

KERAMIK

CONVERSATIONS



Arddangosfa wedi'i churadu gan | An exhibition curated by Gérard Mermoz

Gérard Mermoz

KERAMIK CONVERSATIONS

Datganiad / Statement:

Keramik Conversations challenges the arbitrary divide set between studio and factory works (tendentiously described as ‘made by machines’), by the Arts and Crafts movement, and reiterated by Bernard Leach. Departing from conventional museographies/museum displays, the exhibition presents a selection of studio and factory-made works in conversation with each other; focusing on forms and glazes. The intention is to encourage direct engagement with the works — at the level of their respective materiality — bypassing academic conventions and aesthetic hierarchies.

This materiality manifests itself in experimental glazes (in Vallauris: ‘écume de mer’, in Annecy ‘Émaux des glaciers, Émaux des neiges’; in Germany ‘Capri’, ‘Lava’ and other glazes developed by Fohr, Roth, Joeko, Scheurich, E.S. Keramik, Dumler & Breiden, Silberdistel, the snake glazes of Albert Kiessling and Kerstin Unterstab, etc.). These, in the best cases, were created and applied by skilled hands (not by mere ‘glaze chemists’ or ‘factory hands’ as has been intimated) and seem to have partaken of a modernity expressed in contemporary fine art, and made it available to every home, through ceramics.

The transformation of forms by glazes is exemplified in a vase by Marei Keramik [display cabinet 2] (staged in conversation with an anonymous ‘free form’, blue vase from Vallauris), in which a thick orange-red glaze, dripping over a matt black ‘pumice’ glaze, transforms a humble slip cast form into a spectacular flow of burning lava. The first documented comparison of a ceramic glaze with the flow of lava was made during the 1890s, à propos of the works of Dalpayrat.

To provide useful historical references and set the ‘lava’ glazes in context, a few earlier experiments, dating from the 1890s to the 1930 have been included: St Honoré, Léon Marc Castel, Grès de Pierrefonds, La Charentaise, Royal Lancastrian (cabinet 6), Louis Dage and Jean Pointu (cabinet 7), Marguerite Friedlaender-Vildehain [Bauhaus] (cabinet 12), a 20th century Japanese vase by Ishino Shinsui and a 17th century tea bowl (cabinet 13). An earlier Neoclassical vase, designed by Karl Friedrich Schinkel around c.1820–30, was also included, alongside Bauhaus and Bauhaus-inspired porcelains, to highlight both the continuity and the radical structural transformation operated by Friedlaender and Nietzsche on an earlier classical form.

The exhibition is structured as a ‘polylogue’ (a discourse of many voices), and extends across the gallery and into the permanent collection, where ‘interlopers’ contribute ‘other’ aesthetic voices, to those heard in the collection.

Gérard Mermoz
Curadur/Curator

KERAMIK CONVERSATIONS

O Vallauris i Lafa Tew

Persbectifau ar Serameg o'r Almaen a Ffrainc yn y cyfnod wedi'r rhyfel

Mae Keramik Conversations yn cyflwyno detholiad o grochenwaith poblogaidd a wnaed yn Ffrainc a'r Almaen mewn gweithdai a ffatrioedd bach yn y cyfnod ar ôl yr Ail Ryfel Byd (1945 –1975). Mabwysiadodd y cynhyrchwyr ymagweddiad arbrofol at ffurf ac addurniad drwy'r defnydd o wydreddau newydd disglair a fyddai'n aml yn byrlymu dros yr arwynebedd i greu'r effaith debyg i lafa. A hwythau'n cyfuno sgiliau celfyddyd, dylunio a chrefft, câi'r gweithiau eu cynhyrchu mewn cyfresi a'u dylunio i'w gwerthu am brisiau fforddiadwy. Y bwriad oedd iddynt gael eu harddangos mewn cartrefi ar silffoedd a seldfyrdau a byddent yn dod â modernedd i'r cartref drwy grochenwaith.

Yn yr Almaen ysbrydolwyd y tueddiad democrataidd hwn yn rhannol gan y Bauhaus, yr ysgol ddylunio ddylanwadol yn y cyfnod rhwng y ddau Ryfel Byd. Yn Ffrainc un o'r prif ganolfannau oedd Vallauris ym Mhrofens a fu'n enwog am ei llestri coginio gwydredig syml. Wrth i'r farchnad hon edwino bu i'r crochenyddion eu hailddyfeisio'u hunain yn grochenyddion ‘celfyddydol’ yn cyflenwi'r fasnach dwristaidd anferthol yng nghyffiniau Nice a Cannes, a hwythau'n cael hwb enfawr gan bresenoldeb Picasso ac artistiaid eraill a oedd yn gysylltiedig â'r gweithdai.

Mae Ysgol Gelf Prifysgol Aberystwyth yn ddiolchgar i Gérard Mermoz am ei waith fel curadur yr arddangosfa hon.

Moira Vincentelli
Athro Emeritws mewn Hanes Celf a Churadur Crochenwaith

from Vallauris to Fat Lava

Perspectives on Post-War Ceramics from Germany and France

Keramik Conversations presents a selection of popular ceramics made in France and Germany in workshops and small factories in the post war period (1945 –1975). The producers adopted an experimental approach to form and decoration through the use of bright new glazes often bubbling over the surface to create the lava-like effect. Combining art, design and craft skills the works were produced in series and designed to retail at affordable prices. They were intended for domestic display on shelves and sideboards and brought modernity to the home through ceramics.

In Germany this democratic trend was inspired in part by the Bauhaus, the influential design school of the interwar period. In France one of the leading centres was Vallauris in Provence which had been famous for its simple glazed cooking pots. As this market declined the potters reinvented themselves as ‘art’ potters catering for the massive tourist trade around Nice and Cannes and hugely boosted by the presence of Picasso and other artists who were associated with the workshops.

The School of Art, Aberystwyth University is grateful to Gérard Mermoz for curating this exhibiton.

Moira Vincentelli
Emeritus Professor in Art History & Curator of Ceramics



Case 1:

[top] Vase, Heiner-Hans Körting, (Germany); snake basket (South Asia) [bottom] handled vase, La Poterie Provencale (Biot, France); sun-shaped pilgrim jug (Vallauris, France);



Case 2:

[top] blue, free-form vase, 1960s (Vallauris, France); Vase, Marei Keramik c.1970 (Germany) [bottom] three vases, Scheurich, 1970s, (Germany)



Case 3: Germany

[top] Two vases from Margarethenhöhe Keramische Werkstatt: jug, Johannes Leßmann, 1930s; vase, Walburga Külz, early 1950s; [bottom] triple vase, Schaffenacker, 1950s



Case 4:

[top] Handled bottle Tschörner & Gerhaz, Ruscha, 1958, (Germany); vase, Schaffenacker, c.1960; [bottom] soup terrine, Charles Cart, Le Cyclope Pottery, c.1960 (Annecy, France)



Case 5:

[bottom left] Vase, Pol Chambost (France); handled vase, Irene Kapinski, Gräflich Ortenburg, 1958 (Germany)



[shelf] Two vases, Gerda Heuckeroth, Carstens Atelier, 1962-4 (Germany); [bottom right] vase, Le Cyclope Pottery (Annecy, France)



Case 6: Precursors pre 1950

[top] Three vases, Pierre Adrien Dalpayrat, c.1895; handled vase c.1912; vase c.1920 Grès de Pierrefonds (France) [bottom, left to right] vase, Léon Castel, Poterie du Mont Chevalier, c.1910 (Cannes, France); two vases, Poterie de la Montagne, St Honoré, 1920s (Nièvres, France); two vases, Céramique La Charentaise c.1930 (Angoulême, France); green vase, E. T. Radford, Royal Lancastrian 1914-20, (UK)



Case 7: France

[shelf] Louis Dage, bowl, 1930s [below] vase, Jean Pointu, Puisaye [base, left to right] free-form vase, Atelier Louis Giraud c.1950; two free form vases, 1950-60, Atelier Jerome Massie



Case 8: Vallauris, France

[top] Double-handled vase, Calvas-Blanchon, c.1949; green vase, Foucard-Jourdan, 1950s; polyhedric vase, Joseph Saltalamacchia, 1950s; [bottom] abstract form (Miro) vase Marius Mussara, 1960s; shaped vase Marius Mussara, 1960s; vase, Panassidi, 1960s



Case 9: Vallauris, France

[shelf] Vase, Fady, 'Écume de mer' ['Sea spray'] glaze 1950s-60s; [bottom] charger, Atelier of Louis Giraud, 1960s; vase Ribeiro, 1960s; free-form handled vase, Auguste Lucchesi (Luc), 1960s



Case 10: Vallauris, France

[top] Blanc de chine porcelain vase 18th century ; free-form vase, Atelier Giraud; vase Atelier Giraud; three pitchers, Alexandre Kostanda, 1950s; [bottom] vase, Alexandre Kostanda, early 1950s; two thrown and shaped vases, Alexandre Kostanda, 1950s



Case 11: Vallauris, France

[high shelf] Candelabra, Marius Giuge, 1960s; [bottom & low shelf] two free-form vases anonymous workshop, 1960s



Case 12: Germany

[top] KPM Editions (Berlin) white porcelain vases reproducing designs by Schinkel (1820) and three designs from 1930s by Marguerite Friedlaender-Vildehain, Walter Nitszche and S. Schutz; two blue vases, Theodor Bogler, for the Maria Laach Abbey ceramic workshop, 1930s; [bottom] three jug-vases Ursula Fesca, Wächtersbacher, 1950s; porcelain 'Fast' vase, Cedric Ragot, for Rosenthal, 2004



Case 13: Japanese sources

[top] Tamba ware vase Ishino Shinsui (1932-2001), (Japan); vase, Elmar and Elke Kubicek, c.1960 (Germany); Japanese tea bowl and box, 16th century; two krug vases, Ilka Schilbock, 1960s (Germany), [bottom] orange vase Royal Lancastrian 1930s (UK); green jug William Kagel 1950s.



Case 14: Germany

[top, left to right]: Blue vases by Veb Haldensleben, Kirstin Unterstab, Wendelin Stahl, 1970s

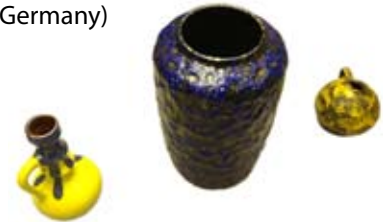


[middle] Vase Albert Kiessling, 1960s; two vases with snake glaze 1960s; three vases with snake glaze, Kirstin Unterstab, 1970s; [bottom] vase Scheurich; jug vase, E.S. Keramik; two vessels, Fohr Keramik, 1970s.





Case 15:
[front shelf] Unglazed vase Rudi Stahl, c.1960; vase with lava glaze Scheurich (Germany)
[base] Large blue vase, Scheurich with two small vases, Jopekko, 1970s (Germany)



[back shelf] Gourd vase Kreutz Keramik, (Germany) with small Martinware vases c.1900, from the Aberystwyth University Ceramics Collection



Case 16: Germany
[shelf] Brown jug vase, Rudi Stahl, 1950s; red jug, Ruscha Keramik; **[base]** three small vases with volcanic glaze, Jopekko Keramik; jug vase, Dumler und Breiden, 1970s; tall sculptural vase, Ü-Keramik, 1960s



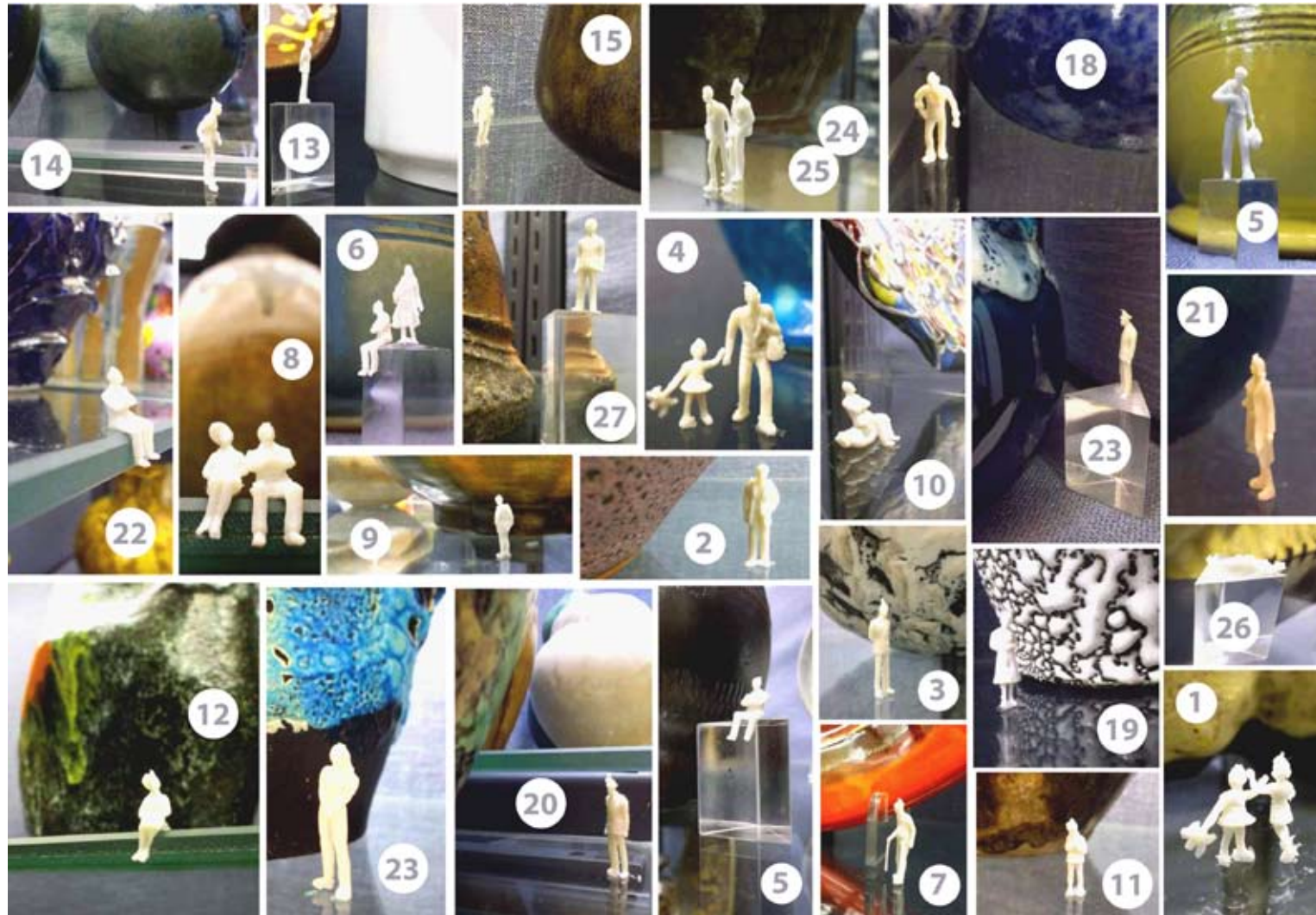
Case 17: Germany
[top] Six vases with lava glazes, Marei Keramik, 1960s



[middle]: Six vases pumice glaze, Roth Keramik, 1960s
[bottom]: Five vases, Marei Keramik, 1960s



Case 18: France
 Nine decorative vessels with volcanic glazes, Charles Cart, Le Cyclope Pottery (Annecy, France), 1960s



KERAMIC CONVERSATIONS YMWTHWYR INTERLOPERS

- Schaffnacker pottery [West Germany], treble vase
- Gramann Römhild Keramik [Römhild, Germany], vase, 1950s, hand-thrown stoneware
- Atelier of Louis Giraud [Vallauris, France], bowl, 1960s, stoneware
- Raoul or Edmond Lachenal [Boulogne-sur-Seine, France], vase c.1920, hand-thrown white clay decorated with Egyptian blue glaze.
- Wim Mühlendyck [Höhr-Grenzhausen, Germany], vase, 1950s, hand-thrown
- Langley Pottery (or Lovatts Potteries Ltd) [Derbyshire, England], vase, c.1931 Hand-thrown stoneware
- René Neve for Hutschenreuther porcelain factory, [Bavaria, Germany] plate, 1960s, press-formed stoneware
- Luise Duncker [Germany], jug, hand-thrown stoneware in Bauhaus style
- Crown Ducal [Stoke, England], vase, c.1925-34, press moulded earthenware
- Anon, Italian factory, 1950s, decorative plate.
- Anon, Puisaye [France], pitcher, 19th century, stoneware
- Anon, Vallauris [France], free form vase, slipcast earthenware
- KPM (Königliche Porzellan-Manufaktur) Berlin, Vase, 1960s, slipcast porcelain
- Grès de Pierrefonds [Pierrefonds, France], vase, 1910, stoneware
- Anon [Puisaye France], gourd-shaped vase, c.1910, stoneware
- Charles Cart, Le Cyclope pottery [Annecy, France], vase, 1950-60, decorated in blue and white lava glaze
- Anon. [Alsace, France], jug, c.1910, stoneware, decorated in blue glaze
- Wim Mühlendyck [Höhr-Grenzhausen, Germany], vase, 1950s hand-thrown stoneware
- Anon [Germany], vase, 1960s-70s, hand-thrown stoneware with white lava glaze
- Studio of J. Massier [Vallauris, France], vase, late 1950s
- Céramique d'Art de Bordeaux ('CAB') [France], vase, c.1920, stoneware
- Fady Studio [Vallauris, France], vase, late 1950s-early 1960s, slipcast earthenware, decorated with 'écume de mer' glaze
- Anon [Vallauris, France], vase, late 1950s-early 1960s Slipcast earthenware, decorated with 'écume de mer' (sea spray) glaze
- Gerhard Liebenthron [Bremen, Germany], large bottle vase, 1969, grogged stoneware
- Aegitna Studio [Vallauris, France], hand-modelled oyster, 1940s, earthenware
- Schaffnacker pottery [West Germany], Ammonite vase, 1960-70, slipcast stoneware
- Steen Kepp [La Borne, France], vase. mid 1980s, wood-fired stoneware

Mae'r arddangosfa'n cyflwyno 'sgyrisiau' rhwng darnau gydag ymwelwyr achlysurol o'r casgliad parhaol, a rhai dieithriaid wedi ymwthio i'r casgliad o Aberystwyth sydd ar ddangos yn yr oriel gefn.
The exhibition presents 'conversations' between pieces with occasional visitors from the permanent collection, while in the back gallery the Aberystwyth collection on show has been invaded by some interlopers.

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 O Vallauris i Lafa Tew | from Vallauris to Fat Lava
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 Perspectives on Post-War Ceramics from Germany & France
 Yr Oriel Cerameg, Canolfan y Celfyddydau
 The Ceramic Gallery, Aberystwyth Arts Centre
 Mai 4 May - Medi 22 September 2013
 Ar agor | Open: 10 am-8pm (Sul/Sun. 12-5pm)
<http://keramicconversations.blogspot.co.uk/>

