and arts consultant based in Melbourne, Victoria who contributes to numerous Australian and international publications.

VIPOO SRIVILASA is represented by:

Surapon Gallery, Bangkok, Thailand:

www.rama9art.org/gallery/surapon/index.html

Edwina Corlette Gallery, New Farm, Queensland, Australia:

www.edwinacorlette.com

Nellie Castan Gallery, South Yarra, Victoria, Australia:

www.nelliecastangallery.com

Vipoo's work is stocked by Adrain Sassoon, London, UK:

www.adriansassoon.com

Artist's site: www.vipoo.com vipoo@vipoo.com



photo Terence Bogue

EXHIBITION DATES 2012:

Solo: *Indigo Tomb* (7-23 June), Nellie Castan Gallery, Australia.

Group exhibition curated by Vipoo: *Indigo Monsters – International Monster Project* (1-31 July), La Lanta Art Space, Bangkok, Thailand.

www.lalanta.com

Melbourne-based artist **Vipoo Srivilasa** was born in Bangkok, Thailand. He came to Australia in 1996 to further his studies. As well as a Bachelor of Art (Ceramics) from Rangsit University, Bangkok, Srivilasa holds a Postgraduate Diploma in Ceramics from Monash University, Victoria and a Master of Fine Art & Design (Ceramics) from the University of Tasmania.

Srivilasa has held 18 solo exhibitions throughout Australia and Thailand, most notably "Symbols", Edwina Corlette Gallery, Brisbane; "Indigo Kingdom", Anna Pappas Gallery, Melbourne; "Lai Kram", Surapon Gallery, Bangkok; "For the Future", Über Gallery, Melbourne; "Roop Root Ruang", 4A Asia Australia Art Centre, Sydney.

Since 1994, Srivilasa has participated in over 70 group, touring and curated exhibitions. His work has been featured in major international institutes including the L'Alcora Ceramics Museum, Spain; the Ayala Museum, Philippines; Yingge Ceramic Museum, Taiwan; Cheongju Biennale, South Korea; Nanjing Arts Institute, China; Vietnam Fine Arts Museum, Vietnam; Moscow State Institute of International Relations, Russia, and the Art Gallery of South Australia, Adelaide.



photo Terence Bogue

"PROJECT OF LITTLE TRACES"



Contribution of Ceramics for the Education of Children in the Society

Ezgi Hakan V. Martinez

The act of shaping the clay and making art can be associated with playing, which is also an instinctive human act, like a game by means of the performance released during the making process. We can call the human being homo ludens (playing man) according to the theory of Huizinga – a historian from the Netherlands – in which life is compared with the act of playing consisting of all acts of mankind. (And, 2003, p. 25). Children before the age of school have a tendency to knead because they perceive it as a game, which is the first principle of learning and evolution in life, related with the hand-claw which brings together the ability of hand use and skills due to practice. On the other hand playing with clay provides a sensual discharge that makes the process attractive for a child just as the artists are carried away during the process of creating (Terwiel, 2010, p. 39).

For this reason touching the clay can be seen as a game in human life as it presents a lot of opportunities to enjoy and go further to make expressions. We can refer to clay as the material to create the most popular game which exists in all our childhoods. Providing a very free attitude to the child, to press, to extrude, to roll, pull off, clay cannot be replaced with any other toy. Whatever the age is, playing with clay would bring together evolution in children's growth, which is a vehicle to release the imagination of a child reflecting their

interior world. In such an act made with enthusiasm, sensorial and emotional development is obviously effected.

While thinking originally, the child starts to express him/herself as an individual in a unique way, maybe like he/she had never done before. Due to these activities, a child starts to be aware of aesthetic apprehension, trying to make better objects due to his/her experiences and perception. Moreover he/she also starts to gain self confidence during the process of creating. Because of the fulfilment of making, being free during the activity contributes to the physical, mental and psychological development of a child. (Terwiel, 2010, p. 2)

If appropriate conditions are provided, children can release their creativity in artistic actions. In general creativity can be defined as finding brand new ideas, new solutions in accordance with what is known, as a unique synthesis of knowledge store. According to Erika Landau, ability to create bridges which have not been found before, or to produce new products and conceptions, is the definition of creativity (San, 2004, p. 15)

Being away from a free attitude, insecurity through exterior factors, without materials, having a fear or strong authority

can preclude creativity (San, 2004, p. 20). Some children in society can be more affected than others due to their life conditions, as a result of such factors. On the other hand such factors can be eliminated during art events organized for the children as they shed everything, become integrated with the artistic activities, focus on finding new connections according to their knowledge and new information given.

Anadolu University Faculty of Fine Arts Ceramic Department organizes a Ceramic Project called "Atelier of LITTLE TRACES" held once a year by Assistant Prof. Ezgi Hakan V. Martinez in the framework of the Community Services course co-developed with around 11 to 15 students who choose the course. The main aim of the project is

This shows that art education can be pointed as a tool in the children's education to become creative, happy and free, self confident individuals which is very important for self improvement.

for university students to gain awareness of social responsibility without expecting any benefit while improving skills and enlarging the perceptions and creativity of children who have various disadvantages in life that can cause a decline in the development of their personality or artistic creativity.

Within the scope of this project in De-



top l. to r. Children in the ceramic studio of Anadolu University Faculty of Fine Arts. Brush painting on the bisque fired mugs with colored slips. Drawings based on animals with colours on paper as pre-design of clay tiles. Children working with clay assisted by fine arts students of Anadolu University. Children making traces on the tiles, reflecting their imagination on clay.

right hand built tile with rabbit relief, slip decoration, 1200° C, grogged clay

below goat, h 10 cm. shaped with hands, red clay, glazed 1000° C.; child's age: 11

September 2010–2011, 20 children disadvantaged in society were selected as the target group. The activity started with visiting the Archeology Museum of Eskisehir by the fine arts students with children to observe antique ceramic objects, accompanied by archeologists, to be used as a subject of drawing and shaping in the workshop.

Right after, children were asked to make brush decoration on bisque fired mugs, motivated to make drawings inspired by the environment or nature combined with their imagination. The children were asked how they perceived during their tasks. It was observed that while some students were using their records reflecting what they see, some of them used their creative imagination in shaping.

Finally cups, bowls and forms like animals and various objects were built with the hands using basic techniques.

Then little hands on the clay reflected their inspirations by impressions of the day with relief and texture studies in the workshop, making various marks.

To be applied on the wall of the dormitory, the group created a panel prepared and fired by students of the Faculty of Fine Arts after the completion of these studies.

In conclusion such cultural, artistic activities allowed the children to fulfil their social needs in a way and create eagerly, and showed a need for research, while contributing to their intellectuality.

During this event children also had a

chance to compare and improve their own skills and start to know their limits while shaping the clay with hands and thoughts through experimental applications. It has been brought up that the act of creating develops children's perspective of life, provides unique thinking and expressing themselves, giving courage to produce in motivation to think different and try to see what is behind. While getting to know a special profession and techniques based on skills and abilities, children learnt about a specific profession in art.

It is proved that age and sex are important factors besides interest to choose the subjects to be presented to children. For instance the animals as a subject can be seen as a tool to develop a love of nature, increasing their concern for their environment. While boys mainly chose to make animals, girls tended to paint floral designs. This experience gave the idea for the group to organize such events for children periodically. It would help to be more effective in their education, to have ideas and speak about art and to contribute to raising individual's awareness in society through cultural and artistic activities contributing to their education, communication and experience.

Ezgi Hakan V. Martinez is Assistant Professor at the Anadolu University Faculty of Fine Arts, Ceramics Department, Turkey



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A Bird's-Eye View of Ceramics

Talk at the International Symposium in Römhild on 21 August 2011

Gustav Weiß

With a bird's-eye view, connections between technology and history become visible, especially with reference to the character of clay and its natural suitability for art and functionality and on the other hand to the conditions that determined its pathway through history. Ultimately it becomes clear how knowledge-from-experience developed into knowledge-from-research.

When ceramists commit to art, this is seen in industrial society today as a decision demanded by circumstances. In its historical development however, ceramics has always been a consequence of experiment in art and technology.

History from above

If we take a bird's eye view of the ages, the present is no longer a simple continuation of the past. It is as if ceramics were subjected to a development that appears to be evolutionary because step by step it extracts ever more diverse possibilities from clay. Like a mutation, new things emerge, and as in evolutionary isolation, the passage of time has brought forth regionally separate forms that are ascribed not to an individual but to a group. Ultimately, selection corresponds to the pressure to adapt that derives from the circumstances of life. If it is a question of looking so far back, evolution is a cognitive tool of development. If we look at earliest times, the beginnings of ceramics can be seen as a social need. With the beginning of history, ever more complex forms emerge. But as evolutionary mechanisms always apply to the group and not the individual, this theory is inadequate as an explanation of a present filled with individualism. How does ceramics function in contemporary society? Is it no longer defined by

a fixed framework as it was in the guilds, but rather by the need of the individual to feel special. Anyone who has decided to be a creative ceramist does not wish to fulfil norms with what they do and also does not wish to play a role in accordance with some preordained script. But self fulfilment is susceptible to disappointment and it may result in conflict with conventional expectations. This is no longer a case of Darwinism but with regard to attitudes and behaviour it is a case of social psychology.

The Beginning of Experiment in Art and Technology

Thirty-five to forty thousand years ago, when homo sapiens superseded the Neanderthals, humankind enjoyed the benefits of its stone tools, carving anything and everything that could be carved with them: ivory, bone, stone, jet, red chalk, dried mud and clay. They frequently made Venus figures from bone, which then found their way into creation myths, with woman being created from a rib of the man. It was only considerably later that people in the Near East discovered that clay could be modelled and fired. According to archaeological finds, there were 18,000 years between the carved Venus of Dolní V stonice in Moravia (25,600 ± 170 B.C.E.) to the first appearance of modelled clay (7,600 B.C.E.), and the first fired ceramics appeared 600 years later. Only since ceramics have been fired have they been able to give evidence of the material and intellectual world.

One could say that in the Neolithic Age the soil and the earth were domesticated like animals and plants, they were adapted to human use. With the realisation of the versatility of clay, the spirit of research was awakened, and new charac-



The ram-headed god Chnum, who created human beings on the potter's wheel.

teristics emerged from clay along side its naturally given ones, just as in bringing up humans, acquired characteristics are added to inborn ones.

When humans realised clay could be modelled, this was a realisation of such profundity that it became associated with the idea that humankind had been created in this way. The ram-headed Egyptian god Chnum created human beings on a potter's wheel (which according to Sir Leonard Woolley was invented in Ur in 3259 ± 250 B.C.E.). An inscription in the temple of Esna in Upper Egypt says, "Greetings to you, Chnum-Re, ... creator of creators, father of fathers, mother of mothers, who created beings from above, and from below ... it was you who formed Man on the wheel ... you are the lord of the potter's wheel..."

The fact that you can model clay when you add water to it comes from the fine, plate-like crystals it contains, the clay minerals. These are the only naturally occurring minerals that can be modelled with water and that do not crumble on drying. Geologists describe this process of how a mineral unique in nature developed on the lifeless rock that was the earth as "kaolinisation". Under moderate

compaction pressure and in the presence of water containing carbon dioxide, a change took place in rocks that contained aluminium and silicon atoms. Of course this was only possible with a suitable parent rock containing alkaline feldspar (granite, syenite, rhyolite), such as is found north of the Alps in Europe in Saxony, eastern Bavaria, Silesia, Bohemia, France and Cornwall.

The rocks that weathered to form kaolin contain other clay minerals besides kaolinite, including the eroded remains of quartz, feldspar and mica. All clay minerals absorb water, which was involved in their creation. It makes up 14% of kaolinite. If these minerals were washed away from the point of their creation, they acquired impurities, and the particles were abraded to become finer, this increasing plasticity. On their journey they settled in geological depressions. These are now clay deposits. They are 180 – 225 million years old, when the plateosaurus lived, several hundred million years before the Ice Ages, which began a million years ago and ended 10,000 years before our era.

Rocks consist of crystals, and these are made up of atoms, which are firmly fixed in a lattice. During kaolinisation the atoms changed position over a period of three million years under the influence of pressure and water, but ultimately for inexplicable reasons. From the lattice structure, a layered structure containing water developed in which the dense atomic lattice was transformed into a laminated structure of independent layers. Clay minerals were born. The platelets in kaolinite are between 0.3 and 0.4 thousandths of a millimetre in size. Together with the absorbed water, they form the most important characteristic of clay, its plasticity. Through them, clay minerals in the mineral world are just as special as humankind in the animate world. There was inorganic evolution before there was organic evolution, and before the development of humankind and of all living beings began. Both kinds of evolution take millions of years. Sages of old who described the history of creation in their own pictorial fashion so that everyone could understand it, said, “before God, a thousand years are but one day”. Evolution is a tool of God and energy is his tool.

But the inexplicable story of the tran-

sition of atoms from a lattice structure to a layered structure goes on. And this is where the potters put in their first appearance. They heated clay, which showed that the water in clay minerals becomes water vapour exactly like any other kind of water, and then escapes, but because it is captured in the layers, it only escapes at 500°C, not at 100°C. The remaining substance enters a destructive phase, which uses the surrounding material in the clay body to form a melt. And the melts in their turn give birth to new crystals that no longer show any layering. This is where the special quality of stoneware and porcelain comes from. For these transitions, the clay minerals require energy, thermal energy, i.e. heat, which sets their atoms in motion. In the course of the firing, the heat consuming reactions of decay have changed into heat radiating ones of new creation.

Science has an explanation for this: in the melt, the atoms are not in a fixed lattice structure but in a movable network. To exist in this structure, they need energy. They strive to form a lattice, a crystal again because they then no longer need this energy; they can give it off as the heat of crystallisation. Science has examined the behaviour of matter under various conditions and explains crystallisation in terms of its greater thermodynamic stability. But it does not tell us why stability is a requisite of matter. The answer might be to preserve what already exists. Just as in the living environment, for its continued existence male and female creatures are born everywhere and in every species in a balanced proportion, stability is also the will of nature in the inorganic world. And humankind with its intellectual energy was created to preserve it.

The processes during the firing force upon us a comparison with those of life itself. If we substitute the intellectual energy that characterises human beings for thermal energy, life behaves exactly like the inanimate nature of clay: humankind absorbs intellectual energy through learning and experience. During puberty, it goes through a destructive phase, and on reaching maturity, it gives off the acquired energy in form of achievement. Humans think, decide and act, thus contributing to the preservation of human culture.

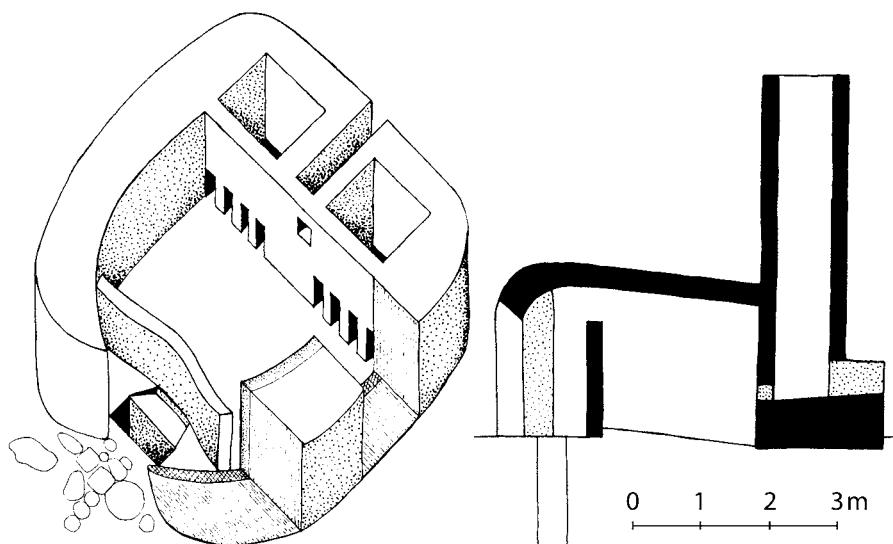
Earth and fire – secrets in the hand of the potter

That clays only gain their special characteristics through the clay minerals they contain has only been known in detail since the advent of the electron microscope. Before that, it was “clay substance” whose particles were too small to be seen with an optical microscope to recognise them as minerals or even to classify them in groups. According to their size, clay minerals form a kind of class society. Above one thousandth of a millimetre, they are only a plastic mass. But if they are smaller, (1µm – 1nm), they have a prominent function. As mineral colloids, they form a colloidal solution or sol with water, and when they dry they form a gel. They are more plastic when being shaped and they increase stability in a dry state. With the addition of water they form a sol again. When shaken or stirred, or as throwing slip, the gel turns into a sol again during the motion, which becomes a gel again when left to stand. It makes the formed body firm and hard. If a clay is watered, the clay mineral particles are distributed in the water, and this distribution can be improved by the use of additives. These additives have the advantage that casting slips require less water but also that it can be modelled better than a modelling clay. There is a certain tolerance with the dosage of these additives so that particle size and mineral analysis do not need to be taken into consideration.

At times, it was assumed of terra sigillata potters (and Adam Winter has shown this in pictures) that they knew how to find clays particularly suitable for their purposes by the reflection of the moon in puddles, since the more finest particles clay contains, the longer it will resist water soaking away. However, this may simply have been a way of finding surface deposits of clay. In the terra sigillata technique, clay is watered so that the finest clay particles remain in suspension in water longer than the other clay minerals and can thus be separated from the other components and minerals in the clay. Two things were achieved by this: firstly, these finest particles contain a flux which allows the creation of a creamy slip and that during the firing forms a vitrified coating at 840°C. Secondly, the remaining clay is less suscep-



Terra sigillata bowl with its mould.
Rheinzabern, 3rd century.



Horseshoe kiln in Northern China from 10th – 14th century.
From Medley, M. "The Chinese Potter". Oxford: Phaidon 1976.

tible to faults during drying and firing and dries faster, which is important for mass production. These experiences of the Roman potters are an example of unknowing knowledge in ceramics. The causes have only been discovered in our times: the finest clay minerals form a relatively large group named after the US state of Illinois, where this mineral was first described. Illites have so small a particle size that even now their structure has not been precisely determined. They contain the flux potassium oxide in a quantity that is just adequate to form the silky sheen of a terra sigillata vitreous slip that makes the body impervious in the same way as a glaze. Experience raced ahead of knowledge. This is typical of the need of knowledge to play catch up in ceramics. Potters had acquired this experience, even if not in such detail, in the 4th millennium B.C.E. Knowledge of this technique was then lost, and it had to be reinvented by the Greeks and Romans. This led to the techniques of Greek vase painting and Roman terra sigillata. The managers of terra sigillata factories would not have dreamt of exchanging it for the risk of using a glaze. The Roman Empire had to fall before glaze was accepted as a normal part of ceramics, thus heralding the advent of a new era in ceramics.

Around 7,000 B.C.E. in the Near East,

pots were fired in pits. The earliest pottery, Jōmon ceramics in Japan were fired in open flames, similar to Native American pottery. By 6,000 B.C.E. in the Near East, pots were fired in proper kilns, which means to say the ware and the fuel were separated, which only happened in China a thousand years later, in the 5th – 4th millennium B.C.E. during the Yang-shao culture. The kilns were of updraught design. Around 6,000 B.C.E. in Mesopotamia, 850-1,050°C were reached, 500 years later 1,150°C. With the Greeks and Romans and up to the present, potters usually fired to 850-1,000°C. Cross draught kilns first appeared in China around 100 C.E. In northern China, it was the "horseshoe" kiln with a chimney, in southern China the "dragon kiln, a long, climbing kiln. The cross-draught kiln was necessary for natural ash glazes to be invented. The cross-draught kiln was introduced in Western Europe by the Slavs during the period of mass migration in the Middle Ages. It was the precondition for the invention of saltglaze, which arrived earlier in Germany than in England because of the culture transfer from the east. In Mecklenburg, cross-draught kilns have been excavated in two locations. It was built on a rock wall and had a firewall to stop the fire "escaping". It was made of interlocking pots. From the late Middle Ages, cross-draught kilns in

the Rhineland have reached 1,250°C. The Chinese reached such temperatures 600 years earlier in the Tang period (618-906) and later fired their porcelain to these temperatures, which was soft paste, not hard paste porcelain.

By means of draught in woodfired kilns and pressure in gas kilns, the gases flowing through the kiln carry away the gaseous products of the firing. That is the difference to firing in an electric kiln. Something always evaporates from the glaze during firing, which is then carried away by the kiln gases, as every component part has its own partial pressure. With copper it is so great that with oxblood glazes, copper oxide evaporates away from the edges. During the firing, the edges become hotter than the surfaces. That is to say that one and the same object is heated to differing temperatures during the firing – it is the same with people. The nose burns sooner than the cheeks when skiing, and in the sauna, the knees and elbows become hotter than the trunk. In ceramics, these differences are taken into account by soaking, i.e. holding the maximum temperature, and in enamelling, an object has an edge enamel and a surface enamel.

www.gustav-weiss.de

PART II FOLLOWS

PAVASARIS 2012

6th International Baltic Ceramics Art Exhibition

Juris Bergins

At the beginning of March, the 6th international Baltic Ceramics Art Exhibition opened at the Ceramics Museum in Kaunas. This time, 67 artists, from Estonia, Latvia, Lithuania, Poland and Sweden are presenting works at the exhibition.

The participation of instructors from Lithuanian and Latvian ceramic art departments, as well as their students, has become a tradition at the exhibition. It is a delight to see the enthusiasm with which young Lithuanian ceramicists are taking part, and the "Pavasaris" exhibition has become an opportunity for them to present their creative work to the wider community of ceramicists.

A varied set of themes of sculptural ceramics dominates in their works, ranging from social topics to natural motifs. Having completed their studies in ceramic art two years ago, the Kaunas ceramicists Marius Ramonaitis and Kristina Paulauskaite draw inspiration from the world of plants. Egle Labanauskaite-Steponavice's ceramic installation "Faith - just go" is made from several clay bricks with metal screws fixed in a Braille message. The author in this way gives the blind and visually-impaired an opportunity to see a ceramic work. The idea of the work is also fitting for ceramicists, who feel the spirit of the clay with their sensitive fingers and from the resulting vision create art.

An innovation at the exhibition is Agne Kondrataite's work "Burden", an untraditional sculpture of contrasting black and purple colours, connected in a functional geometric form and creating the symbol of ceramics, a cup. As they have done before, the young ceramicists Domile Ragauskaite and Valdas Kurklietis speak of the economic crisis afflicting the world. In "Wanted king Midas", a work by Indre Aleksejuniene, who is a student of Dalia Lauckaite-Jakimaviciene, an instructor at the Vilnius Ceramics Department, the selected X-ray image on a ceramic plate at the exhibition "Pavasaris" has broadened the variety of areas of ceramic art. "Second Attempt", a work by Remigijus Sederavicius, the head of the Kaunas Ceramics Department, presents a surprise to viewers at the exhibition: a composition of three mortars and a pestle, governed by a remote control. The pestle makes a vibrating sound in the mortars.

Professor Juozas Adomonis has presented his work, "Condition: without beginning or end". The spiral-shaped object was made using cylinders pushed out by an extruder. Dainis Lesinš, the head of the Ceramics Department at the Art Academy of Latvia, this time has chosen to present a minimalist sculptural composition. The Swedish ceramicist Christina Brattsand Carlsson's fire-clay human sculpture "Noah", displaying the solidity of hills and mountains, is distinctive for its monumentalism. The work "Lost Angel" by the exhibition's organiser, Živilė Bardzilauskaite-Bergins, reveals uncertainty regarding the future. "White Form", a work presented by a ceramicist from Poland, Zofia Kosiorek, emphasises the subtle play of porcelain with light.

Juris Bergins is a ceramist and the curator of the exhibition Pavasaris 2012



work by -

- top left - Marius Masiulis
- top right - Živilė Bardzilauskaite
- below - Marius Ramonaitis
Rytas Jakimavicius
Aira Lesina





Internationales Keramiksymposium Innsbruck-Tirol 2011

3rd IKSIT

Gabriela Nepo-Stieldorf

As a part of the EU cultural programme, international ceramics symposia took place in Innsbruck in 2005 and 2008. Top internationally acclaimed artists from Japan, China, Mexico, the Emirates, Russia, Estonia, Hungary, the Czech Republic, Slovakia, Slovenia, Italy and Austria had followed the invitation to come to Innsbruck.

For 2011, artists were invited to Tyrol from Mexico (Paloma Torres), Finland (Catharina Kajander), Turkey (Candan Güngör), Taiwan (Shao Ting-Ju) and Italy (Daniela Chinellato). From Austria, Ucki Kosdorff, Barbara Reisinger and Katharina Schmidinger participated. With his skills as a sculptor, Christian Moschen enhanced the ceramic scene.

To maintain the continuity of the Symposium, IKSIT was founded – an association for the “Internationales Keramik Symposium Innsbruck-Tirol” with the aim to integrate artistic dialogue with contemporary ceramics in sculpture, 3-D and installations in the overall art process and to raise awareness and increase the appreciation of ceramic art.

The participants all brought finished work with them, which was shown in an exhibition at the Hofburg, where art historian Elisabeth Larcher gave an introduction. Over 6,000 people came to the exhibition.

From 8 – 12 August we worked in the generously proportioned premises of the HTL, a technical college in the centre of

Innsbruck. The garden was used for work, relaxation and firing raku.

An invitation to the traditional Böglerhof in the well-known mountain village of Alpbach, where we were also able to see the sculpture group by Ucki Kosdorff in the centre of the Kulturforum was an experience of a special kind. Another highlight was a visit to Ambras Castle with a guided tour of the treasure chamber, a picnic in the park and as the culmination of the tour, a concert in the Spanischer Saal as part of the festival of old music.

In cooperation with the teacher training college, a paper kiln was built as a one-day project. The teachers taking part were able to learn new forms and techniques by talking to the artists and from video presentations. Three public lectures in the evenings were a further opportunity to gain an insight into the working methods and the range of forms from the participating artists.

The work produced during the Symposium was exhibited at Galerie Nothburga over a period of three days. A combination of these two exhibitions was shown

in March and April at K-Hof Gallery of the Kammerhof Museums in Gmunden, the well-known ceramics city on the Traunsee. With this exhibition, the Gmunden tradition of cultural exchanges was extended to include a ceramics symposium and linked with the initiative in Tyrol.

The cooperation and exchange of experience between the participants from a huge range of different cultures within the framework of the symposium and the interdisciplinary cooperation with other



artists' associations and educational institutions led to further encounters in other symposia, residencies, further training for teachers and school projects. The networking of the participants from all three symposia now truly spans the globe, so that the Innsbruck experience can be continued, and for the next Symposium in 2014, renowned colleagues have already announced their interest.

Gabriela Nepo-Stieldorf is a ceramic artist and sculptor. She lives in Innsbruck, Austria.
gabriela@neo-stieldorf.at

top portraits by Christian Moschen
middle Ucki Kosdorff and Christian Moschen
bottom l Shao-Ting Jun setting up the exhibition
bottom r work by Gabriela Nepo-Stieldorf



Enic Mestre is one of the preeminent figures of Spanish contemporary ceramics. Galerie Hélène Porée will be showing some of his latest research in sculpture, as well as rarely seen murals: Sobriety of shapes, space density, and refinement of colours.

Stability, culture, rigour, sensitivity. Enric Mestre has built his lifetime work on these four pillars.

Central to it is line, already present in the first drawings. "Shape is for me an interior longing. I look for the simplicity which brings always back to the essential". In large sketch pads covered with drawings very similar to music lines, the artist strains to elaborate his language, searching for the right line with the point of the pencil, this precise moment when the resonant shape emerges. With a similar purpose, Mondrian manipulated small squares of painted paper, setting them together again and again, until the vibration was finally found, which was essential to his painting.

Since the middle of the 90s, the hieroglyphic motives which were scribbled on some monoliths sunk more and more towards the inside, until they fully permeated the volumes. These became at the same time larger and more densified. By mingling with the clay, the line gained in proactive strength, and intensity. The attuned shape triggers the awakening of the surrounding space.

Even with relatively small volumes, Enric Mestre's sculptures are monumental. The mind wanders silently as if in a miniature temple, attracted by the dark frame of a door, the clarity of a light rectangle, the square of a projected shadow, by a few steps leading to a naked plateau. What then is the vibrant mystery here, which overwhelms us with the feelings of order, clarity, quietness? Far from being only intellectual, Enric Mestre's quest brings us smoothly back towards "this unseen life which is us". "Perfection without soul is nothing", he says. His sculptures never ceased to tend towards a strict but dense essentiality, filled with a living tension. No drought in their austerity. All his work springs from this want to have reason and sensitivity stick together.

The usage of clay takes on all its significance here. When the hardness, solidity, durability of stoneware could also stem from another material, clay only allows for these surface variations which soften the shape. For Mestre, texture is the only decoration. Being the piece's skin, it is part of the body. From one plane to the other –

Enric Mestre Intuition for shape

Pascale Nobécourt

over a sharp separating ridge which allows the use of engobes – the eye and the hand stroll from one rough space to a satin wall, from a deep and multiple-hued colour tone to a sharp white, or a blue, even to a red as in recent works. Each face catches the light differently.

Enric Mestre's work reflects a subtle implacability. Each step of the making of a sculpture is considered, carefully weighed. Having selected the target shape, the artist makes a small model in clay. Then a cardboard pattern, used for making the slabs to be assembled. The dried form, polished or not, will be fired at 1280°C in heavy reduction. The piece is then reviewed, reworked, thrown back in the kiln as many times as needed (sometimes 5 times!), until shape, texture and colour express the initial idea to the satisfaction of the artist.

Today, as it was already the case 50 years ago, Enric Mestre keeps going, attentive to a demand which places him in front of the unknown, in a progressive refinement of the intention, towards the meditation spaces, where, as Rothko used to say "we can root and grow".

Pascale Nobécourt

- top** untitled, 35 x 26.5 x 27.5 cm, 2010
- middle** untitled, grès, engobes, glaze, 22 x 42 x 14 cm - 2006
- below** untitled, grès, 22 x 42 x 14 cm



Galerie Hélène Porée
14 June - 28 July, 2012
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75006 Paris, France
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Homage to KLAUS SCHULTZE

Wolfgang Lösche



This year, Klaus Schultze celebrates his eighty-fifth birthday. For the Munich crafts gallery, Galerie Handwerk, this is a reason to put on an exhibition in honour of this still youthful, passionate ceramic artist, who now after more than sixty years can look back on an huge body of work. His career is intimately linked to the Munich Chamber of Skilled Trades, where he had major solo exhibitions back in the 1960s. This exhibition at Galerie Handwerk displays models for large sculptures and projectsthat have been realised elsewhere as well as work from Klaus Schultze's studio.

He often develops his sculptures himself out of a combination of concrete, metal, brightly clad cable and colourfully glazed clay fragments.

The majority of Klaus Schultze's large-scale brick sculptures are in France, the land of his dreams when he was young. This was where the young ceramist was drawn in 1952 after an apprenticeship in a pottery in Konstanz. Schultze lived and worked in France for nearly thirty years until he was appointed professor at the Akademie der Bildenden Künste in Munich in 1979. A number of large-scale brick sculptures also stand in Munich, such as the famous fountain for the international horticultural exhibition, IGA, and the figure at the Rotkreuzplatz in Neuhausen. When he stepped down from the Akademie in 1993, his work in ceramics had far from finished; on the contrary, his time together with students and their frequently uninhibited approach to working with clay had inspired him. He often develops his sculptures himself out of a combination of clay, concrete, metal, brightly clad cable and colourfully glazed clay fragments. Recently, he has

The illustrations show work by Klaus Schultze in his garden and studio

Klaus Schultze is famous for his large-scale brick figures.

made whole series of painted tiles. In the past few years, two major sculptures have been unveiled in Munich, a couple in a loving embrace in concrete, and a three-metre hand built of separate elements. His latest project was realised with artist friends from Germany and France, including former Akademie students: a bench made of concrete and ceramic, a wonderful piece for a public garden in Burgundy.

Where does this man take the energy and joy in his daily work from, in his studio by the Goldbach river in Überlingen? Is it good food and wine, or the view across Lake Constance, near enough to touch, which he sees from his kitchen window and in which he swims every day?

Or is it the many collected pieces from ceramist friends around the world, assembled in his basement, or is it simply the idea that the whole world is a ceramic puppet theatre if you only shape it a little?

Klaus Schultze is famous for his large-scale brick figures. Especially in France in the 1970s under the legendary Minister of Culture, André Malraux, in his endeavours to give public commissions to artists, Schultze experienced wonderful times he will never forget. Schultze had the idea of making sculptures in brick, as he has frequently retold, on a journey to Siena. The brick architecture fascinated him and confirmed for him that he had found a durable material for large outdoor sculptures. Brick continues to exercise a great fascination on Klaus Schultze. He still rhapsodizes about the



quality, the play of colours and the surface qualities of his beloved brick, which he only uses from special brickworks in France. Indeed, it is an incredible pleasure to hear him talk about clay as a medium. When he speaks about it, and tells the countless stories that have happened to him in his life, his eyes twinkle mischievously and with great charm, and then for a moment one has a notion of the source on which he draws.

When we were talking with Klaus Schultze and his wife Nica to plan the exhibition at Galerie Handwerk, we made several trips to Überlingen to select pieces from his archives. When approaching his house, a former mill, even from a distance one is welcomed with open arms by the colourful and friendly ceramic figures of Klaus Schultze, to whom the human form means so much.

Wolfgang Lösche runs Galerie Handwerk at the Chamber of Skilled Trades for Munich and Upper Bavaria

The exhibition at Galerie Handwerk, Munich, will be opened on 26 April 2012 by Gudrun Schmidt-Esters of the Keramion Foundation in Frechen. It runs until 9 June 2012. Further details are available on www.hwk-muenchen.de/galerie



top Anton Reijnders
below gallery with Annemie Boissevain and Nesrin During



GALERIE DE WITTE VOET

Nesrin During

Galerie De Witte Voet belonging to Annemie Boissevain, is probably the most prestigious clay gallery in the Netherlands. On its website it states that the gallery presents contemporary art, and the represented artists of the gallery have chosen clay as their starting point. Annemie Boissevain is not specifically interested in clay but more generally in materials and how they are worked, not necessarily in their technical aspects. At the end of 1970s and beginning 80s, when she started her gallery in Amsterdam, there was a booming ceramic scene with much interesting work being made in clay.

Her gallery is not a beautiful space, ranged with beautiful ceramic works on beautiful plinths and in show cases. It has the reputation of being an avant-garde gallery. Several years ago when applied arts were banned from the famous Art Amsterdam Fair, Galerie De Witte Voet was the only exception to the rule. At Art Amsterdam this year, DeWitte Voet will be showing the works of Satoru Hoshino (JAP.)

Annemie Boissevain has been running her gallery for the last 35 or more years based entirely on her own judgement. She takes works that have a sense of adventure she says. Her artists, both internationally well-known artists and emerging new Dutch talents, are selected because their works show much material knowledge as well as "more than just that". She shows geometrical, architectural work (Setsuko Nagasawa, FR-JAP; Martin Smith, GB; Ken Eastman, GB.)

She also shows what may be called sculptural work like the Myriad Humanoids (Nick Renshaw, GB), small white human figures by Anne Marie van Spang (NL) or the Nomad Heads by Xavier Toubes (SP). There is conceptual work with a mix of different materials from Ad Swinkels (NL) and Jassu Kaneko (JAP), and also works of installation artists including other materials (Elly de Goed, NL and Trees De Mits, B). She has shown Anne Aus-

Annemie Boissevain has been running her gallery for the last 35 or more years based entirely on her own judgement. She takes works that have a sense of adventure, she says.

loos (B) and Clare Twomey (GB), who are lured by transitory, temporary work. Last year, Clare Twomey, set up three long, high-standing tables in the gallery and covered them with white porcelain powder, an unsaleable item, that made a deep impression on Annemie and the public. The diversity of the contemporary ceramic art chosen by Annemie Boissevain is due to her open-mindedness: not wanting to stay put, opting for an open, responsive, exploring approach and savouring the new developments that clay art can offer. What she doesn't show is traditional functional vessel forms.

Her numerous artists from Japan to Spain come back to show their new works every few years at her gallery.

De Witte Voet is situated at the heart of Amsterdam, at Kerkstraat 135, which is the gallery area of Amsterdam, within walking distance from Stedelijk Museum.

If you were to stand outside and peer in, you might think you had been mistaken perhaps, for there are no show cases, no shelves full of ceramics; if you look a bit longer you may discover some pieces on the ground or hanging on the wall. The grey cement floor is a neutral surface. The space is sober, and unornamented.

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

Galerie De Witte Voet is open Weds.-Sat. 12.00-17.00 hrs and 1st Sunday of the month.

info@galeriedewittevoet.nl
www.galeriedewittevoet.nl

REBECCA MAEDER

Carlotta Graedel Matthäi

"Every piece is a part of me and a little creature that lives on." (R. Maeder)

BIOGRAPHICAL NOTES:

Rebecca Maeder (*1978 Biel CH) studied ceramics under Jacques Kaufmann at the Ecole d'Arts Appliqués in Vevey. Since 2003 she has worked as a freelance artist and participated worldwide in exhibitions and ceramics symposia. She has received awards internationally, including the 2012 NASPA Talent Award for "Mixed Media - Keramik Plus" (D) and in 2007 Bronze at the World Ceramic Biennale in Korea, as well as 1st Prize in the IVth Bienal de Cerámica de El Vendrell (E). R. Maeder's work can be found worldwide in public and private collections. The artist lives and works in Martinsegg, Emmental and she is currently studying at Seoul National University in Korea.

MATERIAL AND TECHNIQUE:

The artist found her vocation as a result of a childhood spent close to nature, during which her creative and experimental nature were fostered. Her fascination for ceramics was due to a need to be in direct contact with the material she was working on during the process of artistic creation. She formed spheres or vessel-shaped ceramic objects, and she developed a preference for working on the surface from inside or outside using her fingers or wooden sticks so that a crater landscape or blistered deformations were formed. To achieve interesting effects in colour or texture, the artist mixes terracotta and stoneware, or she layers different varieties of clay. The ceramic objects

are completed by traditional pitfiring or smoke firing, thus being lent their characteristic grey-black shading. She occasionally makes use of engobes for her surface effects.

Her study of porcelain enables R. Maeder to delineate delicate details and to use experimental casting and pouring techniques. Instead of conventionally casting porcelain in moulds, the artist pours the porcelain slip over balloons with the intention of achieving a marriage of air and fluid material. She mixes Styrofoam pellets into the viscose body, as well as cotton wool and other materials which disappear during the firing but which leave their mark in the artwork.

VISUAL LANGUAGE AND ARTISTIC INTENTION:

The artist creates evocative fundamental forms that are reminiscent of the shape of living creatures, organic or inorganic matter. One seems to see in them planets or moons, porous pumice, coral and sea anemones, even puffer fish. The artist demonstrates how the forms of large objects are reflected in the small in nature. The vibrant, often heavily worked surfaces, which seem to be weathered or scorched, stimulate the imagination and tell us stories.

A fascination with the origins of all existence is characteristic of the artist's work, as is the concept of abiogenesis, which was current up to the Middle Ages, and according to which creatures could be

created from previously inanimate material. The artist's work process reproduces the four elements of water, air, earth and fire as in the process of creation. But it is not the laws of nature that determine the creation of the form but the characteristics of the material, the maker's urge to form and a fair share of chance, which occurs with the ultimate firing. R. Mader calls her pieces "Bodies" that are born during the creative process.

The porcelain objects form an attractive contrast to the weathered ceramic objects, and R. Mader likes to present them as installations. Like delicate eggshells, they seem to hold life within them. They also demonstrate a subtle searching towards the multivalence of everyday forms. Thus a thinly enclosed space can stand for eros in R. Mader's work, or for nothingness, without which for Laozi all existence is without use or meaning. It may also represent the space inside cnidaria, where digestion and gas exchange take place.

Carlotta Graedel Matthäi, lic. Phil., is on the staff of the Kunsthau Zürich.

EXHIBITION

5 May – 3 June 2012
 Claire Guanella (painting)
 Rebecca Maeder (ceramics)
 Sofie Siegmann (painting)
 GG-Elfi Bohrer - Galerie für Gegenwartskunst
 Zentrum Burgwies
 CH-8906 Bonstetten, Switzerland
www.ggbohrer.ch

"Archigonie", 50 x 52 x 55 cm, 2010



"Archigonie", Ø 25 cm, Ø18 cm, 2010





PETERSEN TEGL

A passion for brick

Ida Prastegaard

The brickworks in Nybølner is not just a site where brick is fired and where the famous Kolumba is made by hand and then exported around the world. For more than two centuries, it has also been a family home.

The moment you turn down Nybølnervej, there is no mistaking what kind of place this is. Works in fired clay, sample walls and brick surfaces in all shades and colours lead the way to Christian A. Petersen's home and the brickworks. Brick has been produced here since 1791, when King Christian VII granted the founder of the family business, smallholder Peter Andresen, permission to build a brickworks. The brickworks, and the royal assent, have passed down the generations. Today, Christian A. Petersen and his daughters run the company – the seventh and eighth successive generations to do so. And even the grandchildren are involved. A few years ago, they came up with the idea

of the Petersen Junior mini-bricks, which are equally suitable for play and decoration.

The beauty of the site is multifaceted, but the passion for fired clay is palpable at every turn. The Petersen family's private home has the unmistakable aura of a building that has been cared for and maintained over hundreds of years. The production buildings predominantly consist of blue-tempered brick, and exude a toned-down materiality that contributes to the harmony of the site. But the architecture is not the only attraction. Artists regularly visit the brickworks and work here for extended periods – often leaving behind examples of their work. These pieces can be found dotted around the site, nestled among lovingly cared-for bonsai trees and rose bushes.

In the early days, as now, the 6.5 km² cove was ideal for brick-making. Along its coasts were rich deposits of ice-age clay, and the cove had a direct, navigable connection to Flensburg Fjord. In the 18th century, the brickworks was located on the other side. In fact, at one point there were 50 brickworks here, the biggest such concentration in Northern Europe. Six remain – including Petersen Tegl.

Coal-fired brick

There are several reasons why Petersen Tegl has fared so well, even during hard times for the brick-making industry. First and foremost, the bricks it produces are unique. Secondly, Christian A. Petersen has a feel for the Zeitgeist, is adaptable, and understands the importance of working closely with architects.



top Bateman's Row, designed by Theis & Kahn and located in Shoreditch, London, is a combined home, architect's studio and gallery.

left Many artists have left their mark on the brickworks in Broager over the years. A student of the Swedish artist Ulla Viotti left behind this buxom lady in brick.



Petersen Tegl uses clay slurry to ease the soft clay out of the mould and produce the D71. The slurry sticks to the surface when the brick is fired with coal, endowing it with the characteristic appearance.

Petersen Tegl is the only brickworks in Denmark to produce coal-fired brick. The bricks are manufactured on machines – designed by Christian A. Petersen and his staff – that imitate the way bricks are made by hand. This is why its bricks are not all identical. The varied nuances occur during the firing process. The range includes 31 types, encompassing a rich colour palette. At the request of its customers, the brickworks also produces coal-fired brick in special colours. As a result of the firing technique, there may be a certain amount of variation in terms of dimensions, cracks and deformations, but these have no effect upon durability. A team of six or seven people inspects and mixes the bricks before they leave the brickworks. This ensures that all pallets arrive at the construction site ready for use – a hallmark of Petersen Tegl.

Petersen bricks are often used indoors. Kolumba was used for this fireplace in a villa designed by the Dutch architects Hilberink Bosch.



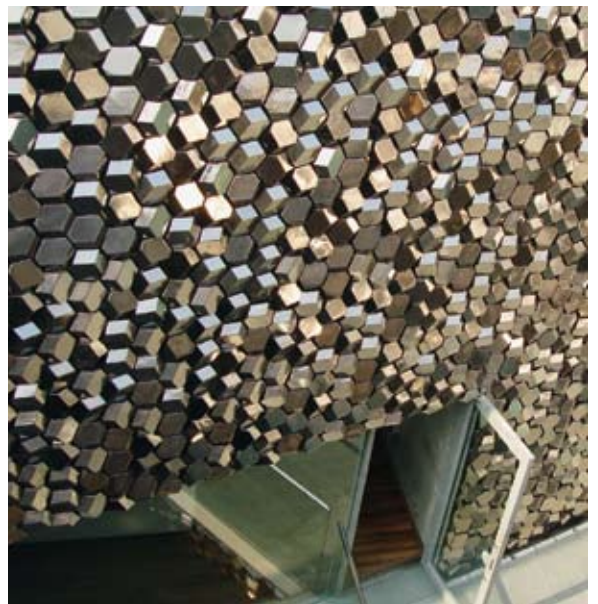
Sorø Art Museum, designed by Lundgaard & Tranberg, was completed in November 2011.



Sorø Museum is covered by a dark-red, clinker-built Kolumba K43.



Twelve angular, rhombus-shaped, platinum-covered clinkers designed by Olafur Eliasson, produced by Petersen Tegl, have been inserted into the façade of a building, designed by Tadao Ando.





- top** A light Kolumba, K91, was used for this villa, designed by Mix architectuur in Breda, the Netherlands.
- middle** The Kolumba range consists of hand-made, horizontal architectural ceramics for brickwork and paving.
- below** After the bricks have been moulded, they are left to dry for three days. During this process, each brick loses enough liquid to fill a wine bottle. The hole in the brick helps it to dry in the middle.

Made by hand

The unique Kolumba that Petersen has been producing for the last eight years is hand-made in accordance with centuries-old craft traditions. After processing, the clay is pressed into a wooden mould, then dried and fired. By using different types of clay and firing them at different temperatures, the bricks are infused with a variety of textures and beautiful shades.

The standard format for Kolumba™ is 528 x 108 x 37 mm, but it is also available in custom sizes. Kolumba is available in 28 standard variants, though the brickworks also tries to comply with all requests for special colours or surfaces.

Kolumba™ was jointly developed in 2002 by Petersen Tegl and the Swiss architect Peter Zumthor, who wanted a Roman-looking brick for the Kolumba Museum in Cologne. It is now used in construction projects all over the world. The Royal Theatre Playhouse on the Copenhagen waterfront is the largest Kolumba-built edifice in Denmark to date. The playhouse was designed by the architects Lundgaard & Tranberg, who stipulated very specific requirements for their building materials. The architects travelled



to Broager, where they personally selected the shades of Kolumba they wanted for the building. The same architects also designed the Sorø Art Museum, which opened in November 2011. This project was inspired by Min2 Arkitekter in Holland, who a few years earlier had developed a variant of Kolumba to mount as shingles on both the roof and the façade of their private residence in Bergen aan Zee. Lundgaard & Tranberg refined this system for the Sorø Art Museum. The result inspired the following headline above a review of the project in the Danish newspaper Politiken: “Brick just doesn’t get any more beautiful than this”.

In December 2011, the first containers of Kolumba arrived at Haverford College, Pennsylvania, on the Eastern Seaboard of the USA. In a few months’ time, the characteristic brick will form the façades of new student housing on the campus. The new buildings have been designed by Tod Williams and Billie Tsien Architects, whose office lies at the southern boundary of Central Park in New York City. The story of their connection with Petersen Tegl began a few years ago when the brickworks’ owner, Christian A. Petersen, and export manager, Stig Sørensen, knocked on the architects’ door to present their wares. Tod Williams and his team were immediately interested. And, in addition to Haverford College, the studio has other projects in the pipeline that utilise Kolumba. Head over to 21st Street and there you will find the Gladstone Gallery, which was built in Kolumba a couple of years ago.

Its success in the USA is far from unusual for Petersen Tegl, which has regularly increased its exports, including to Japan and Russia, over the past decade. However, Europe is still the company’s main export market.

Artistic partnership in Tokyo

Its close collaboration with architects around the world also means that Petersen Tegl is often involved when bricks are required that match the colour, structure and format of existing architecture. Petersen’s department for special bricks was founded when the old main entrance to Tivoli Gardens in Copenhagen was restored 22 years ago. The entrance was originally built in 1890, and its intricate brick reliefs needed to be replaced. Petersen took on the job, and since then the brickworks has regularly been commissioned to take on special assignments.

Among its more unusual assignments is Takeo Obayashi’s Yu’un guest house in Tokyo, designed by architect Tadao Ando and built in 2007. Ando collaborated on the façade with the artist Olafur Eliasson, who worked with Petersen Tegl to develop the 12-sided rhomboid clinkers, coated with platinum and produced at the brickworks. The unusual clinkers beautifully capture and reflect the light, and cover the entire building’s façade.

Ida Prastegaard is an architect, journalist and editor of Petersen Tegl’s architectural magazine.

Petersen Tegl A/S - Nybølnervej 14 - DK-6310 Broager
Tel. +45 7444 1236 - Fax +45 7444 0434
info@petersen-tegl.dk
www.petersen-tegl.dk



top left a. right Moulded bricks are made in wooden moulds, then dried and fired. The moulded bricks department was founded when the brickworks supplied new, ornamental terracotta brick for the renovation of the entrance to Tivoli Gardens in Copenhagen.

middle At the brickworks, the Kolumba bricks are inspected thoroughly before being packed and shipped – sometimes to as far away as Kazakhstan or New York.

below Petersen Tegl is the only brickworks in Denmark to fire its bricks with coal, which produces the famous and multifarious plays on colour. The bricks are fired at 1060 degrees. The oven is 80 metres long.

1,000 GRAMS OF CLAY

and what you can make with them

Billa Reitzner



At the invitation of the Bavarian Arts and Crafts Association, ceramic artists from the UK, Belgium, Japan, Austria and Germany pursued this challenge. The selected artists stand out especially because in the course of their long careers, they have developed very individual styles, verging on the sculptural. The only rule for everyone was that they should make a vessel from 1,000 grams of wet clay.

The reaction to this challenge was varied and lively.

Although some of the artists fight "at a different weight (1,000gr and more)" (Jochen R uth), the "challenge of the smaller format" (J.R.) was gladly accepted. The question arose as to whether the artists could simply transfer their own formal vocabulary and working methods to the smaller format or if a completely different approach would have to be chosen. Can the restriction to "1,000 grams" lead to completely different work, would it be perceived as restrictive or stimulating?

Thus Hans Fischer hoped that this "conceptual" approach could be integrated in his world view", while Karl Fulle is now enthusiastically "only working with kitchen scales". Christoph M ller went even further and tried to set up further rules of his own, "e.g. starting every morning by weighing out 3 x 1,000 gr., or 1,000 gr. in 1, 2 or 5 minutes, or 1,000 gr. only with my right hand or only with my left hand ... and so on ..."

While they were working, other participants scrapped their original concept and made a completely fresh start to the subject because their first idea could not be realised.

In the exhibition, the work of 24 different ceramic artists came together. The result is a show of contemporary inter-

national ceramics that manages to free itself from the supposed restriction of the subject and to allow contrasting diversity to emerge. The works encompass the whole range of creative and craft skills: thrown, rolled out, cut, printed, slipcast, assembled, painted, scored, glazed ... with a severe composition or experimentally developed, in earthenware or delicately cut out porcelain; fired in an electric kiln, with gas or wood. The visitors had the opportunity to compare - and perhaps to discover differences, individual quirks, but common ground too going beyond the shared starting point of "1,000 grams".

The exhibition includes work by Renate Balda, Doris Bank, Maria Baumgartner, Barbara Butz-Glas, Monika Debus, Hans Fischer, Maria Fischer, Karl Fulle, Gabriele Hain, Kirsten J schke, Kati J nger, Si Sook Kang, Lut Laleman, Young-Yae Lee, Katja Maechtel, Christoph M ller, Johannes Peters, Mira Prus, Jochen R uth, Sebastian Scheid, Peter Smith, Chikako Yoshikawa, Masamichi Yoshikawa.

Ceramics expert and collector Rudolf Strasser will give an introduction at the opening ceremony.

At the same time, an exhibition of metal work entitled "Corpus" by Beate Leonards, a silversmith from L beck, will also be on display.

In addition, this year's Diessen T pfermarkt is taking place during the exhibition (17 - 20 May 2012), where some of the exhibitors will also be represented.

"1,000 GRAMM"

Idea, concept, implementation:

Elke Bauer,

Kerstin Becker

Christine Graf

Billa Reitzner

Christine Wagner

Opening: 19 April 2012,

8.30 a.m until 26 May 2012

Bayerischer

Kunstgewerbe-Verein

Pacellistr. 6-8, D-80333 Munich

Mo - Sa 10 a.m. - 6 p.m.

www.kunsth Handwerk-bkv.de

top to bottom:

Karl Fulle 11 x 11 x 32 cm

Sebastian Scheid 17.5 x 17.5 x 10.5 cm

Ruth Lalemann h 21.5, d 23

Kirsten J schke 27 x 30 x 8 cm

KontrAKTION

From Contrast to Action

Under the title of “KontrAktion - Von Kontrast bis Aktion”, graduates of the Institute of Ceramics and Glass Arts (IKKG/FH Koblenz) are presenting their graduation pieces at the former NATO ammunition dump, now the arts centre b-05 in Montabaur.

Work by Géraldine Anton with the title “Quae pulchritudo deformato, or beauty deformed” was displayed in three separate bunkers. An eight-minute film on the cycle of life and death formed an introduction to her work, which originates in a fascination with the human body, both anatomically and psychologically. The ceramics displayed in the second room are characterised by their expressive formal vocabulary and glazes. She is interested by the ambivalent perception of beauty and ugliness. Besides this, graphic and three-dimensional representations of various areas of the body were presented, from connected systems to the smallest unit of the cell. While passing through these three rooms, visitors find themselves in a state of questioning. Recognisable but manipulated forms produce a sense of conflict, between fascination and revulsion.

Corinna Frahm drew inspiration for her theme of “List Og Nätürra – Art and Nature” particularly from travelling in Iceland. She takes up forms from the natural world, develops them further and combines glass and other materials. She has

made an intensive study of the combination of glass and quartz ceramics. Experimentation predominantly determines her work process. She is trying to find the limits of what is feasible and to move them back by permanently combining glass and ceramics. However, she works largely intuitively, producing forms unexpected even to herself.

For his graduation piece, Thomas Kuhn chose the theme of “Marks and Material”. The act of making, which the word marks refers, is minimal in his piece “Sulfur Imago”: sulphur, which has been melted by the application of heat, is poured onto wooden boards mounted on iron frames. In the glass picture “Dust Drawing” gestural marks are of significance, besides the materiality of the dust and the glass. In his piece “Scratching the Surface” – an installation of five sheets of laminated glass suspended freely in space with a drawing has been scored on each – the mark of the gesture as drawing is most expressive.

In different ways, the three graduation pieces study the concept of an image. In “Sulfur Imago”, it is the material itself that has the quality of an image. In “Scratching the Surface”, the image occupies space. The scored marks on the sheets of glass seem to disappear when viewed from vari-

ous angles, and then to reappear again.

The sculptural pieces by Brigitte Wüster on the theme of “Spielräume” (“Room to move”, “Scope” or “Space in which to play”; Trans.) deal with the limits and the potential of perception and action. In the confusion of the world around us it is difficult to recognise existing possibilities and to expand them through one’s own actions. One possibility to find orientation consists in asking oneself what is superfluous and what is dispensable? From this, concentration on essentials follows. Besides a restriction to clay as a medium, both in relation to the work and to its presentation this reveals itself as approach to the Zen idea of “the silence of artistic quality, with forgoes emotion” and “turns towards the beauty that inhabits things”.

In the installation, “Two Forms of Being”, the finished work in the shape of a constructed cylinder is juxtaposed with what is possible but which has not yet been realised in the shape of a pile of unconnected individual elements. Ed.

work by

top Géraldine Anton
left Thomas Kuhn
below Brigitte Wüster





ART Karlsruhe 2012

Bernd Pfannkuche



A window on the contemporary international art world opened recently in Karlsruhe for the ninth time. But there were galleries present with paintings by Lionel Feininger, Max Liebermann, Marc Chagall, Pablo Picasso and others, which at times provided islands of visual relief from the vast sea of Post-Modernism.

Two hundred and twenty-two galleries from 12 countries showcased their artists, who were presented with works from all the customary artistic genres – painting in all techniques, print, sculpture in stone, wood, bronze and steel – painted, patinated or freshly cast; not to forget photography, nor indeed ceramics.

Among this range of galleries, especially the ones that dared to appear at the fair with only one artist deserve special mention. This includes particularly Galerie Idelmann from Gelsenkirchen, representing Ursula Comman-deur with her porcelain pieces, and Galerie Keim from Stuttgart presenting the sculptures by Silvia Siemes, but the latter's work was also in the repertoire of two further galleries.

Ceramics from artists in the "One Artist Show" could also be found at Galerie Tammer & Partner with Volker März, Galerie Mäder from Basel showing sculptures by Eva Oertli, Galerie Borssenager with work by Osmar Osten and Galerie Schloss Mochental with the

familiar sculptures in small-scale brick by Reiner Seliger, which the artist stacks up to form objects taller than a man.

Further ceramic work, mainly from the field of sculpture, came from Galerie Nothelfer in Berlin, mixed media sculpture in steel and ceramic by Madeleine Dietz, and also from Galerie Blaser with work by sculptor Titus Lerner.

Last but not least, Majolika Karlsruhe must be mentioned, which was again represented at a large stand, with Edith Baerwolff, Joachim Czichon, Isa Dahl, Ana Laibach, Hannelore Langhans, Uwe Lindau, Sybille Onnen, Eva Schaeuble, Franziska Schemel, Gabi Streile, Ilse Teipelke, Rosemarie Vollmer, Günter Wagner, Isolde Wawrin and Friederike Zeit.

Over 48,000 visitors attended ART Karlsruhe, more than 3,000 more than last year. Sales are reported to have run into the millions. Even if this applies mainly to the "old masters" in the fields of painting and sculpture, nevertheless an increasing number of galleries is represented with ceramics. Let us hope that this trend continues and more ceramics galleries have the courage to exhibit their artists here. But their offerings must be suitable, the visitors are not the ones that come to COLLECT in London or EUNIQUE, soon to open its doors in Karlsruhe too.

- above Special exhibition of work from Gunter Sachs private collection
middle by Silvia Siemes
below by Reiner Seliger





CERAMIC ART LONDON 2012

Peter Klube

Once again, there were three days of ceramics in abundance at the Royal College of Art in London this year. Ceramic Art London once more leads the way for the series of ceramic events in England, to be followed by Art in Clay – Art in Action at Hatfield House and by COLLECT, also in London.

Seventy-seven stands offered a diverse programme from all fields of ceramics, from high-quality functional ware to a whole range of artistic forms of expression.

There were various talks and demonstrations (with the likes of Sandra Brown and Stephanie Quayle, who only recently had solo exhibitions at Galerie Heller in Heidelberg, or Dylan Bowen, who gave an impressive talk and demonstration in Aberystwyth in 2012), which gave the visitors an insight into the practical and intellectual challenges facing ceramic artists and craftspeople. So if you are intending to go to this event, you should plan on three whole days so that you can arrange your own individual programme from Friday morning to Sunday afternoon. And if you do not give the book stall of Ceramic Review a miss, you are in danger of having excess baggage for your return flight.

Under the leadership of Jack Doherty, the Craft Potters Association had once again made sure there would be an exciting selection in the exhibition programme as well as in the accompanying events.

Along side the members of the CPA, who exhibit every year, Jin Eui Kim (GB), Sue Binns (GB), Marcio Mattos, (GB), Willy van Bussel(NL), Elizabeth Smith (GB), Monika Patuszynska (PL), Omur Tokgoz (TR), Delfina Emmanuel (GB), Marie Prett (GB), Emily Myers (GB), Myung Nam An (GB), Ruth King (GB), Kate Schuricht (GB), Clare Crouchman (GB) Ashraf Hanna (GB), Margaret Frith (GB), Anna Barlow (GB), Mette Maya Gregersen (DK), Mandy Parslow (IR) and Fred Gatley (GB) were also taking part. Some of them were there for the first time, others had participated in previous years.

The list of names reveals that this is mainly a UK based exhibition, but it is international in fact, with participants from Europe and further afield.

How can you participate? Everyone can apply to the CPA with the relevant forms available for download on the CPA website.

If you are from Germany, you can ask for advice from Elke Sada (who took this year's CPA prize for the best stand), Christiane Wilhelm or Uwe Löllmann, who all had a stand at Ceramic Art London this year. And if you are from Austria and wish



top left Delfina Emmanuel's tea pot collection
 top right Stephanie Quayle her "menagerie"
 below Valeria Nascimento (Brazil) and her Hibiscus Wall

to take part, Thomas Bohle will be able to help you, who always finds a great deal of interest among British and foreign visitors with his black-and-white ceramics.

In comparison to ceramics markets here in Germany, the costs are of course in a different league. But the visitors are prepared to pay an appropriate price for quality work, irrespective of its genre.

And most of the exhibitors were surprised by the aggressive purchasing behaviour of the visitors who attended the private viewing on Thursday evening.

Was it the weather, or is it the case that in London people are still buying in spite of the economic woes? It seemed to me that this year far more visitors attended the exhibition than last year...

Peter Klube is ceramist and is on the editorial staff of NEW CERAMICS.

KASINO Studio, Café, Gallery, Shop

Beate Thiesmeyer



The opening of a ceramics exhibition in Germany with the average age of the visitors at under 40 has become a rarity these days.

At the Kasino, with gallerists Nicole Thoss and Sandra Nitz, it is the rule.

These two young ceramic artists, both graduates in ceramic design in Höhr-Grenzhausen, entered into an unusual style of cooperation in 2007: a restaurateur and hotelier from this ceramics centre who had already discovered the advertising impact of ceramics for his field purchased and refurbished the Kasino.

It had been built at the turn of the twentieth century and was used as a pub and ballroom. After that it had been converted into a cinema and was later used as a ceramics studio.

Nicole Thoss was familiar with the premises from the time when she was look-

ing not only for a place to work but also a suitable form to market her works. Sandra Nitz, who at the time had a day job in the IT field in Frankfurt so that she could express herself freely in ceramics, became her partner, and for two years, Ute Matschke and Maria Meyer were also involved in this vital early phase at the Kasino. At the time, they were well-known even outside Höhr-Grenzhausen for their imaginative stoneware tableware, which they had been making as a team since 1995. Many of their customers and friends followed the development of the new project with great interest.

Together they worked out how to combine work in the studio, the need to present innovative ceramics and the requirements of the locale.

With the hotelier, they designed the rooms and hired the newly created shop,

Now you can find a constant supply of innovative functional ceramics that you can collect, with an availability guarantee

the café, the ballroom and a studio for a relatively manageable price on the condition of cooperation in the running of the café and allowing the hotelier access to put on his dinners on an occasional basis.

As their logo, the business partners chose the legend from the old cinema box office and decided to use the ballroom as a gallery.

They were looking to create a different kind of gallery. It was not only supposed to present the work of already established artists as is usually the case, but also to offer interesting young artists the opportunity to display their work. Consequently, the first exhibition they created in April 2007 bore the title "Neue Triebe" ("New Shoots").

In the shop, they sold functional pottery, work that they sold on a commission basis from various ceramists, mainly from the local Westerwald region.

Their very first show, where they had put a great deal of emphasis on targeted advertising, was a success in terms of visi-



above view of the gallery
bottom outside the café in summer
opposite page top
left exhibition "Identity Parade"
right view of the shop



tors, and with its fresh approach and the use of contemporary music, it had attracted a young audience, who, thanks to a large number of personal contacts in the surrounding cities, had made their way to the Kasino.

As attendance figures were high but in this initial phase sales were rather more moderate, they realised that they had to find a way to attract “classic” ceramics lovers to the place. In a ceramics city like Höhr-Grenzhausen, they became aware that the way to go was to form partnerships and to coordinate events. They planned their dates so that they would coincide with other local events such as the award ceremony for the Westerwald Prize.

Exhibitions followed with imaginative titles like “Coming up for Air” “Hot as Ice”, “Smoking Gold” “Identification Parade”... A lot of effort was invested in presenting the themes in the old cinema auditorium and on the stage. Creative individuals from other spheres were often involved in the presentation. A florist, a set designer, a photographer and a saxophonist added their special input to every themed exhibition.

The interesting combination of the works from young and established artists, who had brought their own collectors to the Kasino, made for an exciting mix of visitors from all age groups.

The concept behind the shop changed as they gathered experience. Now you can find a constant supply of innovative German functional ceramics that you can collect, with an availability guarantee.

For many fans and makers of ceramics, a visit to Höhr-Grenzhausen is not complete without dropping in at the Kasino for a cup of tea or coffee.

With clever decorative ideas, Nitz and Thoss have shown how to emphasise their individuality with table settings, and with ceramic art for every day, they provide some opposition to cheap mass-produced items.

It is remarkable that under all the burden of the cafe, the shop and the gallery, the development of their own work has not suffered.

It almost seems as if the reverse were true as both have been outstandingly successful in recent times. Not only did Nicole Thoss take the laurels at the Richard Bampi Prize in Düsseldorf as well as the prize at the renowned Oldenburg Pottery Market, but she has also received invitations to a porcelain symposium in Walbrzych, Poland, and to Paris for an exhibition of pioneering ceramics in the gallery of the French crafts association as well as to EUNIQUE.

Sandra Nitz’ work has been on show in three renowned galleries and at the ICMEA Emerging Artists Competition in Fuping, China.

The work of both of them seems to be in harmony with the times, although in very different ways.

Sandra Nitz makes art to use: simple, but nevertheless sensorially appealing

porcelain vessels that betray their craft origins. With her pots, eating and drinking again take on their important and at times even ritual significance, which in our MacDonaldised times is threatening to fall by the wayside.

Nicole Thoss’ work can only be identified as ceramics at second sight. Her subject is innovative printing techniques. Ceramic forms serve as the support for her images. She finds the images through the lens of her camera. She selects and edits them on the computer. They are often of a critical nature which is reflected in the twilight zone between real and dream worlds.

Recently, the concept of rigorously pursuing their own creative aims in combination with the presentation of free and applied ceramic art of a high standard seems to have come to fruition: sales are on the increase, in contrast to the general trend.

For many fans and makers of ceramics, a visit to Höhr-Grenzhausen is not complete without dropping in at the Kasino for a cup of tea or coffee.

Anyone who has not done this yet is urged to do so, because at the Kasino, two committed young women, representatives of a new generation of ceramic artists are proving that there is a way forward for ceramics if you do not sit around complaining but you are open to new strategies and marketing ideas.

Beate Thiesmeyer is a master potter and a fine artist. She lives in Kaub am Rhein and writes for German and international ceramics magazines.

**Copy date for entries:
01 June 2012**

Amsterdam NL-1017 KH **Gallery Carla Koch**

Veemkade 500, Detroit Building, 6th floor T: +31-20-67 37 310 www.carlakoch.nl
ckoch@xs4all.nl O: Tue - Sat 12-18h, 1 Sun in the month 14-18h by appointment *A
☞: **Permanent Stock Exhibition - Kayoko Hoshino / Ceramic**
- **Bodil Manz / Sandcasted Porcelain**

NL-1017 JR **European Makers Gallery**

Spiegelgracht 2a (souterrain) T: +31-20-622-3088 O: Thu - Sat 12 - 17h *A
gallery@europeanmakers.nl www.europeanmakers.nl
Permanent exhibitions with contemporary European ceramists
☞: **Highlighted: Akiko Hirai**

Berlin D-10585 **Keramik-Museum Berlin**

Schustehrusstraße 13, O: Fri - Mon 13 - 17h www.keramik-museum-berlin.de
☞: **Hedwig Bollhagen - Baukeramik und Denkmalpflege ▶ 13.08.**
☞: **Lotte Reimers - zum 80. Geburtstag ▶ 28.05.**

D-10585 **Galerie Theis** Schustehrusstraße 14 info@galerietheis.de

D-10623 **Galerie Workshop**

Fasanenstraße 11 T+F: +49-(0)30-3122567
O: Mon - Fri 10 - 19, Sa 10 - 18h
wohnenundkunst@gmx.de www.wohnen-und-kunst.de
Permanent exhibition of glass and ceramics,
textil and jewelry



D-13187 **Zentrum für Keramik - Berlin** Ossietzkystrasse 13

T: +49-(0)30-499 02 591 O: Tue - Fri 14 - 17h

Bern CH-3000 **Galerie Christine Brügger** Kramgasse 31 T: +41-(0)313 119 021

O: Wed - Fri 14 - 18, Sa 11 - 16h

Bonstetten CH-8906 **GG - GALERIE FÜR GEGENWARTSKUNST**

Elfi Bohrer, Im Dorfzentrum Burgwies 2 T: +41-(0)1-7003210. F: -7011027
galerie@ggbohrer.ch www.ggbohrer.ch O: Tue - Fri 14 - 18, Sat + Sun 13 - 17h *A
☞: **Claire Guanella, Rebecca Maeder, Sofie Siegmann 05.05. - 03.06.**



ANFÄNGE IN BÜRCEL UND HALLE

Wolfgang Philler und die Absolventen des keramischen Vorpraktikums der
Kunsthochschule Burg Giebichenstein in Halle und in Bürgel 1978 – 2006

Eine Ausstellung des Keramik-Museums Bürgel im

ROKOSCHLOSS DORNBURG
1. APRIL — 3. JUNI 2012



Bozen I-39100 **TonHaus** Rauschertorgasse 28 T+F: +39-(0)471-976681

O: Mon - Fri 9-12.30, 15-18, Sat 9-12.30h info@tonhaus.it www.tonhaus.it
Permanent presentation of different studio works

Brüssel B-1050 **Puls Contemporary Ceramics** 4, pl. du Châtelain-Kasteleinsplein

T: +32-26 40 26 55 www.pulsceramics.com mail@pulsceramics.com O: Wed - Sat 13 - 18h
☞: **Palma Babos, Rafael Pérez - ▶ 26.05.**

Bürgel D-07616 **Keramik-Museum Bürgel**

Am Kirchplatz 2 T: +49-(0)36692-37333. F: -37334 post@keramik-museum-buergel.de
☞: **Wolfgang Philler und die Absolventen des keram. Vorpraktikums der Kunst-
hochschule Burg Giebichenstein in Halle und in Bürgel 1978-2006 - ▶ 03.06.**
☞: **Töpfer Spuren in Bürgel 4: Wolfgang Philler und die Keramikwerkstatt Bürgel
der Burg Giebichenstein Kunsthochschule Halle 1978-1996 - ▶ 30.09.**

Bukarest RO 010094 **Galerie GALATEEA • Ceramics • Contemporary Art**

Calea Victoriei 132 T: +40 (0)21 - 317 38 14. galeriagalateea@yahoo.com
http://galeriagalateea.blogspot.com/ O: Tue - Fri 12 - 20h, Sat 11 - 19h Permanent Exhibition
☞: **"Firing at 1000°C" - 10. - 28.05.**
☞: **"Chrysalis" - 31.05. - 18.06.**
☞: **"Studio invitations" - 21.06. - 09.07.**

Darmstadt D-64291 **Galerie KERAMIKUM**

Gloria Hasse Untere Mühlstraße 26 T+F: +49-(0)6151-37886
www.keramikum.de O: Thu - Sun 15 - 18h keramikum@keramikum.de

Dormagen D-41541 **Kreismuseum Zons** Schlosstraße 1

T: +49-(0)2133-5302292 www.rhein-kreis-neuss.de O: Tue - Fri 14 - 18h, Sat + Sun 11 - 17h

Düsseldorf D-40213 **Hetjens-Museum** Schulstrasse 4

T: +49-(0)211-8994210 O: Tue-Sun 11-17, Wed 11-21h www.duesseldorf.de/hetjens
☞: **MISSGESCHICKE - Produktionsfehler und ihre Ursachen ▶ 10.05.**

Duingen D-31089 **Töpfermuseum Duingen** Töpferstr. 8

T: +49-(0)170-7069219 O: Wed 15 17h, Sun 14-18h www.toepfermuseum-duingen.de
☞: **"Aus dem Pottland in die Welt" -
Eine historische Töpferregion zwischen Weser und Leine - ▶ 19.08.**

L'Institut Européen des Arts Céramiques
Le Musée Théodore Deck & des Pays du Florival
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Missgeschicke



**Produktionsfehler
und ihre Ursachen**

23. Februar – 10. Juni 2012

Hetjens-Museum
Deutsches Keramikmuseum
www.duesseldorf.de/hetjens

Schulstraße 4 · 40213 Düsseldorf
Di, Do-So 11-17 Uhr · Mi 11-21 Uhr
Montags und 1. Mai geschlossen

Eckernförde D-24340 Museum Eckernförde

Rathausmarkt 8 T: +49-(0)4351-712547 O: Tue - Sat 14.30 - 17h, Sun 11 - 17h
Holidays 14.30-17h www.eckernfoerde.net museum-eckernfoerde@gmx.de

Eutin D-23701 Ostholstein-Museum Schloßplatz 1

T: +49-(0)4521-788-520, O: April-September: Tue-Fri 10-13 + 14.-17h, October-March (February closed) Wed - Fri 15 - 17h, Sat + Sun 11 - 17h www.oh-museum.de

Frankfurt/Main D-60594 Museum für Angewandte Kunst

Schaumainkai T: +49 (0)69-21234037 O: Tue + Thu to Sun 10 - 17h, Wed 10 - 21h
www.angewandtekunst-frankfurt.de
☞: "Chinesische Dinge" ▶ 27.05.
☞: Sammlung Total - Der Buchbestand aus dem Depot ▶ 27.05.
☞: Entdecke Korea - Schätze aus deutschen Museen - 26.06. - 09.09.

D-60439 **KUNST im blauen haus** Am Urselbach 4 T: +49 (0)69-95810593
imblauhaus@web.de www.imblauhaus.de O: Fri - Sun 12 - 18 Uhr *A
☞: Keramiken von Petra Wolf - ▶ 06.05.

Frechen D-50226 Stiftung Keramion - Zentrum für moderne + historische Keramik

Bonnstraße 12. T: +49 (0)2234-6976-90, F: -920. O: Tue - Fri 10 - 17, Sat 14 - 17 h
info@keramion.de www.keramion.de
☞: KERAMION limited opening: Construction of the building for museum educational service - until 10.05. open only at weekends and on request.
☞: Einweihung des Neubaus 11.05.
☞: 37. Frechener Töpfermarkt 12. + 13.05.
☞: Marianne Eggimann - 13.05. - 26.08. - V: 13.05., 11h

Freiburg D-79098 GALERIE FREDERIK BOLLHORST

Oberlinden 25 T: +49-(0)151-15776033 O: Mon - Fri 10.30 - 13h, 14.30 - 18.30h
Sa 10.30 - 16h www.galerie-bollhorst.de info@galerie-bollhorst.de
☞: EUNIQUE 2012 in Karlsruhe, 04. - 06. Mai 2012. Figurative ceramics by Marianne Eggimann, Silvia Siemes and a selection of applied art.

Gelsenkirchen D-45894

Galerie Jutta Idelmann
Cranger Straße 36 T: +49-(0)209-595905
www.idelmann.eu info@idelmann.eu
O: Thu + Fri 16 - 19 u. Sat 14 - 16h *A



Genf CH-1202

Musée Ariana - Musée suisse de la céramique et du verre

Avenue de la Paix 10

T: +41-(0)2241854-55 F: - 51

O: Tue - Sun 10 - 18h www.ville-ge.ch/ariana; ariana@ville-ge.ch

☞: Collection Juan A. Canonica ▶ 30.09.

ariana



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

O: Wed - Sun 10 - 17h 1st Wednesday in the month 10 - 21h

Göttingen D-37075 Galerie Rosenhauer

Konrad-Adenauer-Straße 34 T: +49-(0)551-2052100 F: 0551-25421

www.galerie-rosenhauer.de O: Wed, Fri, Sat 15.30 - 18.30, Sun 11.30 - 13 + 15 - 18h

Halle/Saale D-06108 www.forum-fuer-zeitgenoessische-keramik.de



Galerie für europäisches Kunsthandwerk und Design
Eppendorfer Weg 231 Hamburg Mo-Fr 12-19 Uhr Sa 11-16 Uhr www.craft2eu.net

Hamburg D-20251 craft2eu Agentur und Ladengalerie für europäisches Kunsthandwerk & Design, T/F: +49 (0)40 480 928 22/24 www.craft2eu.de gwinner@craft2eu.de

Hameln D-31785 Keramikgalerie Fäita

Alte Marktstraße 45 T: +49-(0)5151-959133 F: -821294
www.keramik-galerie-faite.de galerie-faite@online.de

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

☞: Künstlerische Keramik für Haus und Garten - 02.06. - 18.08. V: 02.06., 19h

☞: "Japan beginnt an der Ostsee" - Buchvorstellung und Keramiken von Jan Kollwitz - 01.07., 11h



Hannover D-30175 Handwerksform Hannover Berliner Allee 17

T: +49-(0)511-34859 F: -88 www.hwk-hannover.de O: Tue - Fri 11 - 18, Sat 11 - 14h

☞: "Sommerspiele" 02.06. - 07.07. V: 01.06., 12h



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
M. Eggimann, „Paar“, 2010, Porzellan, 17 x 12 x 12 cm, Foto: N. M. Rüfenacht

☞: Marianne Eggimann - STREUNEN ▶ 13.5. - 26.8.2012
☞: aus eigenem Bestand: Ganz in Weiß ▶ 13.5.2012 - 13.1.2013
☞: Einweihung des museumspädagogischen Pavillons ▶ 11.5.2012
☞: 37. Frechener Töpfermarkt ▶ 12.-13.5.2012

Heidelberg D-69117

Galerie Marianne Heller

Friedrich-Ebert-Anlage 2

Am Stadtgarten T: +49-(0)6221-619090

info@galerie-heller.de www.galerie-heller.de

O: Tue - Fri 11 - 13 u. 14 - 18h, Sat 11 - 18h

☞: "Von Gebäuden und Gefäßen..."

Michael Moore, Irland & Sven Narum, Norwegen ▶ 27.05.

☞: "Himmel und Erde" -

Claudi Casanovas + Alev Ebüzziya Siesbye - 17.06. - 02.09.

D-69214

Dr. Dao Droste - Wasserturmstraße 56

T: +49-(0)6221-765138.

StA. von Skulpturen Bildern und Accessoires

www.daodroste.de O: Wed, Thu 16 - 19, Sat 11 - 14h *A



Hochheim D-65239 Galerie im Kelterhaus - Rosemarie Jäger - Wintergasse 13

T: +49-(0)6146-2203 F: -601068 O: Fri 16 - 18h, Sat + Sun 12 - 16h *A

Hohenberg a.d.Eger D-95691 **Porzellanikon Hohenberg**
Deutsches Porzellanmuseum Freundschaft 2. T: +49 (0)9233 7722-01, F: -08
 www.porzellanikon.org info@porzellanikon.org O: Tue - Sun 10-17h
 👁: "Vom Barock zum Art Déco" neue Dauerausstellung seit 11. 2011

Höhr-Grenzhausen D-56203
Keramikmuseum Westerwald Lindenstraße 13
 T: +49-(0)2624-9460-10 F: -120 O: Tue - Sun 10 - 17h
 www.keramikmuseum.de info@keramikmuseum.de



- 👁: Klaus Osterwald "o-ton" - ▶ 20.05.
- 👁: Ute Großmann - "Aus Freilandhaltung" - Raku/Farbe/Form - ▶ 10.06.
- 👁: Jorge dos Anjos - Internationaler Gastdozent des IKKG + 25 Jahre IKKG - MATERIALES DENKEN 02.06. - 12.08. V: 02.06., 18.00h
- 👁: Eröffnung Museumsfest und Marktausstellung - ...sags mit Blumen - 03.06. - End of July. - V: 03.06., 11.30h



o - t o n
 klaus osterwald köln
 Ausstellung bis zum 10. Mai 2012
 Dienstag bis Sonntag 10 bis 17 Uhr u.n.V.

D-56203 **KASINO – KERAMIKKULTUR**
 Galerie – Laden – Werkstatt – Café
 Sandra Nitz - Nicole Thoss
 Kasinostrasse 7 T: +49 2624 94 16 99 0
 O: Tue - Fri 14 – 18h Sat 10 - 18h Sun 11 - 18h www.kultur-kasino.de

KASINO
keramisch, kulinarisch, kulturell

Gallery guests: Johanna Hitzler, Petra Wolf, Anna Sykora, Elke Sada, Martin Minder-
 mann, Marianne Eggmann, Ursula Commandeur, Martin Möhwald, Kyra Spieker, Jas/
 MV, Johannes Nagel, Pim van Huisseling, Carola Gaensslen, Christiane Wilhelm, Juliane
 Herden, Frank Schillo, Johannes Peters, Uta Minnich, Maja Wlachopoulos, Rainer Braun,
 Holger Klassen, Andreas Hinder, Ute Matschke & Maria Meyer.

Shop guests: Uta Minnich, Maja Wlachopoulos, Andreas Hinder, Elke Sada, Martin Möh-
 wald, Kordula Kuppe, Holger Klassen, Johannes Peters, Miriam Rückert, Rainer Braun,
 Regina Fleischmann

👁: **WIEDER-SEHEN! Unforgotten works from 5 years Kasino-** ▶ 15.07.



„Keramik aus London trifft Metall aus Jena“

Vom **11. Mai bis zum 9. Juni 2012** ist in Jena, in der **Kunstgalerie Huber & Treff**, Knebel-straße 19, die Ausstellung, „Keramik aus London trifft Metall aus Jena“, zu erleben. Sie zeigt Gegensätze und Verwandtschaften in den Werken der Brüder **Robert Krainhöfner** und **Lutz Krainhöfner**.

Öffnungszeiten: Di-Fr 12 Uhr bis 18 Uhr. Sonderöffnungszeiten während der Langen Nacht der Museen am 1. Juni von 18-24 Uhr

Kunsthandlung Huber&Treff

Johannesberg D-63867
Galerie Metzger Hauptstraße18
 T: +49-(0)6021-460224 O: Wed 15 - 19 Sat 15 - 17
 So 11 - 17h, open only during exhibitions *A
 galerie-metzger@gmx.de www.galerie-metzger.de

GALERIE METZGER

- 👁: **Jochen Brandt, Bodo Korsig** - ▶ 13.05.
- 👁: "in verträglichen Dosen" - mit: Susanne Altzweig, Eddie Curtis, Hans Fischer, Kerstin Forstmeyer, Jean Nicholas Gérard, Sigrid Hilpert-Artes, Kees Hoogendam, Susanne Lukacs-Riegel, Susanne Meisner, Sandra Nitz, Johannes Peters, Andreas Richter, Sebastian Scheid, Peter Wagenonner. 24.06. - 15.07. V: 24.06., 11h

Kaiserslautern D-67657 **Theodor-Zink-Museum** Steinstraße 48
 T: +49-(0)631 365-2327 F: -2322 O: Tue - Fri 9 - 17h, Sat + Sun 10 - 18h

Kellinghusen D-25548 **Museum Kellinghusen** - Hauptstraße 18
 T: +49-(0)4822-3762-10 F: -15 O: Thu - Sun 14 - 17h *A
 museum@buengerhaus-kellinghusen.de
 👁: **Danijela Pivasevic-Tenner "Offene KomPositionen"**
 16.06. - 28.08. V: 15.06., 19h

Köln D-50676 **kontrapunkte** - Galerie für Objekte aus Keramik, Holz, Textil
 www.kontrapunkte.net

Kopenhagen DK **Copenhagen ceramics** - Smallegade 46
 👁: **The Inhabitants - Group Show** ▶ 19.05.

Landshut D-84028 **Staatliche Fachschule, Berufsfachschule und Berufsschule III für Keramik Landshut** Marienplatz 8 T: +49-(0)871-922388-0 F: -45
 👁: **Abschlussausstellung der Absolventinnen und Absolventen der Staatlichen Meisterschule für Keramik und Design, Staatliche Berufsfachschule und Berufsschule III für Keramik in der Fachschule für Keramik Landshut.**
 15. - 22.07. V: 14.07., 10.30h, open daily 10 - 16h
 catalogue 7,50 Euro plus mail and container

Langerwehe D-52379
Töpferiemuseum Langerwehe
 Pastoratsweg 1
 T: +49-(0)2423-44 46 F: -59 90.



TÖPFEREIMUSEUM LANGERWEHE

O: Tue - Fri 10 - 13 u. 14 - 18h, Sat 12 - 17h, Sun + holidays 11 - 18h
 www.toepferiemuseum.de info@toepferiemuseum.de

- 👁: **Christa Schmitt. Lebenswerk einer Töpfermeisterin - 06.05. - 26.08.**
- 👁: **Internationaler Museumstag, Programm siehe www.toepferiemuseum.de**
- 👁: **"fantas Tisch" - Arbeiten der Künstlerinnen GEDOK Bonn/Gruppe Angewandte Kunst - 23.09. - 18.11.**

Le Don du Fel F-12140 **GALERIE DU DON** - 12140 Le Fel
 T: +33 05 65 54 15 15 www.ledondufel.com
 👁: **"Métamorphoses - Ashraf Hanna** - ▶ 10.05.
 👁: **"Iguar y diferente" - Teresa Gironès** - 13.05. - 05.07.

Leipzig D-04103 **Grassmuseum Museum für Angewandte Kunst**
 Johannisplatz 5-11 T: +49-(0)341-22 29 100 www.grassmuseum.de
 O: Tue - Sun 10 - 18, Wed + Thu 10 - 20h

D-04103 **Keramikgalerie terra rossa** Roßplatz 12
 T/F: +49-(0)341-9904399 O: Mon - Fri 10 - 18, Sat 11 - 15h
 postbox@terra-rossa-leipzig.de www.terra-rossa-leipzig.de
 👁: **Petra Töppe-Zenker 02.05. - 16.06.**



D-04179 **Schwarz-Weiss-Galerie für Keramik und Design** - Alte Baumwollspinnerei
 Leipzig, Halle 20 Eingang D, Spinnereistraße 7 - O: Thu - Fri 12 - 19, Sa 10 - 15h
 👁: **Annette & Gerd Wandrer. Skulpturen und Gefäße** ▶ 20.06.

Marienfeld D-33428
Ausstellungsraum Kloster Marienfeld
 Klosterhof 13
 T: +49 (0)5247 - 983026
 www.klosterladen-marienfeld.de
 Ständige Präsentation: Siegrid H. Artes - Fayencen

👁: **Sigrid H. Artes Fayencen**

Kloster Marienfeld

Margraten NL-6269 VE **Galerie & Atelier**, Groot Welsden 48 T: +31-43-4582751
 F: -4583029 O: Wed, Sat + Sun 13 - 17h *A www.keramik-grootwelsden.nl

Meissen D-01662 **Porzellan - Manufaktur Meissen**
 Talstraße 9 T: +49-(0)3521-468324 O: daily 9 - 17h www.meissen.com

Middelfart DK-5500

Denmarks Keramikmuseum Kongebrovej 42 T: +45 64 41 47 98 F: +45 64 41 47 96
 www.grimmerhus.dk museet@grimmerhus.dk

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

D-80333 **Galerie für Angewandte Kunst**
 Pacellistraße 6-8 T: +49-(0)89-290147-0 www.kunsthandwerk-bkv.de O: Mo - Sa 10 - 18h
 👁: **1000 Gramm - Keramikausstellung** ▶ 26.05.

Oosterhesselen NL-7861 AL
ARJAAN DE HULLU
 Irenelaan 5. T: +31-(0)524-769034
 arjaandehullu@gmail.com www.beeldeningees.nl O: Wed - Sun 13 - 17h



Igual
y
diferente
Teresa Gironès
DU 13 MAI AU 5 JUILLET 2012
GALERIE DU DON
LE DON DU FEL PÔLE EUROPÉEN
GALERIE DU DON, 12140 LE FEL, FRANCE www.ledondufel.com



Paris F-75006 **Galerie HÉLÈNE PORÉE**
1, Rue de l'Odéon T: +33-1-43541700 F: -43541702 O: Tue - Sat 11 - 19h
helene.poree@hotmail.fr www.galerie-helene-poree.com
☎: Annie Turner - ▶ 05.05.

Raeren B-4730 **Töpfermuseum Raeren** Bergstraße 103
T: +32-(0)87-850 903 O: Thu - Sun 11 - 19h
www.toepfermuseum.org - Ausstellung im Haus Zahlephol gegenüber der Burg

Regensburg D-93047
ostwestkunst - galerie knyrim
Der deutsche Spezialist für Ostkeramik
Hinter der Pfannenschmiede 3
T: +49-(0)941-55427 info@ostwestkunst.com
www.galerie-knyrim.eu O: Wed - Fri 15 - 20h, Sat 11 - 14h*A



Rheinsberg D-16831
KERAMIK HAUS RHEINSBERG
Rhinstraße 1 T: +49 (0)33931-34156,
O: daily 10 - 18 h, also Sun + holidays
☎: 13. VERKAUFS-AUSSTELLUNG:
"100 SCHÖNSTE TASSEN" - Unikate von Anne Motz, Zernsdorf, ab 01. Januar
☎: JAHRES-AUSSTELLUNG: Jahresbecher "Rheinsberg 2012", limitierte Sammler-
Edition von Martin Möhwald
☎: "18. Rheinsberger Töpfermarkt 2012" - 13.+14.10. - 10-17h mit ca. 90 Töpfern
und Keramikern aus Deutschland. Infos www.heimatverein-rheinsberg.de



GALERIE KLOSTERFORMAT
J.Lamberz, Klosterhof 5, 18055 Rostock
☎ (0049)381 5108577 / info@klosterformat.de
www.klosterformat.de
"werden & wachsen" ▶ 05.05.
"Frauen, Faune, Fabelwesen" - 08.05. - 07.07.



Römhild D-98631 **Schloss Glücksburg**
Griebelstraße 28 T: +49-(0)36948-80140 F: -88122 O: Tue - Fri 10 - 12 + 13 - 16h,
Sat + Sun 13 - 17h museum.schlossgluecksburg@t-online.de

Rostock D-18055 **Galerie Klosterformat**
Klosterhof 5 T: +49-(0)381-5108577 F: -5108587 O: Tue - Sat 11 - 18 h
info@klosterformat.de www.klosterformat.de
☎: "werden & wachsen" - Antje Siebrecht/Malerei - Winfried Maaß/Keramik ▶ 05.05.
☎: "Frauen, Faune, Fabelwesen" - Katrin Schober/Keramik - Eberhard Schober/Malerei
08.05. - 07.07.
☎: "SommerDuett IX" Anette Wandrer/Keram. Plastik - Gerd Wandrer/Malerei -
10.07. - 15.09.

Rödental D-96472 **Europäisches Museum für Modernes Glas**
Rosenau 10 O: daily 9.30 - 13h and 13.30 - 17h
☎: "Pate de Verre" - 10.05. - 28.10.

Schleswig D-74837 **Schloss Gottorf**
T: +49-(0)4621-813222 info@schloss-gottorf.de www.schloss-gottorf.de

Schwäbisch Gmünd D-73525 **Galerie Labor im Chor** im Prediger
Johannisplatz 3, Eingang Bockgasse, T: +49-(0)163-4106305 jmhokema@gmx.de

Selb D-95100 **Porzellanikon Selb - Europäisches Industriemuseum für Porzellan**
Europäisches Museum für Technische Keramik - Rosenthal Museum
Werner-Schürer-Platz 1 T: +49-(0)9287-9180-00 F: -30 info@porzellanikon.org
www.porzellanikon.org O: Tue - Sun 10 - 17h

Staufen D-79219 **Keramikmuseum Staufen** Wettelbrunnerstraße 3
O: Wed - Sat 14 - 17, Sun 11 - 13 + 14 - 17h
☎: Keramik von Verena Meier - ▶ 06.05.
☎: Neue Arbeiten - Gefäße von Gottlind und Gerald Weigel -
11.05. - 24.06. - V: 11.05., 19h

Solothurn CH-4500 **Kunstforum Solothurn**
Schaalgasse 9 T/F: +41-(0)32 621 38 58 O: Thu + Fri 15 - 19h, Sat 14 - 17 h *A
(nur während der Ausstellungen) www.kunstforum.cc
☎: Klaus Lehmann ▶ 26.05.
☎: Krista Grecco - 09.06. - 07.07.

Tegelen NL-5932 AG **Keramikcentrum Tiendschuur Tegelen**
Pottenbakkersmuseum. Kasteellaan 8 T: +31-(0)77-3260213 F: -3260214
O: Tue - Sun 14 - 17h www.tiendschuur.net tiendschuurtegelen@zonnet.nl

Tornesch D-25436 **Atelier Stehr** Hörnweg 28
www.wanda-stehr.de wanda-stehr1@t-online.de T: +49 (0)4120-1392
☎: Keramiksymposium Gmunden in Tornesch ▶ 10.06.

Thurnau D-95349 **Töpfermuseum Thurnau** Kirchplatz 12
www.toepfermuseum-thurnau.de toepfermuseum-thurnau@t-online.de
O: April-Sept.: Tue - Fri 14 - 17h, Sat, Sun and holidays 11-17h, October - 6.January
and March: Sat 13 - 16h, Sun and holidays 11-18h

Velten D-16727 **Ofen- und Keramikmuseum Velten**
Wilhelmstraße 32 T: +49-(0)3304-31760 F: -505887. www.ofenmuseum-velten.de
info@ofenmuseum-velten.de O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h

Villach A-9500 **Galerie Freihausgasse** www.villach.at
A-9500 **Galerie Unart - Peter Resch** www.galerie-unart.at

Weiden/Oberpf. D-92637 **Internationales Keramik-Museum**
Zweigmuseum der Neuen Sammlung München, Luitpoldstraße 25 T: +49 (0)961-32020
O: Tus - Sun 10 - 12.30 + 14 - 16.30 *A www.die-neue-sammlung.de keramikmuseum@
die-neue-sammlung.de die-neue-sammlung.de Permanent: Highlights of world ceramics
from the museums in Bavaria + contributions from the porcelain industry in Weiden
☎: DAS WEISSE GOLD DES NORDENS - Rørstrand Jugendstil-Porzellan aus Schweden

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



Wismar D-23966 **Gemeinschaft Wismarer Künstler und Kunstfreunde e.V.**
Hinter dem Rathaus 8 T: +49-(0)3841 - 226062 www.galeriewismar.de
www.doerte-michaelis.de

Würzburg D-97070 **werkkunstgalerie** Sylvia Uebele. Beim Grafeneckart 2
Rathaus Südflügel T: +49-(0)931-12189 O: Mon - Fri 10 - 18 + Sat 10 - 15h
www.werkkunstgalerie.de www.werkkunstgalerie.de

Zehdenick OT Mildenberg D-16792 **Galerie Kugelmühle im Ziegeleipark**
www.ziegeleipark.de O: daily 10 - 17h

INDIA TRIP

Pollie & Garry Uttley



Following early retirement from teaching art in 1995, Pollie & Garry went to India for the first time, a trip that was to change their lives...

In January 1996 they returned to India, simple pleasure trips rather than research at this stage. On the third visit a year later they found they were becoming more and more interested in the very simple tribal textiles which could be found around Rajasthan and Gujarat, which had begun to influence their ceramic work.

Now, after their 12th visit, this influence is stronger than ever as seen in their decorative bowls and wall panels, which have very strong connections with the colours and patterns found in these textiles.

This stimulus gives them free rein to explore a wide variety of decorative techniques such as impressing and applying clay, monoprinting, screen printing onto wet clay which is then torn and reassembled, raku and lustres, colour washing and underglazes, then adding stitching, coins and shee-sha glass.

Such is their enthusiasm for India that in September 2007 they were challenged by Chris Cox, who together with her husband Geoff organises the Potfest shows in the UK (www.potfest.co.uk), to either stop talking about how magic India is or organise a potters' tour. The challenge was duly accepted and on February 1st 2009 a party of 13 potters and spouses settled into Sanskriti Kendra Arts complex on the outskirts of Delhi. Eleven of the group had never been to India before and the party included Chris & Geoff Cox, Eddie & Margaret Curtis, Roger & Jo Lewis, Nigel Edmondson, Kevin Green, and from Holland their very good friends Willy & Els Van Bussel. The tour was never intended to be a study of Indian ceramics but to gradually immerse the group in all the exciting visual facets that represent India.

At Sanskriti Kendra, a ten acre oasis of calm on the outskirts of Delhi, Pollie & Garry had arranged to have demonstrations by three skilled traditional potters from Tamil Nadu in South India, who between them demonstrated the making of two terracotta elephants.

All this was done without a hint

of possessiveness in the work, simply producing beautifully made work with decoration that was traditional from the villages

The first few days were the last moments of calm before they set out to discover a little more of the delight and excitement that is India. A huge Craft Mela (fair) on the way to Agra (the Taj Mahal just had to be included in a first time experience of India) proved to be totally exhilarating with a variety of performing arts as well as crafts from a variety of states. (Geoff Cox would have been very happy to have stayed there and be collected on our way back to the airport 3 weeks later!) They then went on to visit Gwalior, Orchha and Khajuraho in Madhya Pradesh, all with stunning architecture and village potters everywhere, producing simple coiled and thrown domestic ware.

Definitely the least successful part of the trip was an early morning foray into a wildlife park, where the animals had obviously heard they were coming and had all gone into hiding.

Retracing their steps took them back via Agra (where they all enjoyed the spectacle of an Indian wedding reception) to Jaipur and its City Palace, Hawa Mahal and Amber Fort.

The final few days in Delhi were arranged to coincide with an exhibition at the Habitat Centre.

Whilst the group had been on tour, an International Potters Camp had been taking place at Sanskriti Kendra under the umbrella of the Delhi Blue Pottery, and this work, plus the work of many individual Indian artists, was on display, a superb opportunity for resident Indian potters to work and share ideas with a group of visiting potters.

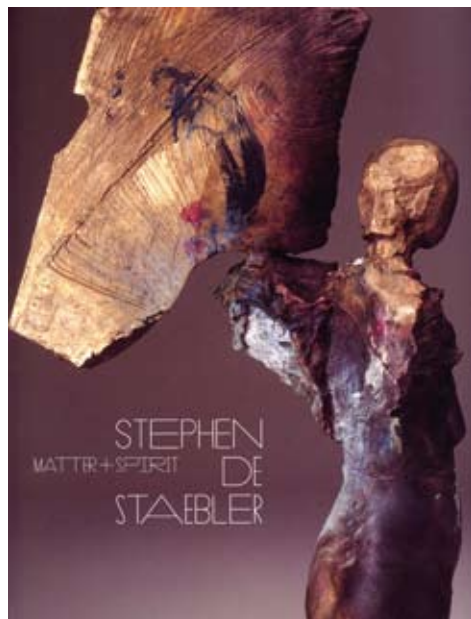
Feedback from the group indicated that it had been a very successful tour and, as it had been Pollie & Garry's intention to share their enthusiasm and love for India, this they seemed to have done!

Thank you to the whole group for their company (and to Chris Cox for suggesting it!)

Pollie & Garry Uttley: Field Cottage
Scarcliffe Grange
Scarcliffe, Chesterfield S44 6TJ, UK
Tel.: +44 (0)1246-824797
polliegarry@yahoo.co.uk
www.polliegarryceramics.com



opposite page Market in the Orchha
top left Clay preparation, Sanskriti
top right Terra Cotta Museum, Sanskriti
middle Indian potters at work
top Crumpled quilt, painted
right Group at Taj Mahal



STEPHEN DE STAEBLER - Matter and Spirit

by Timothy Anglin Burgard

Over the course of a fifty-year career, Stephen De Staebler (1933-2011) created totemic figurative sculptures in clay and bronze – powerful, elegiac forms that embody fragility and resilience, separation and unity and a yearning for spiritual transcendence. Extending an artistic lineage that includes Michelangelo, Auguste Rodin and Alberto Giacometti as well as the art of the ancient Americas, Egypt, and Greece, De Staebler assimilated the idioms of his diverse artistic ancestors into a sculptural vocabulary uniquely his own.

A resident of the San Francisco Bay Area since the late 1950s, De Staebler was among the first students of the legendary Peter Voulkos at the University of California, Berkeley. As a participant in the California Clay movement, he was a vital force in efforts to redefine ceramics as art and to innovate techniques for constructing, pigmenting and firing clay sculptures. And in conjunction with the Bay Area Figurative movement, De Staebler helped to infuse the existentialist agenda of Abstract Expressionism with a profound humanism. Illuminating the significance of De Staebler's practice as never before, a comprehensive essay by exhibition curator Timothy Anglin Burgard provides in-depth analysis of the artist's major pieces. Poet and scholar Rick Newby sketches a biographical portrait of the sculptor, documenting how De Staebler's life was remarkably reflected in his art. And renowned art historian Dore Ashton offers a moving tribute to the artist she met in the 1970s and with whom she remained a lifelong friend.

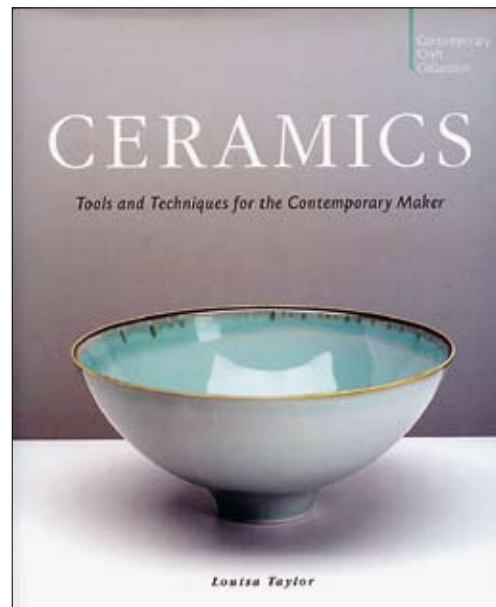
Matter and Spirit: Stephen De Staebler is a timely tribute to a pioneering artist and his enduring work. Produced in collaboration with the artist and his estate, this authoritative volume is published on the occasion of a major exhibition at the de Young Museum in San Francisco. Lavishly illustrated with artworks and archival materials, many of them never before published, it traces De Staebler's prolific oeuvre from his early anthropomorphic landscape sculptures, through his well-known standing figure columns and bronze angels, to late assemblage pieces created from fragments of earlier works in the artist's "boneyard." Offering an unprecedented glimpse into the sculptor's studio and process, this catalogue is replete with new scholarship and fascinating discoveries.

California University Press - John Wiley & Sons Limited.

239 pp, more than 200 b&w and colour photos

Paperback US\$ 25,50, Hardcover US\$ 40,95

ISBN 978-0-520-27231-6



CERAMICS

Tools and Techniques for the Contemporary Maker

by Louisa Taylor

- A showcase of contemporary ceramics work produced using a diverse range of skills and techniques
- Leading contemporary designers give insight into their inspiration and working methods
- Includes examples of each ceramic technique and the wide range of tools and materials
- Perfect for amateur and professional ceramicists, ceramics and art teachers, and collectors

Ceramics is a beautiful and authoritative reference book by a multi-award-winning ceramicist. Comprehensive and visually arresting, it is a compelling examination of ceramics design, materials and techniques. *Ceramics* is the first title in a new range of books, the Contemporary Craft Collection.

The book walks the reader through the entire ceramic design process. It examines traditional methods alongside gorgeous contemporary styles and adaptations, to offer a unique and inspirational insight into the art and craft of ceramics for today's artisan.

Interviews with leading international designers provide an understanding of the range of different working methods, materials, and developing techniques. *Ceramics* features step-by-step workshops, 700 full-colour illustrations and photographs, and instructions on ceramic methods and techniques. The comprehensive resource section details the practicalities of learning about and selling ceramics in the contemporary market.

Louisa Taylor is a multi-award-winning ceramicist based in London. Alongside producing and selling her own range of internationally successful tableware, Louisa also teaches at the University of Brighton, and she is a professional member of the Crafts Potters Association and Contemporary Applied Arts.

Tools and Techniques for the Contemporary Maker. Ceramics is published by Jacqui Small Publishing on 3 October 2011 in hardback at £30

catherine.bailey@aummpressxo.uk

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TAKESHI YASUDA: 2-DAY MASTERCLASS

“Driven by an insatiable curiosity, Takeshi Yasuda’s knowledge is extremely wide and his enthusiasm at times touches on the eccentric. Interest in the techniques and technology of ceramics leaves him constantly seeking intellectual stimulus, developing new and often unconventional ways of making things....”
 Felicity Aylieff in *Ceramic Review* #180

John Mahoney

If I had read this quote before attending this Masterclass I would have had, perhaps, some idea of why it was not going to be like any other class I have attended.

The two day Masterclass series at St Paul’s School in Barnes, London are quietly becoming a serious offering for intermediate and advanced potters who want to gain the experience of working with some of the UK’s leading ceramic makers (previous classes have included Gareth Mason, Annie Turner, Phil Rogers and Chris Keenan). These Masterclasses are not simple demonstrations or two hour hands-on experiences, but intensive and focused two-day events.

At these classes we are used to some introductory comments and reflections before we start work, but without exception, within a few hours we’d be at our wheels throwing or making. Not in this class. I had to sublimate my itchy drive to do some practical work and connect at a different level. Takeshi, through reflection on his life journey from a failed engineering student to his three year apprenticeship in Mashiko and then 29 years in the UK helped to connect us to observations he had made during that journey and how they shaped his thinking and his pots. The major cultural change from living in Japan to the UK had a profound impact, and Takeshi found his way to making the experience one from which he now draws strength – there was a clear sense that if Takeshi woke up for too many days feeling limited by his work he would change it. His active enquiring and systematic searching for alternative approaches seems to stem from his desire to actively interrogate his feelings and reactions to changes in his environment and connect these to his work. His determination to continually question the reality within which his pots function and exist is central to understanding them. In his own quiet way this was what he was trying to get across to us – reflect on your action, be

alert to the serendipity of events and explore the unfamiliar. Through this reflective exploration he believes there is the possibility of creative insight.

After a lunch together we did start to work, and the first thing we were challenged to do was reverse our thinking – throw a bowl upside down, and a flat plate where the bottom was to become the top. It was astonishing how the simple act of reversal creates such a challenge to both thinking and practice. Normally I spend time worrying about the flow and curve of the inside of the bowl, now how it would look and what it would feel like was completely hidden and would not be revealed until the bowl was leather hard and cut from the bat. Takeshi asked us to challenge not only our thinking about form, but also process.


He demonstrated making vases in two parts where the neck was added after the body was thrown, no collaring required with this process, and lifting wet plates straight from the wheel where the lift points become a dynamic part of the shape and an obvious place for a handle.

The final day of our workshop also introduced us to another angle of Takeshi’s approach – systematic exploration. Creating multiple versions of handles for example allowed us to both push our thinking on how many “variants” we could produce and created a significant number of opportunities to see what small differences made and how we could then develop them and perhaps use them in our work.

Overall, this weekend was not what I had expected, but it was also so much more. If you are interested in finding out more about the Masterclass series please e-mail jmp.homemail@gmail.com or www.jmp.vanguardcourt.org

John Mahoney worked as a psychologist for 20 years before turning to ceramics. He now lives in London and has a studio in the artists’ co-operative Vanguard Court in Camberwell, London SE5.





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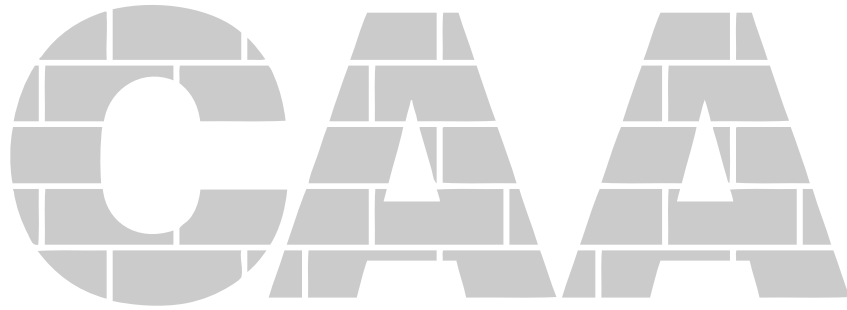
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PREVIEW: ISSUE 4-2012

– published in the first week of July



1 Claydies - "When Karen Kjaeldgard-Larsen and Tine Broksø set the table, everything is as usual, but nothing is like it ever was. For eleven years now, as a team they have astounded anyone who dares to look beyond the obvious. Their girls' friendship, which started as students of the Danish Design School in Copenhagen in 1995, developed to become a successful cooperation as 'Claydies', whose ceramics attract international attention. You can buy their work in the museum of the MoMA in New York, but also in Korea and Japan." - This is how Schnuppe von Gwinner, gallery owner in Hamburg, begins her article describing the cooperation between "Two Women who Work with Clay" – that is the title of the article, in which she gives us an insight into events in Denmark.

2 It has been a number of years since ceramic sculpture, and more notably the human figure, began to take centre stage in the work of many ceramic artists. In the work of the Swedish artist **Gert Germeraad**, besides his idealised and highly naturalistic approach, there is another essential aspect: a critical dimension. His portraits have their origins in the photographic registers of the Institute for Racial Biology in Uppsala or the archives of the Gestapo during the Second World War in Vienna. Sofie Sweger, artist, curator and social anthropologist, gives us an introduction to the work of this unusual artist.

3 Mike Dott is not only a ceramist whose work is not only to be seen in the tradition of Hamada and with a fundamental link to Japan, but beyond his work with ceramics he is interested in many matters related to society and the spirit of the age. In his article, English art historian and curator David Whiting gives us an insight into Mike Dodd's work and introduces us to him as a person.

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Rebecca Maeder
oben "Anthozoa", Steinzeug, Pinching, Glasur, 1280°C, 35 x 38 x 41cm, 2010
unten "Archigonie", Steinzeug, 50 x 52 x 55 cm, 2010

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