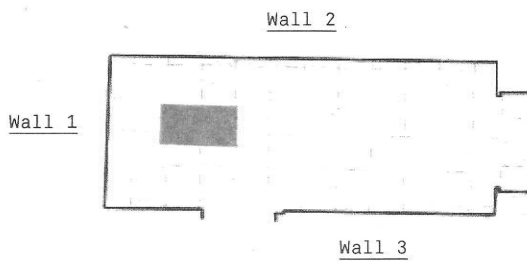


Kai Althoff goes with Bernard Leach  
7 October 2020 - 10 January 2021

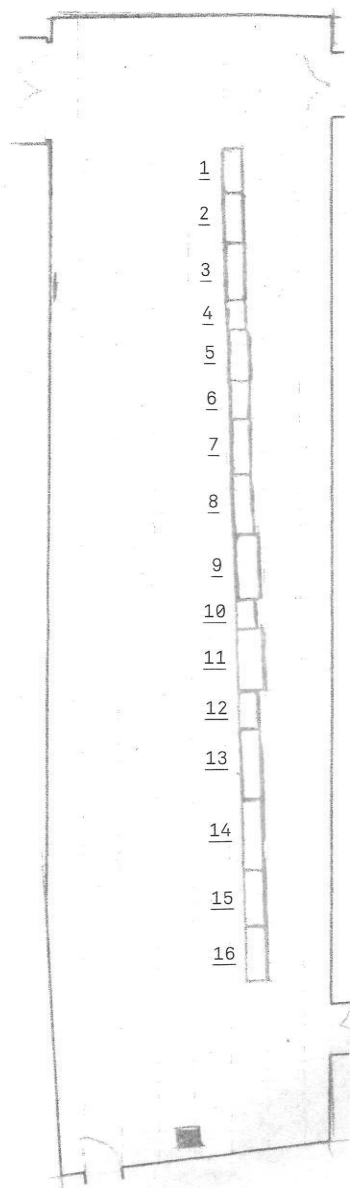
Caption List

Whitechapel Gallery

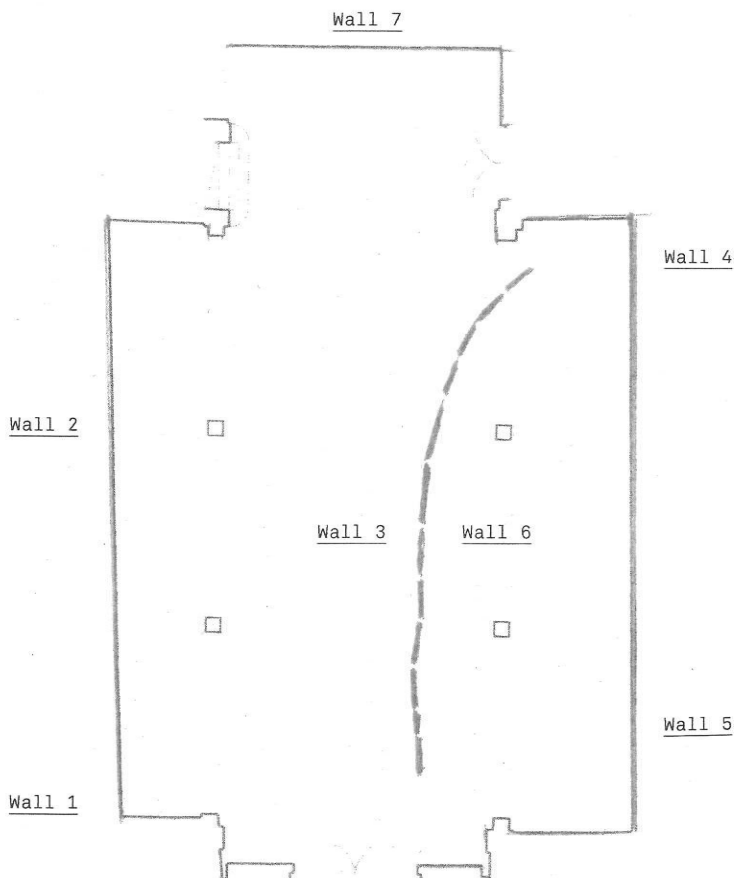
GALLERY 9



GALLERY 8

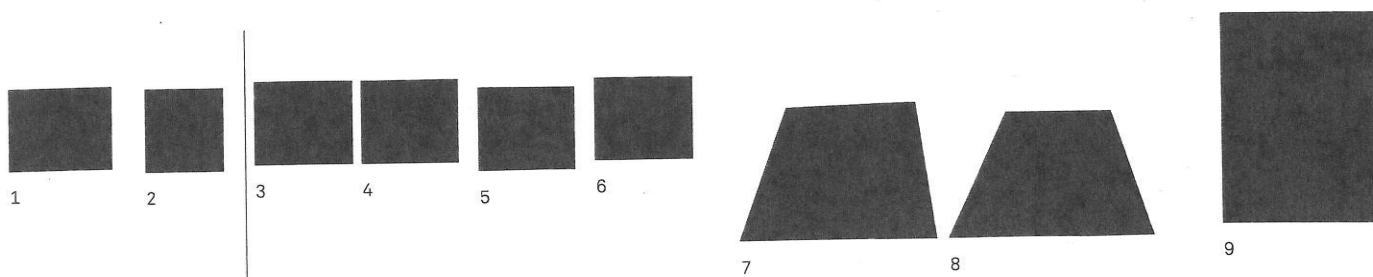


GALLERY 1



GALLERY 1

Wall 1

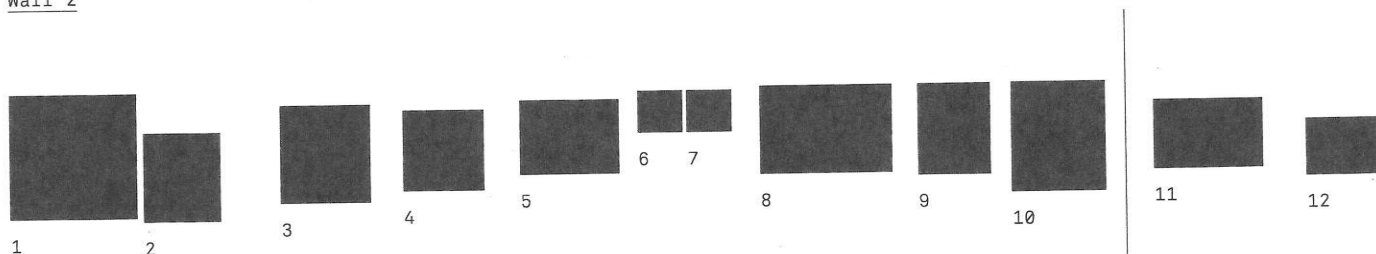


1. Untitled  
2018  
Oil, gouache and ink on paper  
Courtesy the artist; Michael  
Werner Gallery, New York and  
London; Gladstone Gallery, New  
York and Brussels; and TRAMPS
2. Untitled  
2017  
Oil, gouache and ink on paper  
Collection of Jack Bankowsky
3. Untitled  
2018  
Oil, gouache and ink 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. Schloom  
1998  
Felt tip pen, pencil, sellotape  
and fabric tape on paper  
Private collection, Cologne

Wall 2

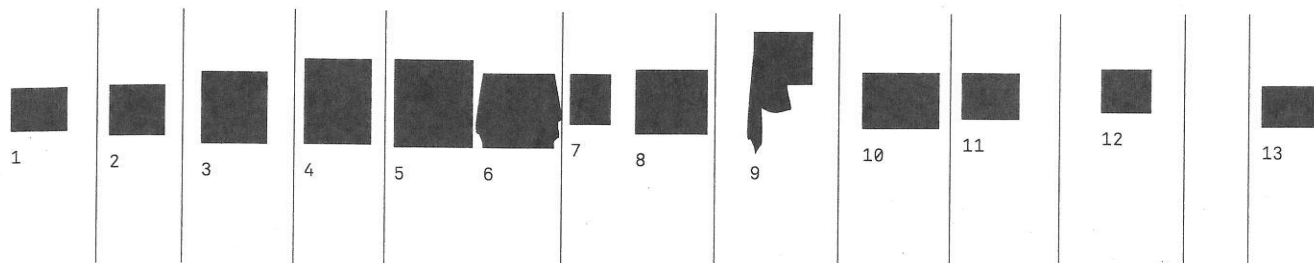


1. Untitled  
2015  
Pencil, oil pastel, oil paint  
and watercolour on paper  
Private collection, New York
2. Untitled  
2018  
Oil on linen  
Courtesy the artist; Michael  
Werner Gallery, New York and  
London; Gladstone Gallery, New  
York and Brussels; and TRAMPS
3. Untitled  
2004  
Oil and varnished 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  
Slg. 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

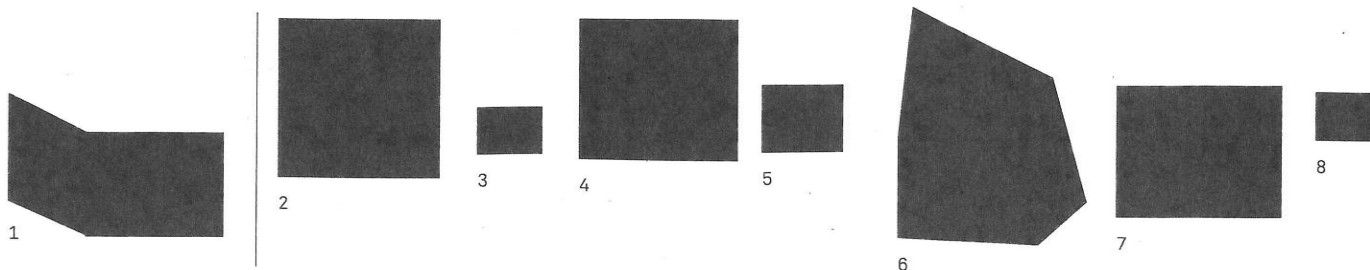
9. Untitled  
2018  
Oil on linen  
Collection of  
Marguerite Steed Hoffman
10. Untitled  
2019  
Oil on fabric  
Private collection
11. Untitled  
2017  
Oil, gouache and ink on paper  
Roman Family Collection
12. Untitled from Hakelhug  
1996  
Mixed media on paper  
Private collection

Wall 3



- |  |   |
|--|---|
| <p>1. Untitled<br/>2018<br/>Oil on linen<br/>Courtesy the artist; Michael<br/>Werner Gallery, New York and<br/>London; Gladstone Gallery, New<br/>York and Brussels; and TRAMPS</p> <p>2. Untitled<br/>2018<br/>Oil on linen<br/>Courtesy the artist; Michael<br/>Werner Gallery, New York and<br/>London; Gladstone Gallery, New<br/>York and Brussels; and TRAMPS</p> <p>3. Untitled<br/>2020<br/>Oil on fabric<br/>Collection of the artist</p> <p>4. Untitled<br/>2002<br/>Lambswool on cotton<br/>Private collection</p> <p>5. Untitled<br/>2017<br/>Oil on linen<br/>Private collection</p> <p>6. Big Ben<br/>2004<br/>Synthetic polymer paint, oil,<br/>plastic wrap, boat varnish and<br/>fabric on paper on fabric<br/>The Craig Robins Collection</p> <p>7. Untitled<br/>2019<br/>Oil on fabric<br/>Collection of the artist</p> | <p>8. Untitled<br/>2018<br/>Oil, gold leaf and ink on paper<br/>Courtesy the artist; Michael<br/>Werner Gallery, New York and<br/>London; Gladstone Gallery, New<br/>York and Brussels; and TRAMPS</p> <p>9. Untitled<br/>2004<br/>Oil and paint on fabric<br/>Collection of Martin and<br/>Rebecca Eisenberg</p> <p>10. Liebe [Love]<br/>2002<br/>Boat lacquer and gift wrapping<br/>paper on paper on canvas with<br/>fabric border<br/>Private collection</p> <p>11. Untitled<br/>2019<br/>Oil on fabric<br/>Private collection</p> <p>12. Untitled<br/>2017<br/>Oil and oil pastel on linen<br/>Private collection</p> <p>13. Untitled<br/>1981<br/>Ink, watercolour, paper and<br/>mixed media on paper<br/>Collection of the artist</p> |
|--|---|

# 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  
2010  
Coloured pencil, tea, sticker, unspun sheep wool and gold pigment on paper  
Ringier Collection, Switzerland

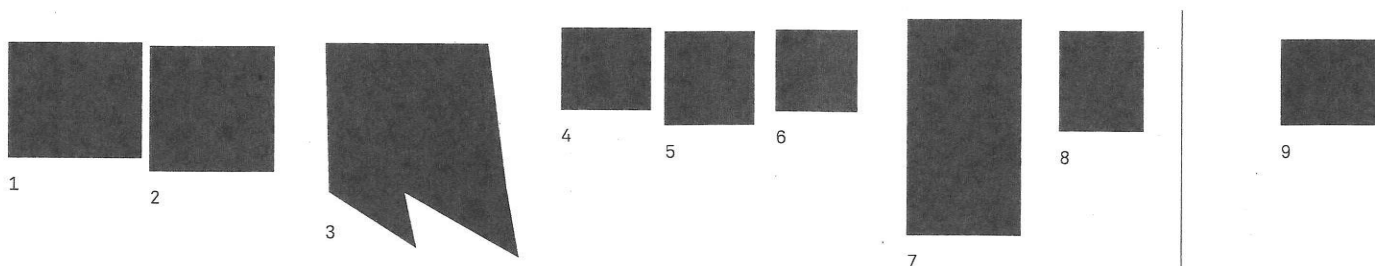
5. Gesund werden [Recovering]  
1980  
Ink, coloured pen, coloured pencil, wax crayon, poster tempera, gouache, offset lithograph, cut-and-pasted paper and aluminium foil on paper  
Collection of the artist

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

Wall 6



1



2



3



4



5



6



7



8



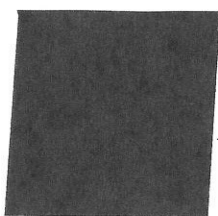
9

1. Untitled  
2017  
Oil on linen  
Private collection
2. Die Beziehung = dreier Personen  
[The relationship = three people]  
1981  
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 scorch 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

Wall 7



1



2



3



4

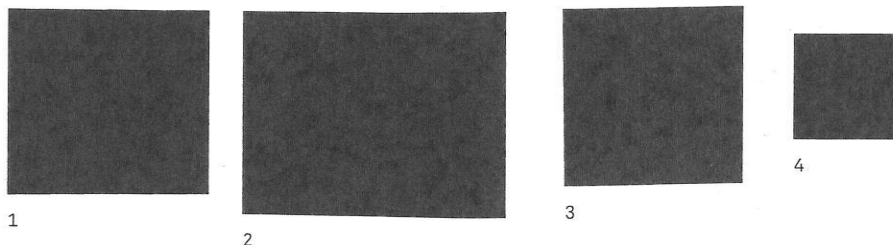
1. Untitled  
2018  
Oil and ink on paper  
Roman Family Collection
2. Untitled  
2014  
Oil and varnish on fabric  
Private collection
3. Untitled  
1997  
Felt tip pen and pencil on  
packing paper, sellotape  
Courtesy Gladstone Gallery,  
New York and Brussels
4. Untitled  
2019  
Oil on fabric  
Collection of the artist

Ground floor back corridor

Selection of materials from the  
artist's studio  
1960s-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

GALLERY 9

Wall 1



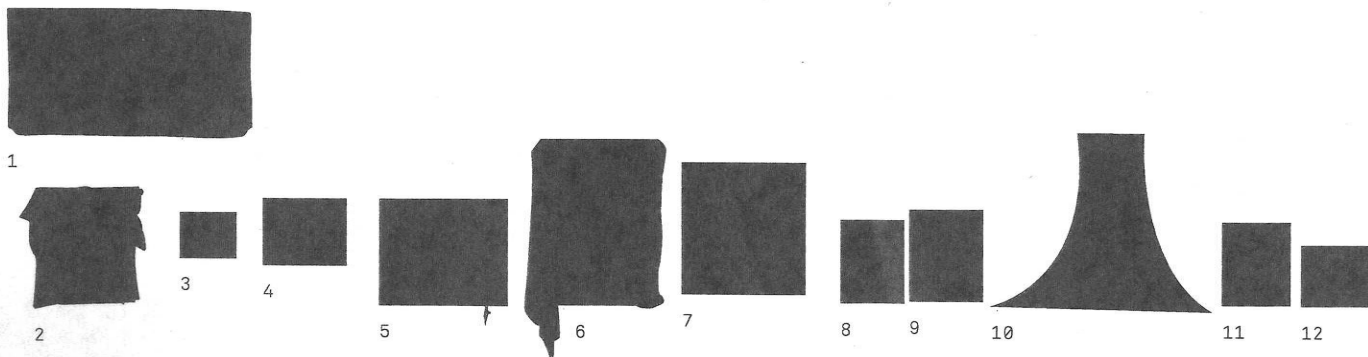
1. Untitled  
2004  
Spray enamel on silk  
Collection of Beth Swofford

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

4. Oxshott  
1990  
Paint and collage on paper  
Private collection

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

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 tempura, 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  
Slg. Wilhelm Otto Nachf

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

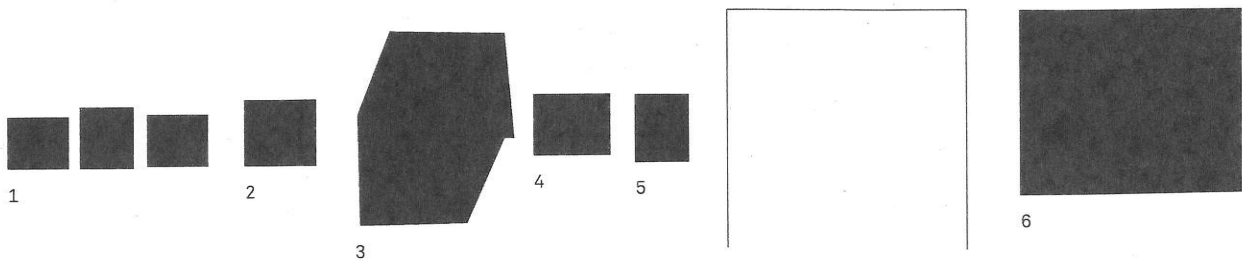
9. Abend [Evening]  
2018  
Oil on linen  
Courtesy the artist; Michael Werner Gallery, New York and London; Gladstone Gallery, New York and Brussels; and TRAMPS

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

Wall 3



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

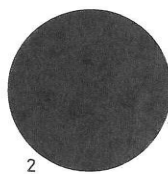
4. Untitled  
2017  
Ink and pencil on paper  
Private collection
5. Untitled  
2018  
Oil on linen  
Collection of Alike Martinou
6. Untitled  
2014  
Coloured pencil and felt tip pen  
on paper  
Roman Family Collection

Table:  
Selection of drawings  
1970s-present  
Ink, pencil, coloured pencil  
and mixed media on paper  
Collection of the artist



GALLERY 8  
Display Cases

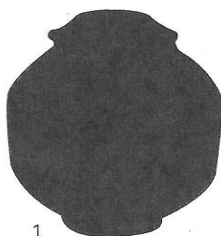
1



1. Bernard Leach  
 Vase: Solomon Amongst the Lilies  
 1926  
 Stoneware with grey glaze  
 and brown decoration  
 Leicester Arts and Museums  
 Service

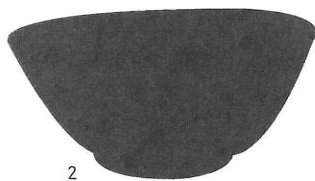
2. Bernard Leach  
 Dish  
 1926  
 Earthenware with brushed slip  
 decoration  
 Crafts Study Centre, University  
 for the Creative Arts

2



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

3

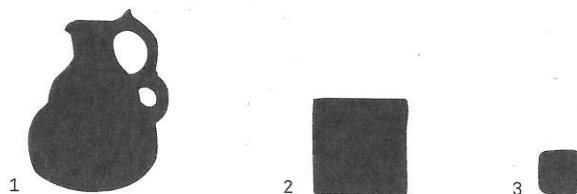


1. Bernard Leach  
 Vase, 1913  
 Raku with white blue and red  
 glaze and incised decoration  
 Victoria and Albert Museum

2. Bernard Leach  
 Bowl  
 1940  
 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 fentyg gan / Lent by  
 Amgueddfa Cymru -  
 National Museum Wales

4. Bernard Leach  
 Honey jar and cover  
 1964  
 Stoneware with incised decoration  
 Ar fentyg 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

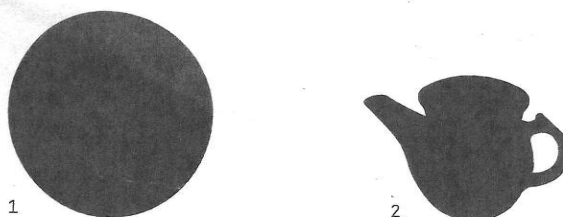
2. Bernard Leach  
Tile  
c. 1928  
Fireclay with white glaze  
and brushed oxide bell flower  
decoration  
Crafts Study Centre, University  
for the Creative Arts

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

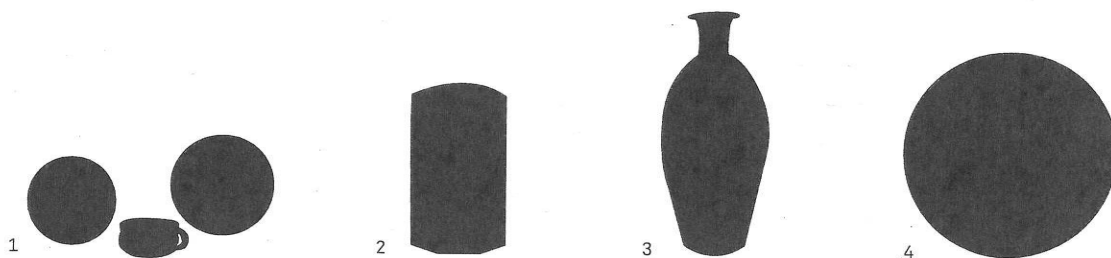
2. Bernard Leach  
Jug  
c. 1960  
Reduced stoneware with light  
olive ash glaze  
Crafts Study Centre, University  
for the Creative Arts



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

7



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

8

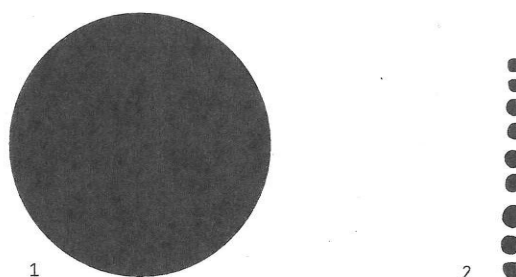


1. Bernard Leach  
Jar  
1936  
Stoneware with dark brown glaze  
Leicester Arts and  
Museums Service

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

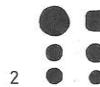
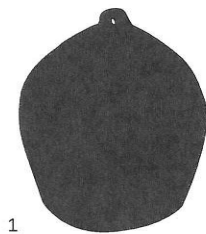
3. Bernard Leach  
Dish  
1935  
Stoneware with celadon glaze and  
brushed swallow decoration  
Crafts Study Centre, University  
for the Creative Arts

9



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

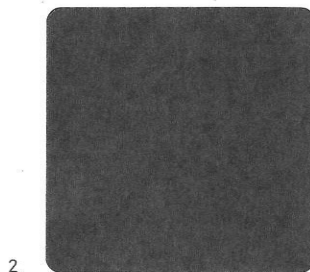
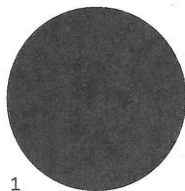
2. Bernard Leach  
Buttons  
1930s-50s  
Stoneware buttons with  
various glazes  
Private collection



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

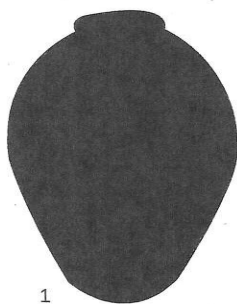
3. Bernard Leach  
Square plaque  
1935  
Slipware with dark brown glaze  
and yellow and brown decoration  
Crafts Study Centre, University  
for the Creative Arts



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

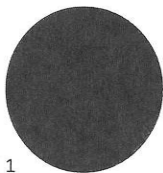
2. Bernard Leach  
Tile panel  
1938  
Stoneware with oatmeal glaze  
and brown decoration  
Victoria and Albert Museum.  
Given by Bernard Leach

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



1. Bernard Leach  
Large 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

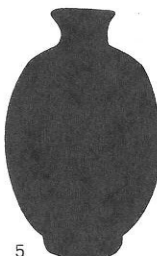
2



3

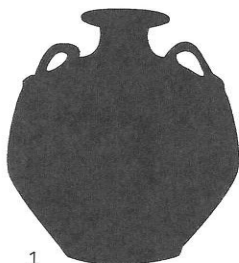


4



5

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  
Pot  
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  
1966-67  
Stoneware with slip decoration and transparent glaze  
Crafts Study Centre, University for the Creative Arts



1

2

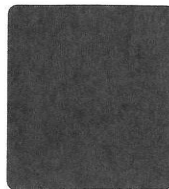


1. Bernard Leach  
Vase  
c. 1955  
Stoneware with incised decoration  
Tate: Accepted by HM Government in lieu of inheritance tax and allocated to Tate, 2005
2. Bernard Leach  
Square dish  
1950  
Porcelain with brushed decoration, possibly depicting the haiman wild flower or fish hanging up to dry  
Crafts Study Centre, University for the Creative Arts



1

2



3



## 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

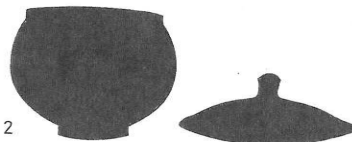
Earthenware with brushed slip decoration

Crafts Study Centre, University for the Creative Arts



1

2



## 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

Wall

Kai Althoff

Untitled

c. 1969

Felt tip pen on paper

Collection of the artist

Display Cases

Designed by Kai Althoff

2020

Steel, wood, glass, wax and paint

Display Case fabric

Travis Meinolf

Woven textile

2020

Wool, alpaca wool, silk, mixed media

Private collection

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 aching, 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



Generously supported by:

The Kai Althoff Exhibition Circle:

Michael Werner Gallery

Gladstone Gallery

Oliver Haarmann

Marguerite Steed Hoffman

Lietta & Dakis Joannou

The Klimt Charitable Trust

Galerie Neu, Berlin

Idan & Batia Ofer

Ellen and Michael Ringier

Emmanuel Roman

Marco Rossi

Allan Schwartzman

Beth Swofford

TRAMPS New York and London

and those who wish to remain anonymous

With additional thanks to Craig Robins



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**



**Whitechapel Gallery**