

Marieke Ringel

*1984 Stuttgart, Germany

2006-2009 College for Ceramics, Landshut, Germany
2009-2010 Working Experience with Nic Collins, England

2010-2015 studies in Ceramic Art, Burg Giebichenstein, University of Art and Design, Halle, DE
06|2015 Diploma of Fine Art (Art/Sculpture/Ceramics), Burg Giebichenstein, University of Art and Design, Halle, DE
08|2015 Newcomer Award, Manufacture for Ceramics, Karlsruhe, DE

01|2016 relocation to Devon, UK. Self-employed Ceramic Artist
2016 Represented by Hybrid Gallery, Honiton, UK
01|2017 Associate Member of the Devon Guild, Bovey Tracey, UK

Solo Exhibitions

2017 Le Salon Vert, "We are all stardust", Carouge, CH
2016 Galerie Rheinsberg, DE

Group Exhibitions

2017 The Scottish Gallery, UK
Exhibition "Wild Things", Keramiekcentrum Tiendschuur Tegelen, NL
Kronengalerie, Froschaugasse 3, Zürich, CH
Keramikschule Landshut, Eine Ausstellung der Galerie Handwerk München, München, DE
"Get Fresh 2017", Exhibition of emerging designer-makers from the South West, the Devon Guild of Craftsmen, Bovey Tracey, Devon, UK
2016 "Present Makers 2016", Thelma Hulbert Gallery, Devon, UK
"Das kleine Format", Exhibition participation with 11 artists, Galerie am Platz des Friedens, Hanau, DE
Affordable Art Fair Battersea, Represented by Hybrid Gallery, Honiton, Battersea Evolution, Battersea Park, UK
Affordable Art Fair Bristol, Represented by Hybrid Gallery, Honiton, Brunel's Old Station, Temple Meads, Bristol, UK
Ten Summers in the Country, Hybrid Gallery, Devon, UK
Affordable Art Fair Hampstead, Lower Fairground Site, East Heath Road, Hampstead, London, UK
2015 Das kleine Format, Ecke Galerie, Augsburg, DE
Exhibition "Leben und Tod", Gallery "Labor im Chor", Schwäbisch Gmünd, DE

Art Driburg, Burg Dringenberg, Form Follows Failure
Munich International Skilled Trades Fair, "Talente 2015", DE

STATEMENT I CONCERNING ANIMALS

Animals have always been the main source of inspiration for my work. The differing ways that humans relate to animals are of particular interest to me. I want to make those relationships apparent in my work.

Rather than introducing a human figure to the form of the animal, I prefer to imply more subtle human association; in this case a box made of clay, thin, almost like cardboard, evoking the association of something human made.

As well as providing a human context from which to view the animal, the box helps to focus the observers attention. It is almost like a picture frame. It creates a space, a space to connect with the animal; a space to dissolve the boundaries made by lack of knowledge. This body of work led me to explore in depth the human animal studies, a subject that has evolved massively in the past 40 years.

Throughout history, we have used animals as metaphors. Animals act as mediators for unconscious processes or to represent emotions; a yearning for nature, fierceness and freedom.

Upon gazing at the form, my hope is that the viewer will experience feelings and/or emotions that are offered by the animal form, when in fact, the viewers response is prompted by, and then projected upon the animal.

My hope is that this experience will cause the viewer to consciously contemplate the relatedness between humans and animals.

I choose materials that guarantee a high degree of consistency and stability. Clay unites the spontaneity and preservation of the gesture that is inscribed in the piece.

Clay enables me to work intuitively. The process of making is very important, I am entirely with mysculptures, I get in touch.

I find it the perfect medium.