

Application documents – Call for Individual Mobility
Culture Moves Europe

Second call: 2.10.2023 – 31.5.2024

Mobility duration: 13.3. – 27.3.2025

#AHA2025

Attitude
Asenne.
Haltung.
Atteggiamento.

Collective
artistic portfolio

Attitude is more than an art project.
It is a **Movement** that connects us all.



Karin
Putsch-Grassi

Ute Kathrin
Beck

Heide
Nonnenmacher

Johanna
Rytkölä

Christa
Zeitlhofer

Table of contents

Formation of the group	4
Artistic works and ideas	6
Ute Kathrin Beck	7
Heide Nonnenmacher	11
Karin Putsch-Grassi	15
Johanna Rytkölä	19
Christa Zeitlhofer	23

Formation of the group

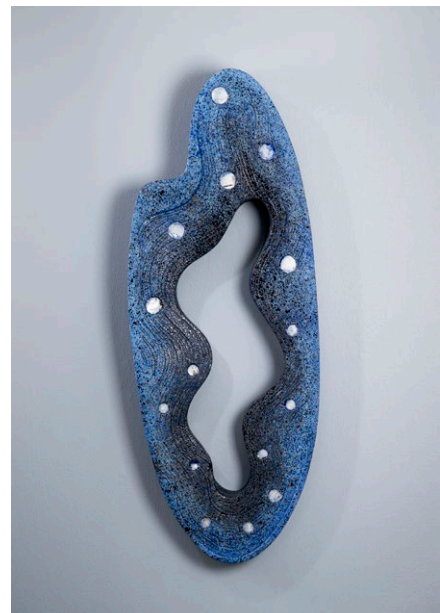
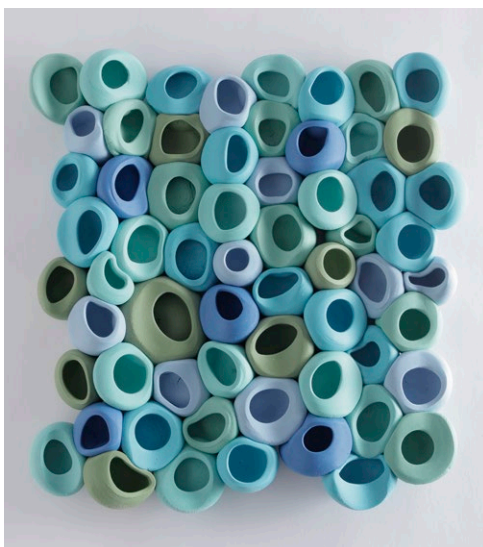
Ute Kathrin Beck and Heide Nonnemmacher, both from Germany, Karin Putsch-Grassi from Germany/Italy, Johanna Rytkölä from Finland and Christa Zeitlhofer from Austria, came together at the international ceramics congress of the International Academy of Ceramics 2022 in Geneva, Switzerland.

After the congress, they formed a group in April 2023 and started virtual brainstorming sessions using Zoom (see details in the description of the organisation and preparation).





Artistic works and ideas



Ute Kathrin Beck



Apostle „Walk on Mars“
Grogged stoneware
67 x 28 x 29 cm, 2023

Ute Kathrin Beck's imaginative ceramic vessels impress thanks to the unity and dynamism of form and ornament. She takes the liberty to create sculptures that still allude to vessels, but evoke a variety of associations through their physicality and imagery. Utility vessels become cult objects, artistic statements.

In her most recent projects, the artist draws on the cultural-historical fund of Baroque Catholicism in southern Germany. She takes church insignia and reduces them to their form. In doing so, however, she conveys the idea of reflecting on the spirituality of these objects in the present day – on the rituals and religious reflection associated with them.

And which are becoming less and less important in our society, so that there is a risk of a vacuum of meaning developing.

Building on her "APOSTLE GROUP", with its sculptural, opulent objects intended to stimulate reflection, she developed her "HOLY HELPERS", a modern interpretation of the 14 saints for the predella of a Gothic altar, by replacing missing figures with individually shaped porcelain vessels. Inspired by this spiritual power, Beck set out in search for further insignia. Her latest project, the "CYBORIES", focuses on the ritual experience and communal celebration during the consecration of the host, symbolizing communion and forgiveness.

Cybories
Stoneware and porcelain, 180 × 9 × 22 cm, 2023



Photo: Ralph Klohs



12 Apostles
Grogged stoneware, 300 x 33 x 69 cm, 2022

Ute Kathrin Beck

Photo: Ralph Klohs

As part of a cultural exchange to another European country involving five artists from different parts of Europe, the search for “insignia” is intended as an impulse and motivation to inspire each other, to engage with the customs of other countries and to understand this exchange as an input for creative, ceramic work.

At the same time, however, the question of social change processes should also be raised. And the handling of tradition, values, faith and attitudes should be explored.

Ceramic work could thus become a medium of cultural exchange. It could contribute to gaining new perspectives and an understanding of Europe’s cultural diversity.

14 Holy Helpers
Porcelain, 200 × 6 × 23 cm, 2022
Gothic Altar, Permanent collection Grassi-Museum, Germany



Photo: Felix Bielmeyer

Heide Nonnenmacher



who is gonna miss me
Porcelain
45 x 48 x 42 cm, 2023

The words by which people of later times will recognise those of the present are: attitude and mindfulness. Now, the world is certainly not paying attention, especially not in 2023/24 with its new wars and crises. The desire for mindfulness can also be the desire to counter the harshness and brutality or simply the rapid change. I would like to express my own sensitivity and the resulting attitude towards what is happening here in my art. It would not be the first time in cultural history that we have such a situation in which artists try to realize their thoughts with their attitude and their mindfulness for the world. At the moment, it is more necessary than ever to do something.

I try to translate my thoughts about this shattered world into porcelain sculptures. Works will be created that show different facets of this theme, held in cool „white“ which gives free rein to thoughts. The different structures in the surface underline the variety of the different concepts of attitude and mindfulness. Black porcelain objects will form the antithesis to the white works. In this polarity, interpreted in the sense of Chinese philosophy, the whole spectrum of black and white is revealed, which I would like to express thematically here. The „in-between“ will certainly also be important.

who is gonna miss me
Porcelain, 35 x 38 x 26 cm, 2023



Photo: Doris Leuschner



Photo: Doris Leuschner

who is gonna miss me
Porcelain
25 x 18 x 12 cm, 2023

I want to approach current events, the consequences of climate change on coral reefs with the frightening effects of coral bleaching and the extinction of various species. My approach is both, philosophical

and from a creative aspect of forms, with the following intention: Where do the creatures of the reef come from? Where do they go when the water heats up or rises? How do they survive or mutate?



who is gonna miss me
Porcelain
45 x 48 x 42 cm, 2023

Photo: Doris Leuschner

Karin Putsch-Grassi



Sea reflections
Porcelain
38 x 30 x 8 cm, 2017

Through my ceramic art, I want to express my attitude towards the environment in a creative way. Choosing natural clays, which are extracted from the earth, symbolises my appreciation for natural resources. The organic shapes and structures in my works of art reflect my deep connection to nature.

Using eco-friendly glazes or recycling techniques in my ceramic creations highlights my efforts towards sustainable art practices. Each piece, shaped and transformed by the element of fire, becomes an individual statement that stands for the beauty of nature and the protection of our environment.

“My ceramic art is aesthetically pleasing and an expression of my responsibility towards the environment. It is my contribution to raising awareness and inspiring people to protect the natural world through art. In my work, I am inspired by nature and create works of art that convey this message“.

Family
Stoneware
20 x 20 x 20 cm, 2020



Photo: Nedo Beglioni



Photo: Nedo Baglioni

Candy
Porcelain, each 8 × 8 × 8 cm, 2021–2023

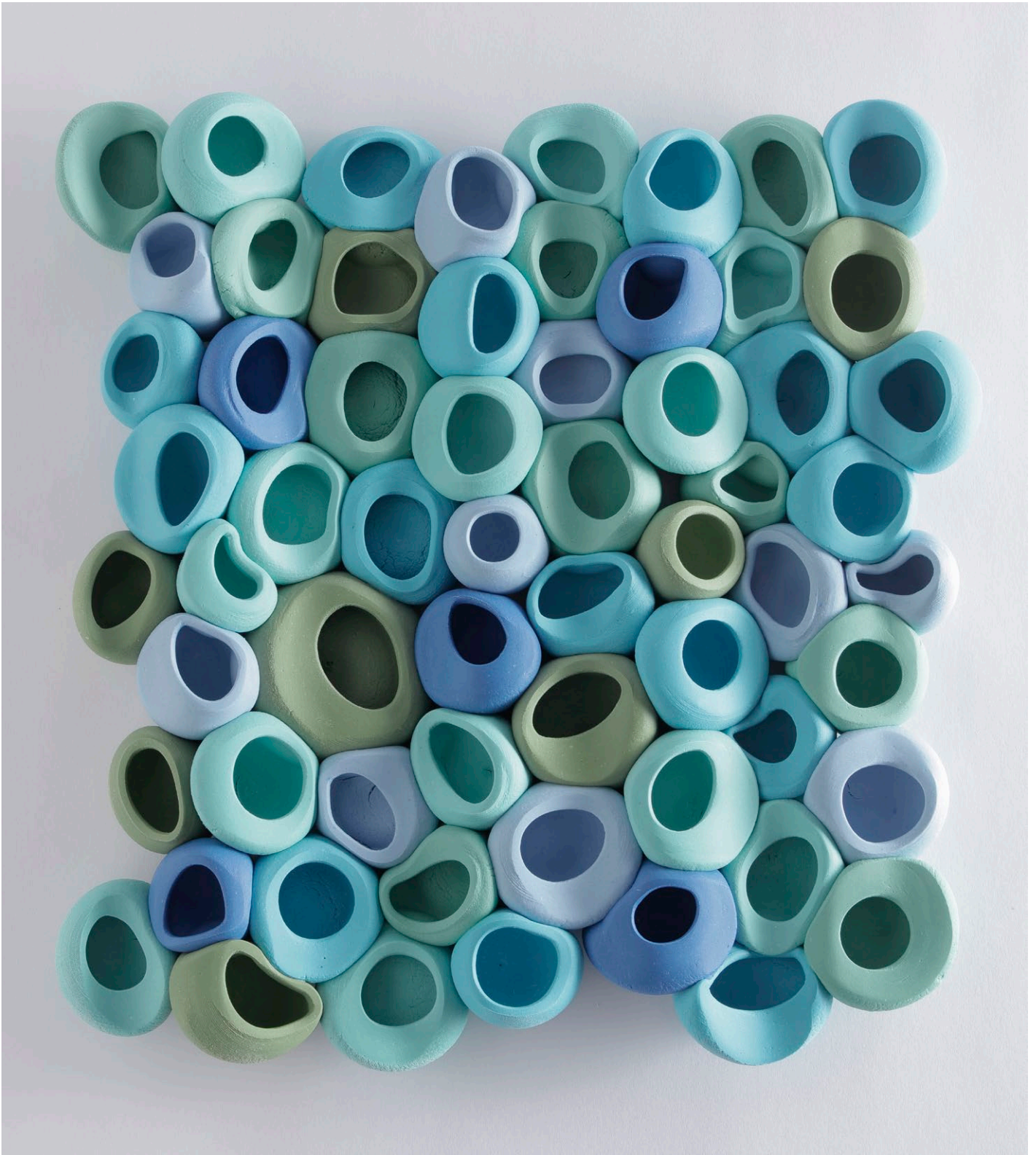
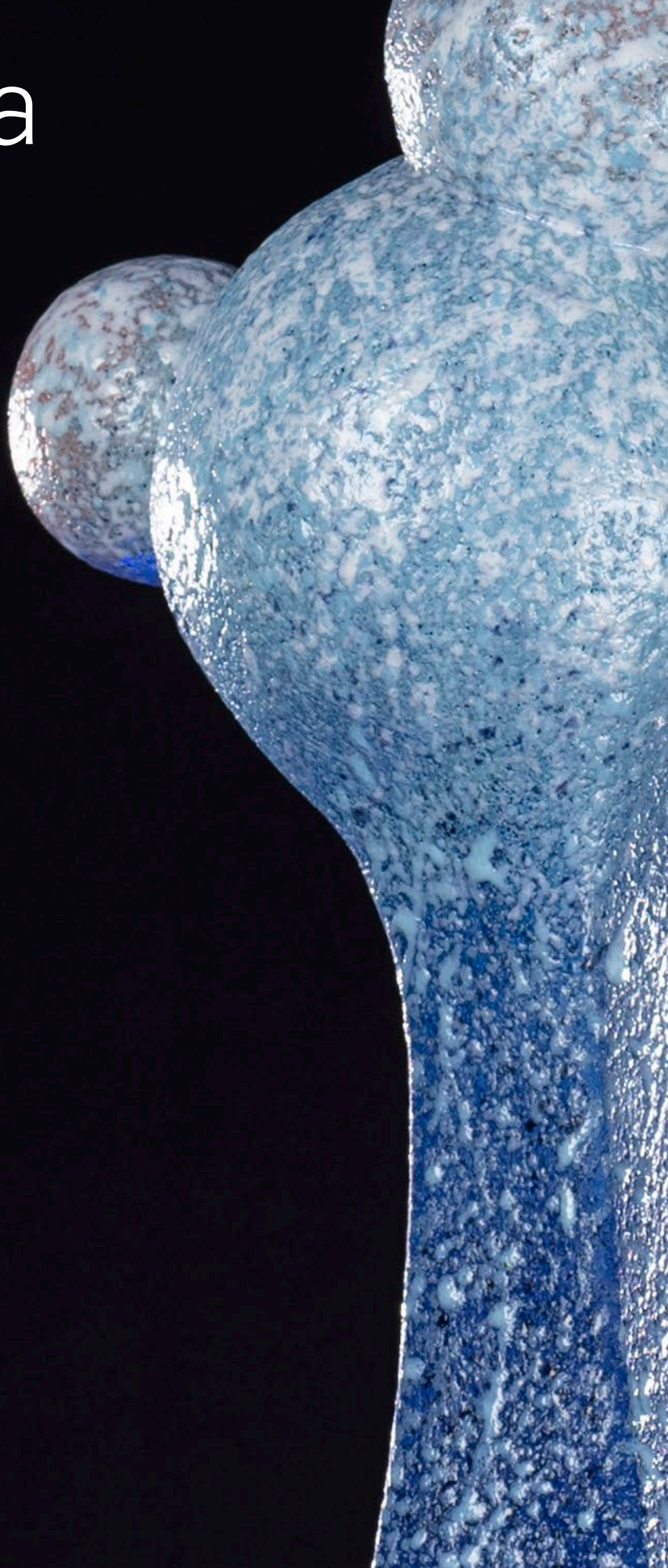


Photo: Nedo Baglioni

Sea reflections
Porcelain, 38 x 30 x 8 cm, 2017

Johanna Rytkölä



Water rat
Stoneware, 72 × 30 × 30 cm, 2022

Photo: Kalevi Rytkölä

In the themes of my abstract sculptures, I always return to the motif of water. I love swimming, the sea beaches, the soft water of Finnish lakes and the impression of water movement as an expression in three-dimensional sculptures fascinates me.

The general concern about the state of water and the phenomena caused by climate change are subjects of my work. Challenging and unstable times also require demand an attitude from artists. The earth's ecological crisis is a major security threat to humanity, human rights, peace and democracy. And climate change threatens the atmosphere as well as the water environment and the hydrosphere, which consists of oceans, lakes, rivers, streams, ponds, magma water, glaciers, vegetation and atmospheric waters. My abstract sculptures combine the enchanting beauty of the waters and seas with the threat of environmental disasters.

Diving in the summer night V
Stoneware, 92 x 37 x 14 cm, 2020



Photo: Kalevi Rytkölä



Photo: Kalevi Rytkölä

The queen of the deep lake
Stoneware, 266 x 66 x 66 cm, 2022

Johanna Rytkölä

In my art, I imaginatively combine my personal observations of water and childhood memories with clear forms and fresh colours. My works have humour and a positive attitude, because without such an attitude nothing good can be achieved.

I mainly use ceramic as a material. Oily, spattering, flowing ceramic glazes complete the picturesque result. The matt surfaces form a contrast to the shiny metallic details. Stone and glass, related materials to ceramics, also inspire me. Recently, I have combined ceramics with Finnish granite and designed glass elements for my works in collaboration with glassblowers.

Water rat
Stoneware, 72 x 30 x 30 cm, 2022



Photo: Kalevi Rytkölä

Christa Zeitlhofer



From the series „On the vulnerability of the surface“
deformed circle on ellipsoid/bag, porcelain, mixed media
23 x 17 x 25 cm, 2022

Resilience has developed from the concept of attitude. It describes the „[...] Fähigkeiten eines Materials, eines Systems, eines Organismus oder einer Person, nach deformierenden Erschütterungen, Störungen, Krisen oder Katastrophen in einen stabilen Zustand zurückzukehren“¹ (Slaby, p. 273).

The term resilience² originally comes from materials science. A lump of porcelain, for example, is not very resilient, because it remains in its new shape after being deformed. Nowadays, resilience means not letting things get you down. People should be able to have the ability to cope with the most adverse circumstances and they should be prepared to adapt and show resilience time and time again. But what should we not let get us down? From economic and financial systems? From Global Governance? Of resilient cities, organisms, hunger or environmental disasters?

However, regardless of the above questions, as an artist I will use my active creative power to release imaginary spaces. It will be nourished by the diversity of cultures and the encounters during the mobility with our project partner. From unprecedented and perhaps unexpected situations, I would like to create works of art that counter the political stance on resilience with a creative and exploratory attitude. This attitude is particularly in demand when prosperity, stability, security or peace are at stake.

¹ It describes the '[...] ability of a material, a system, an organism or a person to return to a stable state after deforming shocks, disturbances, crises or disasters' (Slaby, p. 273). (Translated with DeepL.com, free version). Source: Jan Slaby. In: Frauke Kurbacher/Philipp Wüschner (Hrsg.): Was ist Haltung? Begriffsbestimmung, Positionen, Anschlüsse.

² https://www.haufe.de/personal/haufe-personal-office-platin/resilienz-11-herkunft-des-begriffs_idesk_PI42323_HI7563955.html

From the series „On the vulnerability of the surface“
violet and yellow rectangle, porcelain, f.l.t.r. 25 × 20 × 2 cm, 23 × 20 × 2 cm, 2022



Photo: diefotografm.at

I will work with porcelain and mixed raw materials which can be found on building sites, in offices or in nature. The added materials irritate the structure of the porcelain lumps, melt from the inside,

solidify with outgrowths on the surface or form voids in the works. The irritations always lead to open results with imperfections of unexpected beauty.



Photo: diefotograf.in.at

From the series „On the vulnerability of the surface“
deformed circle on ellipsoid/bag, porcelain, mixed media, 23 x 17 x 25 cm, 2022



Photo: diefotograf.in.at

From the series „On the vulnerability of the surface“
deformed circle on ellipsoid/bag, porcelain, 20 × 15 × 27 cm, 2022

Imprint

Portfolio texts

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Translation

Translated with DeepL.com, free version

Cover image

Christa Zeitlhofer, From the series
„On the vulnerability of the surface“ (Detail)

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