

Motivation for a Membership to the AIC

Muller - b -

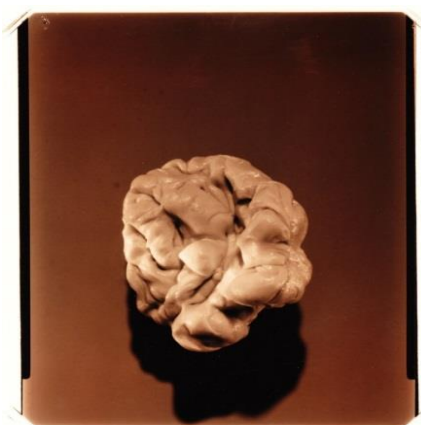
After training as a ceramicist in Vevey, Switzerland, the route to gainful employment in the field led me to a pottery in Britain. Complications with immigrations resulted in my early return to Switzerland, where I then worked as what one would now call an art director and designer in a ceramic arts factory for seven years. In 1982, having collected various experiences, I was able to open my own studio in Zurich. After a 'successful' year without an income, it became necessary to come to a decision: *art* or? I had always had strong desire to work in the fine arts. Finally, after four terms of fine arts training, my question was answered: *art or art*.

My motivation to work with Clay/Earth lies in this word which translates as 'sound of the earth' (Translator's note: the German word for clay is *Ton*, which means both clay and sound). The works are fixed in a ceramic context, they comment it, and also signify the large world. This is infused with a critical view of society: one that is concerned with transitions, productivity, the fast pace and exploitation.

My gestures are intended to speak 'anonymously' and readable. I am interested in the different types of clay as a direct medium. The unglazed, colourful, porous, and dense masses and their meaning in a historical correlation, processed in a mostly liquid state, are important for my work, which develop in a fluid work process. They stop as installations or relics. These terracotta objects are witnesses and unvarnished versions of the contemporary being. They are my challenge with flow of time.

The photographic chewing arrangements brought such ideas acutely and succinctly to the point, and sealed them in a book. Yet, durability, the lasting quality became an issue for me as a counterpoint to the fast-paced times. An essential positive quality of this medium is: to work with the assumption that this world needs witnesses.

My motivation for an AIC membership is for a more extensive exchange with other artists working in the medium and to gain access and to take part of information.



Portrait, 1988-94

Chewing gum photographed and arranged, 120 x 150 cm

The chewing of gum captured in a photograph is a symbol and a concentrate of my thoughts about art and production and the world. Since this time I have, in a sense, been working on a re-narration with my traditional medium, which has accompanied me since my childhood. Yet, the appeal of a certain lasting quality can be attested to the EARTH.



Intervention in the only Porcellane Factory Langenthal Switzerland in 1990

En 1990, elle reçoit une invitation de la galerie Chrämerhus de Langenthal à participer à une série d'expositions conceptuelles. Elle décide alors de réaliser un travail sur place, à la manufacture de porcelaine, qui lui ouvre généreusement ses portes. Son concept est le suivant : utiliser les moules de cafetière disponibles dans l'assortiment de la manufacture pour en faire des objets en porcelaine, la terre la plus fine existant sur terre, à la fois différents et intégrés dans le système industriel. La céramiste travaille seule, sans délégation, évitant tout rajout personnel, laissant les coutures du moule apparentes. Elle recouvre ses pièces d'émail ivoire et les estampe du célèbre sceau de Langenthal. Son intervention se devait se limiter à des assemblages ou déformations. Mise en scène sous le titre *Heisser Kaffee*, son installation se veut une réflexion critique salutaire sur la répétition et les limites de production de la céramique utilitaire. (Musée Ariana)



Restless 1998

Installation at Nancy Margolis Gallery NY

Ingredients :

shelf wood 6 cm, ceramic silhouettes
5 mm thin, Bench, Photographs

The "vessels" are flat, unable to hold any content. They are images of vessels made of clay – the traditional material of pottery. They can be stapled in few space, suitable for modern mediation and transportation. But they represent the vessel and it's sixthousand years old history. They are symbols of a place to store food, to get liquids stagnant, to measure the stocks.



Installation Matings 2000

Maison de la Ceramic Mulhouse F

Five crouching animal bodies cast their shadows. Standing bodies, half reclining, supported by coincidental props. They are unable to hold themselves upright. Made up of two-dimensional plates, they lead a fragile existence. They owe it to the mating of old and new. Silicon paste holds together the ceramic plates like translucent cartilage between earthen bones. They are in the middle of a multiple transition. From two- to three- and from three- to two-dimensionality. Produced as a patchwork, the tiles are a reminder of the earth's organic integrity. On their own, they are without function; only united do they take form. Filling compound treats in the place of creatural existenc8.

Not artefacts but creatural beings are being shown. They eat, they chew, they digest. And they grow artificially into the Imponderable. They move from thing to animal, from animal to thing. A conoctation manifests itself as life.

P.S. The fifth being of unhardened silicon, lies like a fur on the props which no longer in use. (Ursula Renz Dr.Phil)



Tafel gegessen 2010

Gallery Kunstforum Solothurn

Packaging material dipped in clay,
gasfiring 1080°



Palaver 2013

Exhibition clouds und unexpectet expeKtations

Gallery Kunstforum Solothurn

'The earthly material stands for earthly events. These rib-like shapes dipped in porcelain which tower upward, collapse, flex, hide in fragmentary form beneath brick-red roofs, and choreograph like remains of archaic seeming forms of the exploited earth. Small decorative-like details refer to human existence – as a parable of those floods that threaten our existence. Floods of packaging over natural floods'.
(Eve Bührenfind)

Müller – B – **Swiss** Artist name

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1970-74 College of Applied Arts Ceramic Dept. Vevey

1974 Roger le Dieu Pottery, Norwich GB

1975-82 Design and Developement for functional Ceramics in a Swiss Manufactory

1982 Studio in Zurich

1988-91 CoDirector Ceramic Workshop from the City of Zurich

1987-89 Fine Arts Berne (Ueli Berger, Anna Winteler)

1991-92 Lecturer Ceramic Dept., College of Applied Arts, Berne

2014 Studio in Baltenswil near Zurich

1988-96 **Photographic Exhibitions:** Participation at Werkleitz Biennale 'Cluster Image', Gallery Lurackker Amsterdam, Fotogalerie Bern, Helmhaus Zürich, Installation Kunsthalle Wil St.Gallen.

Exhibitions since 1983

1987/89/91/96	Swiss Ceramics Biennale
1987	Swiss Ceramics in China, Shanghai, Nanking*
1998	Nancy Margolis Gallery, New York, „Restless“ Solo Kairo Biennale for Ceramics, Egypt *
1999	Gallery Byfang 21, with Otmar Eder, Basel Yverdon les Bains CH «Amphore, Jarres & Cie»
2000	Maison de la Ceramique, Mulhouse (F) „Projets courants“ Solo
2001	Gallery Schmidt-Esters, Cologne (D) „Knapp“ Solo
2002	Kunstforum Kirchberg CH, „Schauer“ Solo
2003	Icheon, Southcorea, „NOW&NOW“ *
2004	Nancy Margolis Gallery, New York, Solo Nceca: CH-Invitation Baltimore, USA
2006	Gallery Chrämerhuus Langenthal CH “Withe Gold” Solo
2007	Kunstforum Solothurn CH “Yellow Stream ” Solo Uster, Villa am Aabach „Between Vessel and Objekt“
2009	Swiss ceramics, 1959-2009 Yverdon les Bains * Antikenmuseum Basel, Intervention Biennale Basel Museum Bellerive Zürich, „Withe Gold“
2010	Kunstforum Solothurn CH «swelling» Solo
2012	Museum Ariana Geneva Langenthal „Hot Coffee“ Remake of *
2013	Kunstforum Solothurn CH « Clouds and unexpected expectations“ Solo
2015	Museum Ariana Geneva, “Lux, Calme et Volupté“ *

* Catalogue

Awards

1989	1. Price of the Swiss-ceramic-Biennale
1990	Gold Medal for Sculpture at the International Ceramic Biennale Valauris (F)
1992	Grant of the European Ceramic-Work Center (NL)
1993	6 month Cité des Arts, Paris awarded by the Canton Aarau

Public Collections

Foundation Foto, Video, Film, Museum of Art, Berne

Collection DOSAK, Berne

Museum Ariana, Geneva

Graphical Collection, Museum of Arts and Crafts, Zürich

Arts Commission Langenthal

Kanton Zürich

Griffelkunst-Vereinigung, Hamburg (D) Edition 1994

Museum Het Kruithuus, s'Hertgenbosch (NL)

Museet Grimmerhus, Middelfart (DK)

Mint Museum of Art, Charlotte NC. USA, The Chasanoff Collection, Charlotte NC.

Sammlung Richterich

Museum Bellerive, Zürich

MUDAC Lausanne

Swiss National Museum Zurich

Documentations

CD	De Huid van De Witte Dame, Eindhoven (NL)
Video	Das Mass – das Mehl – wie Wind. Installation in der Kunsthalle Wil by Pia Sigrist Rocca Paolina Perugia by Arnold Annen Maatings: Installation Mulhouse by Lucia Stäubli Schauer, Installation Kunstforum Kilchberg, by Arnold Annen
Film	Works in Mouvie: Vollmond by Fredi M. Murer

Publications

Kunsthalle Wil 'das Mass, das Mehl, wie Wind' 1994
 KeramikMagazinEuropa 6/2003, 5/2009
 Neue Keramik 3/96, 3/98, 7/91
 The Ceramic Process Anton Rejianders ISBN 10 : 0-7136-6768-0
 500 Sculptures 2009 ISBN 978-1-60059-247
 500 Best of ceramics 2010 ISBN 978-1-4547-0141-5
 Hot Coffee (Long valley pieces) 1990 Editor : Muller – b – ,Dähler H.
 Temperature 2002, Swiss Ceramic Association. The trail- to the work of
 Muller – b – writen by Frank Nievergeld