



LISA MORGENSTERN

Annette Ody

The stars must have been paying very careful attention at the moment of her birth on 3 February 1984, in Prien am Chiemsee, to give her the colossal artistic talent that comes with creative powers only found a few times every century. It is also possible that the stars were present that found it necessary to re-clothe the density of the meditative (Zen) "silence between the strokes of the gong" in our world.

Whatever the case may be, Lisa Morgenstern has been richly endowed with artistic talent and lively, intelligent powers of comprehension.

Equipped with the comparable talents to her artist colleague Angelika Kauffmann (1741-1807), who with her "outstanding education and charming character", gained the friendship of the most famous writers, scientists and artists of her age and thus became the most famous female painter in the eighteenth century, Lisa Morgenstern attacks her artistic projects with the silence and concentration described above. In the course of day-

to-day teaching, nothing indicates when an idea is conceived and gradually begins to develop within her.

After finishing a piece, Lisa Morgenstern presents it to the public fully completed and thoroughly thought through. Lisa's works suddenly just appear, finished! Their clarity, intensity and professional skill is impressive, and are not overshadowed by their individual artistic glory... calmly outshining everything. It is difficult to control Lisa's learning processes in a teaching situation, because she actually already knows it all – WHAT she wants to make and HOW she wants to make it, which she doesn't say, because she doesn't talk about it.

For any teacher, this is a good thing (in this case), a blessing for the lesson and a unique opportunity to sign up themselves for that rare course, "Practising sensitivity in teaching situations". A teacher who has been plagued by students who "think-they-know-it-all-but-actually-do-not" learns when working with Lisa that in fact there are students whom you can simply let go, rely-





ing fully on their innate, self-organising, focussed thirst for knowledge.

The young ceramist Lisa Morgenstern works on the principle of the survival system of the whirligig beetle on water. Whirlig beetles are particularly well adapted to life on the surface of water: their eyes have two parts. The lower half is under water, the upper half is in the air. Lisa Morgenstern works on the direct artistic route from her designs from the "air" of her imagination, flowing directly into her ceramic material.

On the route between the perception of the impressions from both directions, Lisa manages to keep heaven and earth in focus at once. This is where she locates the space for planning and realising her idea – in silence. Lisa Morgenstern first encountered ceramics in the studio of Iris Stoff on work experience when she was still at school. But it was only her training and qualification as a graphic artist that made her realise that her personal link to ceramics as a medium was so strong that she trained as a ceramist at our school of ceramics in Landshut. She is currently attending the master class here.

Angelika Kauffmann's contemporary, Johann Wolfgang von Goethe wrote of the artist, "With Angelika it is most pleasant to regard paintings, since her eye is schooled and her mechanical knowledge of art is so great. Yet she is sensitive to all things beautiful, true and delicate, and incredibly modest [...] She has an unbelievable, and for a woman, an uncanny talent. [...] She works a great deal, and so well that one is unable to comprehend how it is possible, and yet one always believes she is doing nothing."

Personally, I hope that Lisa Morgenstern will not be deflected from her path by the "intolerable system" (meaning compulsory schooling and special talent in this case), and that she has enough stamina, composure and self-awareness to continue following her course. I give her my blessing for this.

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ILLUSTRATIONS - top row l. to r.

- **Lisa Morgenstern** - with her graduation pieces - Assignment: Bust – modelled skull as a preliminary exercise for the model of a portrait of her mother
- **Decor design** - stoneware vessel (sponged shellac) - h 15 cm
- **Painting** "Street in Landshut" (acrylic on canvas, from the school's "open studio" project) 120 x 120 cm
- **Decor design** - stoneware vessel (sponged shellac) - h 15 cm

opposite page bottom -

- **Tableware** - painted onglaze decor
- below - **large planter** - steel, ceramic inlay (2006 - First prize in the class Danner competition for schools)

