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## ABOUT MY WORK

My objects arise from the purpose to make sustainable sense of material and form. I use contemporary tools and draw from the knowledge of different traditions in the context of a globalized culture. My main driving force here is the dialogue between East and West.

### My Vocabulary of Shapes.

The poles that my work commutes between are series and single pieces, geometric severity and motifs of organic nature as well as function and object character narration.

I work with a series of repetitive forms. These include „generic shapes“ or „archetypes“ vessels, such as tea, rice and soup bowls and cups to forms such as oval vases, which vary in ever new variations, „dressed up“ from me in color and decor. So, my creations from different years combine well with each other. In this way I feel connected to the Japanese table culture which in contrast to Western culture arranges different pieces - delicate porcelain, finely painted to roughly furrowed plates of dark stoneware and other contrasting elements - compositions matched according to season.

For several years my technical and formal expertise found its possibilities in industrial executable designs. For that I expanded my repertoire of craftsmanship with the use of computer programs, 3D drawing and models for rapid prototyping, and 2D for the creation of screen templates for patterns. These different techniques - traditional ones as well the new technologies - helped me produce in the best sense everyday products that have long-lasting validity and also speak a contemporary language of form.

As a counterpoint to my serial objects I also produce original items. Mostly narrative vessels with which I formulate my personal reflections on various topics of contemporary history.

### De Stijl, Shaker, Östliche Einflüsse

For more than three decades, I have been engaged in an intensive study of East Asian porcelain and ceramics. Bernard Leach's legendary „A Potter's Book“ was a textbook and inspiration. His texts are some of my first encounters with the Eastern tea culture and way of thinking.

A scholarship semester at the Gerrit Rietveld Academie in Amsterdam and the influence of De Stijl, the Dutch equivalent of the Bauhaus, aroused a love of geometry in me. Study and work stays in Japan and China conveyed to me both technical knowledge and inspiration for several series in recent years. My studies in Kyoto have made me familiar with the tea culture and a diverse ceramic tradition that, influenced by Zen in conjunction with asymmetry, reduction, yes, „poorness“ is impressive. In Jingdezhen, the historical porcelain capital of China and the world, I have explored various techniques and styles of Chinese origin, of special interest the symbolism in porcelain painting. Another Chinese favourite are the stunningly elegant monochrome stoneware glazes of the Song-Period, some of which I aimed to reproduce on my pitcher and plate series in the nineties.

In addition, I have dealt extensively with the repertoire of European porcelain manufacturers. Other standards are the simple beauty and presence of products of the American Shaker communities, the Vienna Workshop as well as those of the Bauhaus as a groundbreaking expression of modernity. Some of my items are said to be related to Josef Hoffmann models, even if not originally intended. Scandinavian and Italian design from the second half of the 20th century have also influenced me.

»

martina zwölfher glasporzellankeramik.unikat+serie

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### Credo

As early as my student days at the University of Linz for Art and Industrial Design I became interested in the topics of alternative lifestyles and social utopias based on my work, especially when it comes to creating the necessary things of daily use that should have longer validity. Since the beginning of my creative work my defining principle has been to set something more permanent against the rapid wear of all things in a society based on constant growth and consumption. That is also why I have been firing my ceramic with renewable energy for more than ten years.

A modified saying of Bernard Rudofsky's has been with me for many years:  
„Not a new way of design, a new way of living is needed.“

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## BIOGRAPHY

### Education

1973–78 University of Art and Design, Linz\\1980/81 Gerrit Rietveld Academie Amsterdam\\1990/91 Kyoto City University of Arts

### Areas of Work

Design, craft – individual pieces – glass, porcelain, ceramics – objects\\Narrative Vessels

### Solo Presentation

2003 J. & L. Lobmeyr, Wien\\2010 After Work Meeting Point – MAK Design Shop, Austrian Museum of Applied Arts/ Contemporary Art Vienna.

### Participation

1980 MAK – Austrian Museum of Applied Arts/ Contemporary Art Vienna\\1987 San Francisco Art Commission Gallery\\1991 Kyoto City Museum, Japan\\1996 Palace of Fine Arts Theatre San Francisco „Pharmacia Borodin“\\2004 Yingge Ceramics Museum, Taipeh, Taiwan\\2005 Ambiente Rossija, Moskau\\2006 Estonian Museum of Applied Art and Design, Tallinn\\2003, 2005, 2007, 2011 Icheon World Ceramic Center, Korea\\2001–07 Ambiente Frankfurt\\2008, 2009 China Jingdezhen Contemporary International Ceramic Exhibition\\2008 Nordico Linz\\2009 Blickfang Vienna 2009\\2011 Maison & Objet, Paris\\World Ceramic Biennale Korea.

### Collections

MAK – Austrian Museum of Applied Arts/ Contemporary Art Vienna\\Yingge Ceramics Museum, Taipeh, Taiwan\\Icheon World Ceramic Center, Korea\\Jingdezhen International Ceramic Museum, China\\Austrian Federal Government Art Collection (Arthothek des Bundes), Vienna\\Lower Austrian Government, St. Pölten.

### Purchases

MAK Design Shop – Austrian Museum of Applied Arts/ Contemporary Art Vienna\\Mdm Shop – Museum der Moderne, Salzburg\\Shop – Kunsthaus Graz\\J.&L. Lobmeyr, Vienna and Salzburg\\Office of the Federal President of the Republic of Austria, Vienna\\Artcodif – Louvre, Paris\\Christian Dior, Paris\\MoMA Store – The Museum of Modern Art, New York\\SFMOMA Museum Store – San Francisco Museum of Modern Art\\B&B Italia, Milan, London and Germany\\COR Germany.

### Awards/Nomination/Listing

1983 Kulturring Award, Upper Austrian Government\\2004 Design Plus Award, Ambiente, Frankfurt Fair\\2005 Nomination for Bombay Sapphire Design Discovery Award\\2005, 2006 Louis Vuitton European Cities Guide\\2007 Preis der World Ceramic Biennale, Korea\\2007 Award of Cultural Distinction, Special Prize for Design, Lower Austrian Government \\2011 Semifinalist Victor J. Papanek Social Design Award

### Scholarships/Artist in Residence

Gerrit Rietveld Academie Amsterdam/6 Monate\\Monbusho Japanese Government Scholarship, Kyoto City University of Arts\\Yingge Ceramics Museum, Taipeh, Taiwan/6 Wochen

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## WIREFRAMES

Oval glass vase



In addition to historical influences the digitalization of design has enriched the process on the tool level as well as a source of stylistic innovation. Thus, these glass vases take wire-frame design technology at its word and declare the network of auxiliary lines to motif.

\\Available in 33 cm height; Giftbox.\\

Recommended treatment of oval glass vases:

To protect the floor of the vase from scratches, always lift the vase perpendicular and make sure that the floor space is free of sand grains.

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## LOUISE

Oval Vase glass



Roses in connection with the finest technology make Louise a homage to the flower of all flowers. A scanned rose petal is the basic form of a laser-cut stencil, which serves to partially give a mat finish to the surface by sand blasting. The leaf veins are created by traditional cut crystal. A Louis Vuitton geometrical motif inspired this vase's pattern and name.

Color Variations.

\\Available in 33 cm height; Giftbox\\

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## SAMPLE VASE

Porcelain



Perforated puncturesque subdivisions make up the walls of the Ovalvase surfaces that can be customized with screen printing, painting and other ceramic techniques to record various issues or to present, puristically, their quite pointedly framed forms.

\\Available in 33 cm and 22 cm Height; Giftbox\\

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## A 100 FLOWERS

High-fired, very translucent porcelain



With its simple basic shape these bowls find a variety of practical use. Their high and slightly inward sloping foot ring proves particularly comfortable, when held in the way of Asian table manners. Hidden at first glance, they reveal their special appeal through floral motifs of enamel fired on their underside. Made of pure white, translucent Jingdezhen porcelain, they got their name based on a parole of the Chinese Revolution: Let a hundred flowers bloom!

Limited Edition, suitable for mass production.

\\Available in 12 / 16.5 / 20.5 cm diameter. Height: 8.5 cm.

8 motifs - 8 colours, saturated and gradation.

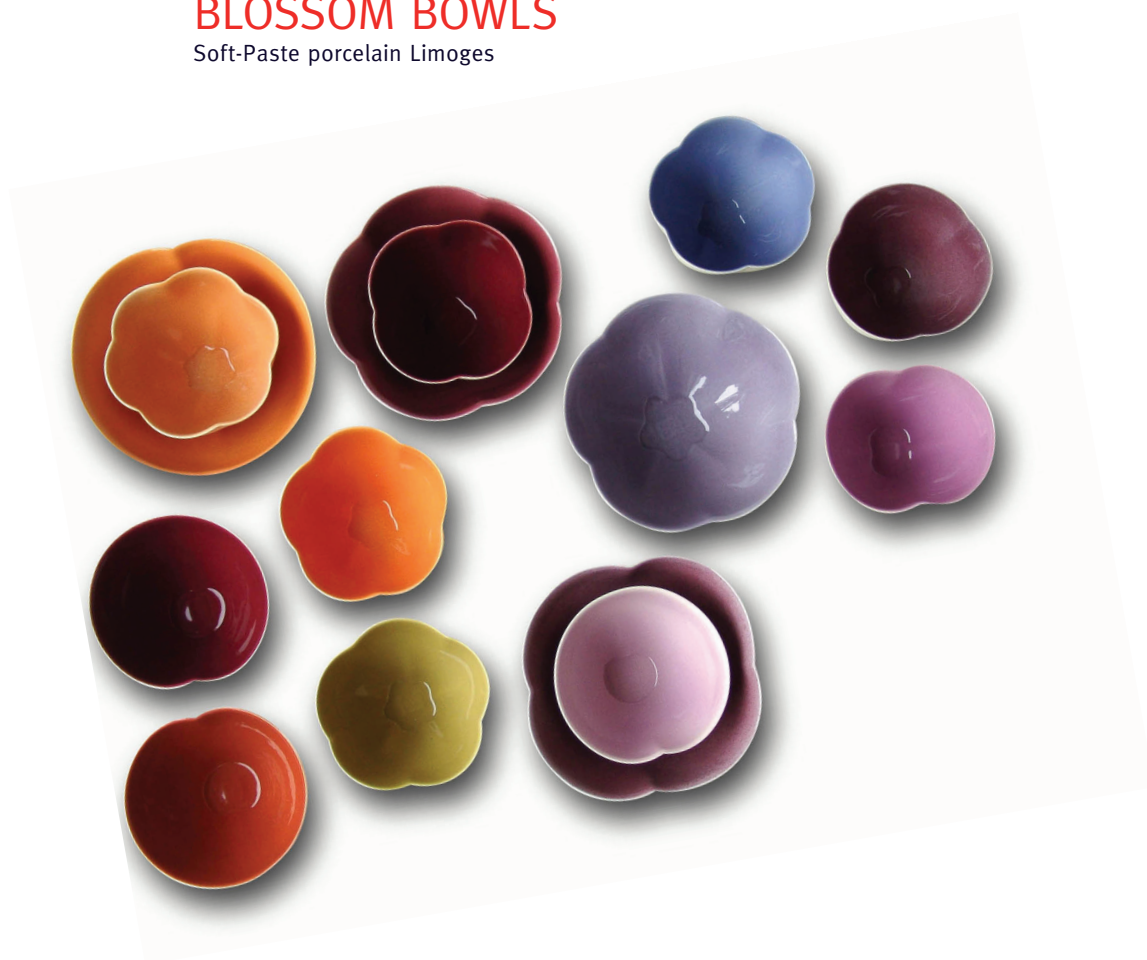
The ceramic pigments of the flowers are dishwasher-safe with caution. With intensive use of the dishwasher the enamel colors melted on the glaze could dull or fade with time.

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## BLOSSOM BOWLS

Soft-Paste porcelain Limoges



Elements based on flower blooms with up to six notches give this finest Limoges porcelain hand-molded shell its shape. The exterior is unglazed and finely sanded and the colors of the glazed inside offer a selection of intensely bright to off-white and delicate pastels to nude tones.

\\Available with a diameter of 11 respectively 16cm. Height: 7.5cm.\\

Suitable for dishwasher and microwave. The unglazed surfaces are densely vitrified, which means that most kinds of stains can easily be wiped away. Rubbing down the surfaces once in a while with scouring cream will restore their immaculate finish and enhance their silky feel.



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## CUPS & BOWLS IN PAIRS

Porcelain



Two variants form a pair made up of a bowl and a cup. Their interaction complete various combinations of food and beverages. Michael Powolny's form 68 from the Vienna workshop of 1929 was of crucial inspiration.

\\Available in 8 cm height, 11/ 16 cm diameter\\

Suitable for dishwasher and microwave.

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## VIENNESE JUG

Soft-paste porcelain Limoges



The ideal basic form for a pouring vessel, a triangle put on it's tip. It's unglazed and finely sanded brim an eye-catcher. Underlined is the sophistication of the fully glazed bottom. The cover, anchored by a notch stays firm even when tilting the jug up to a 90 degree angle. A slot with a loop provides support for teabags, a depression in the cover can also double as storage. Through the white glaze on the inside of the pot the siething time and therefore the color of the tea is controllable. Through its wide opening the pot can easily be cleaned. Available for both right-and left-handed. Semifinalist Victor Papanek REDUX Social Design Award.

Limited Edition, suitable for mass production.

\\Width 19 cm, Height 12 cm.\\

Suitable for dishwasher and microwave.

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