



**“SHAPES
OF COM-
FORT”
AT
WEHR-
MUEHLE**

“SHAPES OF COMFORT”

When the space in between stretches hollow, how can we fill the void?

The pursuit of comfort gently guides us back to regeneration’s primordial source: the natural world. If comfort insulates from emptiness, paves the way for renewal, nature is comfort’s foremost wellspring. In nature, as with art, sensation comes to the fore. Its embrace quietens the void’s silence. In this stillness, elemental impulses initiate anew, creating space for connection and healing.

Tethered to the earth, the practice of ceramics is a vessel for nature’s comfort; transmitting energy from the ground into the artist’s hands, relinquishing its matter to their whim. Imbued with intuition, natural matter finds new form; receiving the imprint of its sculptor’s expression, an invitation.

As witnesses to the meditative act of creation, to time’s uneven passage, ceramics, and their contours embody not only physical comfort but spiritual courage: a quiet reminder that without enduring the void’s passage, there can be no emergence; no reconnection.

Curators: Tjoe Meyer Hecken, Jakub Kubica and Elizaveta Petrova



RESIDENCY PROGRAM AT WEHRMUEHLE

Art Biesenthal and Wehrmuehle have always emphasised the importance of community, providing a network for young artists, who can exchange ideas and provide each other support. The residency program is an integral part of the exhibition, where the exhibited artists remain on site working in the studios of Wehrmuehle.

YASMIN BAWA

Yasmin Bawa is a sculptor and designer based in Berlin. Her work is an exploration of natural materials and traditional building techniques. Drawing on careful observation of the topology of space she works sculpturally to explore form, material, texture and colour. She seeks to challenge our perception of everyday materials. Her current work is an exploration into industrial hemp usage, which is a renewable plant material beneficial for the ecosystem. Hemp-lime represents a movement towards healthy building materials and how these can foster a sense of nature, warmth and touch within a space.

Species of the Space is an ongoing project that focuses on design in terms of objects in a series. The pieces are about a careful analysis of the user and object as equal entities. Bawa's amorphous works are interactive and their strangeness fulfils our childish curiosity. Instead of being placed in the corner and forgotten about, they promote communication through constant variation in energy exchange between the viewer and the works during shared routines, habits and intimate moments.

@yasmin_bawa





Jui Vessel
2021
Hemp-lime and clay and natural pigment
41 x 37 cm



Kali Vessel
2021
Hemp-lime and clay and natural pigment
38.5 x 36 cm



Hira Vessel
2021
Hemp-lime and clay and natural pigment
38 x 35 cm



Noda Mirror
2021
Hemp-lime, clay and mirror
28 x 25 cm



Casa Vessel
2021
Hemp-lime and clay and natural pigment
36 x 33 cm



Noda Block 40
2021
Hemp-lime and clay and natural pigment
40 x 34 cm



Magu Block
2021
Hemp-lime and clay and natural pigment
44 x 49 cm



Noda Block 30
2021
Hemp-lime and clay and natural pigment
30 x 29 cm



Mala Stool
2021
Hemp-lime and clay and natural pigment
59 x 45 cm



Asagi Block 33
2021
Hemp-lime and clay and natural pigment
33 x 43 cm



Asagi Block 49
2021
Hemp-lime and clay and natural pigment
49 x 34 cm



Noda Bowl
2021
Hemp-lime and clay and natural pigment
20 x 31 cm

MARGARET RAE FLATLEY

Margaret Rae Flatley is a conceptual artist working in Berlin. Her pieces often use a mixture of photography, clay and sculpture; each piece is installed in configurations specific to its environment, incorporating the setting into the piece itself.

19 Women is an extensive series of sculptural installations, which ask questions about what it is to inhabit a body. The works acknowledge the many iterations of Self and the fragmentation underlying our perceived identity. It explores these emotive Selves, questioning, grappling and conversing with them, looking at their relationship to the defined physical body. It asks without answer what it is to be embodied.

@margaretrflatley

Lady J
2021
Stoneware clay
38 x 22 cm

Lady M
2020
Stoneware clay
56.5 x 32 cm

Lady H
2021
Stoneware clay
29 x 20 cm



Lady I
2020
Stoneware clay
32 × 22 cm



Lady L
2021
Stoneware clay
51 × 27 cm



Lady K
2021
Stoneware clay
39 × 27 cm



Lady N
2020
Stoneware clay
86 × 50 cm

Lady G
2020
Stoneware clay
28 × 16 cm

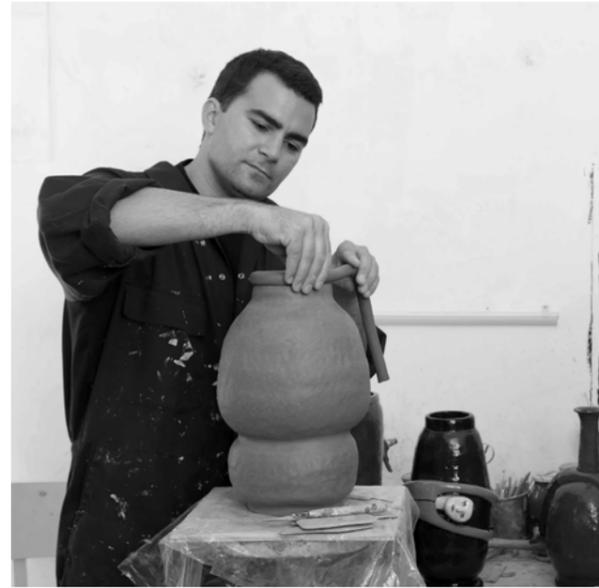


DAVIDE MONALDI

Davide Monaldi was born in San Benedetto del Tronto (Ascoli Piceno, Italy) in 1983. He lives and works in Rome. His work has been exhibited globally, from South Korea to Mexico and widely throughout Europe. Exhibitions include the collection of San Patrignano, Work in progress, Triennale di Milano, Milan (2018), Format à l'italienne, Espace Le Carré, Lille, France (2018) and Prospectum, Coni Casa Italia, Pyeong Chang, South Korea (2018).

Monaldi's *Polaroids* mimic an old technique that has undergone a contemporary renaissance through the ancient medium of ceramics. Capturing and cementing the moment before its exposure keeps the viewer guessing what each new image will project. It also has this sense of nostalgia that the audience can never get back to. One which is lost, like the technology behind polaroid. *Going Down* shows the humour and whimsical nature of the artist's work, as a vase becomes a slide. Created during his residency at Wehrmuehle, *Secret thoughts* was inspired by the domestic environment with a surreal twist. His other works, which are some of his trademarks, take everyday objects such as rubber bands and a set of keys, and transforms them in clay to objets d'art. *Elastici* consists of approximately 50 individual rubber-bands made out of ceramics, intricately made and finished to form an optical illusion. *Chiavi* takes the keys to the artist's studio, the artist's refuge where the imagination can explore freely, as an inspiration in itself. The presentation of items from Monaldi's life creates a reflection on himself and these works can be interpreted as acts of self portraiture. *Ultras* takes the bold, masculine influence of sports banners and radically transforms it using more than 10,000 individually handmade ceramic flowers into an imposing and yet delicate work (225 × 125 cm).

@monalldavide



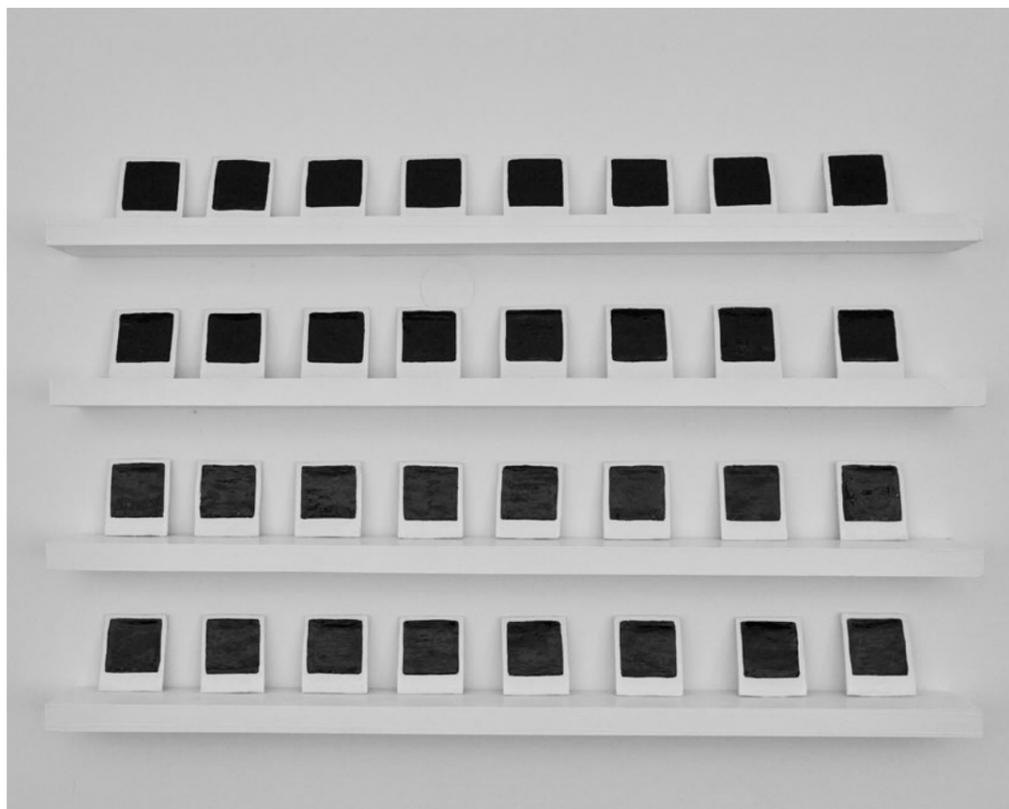
Going down
2020
Glazed ceramic
50 × 23 cm



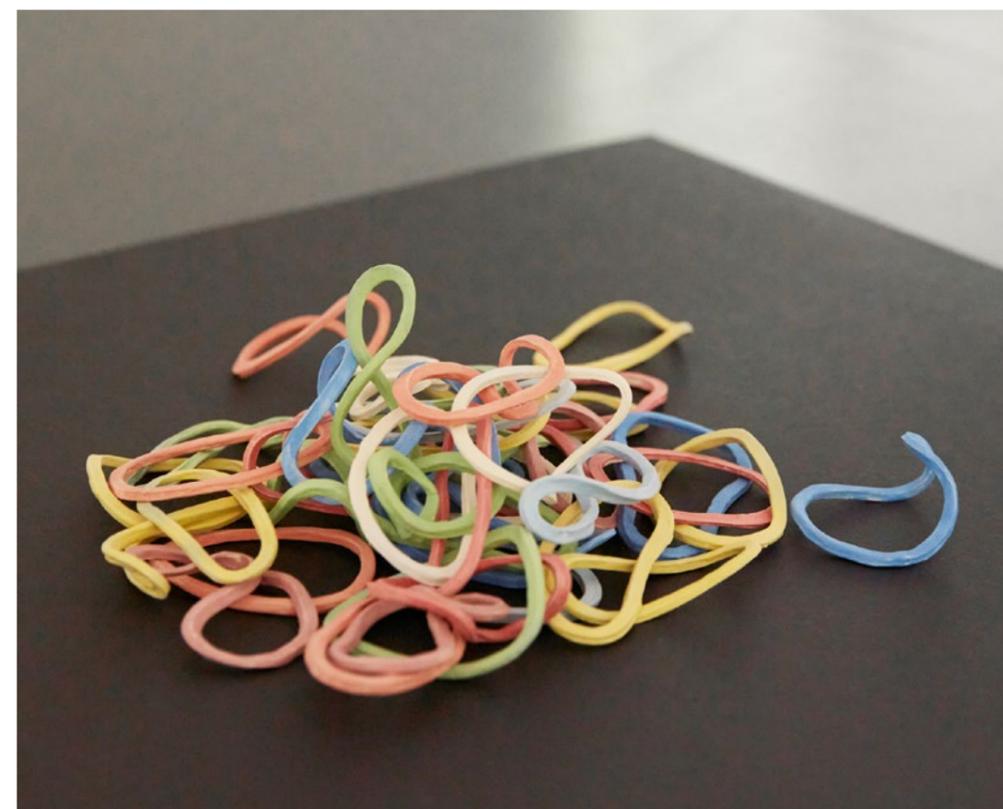
Ultras
2015
Glazed ceramic and wood panel
225 x 125 cm



Secret thoughts
2021
Glazed ceramic
22 x 14 cm



Polaroids
2017
Glazed ceramic and wooden shelves
Life-size dimension



Elastici
2021
Glazed ceramic
Life-size dimension



Chiavi
2017
Glazed ceramic and steel
Life-size dimension

IVAN BELYAEV

Ivan Belyaev is a ceramic artist, born in Vologda, Russia. His works are made with a focus on conceptual minimalism. He works with natural clay, engobe and glass glazes, combining both improvised and classical lines. Belyaev sees his work with the material and the study of ceramics as a personal journey within the practice of mindfulness. Through working with the clay, the artist aims to capture the emotions which arise and preserve them within the piece. His intention is to express the physicality of working with clay as a subjective experience.

Ivan Belyaev's meticulous approach to ceramics can be seen as a religion, providing comfort to weary souls. His cylinder series *Through. Fear* is inspired by Japanese philosophy and ceramic traditions, through which the clay is transformed into something ethereal. In contrast, the *Tues* series explores old Russian folk ceramics, reminiscent of the comfort of home and a simpler way of life. *New Dilution* is a new series from 2021 that aims to capture transparency and void within the clay itself. It reminds the viewer of a window onto the infinite space that the human spirit inhabits.

@i.be.artworker

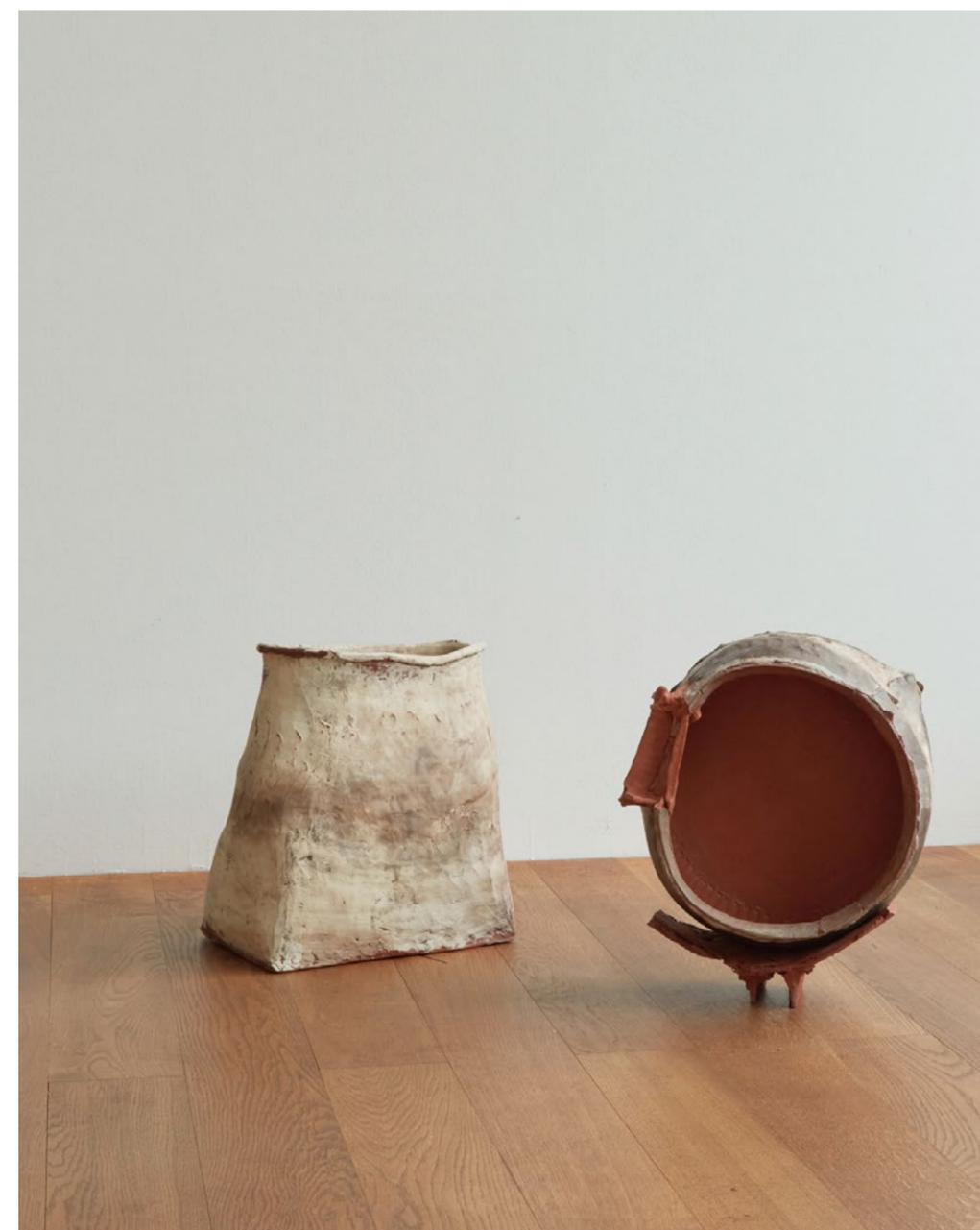




Half-Cylinder "Through. Fear" #3
2020
Red clay, engobe, and transparent
glaze
38 × 40 cm



Cylinder "Through. Fear" #1
2020
Red clay, engobe, and transparent
glaze
44 × 39 cm



Korob
2020
Red clay, engobe, and transparent
glaze
38 × 36 cm

Tues
2021
Red clay and engobe
37 × 35 cm

ALENA MUHINA

Alena Muhina is a ceramic artist from Moscow. The main theme of the artist's work is texture. Muhina works with several types of clay from different parts of the world due to their unique characteristics, which are specific to their place of origin. By collecting clays, Muhina is able to use a variety of organic colours within her works. Most are just finished with a clear glaze to preserve the organic material, filling her objects with the spirit of nature.

Alena Muhina's approach to her craft is very organic. Inspired by the global community and cultural diversity of ceramics, in her *2021 vase series* she combines clay from different parts of the world. This makes her work dynamic and shows the fellowship of universal human experience.

@alenamuhina



Vase №5
2021
Clay and transparent glaze
21 × 13 cm

Vase №4
2021
Clay and transparent glaze
21 × 13 cm

Vase №1
2021
Clay and transparent glaze
37 × 22 cm

Vase №3
2021
Clay and transparent glaze
27 × 19 cm



IVA DREKALOVIC

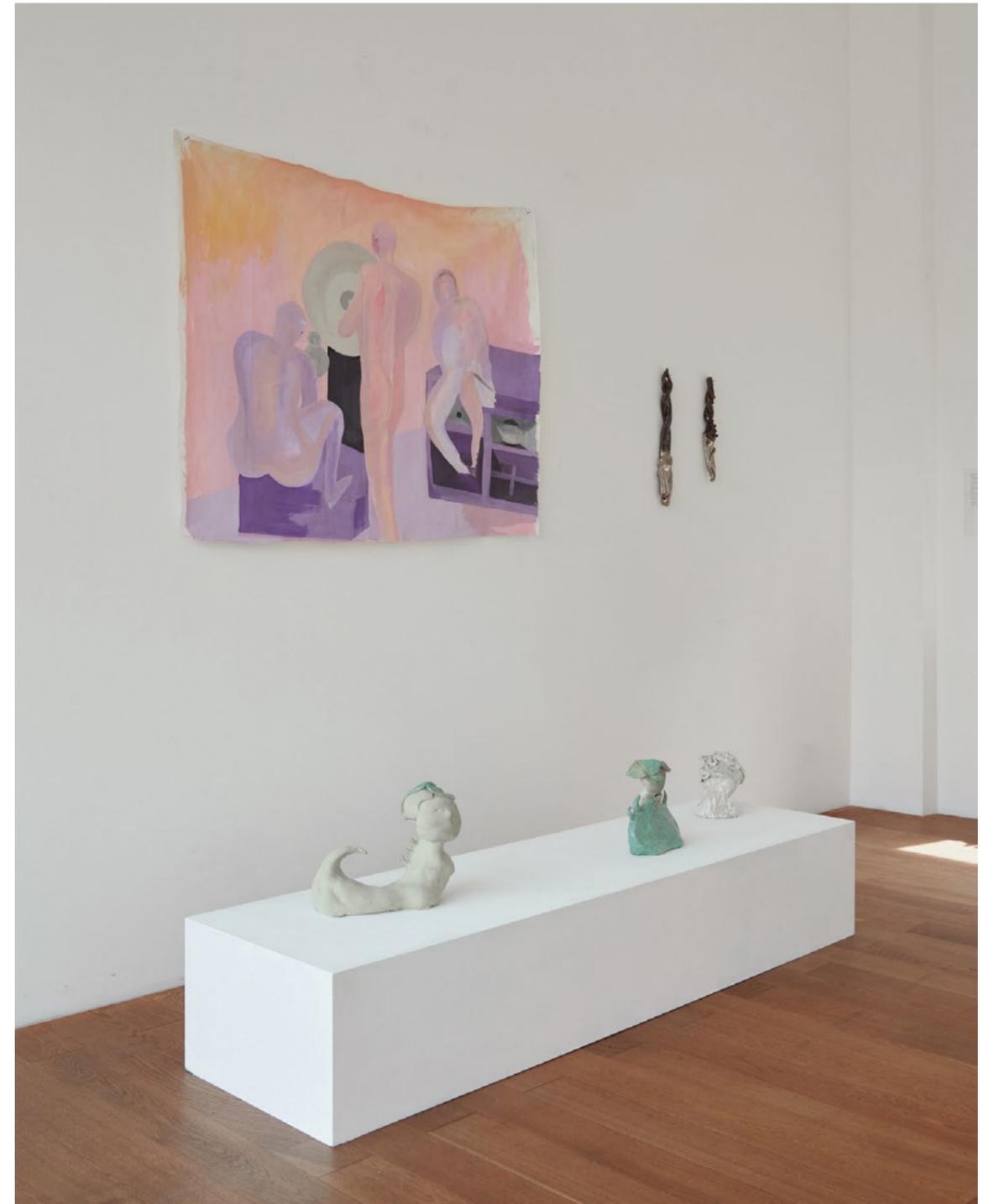
Iva Drekalovic lives and works in Italy. She was born in Trieste into a Bosnian family and has since travelled widely in Europe while developing her interest in art. She draws inspiration from her location by the sea and the nature around her, as well as images that come to her in dreams. As a self-taught artist, Drekalovic discovered her love of clay on an art residency and now it is the primary material of her practice. Her work has been shown at the Kuboraum Paris gallery and she has an upcoming exhibition at Salotto Studio Milano.

Drekalovic's style is gestural in a way that suggests natural forms but allows for a wide interpretation based on the ambiguity of dreams. Her work *Meduza* takes the infamous monster and reduces her to human scale. In this way the paradigmatic femme fatale is diminished to an ordinary woman. *Fairy Lady* explores dreams and fantasy in the wider context of the fairy stories we tell to children. These stories are comforting and familiar but, under their surface, shadows and dangers lurk. Unseen dangers hidden in beauty can also be observed in *Sea Snake*. Inspired by living by the sea and her love of nature, the green pigmented engobe reminds us of a whole world under the sea, a place that we can only visit but never inhabit, where mysteries are left partially known or still to be discovered. In her new series *Hanging People*, Drekalovic uses a blue that is ubiquitous to the Italian coastline. The characters are again mythical and yet familiar; monstrous but benign, allowing for the viewer's own interpretations according to their unique perspective and mood. *Big Mama* is a representation of the most significant presence in most childhoods, something warm and comforting with the power to both soothe and scold. Her painting, *Clubbing*, was completed during the pandemic when the artist was missing human interaction. The faces in the painting are blurred, just like how we cannot remember the faces in our dreams. Drekalovic had dreamt of living her 20's to the fullest but found herself like so many of us sequestered away during the outbreak. This painting deals with that mix of fantasy and frustration.

@kkeewa



Clubbing
2021
Mixed media on canvas
112 × 139 cm



Sea Snake
2021
Pigment engobe, clay and metal
green glaze
35 × 37 cm



Fairy lady
2021
Pigment engobe, clay and metal
green glaze
27 × 25 cm



Meduza
2018
Glazed ceramic
22 × 16 cm



Hanging people
2021
Glazed ceramic
42 x 5 cm



Big Mama
2021
Glazed ceramic
27 x 26 cm

ANASTASIA PILEPCHUK

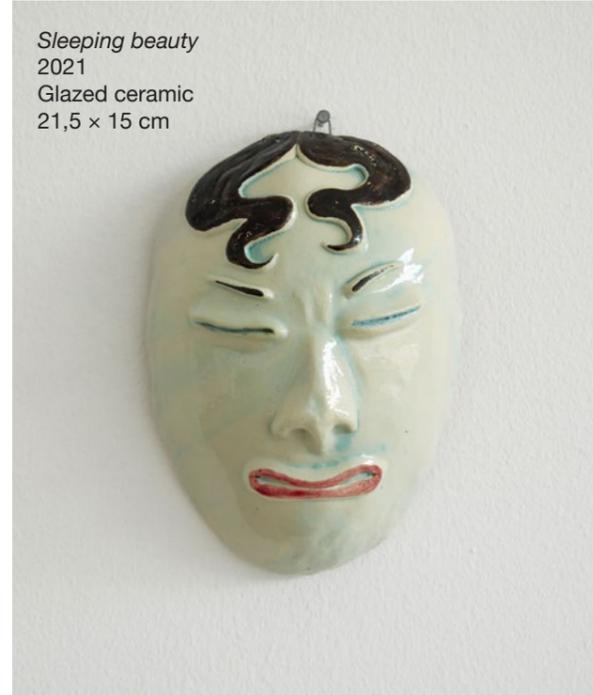
Anastasia Pilepchuk is an artist from Moscow with Buryat roots. She was born in snowy Yakutia where the cult of shamanism still exists to this day. In her work she is interested in the notions of sublime and illusion, entering into a meditative process akin to a dream-like state. The real and the fantasy weave together, hiding behind the masks and layers. She likes to reconsider materials and shapes, finding new ways to inscribe them into reality through the imagination and the moments of improvisation that occur within repetitive work.

In this *series of masks*, the unconventional is celebrated through the creation of playful characters. The masks embody emotions, including those that are not expressed, through fleeting expressions that are captured in the clay. The multiplicity of human identity is shown as our masks are interchanged: Today pink, tomorrow green or blue. The pandemic has magnified the mask wearing of everyday life. Everyone is exhausted. The hopeful smile also becomes a grimace of futility. As the stage is set for an emergence into a new future new masks must be forged to allow us to play our part. In her exploration of masks, Pilepchuk returns to Buryatia, a remote corner of Eastern Russia that borders Mongolia, where shamanism and spirituality pervade the culture and masks are used in ritualistic performances and religious practices.

@nastia_pilepchuk



Sleeping beauty
2021
Glazed ceramic
21,5 × 15 cm



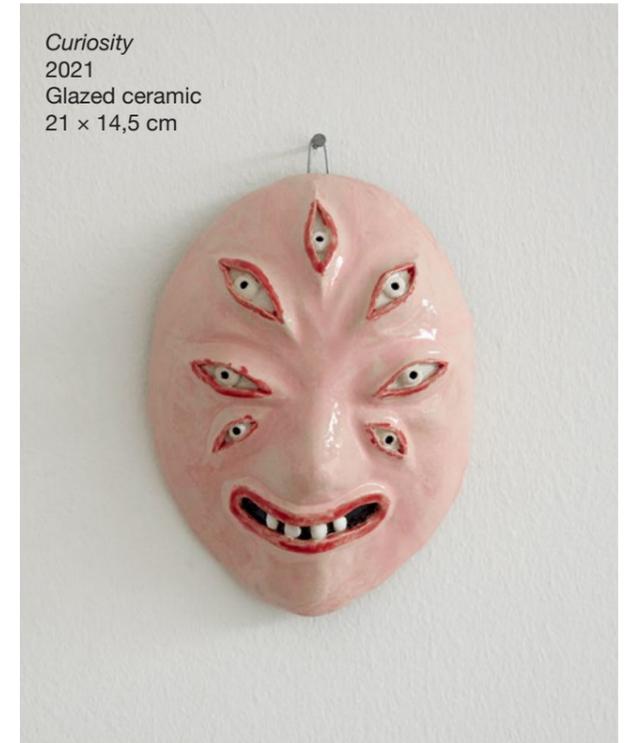
Looking forward
2021
Glazed ceramic
21,5 × 16 cm



Teasing
2021
Glazed ceramic
19,5 × 14,5 cm



Curiosity
2021
Glazed ceramic
21 × 14,5 cm



YULIA BATYROVA

Yulia Batyrova is a ceramic artist and designer from Moscow. Batyrova's work is devoted to the relationship between the human soul and nature, focusing on the processes of renewal and rehabilitation. The main topic of her work is the juxtaposition of the states of being static and fluid, fragile and solid, living and vacant: differences that are united in balance and harmony. The process of creating an object from thousands of smaller pieces reminds Batyrova of meditation. Paying attention to every little detail as if they were under a microscope also helps her to ease anxiety. Works by Yulia Batyrova are present in private collections in Russia and abroad. Her most recent exhibitions, "100 Vases" in Paris and "Four Rooms" in London, have gained her attention and supporters in Western Europe.

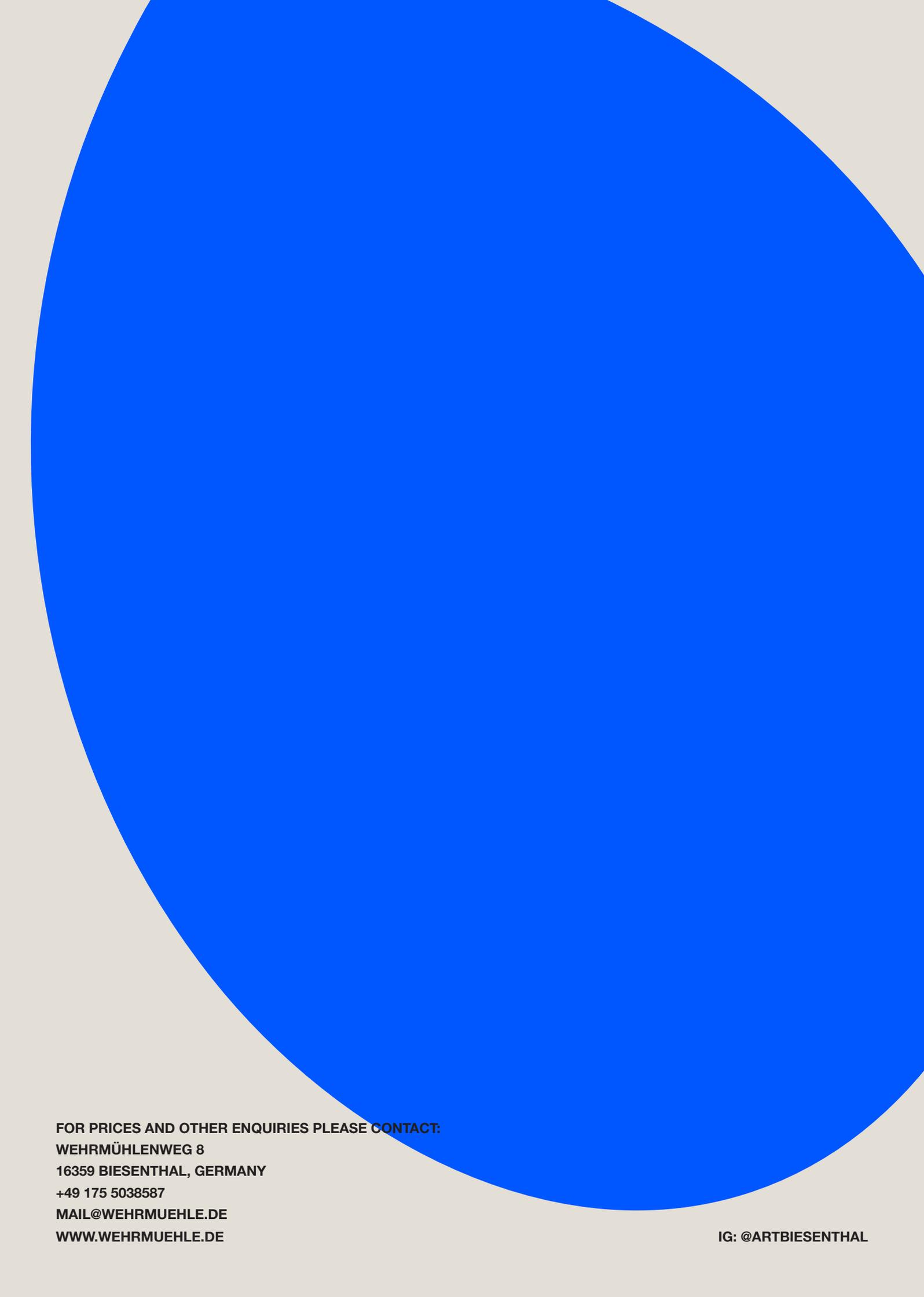


Batyrova's *Forest* series showcases how the artist can manipulate shape and play with texture, reminding us of the pine trees the artist saw on winter days outside her window from the comfort of her childhood bedroom.

@jb.ceramics



Sculpture vases from series "Forest"
2020
Stone mass, porcelain and pigments
h43 cm / h40 cm



FOR PRICES AND OTHER ENQUIRIES PLEASE CONTACT:

WEHRMÜHLENWEG 8

16359 BIESENTHAL, GERMANY

+49 175 5038587

MAIL@WEHRMUEHLE.DE

WWW.WEHRMUEHLE.DE

IG: @ARTBIESENTHAL