Kai Althoff goes with Bernard Leach
7 October 2020 – 10 January 2021

Caption List

Whitechapel Gallery
Wall 1

1. Untitled
   2018
   Oil, gouache and ink on paper
   Courtesy the artist; Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS

2. Untitled
   2017
   Oil, gouache and ink on paper
   Collection of Jack Bankowsky

3. Untitled
   2018
   Oil, gouache and ink on paper
   Collection of Marguerite Steed Hoffman

4. Untitled
   2018
   Oil, gouache and ink on paper
   Collection of Gordon VeneKlasen

5. Untitled
   2018
   Oil, gouache and ink on paper
   Collection of Mary and Harold Zlot

6. Untitled
   2018
   Oil, gouache and ink on paper
   The Rachofsky Collection

7. Untitled
   2014
   Oil and enamel on linen
   Private collection

8. Untitled
   2014
   Oil and varnish on fabric
   Private collection

9. Schlooom
   1998
   Felt tip pen, pencil, sellotape and fabric tape on paper
   Private collection, Cologne

Wall 2

1. Untitled
   2015
   Pencil, oil pastel, oil paint and watercolour on paper
   Private collection, New York

2. Untitled
   2018
   Oil on linen
   Courtesy the artist; Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS

3. Untitled
   2004
   Oil and varnished paper on fabric
   The Rachofsky Collection

4. Untitled
   1991
   Acrylic and water-based paint, crayon, pencil and wax on paper
   Private collection

5. Das Fleisch seiner Knochen
   [The flesh of his bones]
   2002
   Spar varnish, paper on canvas, cardboard, watercolour, varnish and lacquer
   Sig. Wilhelm Otto Nachf

6. Untitled from Hau ab Du Scheusal
   [Get away, you monster]
   2000
   Watercolour on paper
   Private collection

7. Untitled from Hau ab Du Scheusal
   [Get away, you monster]
   2000
   Watercolour on paper
   Private collection

8. Untitled
   2010
   Coloured pencil, pencil and blueberries on paper
   Collection of Martin and Rebecca Eisenberg

9. Untitled
   2018
   Oil on linen
   Collection of Marguerite Steed Hoffman

10. Untitled
    2019
    Oil on fabric
    Private collection

11. Untitled
    2017
    Oil, gouache and ink on paper
    Roman Family Collection

12. Untitled from Hakelhug
    1996
    Mixed media on paper
    Private collection
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Location</th>
<th>Collector</th>
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<tbody>
<tr>
<td>1.</td>
<td>Untitled</td>
<td>2018</td>
<td>Oil on linen</td>
<td>Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS</td>
<td>Artist, Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS</td>
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<td>2.</td>
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<td>2018</td>
<td>Oil on linen</td>
<td>Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS</td>
<td>Artist, Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS</td>
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<tr>
<td>3.</td>
<td>Untitled</td>
<td>2020</td>
<td>Oil on fabric</td>
<td>Collection of the artist</td>
<td>Collection of the artist</td>
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<td>4.</td>
<td>Untitled</td>
<td>2002</td>
<td>Lamb's wool on cotton</td>
<td>Private collection</td>
<td>Private collection</td>
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<tr>
<td>5.</td>
<td>Untitled</td>
<td>2017</td>
<td>Oil on linen</td>
<td>Private collection</td>
<td>Private collection</td>
</tr>
<tr>
<td>7.</td>
<td>Untitled</td>
<td>2019</td>
<td>Oil on fabric</td>
<td>Collection of the artist</td>
<td>Collection of the artist</td>
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<td>8.</td>
<td>Untitled</td>
<td>2018</td>
<td>Oil, gold leaf and ink on paper</td>
<td>Courtesy the artist; Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS</td>
<td>Courtesy the artist; Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS</td>
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<tr>
<td>9.</td>
<td>Untitled</td>
<td>2004</td>
<td>Oil and paint on fabric</td>
<td>Collection of Martin and Rebecca Eisenberg</td>
<td>Collection of Martin and Rebecca Eisenberg</td>
</tr>
<tr>
<td>12.</td>
<td>Untitled</td>
<td>2017</td>
<td>Oil and oil pastel on linen</td>
<td>Private collection</td>
<td>Private collection</td>
</tr>
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<td>13.</td>
<td>Untitled</td>
<td>1981</td>
<td>Ink, watercolour, paper and mixed media on paper</td>
<td>Collection of the artist</td>
<td>Collection of the artist</td>
</tr>
</tbody>
</table>
Wall 4

1. Untitled
   2014
   Oil and varnish on fabric
   Private collection

2. Untitled
   2014
   Oil and oil pastel on fabric
   Private collection

3. Untitled
   1999
   Coloured pencil and pencil on paper
   Private collection

4. Untitled
   2018
   Coloured pencil, tea, sticker, unspun sheep wool and gold pigment on paper
   Ringier Collection, Switzerland

5. Gesund werden [Recovering]
   1980
   Ink, coloured pen, coloured pencil, wax crayon, poster tempera, gouache, offset lithograph, cut-and-pasted paper and aluminium foil on paper
   Collection of the artist

6. Untitled
   2012
   Synthetic polymer, tempera and varnish on fabric
   Private collection

7. Untitled
   1993
   Silhouette on cardboard, parchment, acrylic paint, water-based paint and wax
   Collection of the artist

8. Untitled (Grazing)
   2001
   Watercolour, gouache and boat varnish on paper on canvas
   The Craig Robins Collection

Wall 5

1. Untitled from Solo für eine befallene Trompete [Solo for an afflicted trumpet]
   2005
   Oil and enamel on fabric
   The Craig Robins Collection

2. Untitled
   2017
   Oil on linen
   Private collection, London

3. Untitled
   2020
   Oil on fabric
   Collection of the artist

4. Untitled
   2018
   Oil on linen
   Private collection, San Francisco

5. Untitled
   2019
   Oil on fabric
   Courtesy the artist and Galerie Neu

6. Untitled
   2015
   Pencil and coloured pencil on paper
   Collection of the artist

7. Untitled from Immo
   2003
   Collage, fabric, silk and rayon twist fringe, paper
   Ringier Collection, Switzerland

8. Untitled
   2018
   Oil on linen
   Collection of Marco Rossi, Torino

9. Untitled
   2018
   Oil, oil pastel and ink on paper
   Private collection
1. Untitled
   2017
   Oil on linen
   Private collection

2. Die Beziehung = dreier Personen
   [The relationship = three people]
   1986
   Poster tempera, watercolour,
   ink and collage on paper in
   artist's frame
   Private collection, USA

3. Der zweifelnde Thomas
   [Doubting Thomas]
   2002
   Boat lacquer, paper on canvas,
   lacquer and varnish
   The Sandra and Giancarlo
   Bonollo Collection

4. Untitled
   2015
   Oil, varnish and oil crayon
   on fabric
   Cranford Collection, London

5. Untitled
   2018
   Oil on linen
   Collection of Beth Swofford

6. Der beste Ausweg
   [The best way out]
   2002
   Enamel, cut paper, offset
   lithograph, gouache, boat varnish
   and scorched marks on paper on
   canvas with fabric border
   Roman Family Collection

7. Saint Nicholas of Myra
   2002
   Boat lacquer, lacquer,
   watercolour and varnish on
   paper mounted on canvas
   Private collection, Switzerland

8. Untitled
   2017
   Oil on linen
   Courtesy the artist; Michael
   Werner Gallery, New York and
   London; Gladstone Gallery, New
   York and Brussels; and TRAMPS

9. Untitled
   2018
   Oil on linen
   Private collection, Switzerland
1. Untitled
2019
Oil and ink on paper
Roman Family Collection

2. Untitled
2014
Oil and varnish on fabric
Private collection

3. Untitled
1997
Felt tip pen and pencil on packing paper, sellotape
Courtesy Gladstone Gallery, New York and Brussels

4. Untitled
2019
Oil on fabric
Collection of the artist

Ground floor back corridor

Selection of materials from the artist's studio
1980s-present
Cardboard, fabric, wool and mixed media masks and shadow puppets; photographs; printed exhibition invitations and posters; record sleeves; ink, pencil, coloured pencil and mixed media works on paper
Collection of the artist
Wall 1

1. Untitled
2004
Spray enamel on silk
Collection of Beth Swofford

2. Untitled (Olympic Gestures)
1985
Coloured pencil, pencil, tempera, collage and faces on paper
Collection of the artist

3. Untitled
1993
Black and white photograph
Collection of the artist

4. Oxshott
1990
Paint and collage on paper
Private collection

Wall 2

1. Toralfs Linderung durch die neue Geborgenheit, die die Eltern erfanden [Toralf's relief from the new feeling of security that his parents fabricated]
1998
Cotton and felt
The Craig Robins Collection

2. Untitled from Solo für eine befallene Trompete [Solo for an afflicted trumpet]
2005
Synthetic polymer paint, poster tempera, plastic foil and fabric on fabric
The Craig Robins Collection

3. Norma and Heather
1983
Watercolour, poster tempera and pencil on paper mounted on silk
Collection of the artist

4. Untitled
C. 1978-79
Watercolour and pen on paper
Private collection

5. Untitled
2007
Oil, latex and dispersion on fabric
Sig. Wilhelm Otto Nacht

6. Untitled from Solo für eine befallene Trompete [Solo for an afflicted trumpet]
2005
Enamel, oil, acrylic and iridescent pigment on fabric draped over wood stretcher frame
The Craig Robins Collection

7. Untitled
2010
Oil and enamel on wool
Collection of Margaret and Daniel S. Loeb

8. Untitled
2016
Layout felt tip pen on paper
Courtesy the artist and Gladstone Gallery, New York and Brussels

9. Abend [Evening]
2018
Oil on linen
Courtesy the artist; Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS

10. Untitled
2014
Pencil, oil crayon and wet crayon on paper, collage and linseed oil on paper
Collection of Gordon VeneKlasen

11. Untitled
2015-16
Pencil and coloured pencil on paper
Ringier Collection, Switzerland

12. Bernard Leach
Sleep in the Hills (My son David)
1918
Ink wash on paper
Victoria and Albert Museum
1. Uwe: auf guten Rat folgt Missetat [Uwe: good advice follows iniquity]
1994
Coloured pencil and gouache on paper
In three parts
Collection of Daniel Buchholz and Christopher Müller

2. Untitled
2017
Oil on linen
Private collection

3. Untitled
2014
Oil, oil crayon, enamel and acrylic medium on fabric
Collection of the artist

4. Untitled
2017
Ink and pencil on paper
Private collection

5. Untitled
2018
Oil on linen
Collection of Alik Martinou

6. Untitled
2014
Coloured pencil and felt tip pen on paper
Roman Family Collection

Table:
Selection of drawings
1970s-present
Ink, pencil, coloured pencil and mixed media on paper
Collection of the artist
1. Bernard Leach
Vase: Solomon Amongst the Lilies
1926
Stoneware with grey glaze and brown decoration
Leicester Arts and Museums Service

2. Bernard Leach
Dish
1926
Earthenware with brushed slip decoration
Crafts Study Centre, University for the Creative Arts

1. Bernard Leach
Jar and cover
1960s
Stoneware with tenmoku glaze
Collection of Alistair Hawtin

4. Bernard Leach
Honey jar and cover
1964
Stoneware with incised decoration
Ar fenthyg gan / Lent by Amgueddfa Cymru – National Museum Wales

1. Bernard Leach
Vase, 1913
Raku with white blue and red glaze and incised decoration
Victoria and Albert Museum

2. Bernard Leach
Bowl
1948
Porcelain with cream, beige and black glaze and Korean washerwoman decoration
Victoria and Albert Museum. Given by Miss Madeline Whyte

3. Bernard Leach
Vase
1923
Earthenware with slip and incised tree decoration
Ar fenthyg gan / Lent by Amgueddfa Cymru – National Museum Wales
1. Bernard Leach
Three-tiered jug
1912/13
Stoneware with white glaze
and brushed butterfly and flower
decoration
Crafts Study Centre, University
for the Creative Arts

2. Bernard Leach
Tile
c. 1928
Fireclay with white glaze
and brushed oxide bell flower
decoration
Crafts Study Centre, University
for the Creative Arts

3. Bernard Leach
Brooch
1935
Earthenware brooch in silver
mount with bell flower decoration
Private collection

1. Bernard Leach
Tea caddy
c. 1924
Stoneware with Tessha glaze
overall
Crafts Study Centre, University
for the Creative Arts

2. Bernard Leach
Jug
c. 1960
Reduced stoneware with light
olive ash glaze
Crafts Study Centre, University
for the Creative Arts

1. Bernard Leach
Dish
1936
Stoneware with incised
fish decoration
Leicester Arts and
Museums Service

2. Attributed to Bernard Leach
Teapot
C. 1945
Stoneware with translucent glaze
and dark olive slip decoration
Collection of Alistair Hawtin
1. Bernard Leach
   Cup, saucer & plate
   1920s
   Stoneware with grey ash glaze and
   brushed decoration
   The Syndics of the Fitzwilliam
   Museum, University of Cambridge

2. Bernard Leach
   Vase
   1940s-70s
   Stoneware with dark green-brown glaze
   The Syndics of the Fitzwilliam
   Museum, University of Cambridge

3. Bernard Leach
   Bottle
   1940s-70s
   Porcelain with translucent glaze
   The Syndics of the Fitzwilliam
   Museum, University of Cambridge

4. Bernard Leach
   Dish
   c. 1934
   Earthenware with slip-trailed
   decoration
   The Syndics of the Fitzwilliam
   Museum, University of Cambridge

1. Bernard Leach
   Jar
   1936
   Stoneware with dark brown glaze
   Leicester Arts and
   Museums Service

2. Bernard Leach
   Jug
   1953 (April)
   Stoneware with grey glaze and
   brushed and incised decoration
   Crafts Study Centre, University
   for the Creative Arts

3. Bernard Leach
   Dish
   1935
   Stoneware with celadon glaze and
   brushed swallow decoration
   Crafts Study Centre, University
   for the Creative Arts

1. Bernard Leach
   Dish
   1932
   Earthenware with brushed slip
   shadow puppet decoration
   Crafts Study Centre, University
   for the Creative Arts

2. Bernard Leach
   Buttons
   1930s-50s
   Stoneware buttons with
   various glazes
   Private collection
1. Bernard Leach
Lidded Jar
1960
Stoneware with tenmoku glaze
Crafts Study Centre, University
for the Creative Arts

2. Bernard Leach
Buttons
1930s–50s
Stoneware buttons
with various glazes
Private collection

3. Bernard Leach
Square plaque
1935
Slipware with dark brown glaze
and yellow and brown decoration
Crafts Study Centre, University
for the Creative Arts

1. Bernard Leach
Dish
1920s
Earthenware with brushed slip
decoration
Crafts Study Centre, University
for the Creative Arts

2. Bernard Leach
Tile panel
1938
Stoneware with oatmeal glaze
and brown decoration
Victoria and Albert Museum.
Given by Bernard Leach

3. Bernard Leach
Conjoined fish tile
1936
Stoneware with black slip
and incised decoration
Collection of Alistair Hawtin

1. Bernard Leach
Lange Jar
1948/52
Stoneware with speckled ground
and tree of life decoration
British Council Collection

2. Bernard Leach
Bowl
c. 1930
Stoneware bowl with black slip
and brush decoration
Ceramics Collection, School
of Art Museum and Galleries,
Aberystwyth University
1. Bernard Leach  
   c. 1925  
   Raku vase in white body with blue, yellow and green pigment decoration  
   Ceramics Collection, School of Art Museum and Galleries, Aberystwyth University  

2. Bernard Leach  
   c. 1925  
   Raku vase in white body with blue, yellow and green pigment decoration  
   Ceramics Collection, School of Art Museum and Galleries, Aberystwyth University  

3. Bernard Leach  
   Vase  
   c. 1925  
   Raku vase in white body with blue, yellow and green pigment decoration  
   Ceramics Collection, School of Art Museum and Galleries, Aberystwyth University  

4. Bernard Leach  
   Vase  
   c. 1925  
   Raku vase in white body with blue, yellow and green pigment decoration  
   Ceramics Collection, School of Art Museum and Galleries, Aberystwyth University  

5. Bernard Leach  
   Bottle  
   1968-67  
   Stoneware with slip decoration and transparent glaze  
   Crafts Study Centre, University for the Creative Arts  

1. Bernard Leach  
   Vase  
   c. 1955  
   Stoneware with incised decoration  
   Tate: Accepted by HM Government in lieu of inheritance tax and allocated to Tate, 2005  

2. Bernard Leach  
   Square dish  
   1950  
   Porcelain with brushed decoration, possibly depicting the haiman wild flower or fish hanging up to dry  
   Crafts Study Centre, University for the Creative Arts
1. Bernard Leach
Jar
1917
Raku with trailed red and blue slip decoration
Crafts Study Centre, University for the Creative Arts

2. Bernard Leach
Tile
1935
Reduced stoneware with black slip and incised bird decoration
Tate: Accepted by HM Government in lieu of inheritance tax and allocated to Tate, 2005

3. Bernard Leach
Vase
1920s-30s
Earthenware with brushed slip decoration
Crafts Study Centre, University for the Creative Arts

1. Bernard Leach
Necklace
1950s
Porcelain beads shaped like cowrie shells with celadon glaze
Private collection

2. Bernard Leach
Lidded pot
C. 1935
Reduced stoneware with brushed decoration
Tate: Accepted by HM Government in lieu of inheritance tax and allocated to Tate, 2005

Kai Althoff
Untitled
2011
Fabric, India ink, oil, wool and modelling clay on iron and wood base
Private collection

Kai Althoff
Wall
Untitled
C. 1969
Felt tip pen on paper
Collection of the artist

Display Case fabric
Travis Meinolf
Woven textile
2020
Wool, alpaca wool, silk, mixed media
Private collection

Display Cases
Designed by Kai Althoff
2020
Steel, wood, glass, wax and paint
Kai Althoff goes with Bernard Leach

This is Kai Althoff's first institutional show in London. He was born in 1966 in Cologne, Germany.

From the very beginning of planning this show, the artist talked of Bernard Leach and his deeply rooted love for the work of this man, extending to his writing and thought, which is intangible anyhow. After all, Kai Althoff says, would he not have become what he is now, he would have pursued being a potter as well.

Instead, he has always been drawing and painting, making things including music — yet never a 'pot proper'.

Later on, as adulthood was imposed, the work generated by him, was to be integrated into, and had to submit to (by all means) a conceptual and intellectual meandering path to follow. Which was highly praised and entertained as much as it was a luxury of thinking and spoke of liberation towards what art is or can be. Later, the same penetration of thought would reveal certain weak standing. Or the penetration as such became a stale means to cover its feebleness. If all is style and style is the content, then what? (Yes, there is something to follow, which is inevitably of huge attraction too!)

Now what is left is the content of these works, and their execution is often enough not even bothered to be probed under the tutelage of a certain intellectualism once hailed as told above. It is as if the side-paths have been overgrown and forgotten, as history tends to do.

May Kai Althoff's work benefit from this or not, the public is to say.

Often presented in environments specifically thought out for the venues of his work's surveys, he acts sparsely regarding such here, for almost economical reason. The work will be presented in three galleries. One will be able to look closely at paintings and works on paper, ephemera and sculptural work, using all kinds of material, notably fabric, clay, cardboard and objects found.

Many have talked of the content, if figurative, of which there is a lot, as telling stories. Indeed, many stories, as he admits, are made up in the head of this man. And the work is depicting things. Really showing things everyone can understand, as they speak of the human condition, if at best, with a blandness, only a man with a deeply malignant proliferation of total faith would allow himself to employ in his work to illustrate such condition. And so it appears, that more than often Kai Althoff seems inhabited by just such faith, even if only at times of executing what is constituting the work we see of his. This Faith, the Spiritual, the beatenup, cud-chewing folklore often detected by some in his work, is utilized to accompany him through life, as otherwise he finds it unbearable.

This ultimately turns it into objects to be used, like icons, idols, dolls, representing those absent and dead, Gods and men alike, things to look at and immerse oneself in when all words fail, imagery to worship or degrade, to help to summon all necessary to prevail. A vessel.

Bernard Leach made objects that can be all the above, as they are usable and their function quite clear, yet as they were made by a man who understood people's (including Kai Althoff's) need for all the above so much, always exceeded their mere purpose eternally. He knew the content in his case was often physical, but predestined throughout their handling, the everyday usage, they will become part of a life to such significant degree, that they will grow a soul on their own within the heart of the one to use them. And his own soul fed to them already, as of the day he made these, to merge with those to use his pots. Of course he was well aware of good Folk-art's immense power. After all, this was first. It was always first. And he was able to judge such power like not many others.
In the third gallery on the second floor, Kai Althoff will present pots by Bernard Leach. For this purpose he had vitrines made and a cloth woven by his friend and fellow artist, Travis Josef Meinolf, upon which they will be shown. The works will include loans from such institutions as the Tate, the Victoria and Albert Museum, the Crafts Study Centre, Farnham, and various other most generous lenders.

As Kai Althoff says, he wishes his painting to function ideally like one of Bernard Leach's pots. There is an acheing, apparent naivety to wish for such a thing. And as if to acknowledge that, the artist notes the huge difference in problems rooted in society, its collective consciousness, and so forth, he assumes were encountered by Bernard Leach in his lifetime (trying to derive such from his writings) and those he faces himself. Yet obviously he wishes his work to be measured by the same standards, casting away the world's changes and its newborn('s) awareness. There must be a reason why he chooses to do so. I think he wants to rather go with Bernard Leach, than follow another Idol, however promising, when he seizes to understand and accept a future long begun.

Francia Gimbel-Masters
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