KERAMIKKÜNSTLERHAUS NEUMÜNSTER

Between

CERAMIC ARTIST EXCHANGE — TANDEM 2027
APPLICATION

Ceramic artist, Tel Aviv
ceramics / installation / sculpture

Project proposal

I work with ceramics and porcelain as mediums of fragility, memory, and transformation. My practice explores the suspended state of migration, displacement, and the search for home through objects that translate vulnerability into form.

For Keramikkünstlerhaus Neumünster I propose an extended version of Between, a suspended installation of small ceramic and porcelain houses. The installation will grow from 19 to 66 houses, tripling the work to fill a larger studio-based space and reflect the layered complexity of displacement across time. Each house consists only of four walls, with no roof or foundation, suspended on transparent nylon thread at eye level. The visitor walks among them, seeing through the walls, sensing the fragility of the forms and the tension between permanence and precariousness. The work adapts to the space provided by the Keramikkünstlerhaus.

The seven-week residency offers the time needed to hand-build 47 new houses, refine the suspension system, and work alongside the established artist in the tandem exchange. I will bring the existing 19 houses and produce the new elements on site using the shared studio, kilns, and materials. The final installation will be shown at the Keramikkünstlerhaus at the close of the residency.

Research and work plan

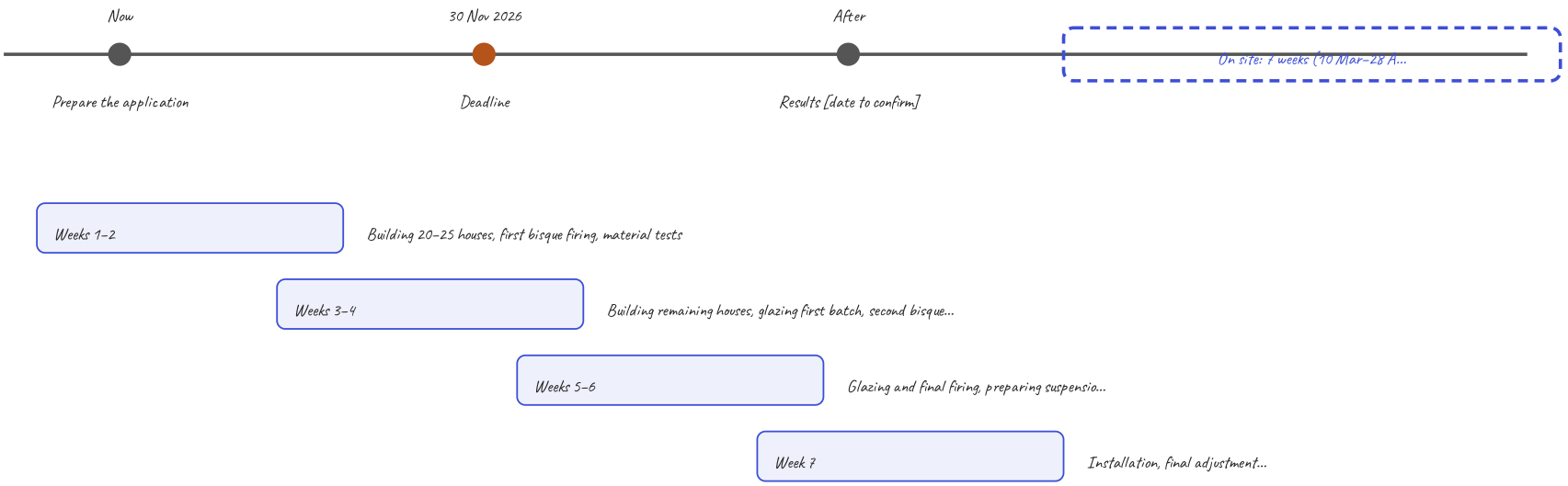
During the seven weeks at Keramikkünstlerhaus Neumünster I will hand-build 47 new ceramic and porcelain houses (3–5 cm each), adding to the existing 19. This is a process of repetition and variation: each house is formed from four slab-built walls, bound with thread, left without roof or foundation. I will test local clays and glazes available at the studio, exploring how they respond to thinness and tension, and how the new pieces can speak together with the existing ones in texture and tone.

The residency structure allows me to work in sustained focus: building, drying, bisque firing, glazing, and final firing over multiple cycles. I will document each stage through photography and notes, observing how the forms accumulate and how the installation grows in scale and density. The tandem exchange with an established ceramic artist offers the opportunity to discuss technique, material decision-making, and the balance between repetition and variation in serial work.

Timeline:
Weeks 1–2: Building 20–25 houses, first bisque firing, material tests
Weeks 3–4: Building remaining houses, glazing first batch, second bisque firing
Weeks 5–6: Glazing and final firing, preparing suspension system
Week 7: Installation, final adjustments, documentation, presentation

The work will be installed in [the exhibition space at the Keramikkünstlerhaus, to confirm], with an open studio day and artist talk during the final week.

Research and production plan



Stages from the research section; dates the call does not state are to confirm with the organiser.

Installation options

Option A (main proposal): Indoor suspended installation in the main studio or exhibition space. 66 ceramic and porcelain houses, each 3–5 cm, suspended on transparent nylon thread from ceiling hooks or a rail system. Hanging height 120–160 cm from the floor, arranged in a loose rectangular grid approximately 2.8 × 0.9 m with about 20 cm spacing between houses. The visitor enters and walks among the suspended forms, looking through the walls, sensing the fragility and the collective weight of displacement. Overall footprint 2.8 × 0.9 m, minimum ceiling height 2.5 m [to confirm]. Installation: 66 ceiling hooks or rail-mounted clips; about 122 m of transparent nylon thread; ladder; about 21 hours installation time for one person. Materials: ceramics and porcelain, transparent and coloured glaze, thread. Stability: thread tension and spacing prevent tangling; forms are lightweight (40 g each).

Option B (alternative): Wall-mounted installation. 66 houses fixed to a wall-mounted board or directly to the wall using small brackets or pins, arranged in a dense vertical composition approximately 1.5 m wide × 1.8 m high. The houses face outward, their open interiors visible. The visitor reads the work as a collective portrait of displacement, more frontal and architectural than the suspended version. Overall footprint 1.5 × 1.8 m (wall area), depth about 10 cm. Installation: wall-mounted plywood panel (provided by venue [to confirm]) or direct wall fixing with removable adhesive or small brackets; about 12 hours installation time. Materials: same. Stability: each house secured individually; less fragile than the suspended version.



Between (extended version, 66 houses)

Project proposal

Ceramic Artist Exchange — Tandem 2027


Between (wall-mounted alternative)
Project proposal
Ceramic Artist Exchange — Tandem 2027

How the work is adapted to this call

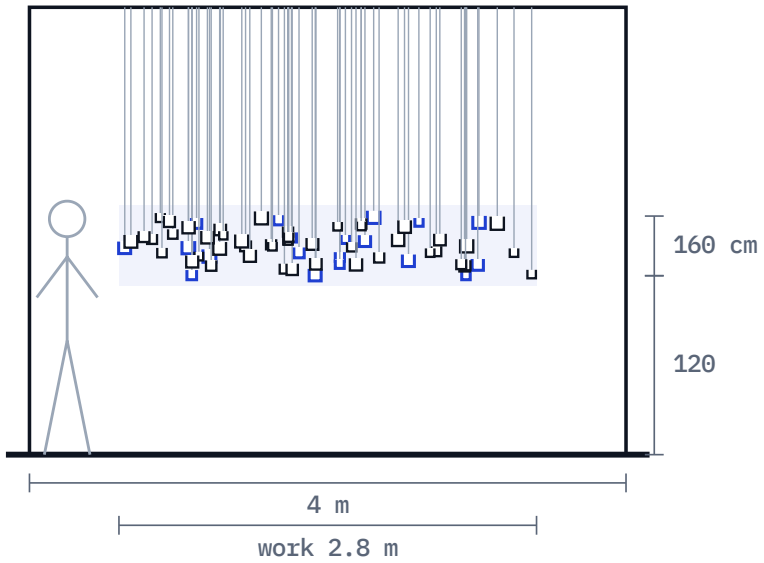
The installation will grow from 19 to 66 houses, tripling the number of elements to fill a larger space. The existing 19 houses will be integrated with 47 new houses built during the residency, all suspended together. The spacing and density remain the same as the original work (about 20 cm between houses), extending the field to approximately 2.8 × 0.9 m. These figures assume a room of about 4 × 3 m [to confirm with the organiser]; the work adapts to the available space by adjusting the grid and spacing.

The suspension system remains the same: transparent nylon thread from ceiling hooks or a rail, hanging height 120–160 cm. The total weight increases to 2.64 kg (66 × 40 g), which distributes across 66 suspension points. The existing houses travel from Tel Aviv; the new houses are made on site using the Keramikkünstlerhaus kilns and materials. I will test local clays and glazes to find tones and textures that speak together with the existing pieces, allowing subtle variation within the series.

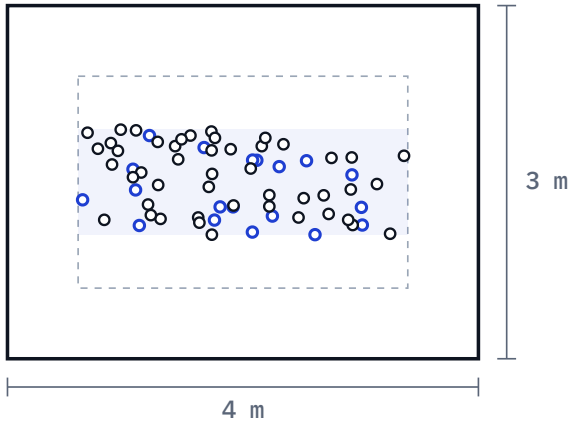
Installation time scales from 6 hours for 19 houses to about 21 hours for 66 houses, working alone or with assistance [to confirm].

Proposed installation

ELEVATION · KERAMIKKÜNSTLERHAUS NEUMÜNSTER



PLAN · 66 SUSPENSION POINTS



blue existing · black new · dashed: 60 cm clearance

Concept sketch for Keramikkünstlerhaus Neumünster; final configuration subject to the room. Room used: 4 × 3 × 3 m.



Between

Selected previous work

Ceramic and porcelain houses, walls bound together with thread | Installation about 120–180 cm wide, hanging height 120–160 cm

2026

Adaptation and calculations

Elements	66 houses: 19 existing + 47 new
Footprint	2.8 × 0.9 m in a 4 × 3 m room, 60 cm clear on each side
Spacing	about 20 cm between houses, same density as the original
Total weight	2.64 kg (66 × 40 g)
Suspension	66 points, about 122 m of thread
Hanging height	120–160 cm under a 3 m ceiling
Installation	about 21 h for one person (6 h for 19)
Packed volume	about 34 litres with padding

Sketches and visual plan

Images to prepare:

1. Installation sketch: Between (extended version, 66 houses), 2026–2027, suspended installation in the studio or exhibition space at Keramikkünstlerhaus Neumünster, approximately 2.8 × 0.9 m, 66 ceramic and porcelain houses, 3–5 cm each. Courtesy of the artist. © the artist [link] 2027.

2. Floor plan / suspension diagram: Between (extended version), 2027, overhead view showing the grid of 66 suspension points, spacing, and overall footprint (2.8 × 0.9 m). Courtesy of the artist. © the artist [link] 2027.

3. Material study: unfired and test-glazed ceramic houses, 2027, showing variation in local clays and glazes from the residency. Courtesy of the artist. © the artist [link] 2027.

4. the artist [link] Between, 2026, installation view, artspace Bremerhaven, Germany, 19 houses. Courtesy of the artist. © the artist [link] 2026.

5. the artist [link] Between (detail), 2026, ceramic and porcelain houses, walls bound with thread, 3–5 cm each. Courtesy of the artist. © the artist [link] 2026.

Moodboard





Ceramic artist, Tel Aviv, Between, 2026. Courtesy of the artist. © Ceramic artist, Tel Aviv, 2026.

Materials and technical requirements

1. Type of installation
Suspended installation; 66 ceramic and porcelain houses on transparent nylon thread; adapts to the available space.

2. Objects
66 houses, each 3–5 cm (19 existing + 47 new); total weight 2.64 kg (about 40 g per house). Materials: ceramics and porcelain, transparent and coloured glaze, thread. Fragile; handle with care.

3. Space or display needed
Indoor space with minimum ceiling height 2.5 m [to confirm]. Footprint approximately 2.8 × 0.9 m (based on a 4 × 3 m room example; adapts to the actual space [to confirm]). Visitor circulation on all sides preferred.

4. Mounting
66 ceiling hooks (screw-in or adhesive, load capacity 50 g minimum per hook) or rail-mounted suspension system; about 122 m transparent nylon thread (0.3–0.5 mm diameter); connectors or crimps. Hanging height 120–160 cm from floor. Thread tied and trimmed on site.

5. Lighting
Soft neutral gallery or studio lighting; no special equipment required.

6. Installation and dismantling time
Installation: about 21 hours for one person, or 12–14 hours with assistance. Dismantling: about 8 hours. [Artist available for full installation; assistance from venue staff or tandem partner welcome, to confirm.]

7. Transportation and packing
19 existing houses travel from Tel Aviv, packed in padded boxes (about 15 litres). 47 new houses made on site. Total packed volume (all 66) about 34 litres with padding. Return shipping: same or slightly larger.

8. Provided by artist / by venue
Artist provides: 19 existing houses; suspension threads; installation scheme; labour.

Planned works and outcomes

The project would result in:

– 66 small ceramic and porcelain houses, 3–5 cm each, suspended installation (19 existing + 47 new)
– Material studies and test pieces from local clays and glazes, approx. 5–10 cm
– Photographic and video documentation of the work process and final installation

After the residency, the 47 new houses could remain with Keramikkünstlerhaus Neumünster as a gift or on loan, subject to discussion, allowing the extended installation to be shown again in the future. The 19 existing houses return to Tel Aviv.

The process will be shared through an open studio day during the final week of the residency, and an informal artist talk or presentation at the closing. I am open to public engagement formats suggested by the Keramikkünstlerhaus.

The tandem structure means I will work alongside an established ceramic artist; I look forward to exchange, critique, and shared learning. No formal collaborator is needed for the work itself, but I welcome technical advice and material knowledge from the resident artist, the studio coordinator, and other ceramicists at the Keramikkünstlerhaus.

Budget and justification

The budget covers materials for 47 new houses (clay, glaze, multiple kiln firings), an expanded suspension system for 66 elements, protective packaging for the existing and new work, and shipping from Tel Aviv. The artist fee reflects seven weeks of full-time studio work and installation. All figures are scaled from the original 19-house installation.

Artist fee: 300 EUR
Materials (clay, glaze, kiln firing for 47 houses): 521 EUR
Suspension materials (nylon thread, ceiling hooks, connectors): 417 EUR
Installation materials: 208 EUR
Protective packaging: 208 EUR
Shipping (Tel Aviv–Neumünster return): 200 EUR
Contingency (10%): 185 EUR

TOTAL: 2,039 EUR

[The residency provides a €700 grant and free shared housing; the budget above covers production and installation costs. Additional funding or in-kind support (materials, kiln access) would be discussed with the Keramikkünstlerhaus.]

Artist statement

The Ceramic Artist Exchange offers a structure I value: dialogue between makers at different stages, shared studio time, and the chance to deepen work through sustained practice. My work centres on migration, vulnerability, and the search for home, using ceramics and porcelain as mediums of fragility and transformation.

At this stage of my practice, I work with ceramics and porcelain as mediums of fragility, memory, and transformation. These are personal yet social states that exist at the intersection of pain, shame, and silence. My practice is structured as a method of translation between three dimensions: the material, the digital, and the urban. I turn to everyday forms, specifically plastic containers and packaging, recreating them in porcelain and ceramics. By transferring utilitarian, disposable objects into fragile yet "durable" material, I strip them of their habitual function and open up the possibility of seeing something else in them: vulnerability, dependence, care, and traces of human presence. This process is also connected to my experience of displacement and the loss of stable points of reference—a state of "in-between" that resonates with migration and inner transition. I aim for my objects to create a safe space: not as shelter from reality, but as a way of being honest with it. Here, fragility becomes not a weakness, but a form of resistance and care—for the body, for memory, and for the world we live in.



Between

Selected previous work

Ceramic and porcelain houses, walls bound together with thread | Installation about 120–180 cm wide, hanging height 120–160 cm

2026



DEPLASTIFY

Selected previous work

Porcelain; photographic series: archival pigment print on Hahnemühle Photo Rag, 308 gsm | Deplastify #1–#3: 21 × 13.5 × 10 cm each; round pieces Ø 11 cm; series 13.5 × 13.5 × 6 cm; photographs 59 × 84 cm

2026



MAMAD (series)

Selected previous work

Ceramics, transparent and coloured glaze | Five objects: No.1 29 × 12 × 11 cm; No.2 28 × 12 × 9 cm; No.3 22 × 12 × 7 cm; No.4 27 × 9 × 6 cm; No.5, Self-portrait, 30 × 21 × 9 cm

2024



CAN: A Tactile Meditation on the Feeling of Life

Selected previous work

Ceramics, transparent and coloured glaze | Series: CAN 001 and CAN 003 18 × 10 cm; CAN 004 and 005 15 × 10 cm; CAN 006 10 × 6 cm

2025

CV

GROUP EXHIBITIONS
2026 — Motherhood Under Construction, The Container – Menashe Youth Center, Tel Aviv
2026 — Temporary Spaces, Bifnocho Space, Tel Aviv
2026 — artspace Bremerhaven, Bremerhaven, Germany
2026 — Taoxichuan Spring Fair, Jingdezhen, China
2026 — Heard. Seen. Present., Bifnocho Space, Tel Aviv
2025 — The Immigration to Tel Aviv, digital exhibition on the Habima Theater wall
2025 — The Muse, Popup Gallery, Tel Aviv
2025 — Miklat, Merkazim Tzedek and Community Cultural Center, Tel Aviv

RESIDENCIES
2026 — ANU, Museum of the Jewish People, Tel Aviv
2026 — Summer Academy, Salzburg, Austria
2026 — Artist Residency Program at Herzl House, Tel Aviv
2025 — Laboratory Emigration of Traditions, KakdelArt
2024 — ART CLAY and ART BOOST, Get Art Fit

CURATORIAL PROJECTS
2026 — ReThink, Popup Gallery, Tel Aviv

PUBLICATIONS
2026 — Journal of Mother Studies, Museum of Motherhood
2026 — Sfumato Art Magazine, Issue 03
2026 — Al-Tiba9 Magazine, Issue 21
2025 — Divide Magazine, Issue 16

EDUCATION
2024–2026 — Ceramic practice, mentorship with Inna Rusadze