

Johannes Nagel | BLUMENROT

press kit



Johannes Nagel | **BLUMENROT**

NEW YORK CITY — NOVEMBER 20 — Groundbreaking contemporary German artist Johannes Nagel's first solo exhibition in the United States, **BLUMENROT**, opens **November 20th** at Jason Jacques Gallery.

Nagel has committed to an exploration of the many ways to produce vessels— his works, which range in size from the smaller-scale to the monumental, take on the historic and contemporary meaning of the “vase” head-on with physical and theoretical methods of deconstruction, heavily informed by twentieth century art, criticism, and theory. “Blumenrot,” meaning red of or for flowers, is a reference to the red color traditionally used for floral ornamentation by the Meissen porcelain factory; it is also a nod to the artist's deep-seated interest in the societal function of the vase.

And we'd like to shout-out a quick congratulations— most recently, Nagel has been awarded the Keramikmuseum's 2019 Westerwald Prize, one of the highest awards for ceramics in Europe.

Nagel's oeuvre develops from his ability to embrace chance and gesture: rough-hewn, anti-academic, and improvisational forms figure heavily in his practice. A self-imposed distance from the potter's wheel has brought Nagel to use his hands and relate to clay in novel ways, for Nagel works with a sand casting technique he developed himself, allowing indeterminacy to take the lead as his vessels are formed within the void of the casting cavities he digs out with his own hands. Thus, he questions the underlying logic of pottery making with his analytic, and procedural work, suspending the idea of “intent” in favor of an unknown aesthetic journey.

The exhibition will be accompanied by a selection of mid century German pottery from the gallery's collection, on view in the upstairs salon.

Johannes Nagel: BLUMENROT will open November 20th and run through December 14th.

An opening reception will be held 6-8pm at the gallery, with the artist in attendance.

Jason Jacques Gallery

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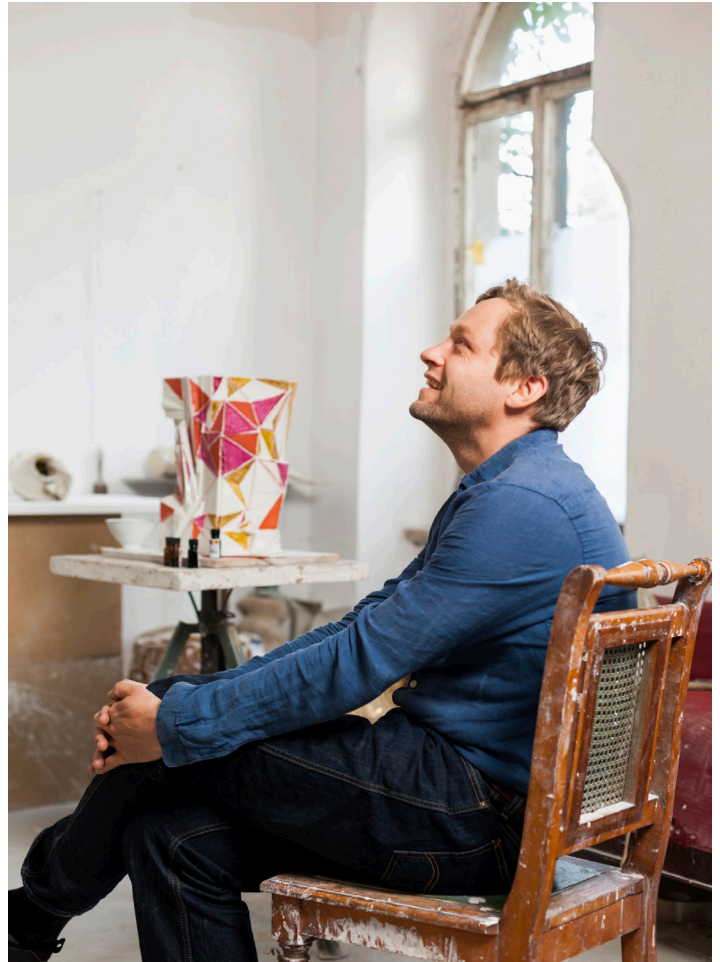
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Johannes Nagel | **BIO**

Johannes Nagel (b. 1979) is a German-born ceramist deeply interested in the improvised and provisional. He has committed to explore the many ways to produce vessels— his works, which range in size from the smaller-scale to the monumental, take on the historic and contemporary meaning of the “vase” head-on with physical and theoretical methods of deconstruction, heavily informed by twentieth century art, criticism, and theory. He works quite often with a sand-casting technique that he developed himself.

Johannes Nagel studied at University of Art and Design Burg Giebichenstein, where he is also an assistant professor. He began his career as a potter as an apprentice to Japanese-born Canadian ceramist, Kinya Ishikawa in Val-David, Quebec. He has since built up an international dossier of shows, awards, and residencies. Nagel’s work is shown and collected internationally, and may be glimpsed in a diverse set of museum collections, including the Victoria and Albert Museum, The Ariana, and the Keramion.



In the artist’s own words—

“The objects are finished in that the porcelain is painted (glazed) and fired. Most objects are somehow vessels, pots. What else are they? The attempt to confuse the connotations that technology and material provoke. At times constructive composing, at times willful destruction, sometimes vases, sometimes fragments or alienated objects. Improvised is the handling of the material and the methods of creating volume and shape – sawed, dug out, stacked, found or painted on. The joints and fissures, the blots of color and unfinished painting appear provisional as they point from the finished object to the instant of making. It is not the perfection of the ultimate expression that is intended but to verbalize a concept of the evolution of things.

What sort of a function do vessels have today? What may they contain? I hardly ever thought of flowers.”





Dark Matter, 2019

Porcelain

24.41h x 24.80w x 20.47d in



Pattern Cluster, 2019

Porcelain

24.41h x 19.69w x 21.26d in



Meander, 2019
Porcelain
approx. 16 x 11 x 11 in



Patterns I, 2019
Porcelain
25.59h x 21.26w x 17.72d in