

Contained Contentu

Contained | Contenu

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Foreword

Each of the artists selected for this exhibition has created work that inhabits the territory between the physical and the emotional. Exploring ideas of containment, of inside and out, of interior and exterior space, of borders and beyond, they present work that communicates many contrasting narratives. A slab built pot, awkward in its form, contains poured marks. Intimate containers glow silently through translucent glass. Thrown forms envelope each other and retain an emotional energy. A simple shape, its space both inside and outside, is worked to achieve a poetic balance. Glass is hand blown, the fleeting breath that moulded its form captured forever in its light.

The seemingly everyday now brings forth an abstracted landscape. What initially appears ordinary brings us to another level.

Taste Contemporary is proud to present *Contained / Contenu* in collaboration with Musée Ariana, Geneva; an exhibition of work by seven artists who each challenge our assumptions about what is possible in contemporary ceramic and glass practice and who, most importantly, make us feel.

Monique Deul, Founder & Director,
Taste Contemporary

Musée Ariana, galleries and private collections: vital partnerships

For many years the Musée Ariana (Geneva) has worked in partnership with galleries while also developing special links with key players in the ceramics and glass art market, such as Hanspeter Dähler, director of Kunstforum Solothurn; Marianne Brand in Carouge; Lionel Latham in Geneva and now Monique Deul, Founder and Director of Taste Contemporary.

These valuable exchanges, as important as the relationship the museum enjoys with collectors, artists and art historians, not only give rise to exhibitions, but also result in generous gifts and legacies. Working in cooperation with various galleries also makes it possible to discover or follow contemporary artists and, above all, to show works that the museum is not always in a position to acquire. As a result our 'Contemporary Creation' gallery is devoted to temporary displays of works by 20th and 21st century artists.

In addition, the Musée Ariana also participates in events such as the Carouge Ceramic Trail and contemporary art fairs such as artgenève, Geneva and Trésor, Basel, which reveal to the public the richness and incredible diversity of works in ceramics and glass.

In doing so, the museum continues to promote contemporary creation by exhibiting both emerging and established artists. This mission was also dear to Gustave Revilliod (1817-1890), patron and founder of the Ariana, who supported the contemporary artists of his day. These exchanges between public institutions and private partners are therefore opportunities to support and promote today's creative sphere.

Taste Contemporary represents ceramists and glassmakers, as well as artists working in other materials (metal, wood and textiles). Monique Deul, passionate about art, is committed to promoting artists in these fields still too often confined to the status of 'applied arts'.

A number of the works presented at 'Contained | Contenu' were created especially for the exhibition. Through this partnership with Taste Contemporary, the Musée Ariana is delighted to highlight the work of seven internationally renowned artists who continue to make a significant contribution to the story of ceramics and glass.

Ana Quintero Pérez,
joint exhibition curator

Musée Ariana, galleries et collections privées : des partenariats essentiels

Depuis plusieurs années, le Musée Ariana (Genève) collabore avec des galeries et tisse des liens privilégiés avec les principaux acteurs du marché de l'art dans les domaines de la céramique et du verre, tels que Hanspeter Dähler, directeur de Kunstforum Solothurn, Marianne Brand à Carouge, Lionel Latham à Genève et à présent, avec Monique Deul, fondatrice de Taste Contemporary, pour n'en citer que quelques-uns.

Ces échanges sont importants, au même titre que ceux entretenus avec les collectionneurs, les artistes ou les historiens de l'art. Ces diverses collaborations ont déjà donné lieu à des expositions, mais suscitent aussi des dons ou des legs. Les partenariats avec des galeries permettent de découvrir ou de suivre des artistes contemporains et, surtout, de montrer des œuvres que le musée ne peut pas toujours acquérir. La salle « Création contemporaine » est dévolue à la présentation temporaire d'artistes des 20^e et 21^e siècles.

Dans le sillage des galeries, le Musée Ariana participe à des événements comme le Parcours céramique carougeois et à des salons d'art contemporain, tels qu'artgenève ou Trésor à Bâle, qui dévoilent au public la richesse

et l'incroyable diversité de la céramique et du verre. Il perpétue ainsi l'encouragement à la création contemporaine en exposant des artistes émergents ou reconnus, mission déjà chère à Gustave Revilliod (1817-1890), mécène et fondateur de l'Ariana, qui a soutenu la carrière d'artistes de son temps. Ces échanges entre institution publique et partenaires privés constituent donc des opportunités de soutenir et de promouvoir la création d'aujourd'hui.

La galerie genevoise Taste Contemporary représente des céramistes et des verriers, mais également des créateurs travaillant d'autres matériaux (métal, bois, textile). Monique Deul, passionnée d'art, s'engage auprès d'artistes dans ces domaines encore trop souvent cantonnés au rang d'« arts appliqués ».

Certaines pièces conçues spécialement pour l'exposition « Contained | Contenu » seront présentées en exclusivité à l'Ariana. Grâce à ce partenariat, le musée met en lumière les œuvres d'artistes de renommée internationale qui contribuent à l'histoire de la céramique et du verre contemporains.

Ana Quintero Pérez,
co-commissaire de l'exposition

Contained | Contenu: volume through Clay and Glass

Sand and Clay, through heat, take on the ability to contain solids, liquids and gasses. Man has exploited this reality since first discovering that intense heat caused sand to melt and be formed or blown into shape and that clay and water, once fired at a high temperature, retains its shape.

Today, contemporary artists working with ceramics and glass continue their dialogue with these materials. As exponents of the studio craft movement, which has occupied an ever-expanding field of practice since the latter half of the twentieth century, they also choose to challenge notions of functionality. Rather than insisting that an object functions, contemporary craft practice has allowed artists to reinterpret or subvert function or simply to exist beyond it. This shift in perception has paved the way for a myriad of expressive possibilities, allowing artists who espouse a craft aesthetic to engage in conceptual concerns.

But although parallels exist between craft and fine art, significant differences also remain. While artists who engage in craft, as professor and writer Howard Risatti has noted, explore 'traditional craft practices and traditional craft issues; its conceptualizations spring from an actual knowledge of craft as a practice of formalizing material.'¹

In this exhibition entitled *Contained | Contenu*, Taste Contemporary, in collaboration with Musée Ariana, is proud to present the unique voices of seven internationally renowned artists working in ceramics and glass, each of whom explore particular sensibilities and concerns of containment in an exhibition of works that inhabits the territory between the physical and the emotional. In addition they demonstrate that while materiality, form and process are intrinsic to their practice, different approaches to function also exist within their expressive vocabulary as they engage with the notion of containment.

¹ Risatti, H. [2007], *A Theory of Craft: Function and Aesthetic Expression*. Chapel Hill: The University of North Carolina Press, p. 286

Monique Deul
Frances McDonald

As part of an influential group of students who came out of the Royal College of Art, London in the 1970s, Alison Britton's slab built containers have famously challenged and deconstructed notions of ceramics and in particular functional pottery. Surfaces are painted with gestural marks that suggest painting more than the decorative patterns we sometimes associate with craft, or are completed by pouring and painting slip, then glaze, across their surfaces. Throughout her career, as Alun Graves, curator at the Victoria and Albert Museum, London, has noted, she has 'remained committed to the ceramic container, exploring both its formal possibilities and its capacity to hold and communicate thoughts and ideas.'² Emanating authority and confidence, the works shown in this exhibition defy classification, are implicitly ambiguous and display a considered awkwardness.

Andrea Walsh also questions ideas of containment but on a much more intimate scale. Her objects invite the viewer to hold them in their hands, allowing them to discover and investigate the miniature fine bone china boxes that nestle within smooth translucent glass containers. As studies of interior and exterior, Walsh's work perfectly reflects the overall theme of the exhibition however we should not overlook other concerns at play; ideas of preciousness, timelessness and value as well as the important relationships that exist between individual works. Because of this, display is integral to the overall presentation of Andrea Walsh's work.

Norwegian artist Marit Tingleff celebrates the shape of everyday objects. Working in a large and sometimes monumental scale much of her work has explored expressive possibilities through the making of powerful objects that are out of scale for the hand or body to use.

² Graves, A. 2016, exhibition caption, *Alison Britton: Content and Form*, Victoria and Albert Museum, London, UK

However for this exhibition she has specially created double-walled vessels that explore volume. Initially viewed as objects of containment and so possessing an inherent functionality, function is in fact subverted by the inclusion of holes, which invite endless perspectives as they are viewed from different angles. Marit Tingleff has a painterly approach to her work, using multiple layers of coloured slips, before her pieces are repeatedly fired and finally glazed. It is a traditional and well used ceramic process however over the years she has developed her own rich and complex vocabulary, maintaining an incredible sense of spontaneity, balancing areas of light and dark, pattern and empty space while playing with different ways of mark making.

Contemporary studio craft objects invite exploration of particular sensibilities in which function is interpreted in many ways, be they abstract or metaphorical.

Throughout his career, Richard Meitner has endeavoured to change the way in which objects are perceived. Engaging with his chosen material, glass, he has investigated strategies of manipulation while also combining it with other materials such as wood and metal. The resulting works may be abstract or figurative but the ultimate intention is to connect with the viewer on a visceral level, to take us out of our comfort zone, question the meaning of beauty and most importantly, to make us feel. The sculptural ceramics created by Anne Marie Laureys also elicit a similar response. In fact, she thinks of her ceramics as metaphors for feelings. Initially throwing a classic, symmetrical pot, an object of containment, she then subverts function by pulling, folding, pinching and altering the clay, remolding and refolding it over and over again until it speaks with her unique voice. Her ceramics are renowned for their sense of excitement, freshness and tactility. They exude an emotional energy.

For artists such as Anne Marie Laureys, clay remains central to their practice; their choice of material a crucial factor, gifting them an expressive vocabulary they would not otherwise possess as they challenge and extend the boundaries of their conceptual practice.

Deirdre McLoughlin has also had the experience early on in her career of finding form in her chosen material, going on to create shapes that would become her language of expression. Today, the archetypal form, the ovoid, remains central in her work. Instilled with an intense physicality and dedication to perfection of form and surface, her sculptures are layered with meaning and charged with movement, a feeling of power and a sense of purity. Jeremy Maxwell Winterbert has also experienced an exciting journey with his chosen material; in his case glass. It is a journey he acknowledges 'is mainly based on respect, humility and listening to what the glass wants to do.' This has enabled him create large ethereal glass vessels that combine a contemporary artistic approach with a mastery of freehand glassblowing techniques.

Within the installation he has created especially for this exhibition, a gentle narrative flows freely between each and every vessel.

As contemporary craft continues to explore exciting new territory and introduces us to the next chapter in the story of contemporary making, *Contained / Contenu* presents seven distinct and unique voices working in ceramics and glass. Writer and curator Jo Dahn has observed that 'in a quest to unite aesthetic and conceptual integrity [those who work with ceramics and glass] seek a symbiotic relationship between idea and object.'³ All of the artists in this exhibition possess extraordinary levels of skill and understanding of their chosen material and this is immediately apparent when we view their work. But ultimately we are drawn to the objects in *Contained / Contenu* by something deeper; by shared concerns, expressions of thought, meanings within and most importantly, by the way they make us feel.

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³ Dahn, J. (2000), 'Elastic/Expanding: Contemporary Conceptual Ceramics, in M.E. Buszek (ed.), *Extra/Ordinary: Craft and Contemporary Art*. Durham and London: Duke University Press. p.169

'Throughout her career, Britton has remained committed to the ceramic container, exploring both its formal possibilities and its capacity to hold and communicate thoughts and ideas. Her pots are marked by ambiguity and contradiction, sitting between the sculptural and the everyday, the civilised and the wild, the real and the imagined.'

Alun Graves, curator, Victoria and Albert Museum, London

Right:
Alison Britton, *Flute*, 2015.
Handbuilt, high fired earthenware poured
and painted with slips and glazes
48H x 39W x 26D cm



'I explore, in clay, the possibilities of what seems impossible. Throwing archetypical forms on the wheel. Yet, the plasticity of the material invites me to go beyond the thrown wall. To meet my sensual involvement with the material I test and explore its physical boundaries.'

Right:
Anne Marie Laureys, *Dappled Cloud*,
2018. Belgian clay thrown on the wheel,
altered and assembled, clay glazes
38H x 40W x 35D cm



'Everything I know is in my work; I don't always understand what I know.'

Right:
Deirdre McLoughlin, *Waterwork II*, 2018.
High fired ceramic, diamond polished, gloss glaze in the interior
35H x 28W x 34D cm



'In recent years I've realised something; I don't make artworks to tell others the interesting things I know and feel they also need to be made aware of. I make artworks because it enables me to explore things I feel I need to know.'

Right:
Richard Meitner, *Aucune Idee*, 2018,
Terrazzo technique-glass,
fiberglass, mica, epoxy, etc.
40H x 35W x 20D cm



'My double-walled pots, describing the inside and the outside of a thick wall, explore volume. I think of both construction and growing nature while modeling them. The perspective that appears when observing them from different angles, or by looking through some of the holes, can seem endless.'

Right:
Marit Tingleff, *Doubles – Red and White 4*,
2018, Coiling technique, Red Earthenware
and White Stoneware, decorated with red and
white slips. Glossy transparent glaze.
26H x 30W x 30D cm



'My work is an exploration of the box and vessel form, through which I am interested in ideas of containment, materiality, preciousness and value. Working with glass in combination with fine bone china, I seek to celebrate their shared material qualities including purity and translucency and am influenced by their alchemic nature and rich historical associations.'

Right:
Andrea Walsh, *Pair of Contained Boxes*
[Clear Frit & Gold and Yellow Frit
& White], 2016. Lost Wax Cast Glass,
Fine Bone China, 22ct Burnished Gold.
7.5H x 10.75W x 8D [each piece]



'What guides me in the creative process of hot blown glass is a multitude of different elements. I am very intrigued by the limits and capacities which blown glass has to offer. When glass is hot and moves at the end of the pipe, it is in its most beautiful state, hiding all its potential behind an incredibly dangerous heat and hard to control movement.'

Right:
Jeremy Maxwell Wintrebert, *Vessels*
[detail], 2018, Free-hand blown Glass.
58H x 30W cm [overall installation
of five works 300W cm]



Biographies

Alison Britton OBE

Today a leading British ceramic artist, Britton was one of an influential group of students who came out of the Royal College of Art in the 1970s. Their radical work challenged and deconstructed notions of ceramics and particularly functional pottery – a movement that came to be known as ‘The New Ceramics’.

Britton has concentrated on making, studying and understanding pots. Her distinctive sculptural works blur the line between art and craft. Works are hand-built from rolled slabs of clay, not thrown on a wheel. Surfaces are exuberantly covered with marks that refer to modern painting as much as the decorative patterns that tend to belong to craft, and by pouring and painting slip, then glaze, across their surfaces.

Britain, b. 1948

Her pots have authority and confidence, they appear to have been conceived and constructed by a maker at ease with her materials. Britton’s work has always embraced awkwardness and it resists classification, it is as much about form as it is about surface. Working from a London studio over four decades, she has an international exhibition profile, writes and lectures on current practice across a broad art and design field, and curates exhibitions. Her work can be seen in major public and private collections worldwide, including the V&A, London; Boijmans van Beuningen Museum, Rotterdam, Holland; Australian National Gallery, Canberra; National Museum of Modern Art, Kyoto; and Musée des Arts Décoratifs, Paris. She taught MA and research students at the Royal College of Art in London for over three decades and was a Senior Tutor for Ceramics and Glass. She was awarded the OBE in 1990.

Anne Marie Laureys

Anne Marie Laureys thinks of her ceramics as metaphors for feelings. She starts the process by throwing a classic, symmetrical pot. While the clay is still soft and wet, she pulls, folds, pinches and punctures it. The tension of the clay underneath her fingers dictates the way the folds take shape. Her pieces have a spontaneous, unplanned quality but in reality she takes her time to find the shape of a vessel, remoulding and refolding the clay over and over again until it speaks in her unique voice. No two works are ever the same. Her ceramics are renowned for their sense of excitement, freshness and tactility.

Belgium, b.1962

Anne Marie studied at the Higher Institute of Arts St Lucas, Ghent. Her work can be found in private collections internationally and are included in the official collections of the Province of Hainaut, Belgium, The Taipei county Yingge Ceramics Museum, Taiwan, The Arts and Crafts Museum of Shanghai, China, the Keramikmuseum, Westerwald, Germany and most recently, the Boca Raton Museum of Art, Florida, USA.

Anne Marie Laureys lives and works in Belgium.

Deirdre McLoughlin

Irish artist Deirdre McLoughlin is a graduate from Trinity College Dublin. Moving to Amsterdam in the early 1970's she started to work with clay inspired by ceramicists who were making 'strange and compelling objects'. Back in Ireland Sonja Landweer gave her an idea of the commitment necessary for good work. It took her some years before she understood that the forms she was shaping were a language of expression and were what was generally termed art. With this realization she moved to Kyoto where the best artists in her field, the Sodeisha group, were based. The sublime geometry of Yasuo Hayashi's sculptures and the improbable balances in the early works of Susumu Arioka were to have a lasting influence on her.

After her first solo exhibition in 1984 she travelled throughout China as it was opening up. In 1988 she returned to Amsterdam where she is now based. At present she works in Xpositron – an energy neutral building with 54 studios under 400 sun panels.

Ireland, b.1949

The archetypal form, the ovoid, remains central in Deirdre McLoughlin's work. Imbued with an intense physicality and dedication to perfection of form and surface, her sculptures are layered with meaning, charged with movement, a feeling of power and a sense of purity. Her making process is slow and demanding; initially coil built, her pieces undergo a protracted process of polishing and multiple firings. This can last for days into weeks. 'I know a work has come to an end when an inner logic reveals itself. The work in an instance feels right.'

Deirdre McLoughlin is twice winner in Keramik Europas Westerwaldpreis and honoured in Kocef, Korea. Her portrait is part of the National Self Portrait Collection of Ireland and one from her 'I am too' series appears on an Irish stamp. She is an elected member of the International Academy of Ceramics and as I write, short-listed for the 2018 Loewe Craft Prize. She works full time in her studio and exhibits internationally.

Richard Meitner

USA, b. 1949

Richard Meitner's objects investigate the many ways in which glass can be manipulated; it can be precisely or hazily defined, it can be combined with other materials such as wood and metal, it can be abstract or figurative, and it can exploit colour or the absence of colour.

Richard's desire to change the ways in which things are perceived as well as his ongoing pursuit of beauty, links him with the French Surrealists. They too worked with imagery that is perplexing and provocative, meant to jolt the viewer out of their comforting assumptions. In his work Meitner looks to surprise, to challenge the viewer to question what he or she is viewing. "Magic," he says, "is a moment in which something happens that does not fit into your belief system."

Richard Meitner's works are part of the permanent collections of more than 60 museums in 16 countries including The Stedelijk Museum, Amsterdam, Netherlands, The National Museum of Victoria, Melbourne, Australia, The Museum of Art and Design, New York, USA, The Musee National de la Ceramique de Sevres, Paris, France and The Victoria and Albert Museum, London, England.

Since 2006 Meitner has been a visiting professor on the faculty for the Master's degree in the art and science of glass, at the New University of Lisbon, Portugal.

Richard Meitner lives and works in Amsterdam, The Netherlands.

Marit Tingleff

Norway, b. 1954

Initially studying at the National College of Art and Design in Bergen, Marit Tingleff has become one of Norway's most celebrated contemporary ceramic artists. She was also Professor and Head of Ceramics at Oslo National Academy of the Arts [KHiO] from 2013 – 2016. Her work is expressive, with strongly ornamental features and undulating, organic lines.

Drawing on the theme of landscape in the sense of both a fine art and ceramic tradition, Marit Tingleff celebrates the shape of everyday objects, working in a large or even monumental scale to create powerful sculptural objects. She has a particular painterly approach, using multiple layers of coloured slips, before her pieces are repeatedly fired and finally glazed. It is a traditional and well used ceramic process but over the years Marit Tingleff has developed her own rich and complex vocabulary, maintaining an incredible sense of spontaneity, balancing areas of light and dark, pattern and empty space while playing with different ways of mark making.

Marit Tingleff has exhibited widely and was one of the key exhibitors at the Oslo International Ceramics Symposium in 2003 when her work was included in *Concentus*, the main OICS exhibition at the Museum of Decorative Arts and Design. Her international breakthrough came when she participated in the exhibition *Scandinavian Craft Today*, which travelled to Japan and the USA in 1987 – 1988.

Her work is included in a number of museums including The National Museum/ The Museum of Decorative Art, Oslo, Norway; Design Museum, Copenhagen Denmark and the Victoria & Albert Museum, London, UK. She has been awarded several public commissions including work for the Norwegian Government Representation Buildings, Oslo, Norway.

Andrea Walsh

Britain, b. 1974

'Contained Boxes are my most recent series of work. In each piece the vessel is kiln cast in glass, forming an individual vitrine, which cradles a small ceramic box within. Intimate in scale, the work embraces tactile investigation due to its form, size and proportion and evokes a response akin to jewellery, eliciting the desire to hold and to cherish.'

Each single work in this series results in an entirely unique study of interior and exterior, their direct relationship, and captures a subtle, timeless presence. The opacity of the container can conceal, or if translucent can veil, the contained box held within, which is revealed only when the viewer is drawn closely to look inside from above. Therefore the display of these pieces is integral to the work, where differences and relationships between the pieces can be experienced, and yet where they are also afforded the space to breathe.'

Andrea Walsh established her studio in 2005 following the completion of a degree in fine art, and postgraduate study in glass at Edinburgh College of Art. She has since received invaluable support from the Crafts Council (UK) and Creative Scotland, enabling the continued creative development of her practice that pushes the boundaries of her chosen materials – ceramics and glass. A significant contribution to her practice has been the award of residencies, the most notable being the 'Artist Into Industry Residency' through the British Ceramics Biennial – a project with the 'Minton' brand based at the Wedgwood ceramics factory in Stoke-on-Trent (UK), which facilitated learning directly from master craftsmen, and allowed privileged access to historical archives. This opportunity continues to influence her practice to the present day.

Jeremy Maxwell Wintrebert

France, b. 1980

Jeremy Maxwell Wintrebert is one of the most interesting glass artists working today. For the past decade he has created large organic, ethereal glass vessels combining a contemporary artistic approach with a mastery of freehand glassblowing techniques.

He was born in Paris, raised on the west coast of Africa and has travelled the world in pursuit of his craft since he first walked into a glassblowing studio aged 19. 'That was it,' he remembers, 'I saw this molten, transparent, white hot orb and it was actually emitting light. It was dangerous and sexy and I was incredibly attracted to it.'

Jeremy trained in studios across the United States, Italy and the Czech Republic, but now works from Fontainebleau, France. His glasswork has been displayed in galleries and museums such as Mudac in Lausanne, Paris' Galerie Modem and the Victoria & Albert Museum in London.

He has also been involved in a number of commercial collaborations with brands including Swarovski and Veuve Clicquot.

Acknowledgements

It's wonderful to think that, just four years after the establishment of Taste Contemporary, I have had the opportunity to curate an exhibition at a National Museum of the calibre of Musée Ariana.

It has been an exciting journey, one that has been made possible by so many.

I would like to thank Isabelle Naef Galuba, Anne-Claire Schumacher and Ana Quintero Pérez from Musée Ariana who have encouraged me on this project since the very beginning; Brian Kennedy and Frances McDonald who form the foundations of Taste Contemporary; the artists who continue to inspire, excite and encourage me and last, but not least, all my family and friends.

Monique Deul, April 2018

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