Caroline Achaintre

Revue de presse
Press review

> Noch ist das Werk unvollendet, doch man kann bereits einen flauschigen Kopf mit spitzen Ohren erahnen

v In die Tuftingpistole lassen sich mehrere Wollfäden gleichzeitig einfädeln. Die Druckluft kommt über einen Schlauch

Faszination des Grauens

Aus Wolle und Ton kreiert **Caroline Achaintre** hybride Wesen zwischen Tier und Ding. Die farbgewaltigen Schreckgestalten der Londoner Künstlerin beschwören Urängste herauf und ziehen uns trotzdem in ihren Bann

TEXT: SANDRA DANICKE, FOTOS: PETER GUENZEL

Pareidolie nennen Wissenschaftler die Neigung des menschlichen Gehirns, in unbelebten Objekten Gesichter zu erkennen

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Ente im Profil? Extravaganter Wannenvorleger? Weder noch!

LOUIS Q, 2020, 236 X 160 CM

>>
Eine Kreuzung zwischen Clown und Bulldogge? Humor ist ein wichtiges Element

BRUNCO, 2019, 235 X 200 CM

Bestie oder Badewannenvorleger? Fledermaus oder Fratze? Man steht davor und kann es nicht fassen. Nicht nur, weil die Arbeiten von Caroline Achaintre niemals eindeutig dechiffrierbar sind, auch weil sie bisweilen daherkommen wie ein Schlag ins Gesicht. Schrill, schauderhaft und doch – auf eigenwillige Weise – schön. Man fühlt sich von ihnen angezogen, von ihrer Weichheit, ihren schrägen Farben, ihren bizarren Formen und im selben Moment wieder abgestoßen, weil die Weichheit zwar warm und kuschelig, zugleich aber auch ein wenig räudig anmutet, die Farbzusammenstellung bisweilen so disharmonisch wirkt, dass es in den Augen schmerzt. Fakt ist: Man kann kaum wegguckeu. Vor allem, weil man den Eindruck hat, dass es sich um Wesen handelt, um hybride Kreaturen, die uns mit ihrer Widerborstigkeit, ihrer scheinbaren Unzulänglichkeit bewegen. Das liegt, unter anderem, daran, dass die Künstlerin ihre Wollteppiche – oder sollte man besser von Reliefs sprechen? – an die Wand (gelegentlich auch mitten in den Raum) hängt und ihnen auf diese Weise den Charakter eines Gegenübers verleiht. In zahlreichen Fällen meint man, Gesichter zu sehen. Oder auch mal: drei Gesichter an einem geflügelten Rumpf. Was nicht heißen soll, dass es sich dabei zwangsläufig um die Kombination von Augen, Nase, Mund handelt. Manchmal sind es bloß zwei runde Aussparungen, die einem flauschigen Teppich in fadem Erbsensuppengrün eine Seele einhauchen, genauso, wie wir im Alltag manchmal kurz aufmerken, weil wir im Cappuccino-Schaum ein Augenpaar zu erkennen meinen oder uns aus den Ausbuchtungen einer Paprika eine mysteriöse Gestalt entgegenzublicken scheint. Die Neigung des menschlichen Gehirns, in unbelebten Objekten Gesichter zu erkennen, wird in der Wissenschaft Pareidolie genannt. Von hier aus führt eine direkte Verbindung in unser Unterbewusstsein – eine surreale Verknüpfung, die uns in manchen Fällen das Gruseln lehrt. Ist da jemand? Umso überraschender ist es, dass die Bildhauerin ihre Wollwerke gleichsam blind erstellt. Mit einer Tuftingpistole in den Händen – einem Werkzeug, das an eine Bohrmaschine erinnert – steht sie in ihrem Atelier im Ostlondoner Stadtteil Homerton hinter einer großen Leinwand und schießt – taktaktaktaktaktak – Wollfäden durch den Stoff. Tuften (vom englischen Wort tufting) ist eine Technik, die normalerweise zur Herstellung von Teppichböden, Kunstrasen oder der Innenverkleidung teurer Autos eingesetzt wird. Mithilfe der Pistole, die an einen industriellen Druckluftkompressor angeschlossen ist, werden gleichzeitig mehrere eingefädelte Wollfäden durch einen aufgespannten Stoff gejagt, wo sie ein U bilden, dessen zwei Enden an der Vorderseite herausragen. Ein rotierendes Messer schneidet die Wolle ab, die Fadenlänge lässt sich mithilfe einer Reihe von Aufsätzen bestimmen. Durch gleichmäßig kurze Fäden entsteht eine samtige Fläche, doch Achaintre mag es lang, unregelmäßig und wuschelig, weshalb sie seit einer Weile auch Mohair in ihren Tapisserien verwendet, sodass die Oberflächen mal wie verstrubbeltes, mal wie verfilztes Fell aussehen.

Als fräßen sich Unmengen von Wollknäueln durch den Stoff und formierten sich nach ihrem eigenen Willen zum Bild

Linie für Linie lässt die Künstlerin fransige Bildwerke entstehen, deren grobe Züge auf der Rückseite lediglich durch Umrisslinien angedeutet sind. Steht man derweil auf der anderen, der Vorderseite, kann es einem so vorkommen, als fräßen sich die Unmengen von Wollknäulen, die Achaintre nach Farben sortiert im Regal stapelt, mit unbändiger Energie durch den Stoff und formierten sich nach ihrem eigenen Willen zum Bild. Der Künstlerin ist es nur recht, dass sie das Ergebnis nicht exakt kontrollieren kann. Deshalb fährt sie mit ihrer Pistole auch nicht erst die Konturen entlang, um anschließend das Innere zu füllen, sondern bearbeitet die Leinwand von unten nach oben, dann mal rechts, mal links, als füge sie mit einem Pinsel mal hier, mal da einen Farbklecks hinzu. Anders käme es ihr vor, als male sie eine Vorlage aus, erzählt sie.

Eine hohle Form, die in sich zusammengesackt ist: Achaintres Tonfiguren sind aus Paperclay gefertigt

MONMEC, 2017, 30 X 30 X 27 CM

Expressivität und Spontaneität seien ihr wichtig. »Ich will beobachten, was im Prozess passiert, und das mit an Bord nehmen.«

Um den Entstehungsprozess im Auge zu behalten, muss Achaintre von der Leiter steigen, die Tuftpistole ablegen und um den Rahmen, in den die Leinwand gespannt ist, herumgehen. Dann wieder nach hinten laufen und aus der Erinnerung weiterarbeiten. Dass die Farbgrenzen durch die Länge der heraushängenden Wollfäden verunklärt werden, als laufe zähe Farbe in Schlieren nach unten, liegt in der Natur des Materials und macht das Ergebnis auch für Achaintre immer wieder überraschend. Anders als beim Malen kann sie ihre Wolllinien ja nur neben-, nicht übereinander, anordnen. Technische Perfektion interessiert die Künstlerin allerdings weit weniger als das Spannungsfeld zwischen Figürlichem und Abstraktem, zwischen unbelebter und belebter Materie. So entsteht eine Unschärfe, die sich nicht nur auf Konturen innerhalb und außerhalb des Werks, sondern auch auf dessen Interpretation erstreckt: Vertraut Erscheinendes mischt sich mit Monströsem, und wie bei einem Rohrschachtest sieht jeder darin etwas anderes. Ist ein Werk vollendet, wird es auf der Rückseite mit einer Schicht Latex fixiert.

Achaintre, die 1969 als Tochter einer deutschen Mutter und eines französischen Vaters in Toulouse geboren wurde, in Fürth aufwuchs und seit vielen Jahren in London lebt, kam erst relativ spät zur Kunst. Zunächst absolvierte sie eine Ausbildung zur Kunst-

Die Künstlerin schießt Wollfäden, seit einer Weile auch Mohair, durch die Rückseite der Leinwand. Um den Effekt zu sehen, muss sie erst von der Leiter steigen und um das Werk herumgehen

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Einer denkt vielleicht an einen blauen Quadratschädel mit vollen roten Lippen, ein anderer fühlt sich an eine Klofußumpuschelung erinnert

A. D. O., 2017, 310 X 190 CM

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Räudiges Fell und zwei Aussparungen, die unweigerlich als Augen interpretiert werden

CRUIZER, 2019, 256 X 220 CM

Nach einer Theorie Sigmund Freuds lauert das Unheimliche im Gewohnten, Alltäglichen

[1] Ein Blick auf die Pinnwand, mit keltischen Tierornamenten und einem geflügelten Architekturrelief **[2]** Wolle in allen Farbschattierungen **[3]** Arbeitsecke mit Nähmaschine und Kochplatte **[4]** Achaintre vor ihrem noch unfertigen Werk **[5]** Tuftpistolenaufsätze zur Regulierung der Fadenlänge **[6]** Fashionmodel neben präkolumbianischem Greifvogel

schmiedin, spielte Schlagzeug in diversen Punkbands, reiste durch die Welt. Später studierte sie Metall-Bildhauerei an der BURG GIEBICHENSTEIN in Halle (wo sie inzwischen als Professorin für Textile Kunst lehrt), anschließend am CHELSEA COLLEGE OF ART und an der GOLDSMITHS UNIVERSITY in London. Damals beschäftigte sie sich mit einer Theorie Sigmund Freuds, nach der das Unheimliche im Gewohnten, Alltäglichen lauert – und fand im Tuften die perfekte Technik zur Umsetzung dieser Vorstellung. Was ist schließlich gewohnter und heimeliger als Wolle? Ein Material, das so harmlos und bieder anmutet wie sonst vielleicht allenfalls gebrannter Ton. Womit wir beim zweiten Material sind, das Achaintre durch ihre Bearbeitung an seine Grenzen treibt. Diesmal an die Grenzen der Schwerkraft, denn die Künstlerin dreht das Material nicht auf einer Scheibe. Sie knetet es nicht, um aus einem amorphen Klumpen Figuren zu formen – Achaintre behandelt Ton ähnlich wie Papier: Sie nimmt flache Platten aus mit Papierbrei versetztem Paperclay, presst ihnen tierhautähnliche Oberflächen auf, faltet, rollt und schiebt sie zu geisterhaften Hohlformen zusammen, die durch die Erdanziehung oft ein wenig in sich zusammensacken, bevor sie gebrannt und glasiert werden. »Ich wollte immer Bildhauerin sein, komme aber nie von der Wand weg«, erklärt Achaintre. »Ich mag es einfach, Objekte aus einem flächigen Material zu schaffen.« Der physische Prozess, der ihr bereits am Schmieden gefiel, spielt auch beim Arbeiten mit Wolle und Ton eine wichtige Rolle. Es ist vermutlich kein Zufall, dass Achaintre diese Techniken in England entdeckt und weiterentwickelt hat, einem Land, in dem durch die um 1850 entstandene Arts-and-Craft-Bewegung die Grenzen zwischen angewandter und bildender Kunst schon immer etwas fließender waren als im Rest Europas. In Deutschland war die Künstlerin, deren Werke in zahlreichen namhaften Sammlungen, etwa im Pariser CENTRE POMPIDOU oder in der Londoner TATE, vertreten sind, bisher vergleichsweise selten zu sehen. Das ändert sich langsam, in diesen Tagen eröffnen zeitgleich etwa eine Schau im NEUEN MUSEUM NÜRNBERG und im MUSEUM LOTHAR FISCHER in Neumarkt.

Dass ihre Objekte in der Regel diverse Assoziationen gleichzeitig auslösen und dabei nicht selten voller Humor stecken, liegt an der Vielzahl ihrer – oft disparat anmutenden – Einflüsse: Horror- und Science-Fiction-Filme, die Cover von Heavy-Metal-Bands wie Iron Maiden oder Slipknot, Skaterhefte, präkolumbianische Volkskunst, traditionelle Karnevals-Outfits, Primitivismus.

Zu Beginn ihrer künstlerischen Laufbahn sei sie stark vom deutschen Expressionismus beeinflusst worden, vor allem die Holzschnitte von Emil Nolde hätten sie durch die pure Art der Darstellung von Emotionen beeindruckt, erzählt die Bildhauerin. Während jene Künstler in fernen Ländern nach exotischen, »primitiven« Motiven suchten, um ihre Bildwelten zu beleben, geht es Achaintre eher darum, zu zeigen, wie das Exotische abgebildet und ausgestellt wird. Etwa in ethnologischen Sammlungen, wo durch die Präsentation »urtümlicher« Masken und Attribute in europäischen Displays ein unfreiwilliger Clash der Kulturen entsteht. Ein ähnliches Aufeinanderprallen gegensätzlicher Welten entdeckt Achaintre auch in Science-Fiction-Filmen, wenn, wie sie sagt, »das Futuristische ganz abgewetzt dargestellt wird«, also beispielsweise in einer apokalyptischen Zukunft »Menschen Pullover mit Laufmaschen anhaben, um das Archaische darzustellen«.

Science-Fiction-Filme, Heavy-Metal-Alben, präkolumbianische Volkskunst – die Inspirationen kommen von überall

An ihren Pinnwänden versammelt und kombiniert Achaintre vielseitige Bildwelten als Inspiration: eine Schablone, die vorführt, wie man mit Händen Schattentiere erscheinen lässt, ein Laufstegmodel, das einen riesigen Pelzhelm auf dem Kopf trägt, keltische Tierornamente, geflügelte Architekturdekorationen. Ein starker Einfluss komme auch aus dem mitteleuropäischen Karneval, erzählt die Künstlerin, die sich gerne in Basel oder Luzern unter die Narren mischt, um zu beoabchten, wie hinter abstrusen Masken Menschen ein zweites geheimes Ich ausleben. »Ich glaube fest daran, dass jeder von uns mehr als eine Persona hat, ohne schizophren zu sein.«

Die Titel ihrer Werke, die manchmal eine Lesrichtung vorschlagen, etwa *Bat 8* (Bat für Fledermaus und 8 für die acht Arme eines Oktopusses), manchmal vollkommen kryptisch sind wie *A. D. O.,* lässt Caroline Achaintre sich immer erst ganz zum Schluss einfallen, dann, wenn nach etwa einem Monat ein Wuschelwesen zu Ende getuftet wurde und seinen vollen Charakter entfaltet hat. Die Bestie, die derzeit aus petrol- und rosafarbener Wolle in Achaintres Atelier an der Wand Strubbellinie für Strubbellinie zum Leben erwacht, ist noch namenlos, doch ihre Energie, ihre Anziehungskraft sind bereits deutlich spürbar. Demnächst zieht die Künstlerin in ein größeres Atelier um, in dem neben dem Tuft-Equipment auch ein Brennofen Platz haben wird, also zahlreiche Wesen einander beim Werden zuschauen können und sich vermutlich gegenseitig auf geheimnisvolle Weise inspirieren. //

Was wirkt wie eine erschöpfte Krokodillederhandtasche, in die der Teufel gefahren ist, ist in Wirklichkeit eine Skulptur aus Keramik

BOLBE, 2019, 34 X 25 X 25 CM

AUSSTELLUNGEN

Die Ausstellung »Doppelgänger« ist vom 12. Februar bis zum 11. Juni 2023 im Museum Lothar Fischer in Neumarkt zu sehen. Parallel dazu hat das Neue Museum Nürnberg einen Caroline-Achaintre-Raum mit aktuellen Werken eingerichtet.

Monbazillac : l'exposition « Entrée dans la ronde » au château

Lecture 1 min

Accueil • Dordogne • Monbazillac

Par Jean-Louis Borredon
Publié le 23/09/2022 à 15h08
Mis à jour le 23/09/2022 à 15h08

Le public se voit présenter des œuvres d'artistes féminines pour « Entrée dans la ronde ». © Crédit photo : Jean-Louis Borredon

L'association bergeracoise Les Rives de l'art et le fonds régional d'art contemporain Nouvelle-Aquitaine Méca proposent jusqu'au 11 novembre l'exposition « Entrée dans la ronde » liée à la (re)lecture d'œuvres d'artistes féminines, permettant d'observer et d'apprécier leur rôle dans l'histoire de l'art.

Inspirée par l'œuvre « La Ronde à l'intérieur » de Sophie Lamm, l'exposition, inaugurée vendredi 16 septembre, se développe en quatre temps : Fabularium, la Mécanique du mécano et Intermède, Tableau-monde et un épilogue scénique.

Un parcours qui permet de découvrir les œuvres de Caroline Achaintre, Farah Atassi, Sylvie Auvray, Laëtitia Badaut Haussmann, Pia Camil, Stéphanie Cherpin, Estelle Deschamp, Suzanne Lafont, Sophie Lamm, Constance Nouvel et Gundula Schulze Eldowy. Les œuvres de ces artistes prêtées par le Frac sont exposées au premier étage du château dans quatre lieux dédiés et mises en valeur par l'imposante architecture de la bâtisse.

Pratique. Exposition ouverte tous les jours de 10 à 12 heures et de 14 à 17 heures au château de Monbazillac, jusqu'au 11 novembre. Entrée gratuite, sur invitation à demander sur le site lesrivesdelart.com ou comprise dans le nouveau parcours de visite du château.

Artribune
Artribune Artribune

Gabriele Cappelli, l’artista che ha portato a Londra un nuovo format espositivo

By
Silvia Camporesi

16 giugno 2022

Ha saputo trasformare il suo studio in una galleria che ospita altre gallerie e i loro artisti, nella cornice di cene informali all’italiana. Lui è Gabriele Cappelli e tutto questo accade a Londra, in una delle zone più artsy della città

Cena di Arcade Gallery. Photo credit Gabriele Cappelli

Gabriele Cappelli (Forlì, 1972), dopo gli studi in economia e commercio, si trasferisce a Londra nel 1997, anno in cui i laburisti vanno al potere con Tony Blair, e in cui viene inaugurata *Sensation* alla Royal Academy, la mostra che lancia gli **Young British Artists** nel panorama internazionale. Cappelli inizia a dipingere in quegli anni e, attraverso una profonda ricerca dedicata al colore, porta su tela le tonalità dei muri italiani, create dall’uomo e poi modificate dal tempo, e i colori degli sfondi dei dipinti rinascimentali, dando vita a un personalissimo stile pittorico che viene apprezzato nella capitale inglese. Dopo qualche anno inizia a lavorare con la galleria Cadogan, solida collaborazione che dura tuttora, inaugurerà infatti il 16 giugno la mostra personale nella galleria londinese.

Gabriele Cappelli in studio. Photo credit Gabriele Cappelli

GABRIELE CAPPELLI A LONDRA

Nel 2001 Cappelli decide di fare un importante investimento comprando un appartamento in una zona strategica, al numero 55 di Queen's Garden, tra Bayswater e Notting Hill, con un'ampia vetrata sulla strada. Nel corso degli anni il boom economico ha portato al successo delle fiere d'arte, all'aumento del numero dei collezionisti di arte contemporanea e ha spinto le più importanti gallerie d'arte a concentrarsi esclusivamente nella zona centrale di Mayfair. Una cosa – racconta Cappelli – che lo ha sempre stupito è che a Londra collezionisti e appassionati non bramano per andare agli opening delle mostre, come avviene ad esempio in Italia, non c'è il desiderio di vedere le opere in anteprima, c'è piuttosto **una certa riservatezza**. Inoltre i collezionisti tendono a non essere riconoscibili, e a comprare le opere privatamente.

Installazione di Caroline Achaintre, Arcade Gallery, maggio 2017. Photo credit Gabriele Cappelli

LO STUDIO-GALLERIA DI GABRIELE CAPPELLI

Alla luce di queste considerazioni e dei cambiamenti che dalla fine degli Anni Novanta in poi hanno creato un nuovo ambiente artistico londinese, nel 2015 Cappelli decide di trasformare quell'appartamento in un **luogo speciale**, uno spazio ibrido: studio personale di lavoro, ma anche galleria privata, ovvero luogo in cui ospitare mostre di altri artisti in presenza delle loro gallerie, abbinate a cene italiane (Cappelli è anche un ottimo cuoco), considerando che molti collezionisti, che ricevono costantemente inviti a tutte le inaugurazioni in cui faticano ad andare, vivono in quella zona e accettano volentieri un invito informale a una cena tipica italiana. La prima collaborazione ha inizio con la galleria Arcade di Londra, la cena con più persone – 35 – è del 2019 con la galleria brasiliana A Gentil Carioca, mentre alle paret dello studio erano appese opere di **Vivian Caccuri**; l'ultima in ordine di tempo con Blank project che esponeva le opere di **Igshaan Adams**. Molte serate si svolgono nella settimana di Frieze e tutto funziona per passaparola. Interessante anche la collaborazione con Hollybush Garden, evento al quale era presente l'artista **Lubaina Himid**, vincitrice del Turner Prize e attualmente in mostra alla Tate Modern. Le gallerie italiane che hanno esposto presso questo spazio sono state la bolognese P420 con **Alessandra Spranzi** e la romana Z20 con **Ekaterina Panikanova**.
In generale lo spazio è un'idea del tutto nuova, che svincola l'artista dal considerare il proprio studio un ambiente personale e privato e, in una modalità vivace e informale, lo mette in comunicazione con altri artisti, galleristi, collezionisti e curatori, creando **un piccolo sistema funzionante**, che però non entra in competizione con le altre realtà artistiche.

– *Silvia Camporesi*

https://www.gabrielecappelli.com/

ROVEN

Revue critique
sur le dessin contemporain

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NUMÉRO
MONSTRE

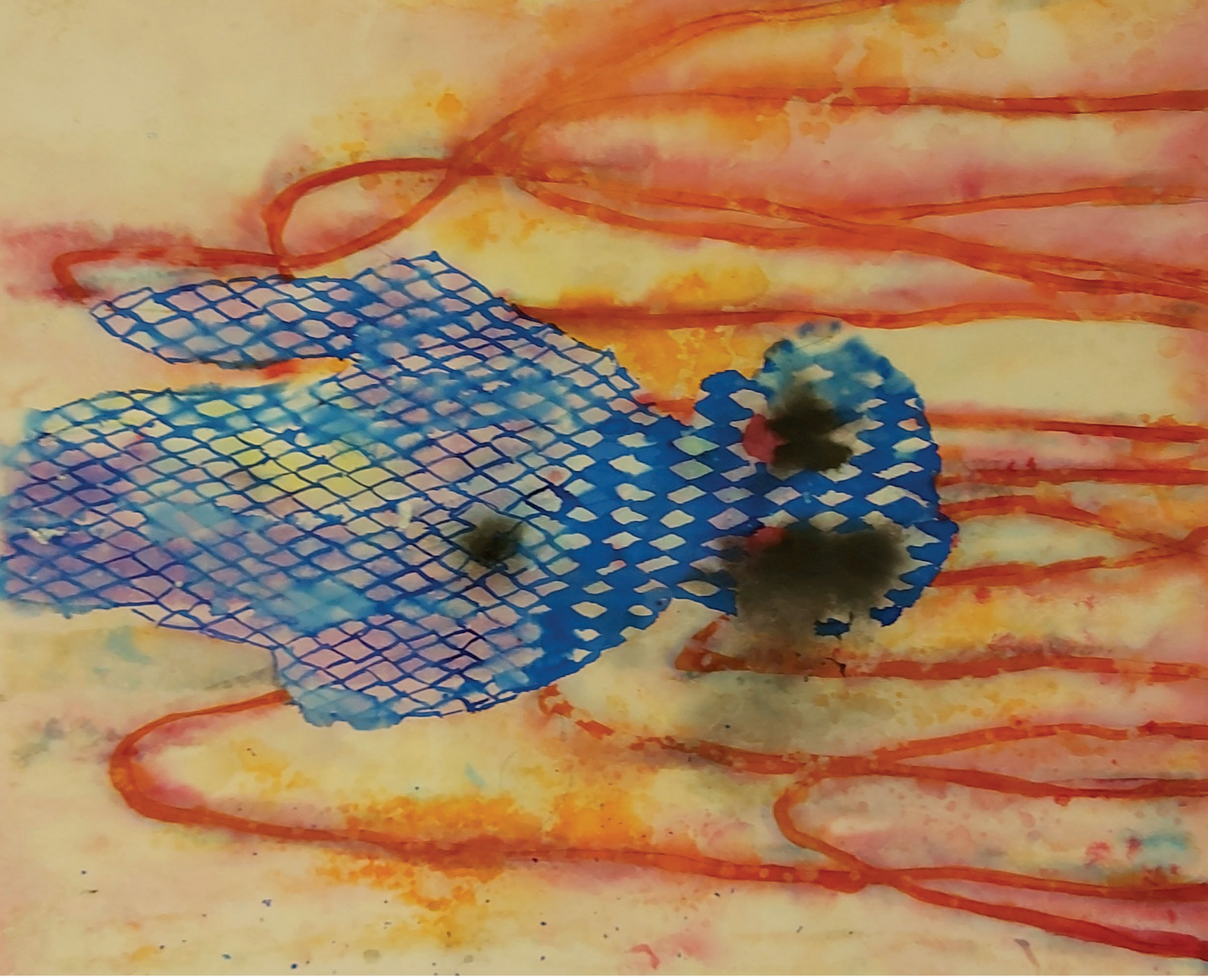
« Mes dessins représentent un jeu d'associations libres. Leurs motifs passent de l'abstraction à la figuration et peuvent être chargés psychologiquement. Certains ont à voir avec le carnavalesque ou la mascarade, d'autres avec les constructions de l'espace et de la surface.
Je les réalise sur un temps court, en quelques semaines. Ils sont ainsi très proches ou découlent les uns des autres. Ils sont souvent liés aux images que j'ai prises à la même période. Leurs sources peuvent être les carnavals européens, l'architecture, des motifs, des magazines, des images issues du monde de la musique ou des notes prises lors de visites de musées.
Si un motif apparaît, je trace d'abord sa structure au crayon ; sinon, j'utilise de l'encre et de l'aquarelle que je dilue à plusieurs reprises sur le papier jusqu'à ce que le dessin s'y imprègne plutôt qu'il ne reste en surface.
J'aime beaucoup travailler avec et sur le papier. La toile ne me convient pas, même pour la peinture. Le papier est un matériau direct, vulnérable, non prétentieux. Dans mes dessins, j'essaye d'ouvrir l'espace. Je joue souvent avec un espace négatif et un espace positif, en utilisant parfois l'eau de Javel. Celle-ci me permet d'éprouver le matériau même, en plus du sujet, et j'aime ça. La joie que me procure la réalisation de ces dessins passe aussi par la recherche de leur titre, une fois terminés. Il faut que je le trouve rapidement pour qu'il soit bon. Là encore, je leur donne un titre qui correspond à ce qu'ils représentent pour moi, mais également en fonction de ce que ce titre signifie ou de sa sonorité en particulier. Cet aspect doit être en harmonie avec le dessin.
Initialement, je réalisais des tapisseries à partir de dessins (autour des années 2000) mais plus maintenant. Je développe désormais les deux supports séparément, et ils ont une belle coexistence dans les expositions. Les dessins préparatoires aux tapisseries et aux céramiques sont très différents, il s'agit de croquis très sommaires. »
C. A., décembre 2021

Caroline Achaintre est née en 1969 à Toulouse. Elle vit et travaille à Londres.

Ci-dessus :
Helmet G. 2021. Aquarelle et encre sur papier. 35,5 × 25,5 cm
Meaty Mask. 2021. Aquarelle et encre sur papier. 35,5 × 25,5 cm
Photo Romain Darnaud
Pour toutes les images : courtesy de l'artiste et Art : Concept, Paris

Ci-contre : ***Solaris inverse.*** 2021. Aquarelle et encre sur papier. 35,5 × 25,5 cm. Photo Romain Darnaud

Pages suivantes :
L.O.S.T. (Bavaria). 2020. Aquarelle et encre sur papier. 31,5 × 26,1 cm
Hot Coq. 2018. Aquarelle et encre sur papier. 33,9 × 25,7 cm
Photo Claire Dorn



A ne pas manquer | Actuellement | La Panacée | MOCO

Contre-Nature – La céramique, une épreuve du feu au MOCO Panacée

Claire Lindner - Salvatore Arancio et Tamara Van San - Contre-Nature au MoCo Panacée - Vue de l'exposition salle 01

Avec « ***Contre-Nature – La céramique, une épreuve du feu*** », le **MO.CO.** présente à **la Panacée** une exposition magistrale qui se « *concentre sur le modelage* » et qui propose un regard singulier et passionnant sur « l*e corps-à-corps avec la matière* » qu'entretiennent les artistes contemporains sélectionnés.

Dans leur texte d'introduction, les commissaires (**Caroline Chabrand** et **Vincent Honoré**, assistés de **Deniz Yoruc**) soulignent que « ***Contre-Nature*** » n'ambitionne absolument pas de « *déployer une histoire exhaustive de la céramique* », mais de s'intéresser à « *son rapport contradictoire au "naturel"* ».

Contre-Nature au MoCo Panacée – Vue de l'exposition salle 01

« ***Contre-Nature*** » emprunte son titre à celui en anglais (*Against Nature*) du roman *À rebours* de Joris-Karl Huysmans, paru en 1884 et souvent considéré comme un manifeste de l'esprit décadent qui émerge à la fin XIXe siècle. Le texte que signe **Numa Hambursin** (directeur du MO.CO.) pour le catalogue met en exergue une citation de cet ouvrage :

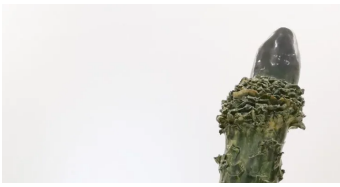
> « *Après les fleurs factices singeant les véritables fleurs, il voulait des fleurs naturelles imitant des fleurs fausses* ».

Pour illustrer ce « *rapport contradictoire au "naturel"* », les commissaires ont choisi de regrouper les artistes en trois « climats » formels.

Le premier est défini par **Vincent Honoré** comme « *un horizon tropical, foisonnant, très végétal* ». Le second est, dit-il, « *rocailleux. Là, c'est plutôt le feu qui apparaît, avec des tons laiteux, des tons de bois* ». Quant au troisième*, « c'est un rapport à la culture, à la monumentalité et au conte* »…

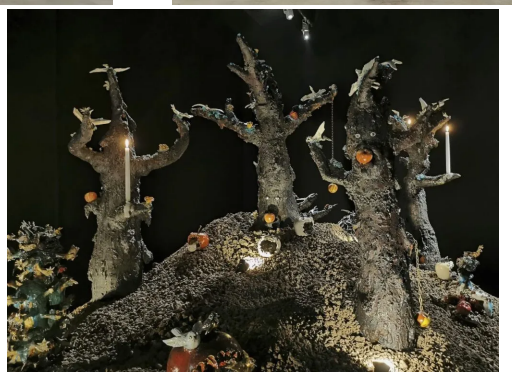
Le texte d'introduction, intitulé *La matière*, est plus explicite :

« *Le premier climat explore la relation antinaturaliste de la céramique quand elle génère une nature plus vraie que nature. Les couleurs explosent, révèlent la céramique et l'émaillage comme un art fauve de pigments, de valeurs chromatiques (**Tamara Van San**), de tonalités détonantes (**Takuro Kuwata, Sandrine Pagny, Brian Rochefort, Mathilde Sauce, Katrina Schneider, Nick Weddell**). Les formes se font végétales, sexuelles, foisonnantes, tropicales (**Salvatore Arancio, Marianne Castelly, Claire Lindner, Sterling Ruby, Elsa Sahal, Marion Verboom**).*



*Le deuxième climat est aride et minéral. La cuisson par le feu apparaît, et réveille un émaillage terreux, boisé ou laiteux (**Gisèle Buthod-Garçon**, **Cyril Chartier-Poyet**, **Simon Manoha**, **Anne Verdier**), des tons de brasier, des formes grotesques (**Roberto Cuoghi**). La matière est en fusion (**Aneta Regel**). Elle se transforme pour s'incarner en trognes grimaçantes, en bestioles hagardes (**Caroline Achaintre**, **Sylvie Auvray**).*

*Enfin, le dernier climat s'assombrit pour embrasser des installations souvent imposantes se jouant des codes narratifs du monument (**Jessica Boubetra**, **Elmar Trenkwalder**, **Duo Vertigo**), des mascarades (**Julie Béna**, **Johan Creten**, **Michel Gouéry**) ou du conte (**Nitsa Meletopoulos**, **Marlène Mocquet**, **Anne Wenzel**)* ».



La grande salle qui inaugure le parcours de l'exposition rassemble l'essentiel des pièces aux « *formes végétales, sexuelles, foisonnantes, tropicales* » et aux « *tonalités détonantes* ». La petite salle au fond de la première galerie et celles qui ouvrent dans la deuxième coursive évoquent peu ou prou le deuxième climat. C'est dans le vaste espace aux colonnes et dans ses deux annexes que l'on découvre les œuvres qui ont un rapport « *à la culture, à la monumentalité et au conte* ».

Anne Wenzel – Contre-Nature au MoCo Panacée – Vue de l'exposition salle 02

Toutefois, cette architecture en trois climats ne se reflète qu'imparfaitement dans le parcours de l'exposition… La mise en espace vient parfois « perturber » cette construction. C'est notamment le cas de l'extraordinaire et sombre installation d'**Anne Wenzel** qui s'intercale et fait un étonnant contraste après la flamboyante première séquence. C'est aussi le cas pour les superbes pièces non émaillées et cuites au bois pendant 10 jours de **Simon Manoha** qui relèvent clairement du second climat. On les retrouve en toute fin de parcours dans une confrontation avec les porcelaines de **Nitsa Meletopoulos**.

Simon Manoha *– Contre-Nature au MoCo Panacée – Vue de l'exposition salle 08*

Très ternaire, le parcours de « ***Contre-Nature*** » est ponctué par trois focus sur des artistes qui disposent d'espaces particuliers pour leurs installations. On a déjà évoqué le sombre et angoissant *Silent Landscape* (2006) de **Anne Wenzel**. Inspiré par les conséquences apocalyptiques de l'ouragan Katrina en 2005, ce paysage silencieux fait un curieux écho à « *Pourrir dans un monde libre* » de Max Hooper Schneider qui occupait dernièrement la **Panacée**.

Anne Wenzel *– Contre-Nature au MoCo Panacée – Vue de l'exposition salle 02*

Dans la seconde coursive, un espace spécifique est consacré à l'accrochage d'une série de 15 masques de **Sylvie Auvray** et à la présentation de trois ensembles récents de céramiques cuites au feu de bois. Ils sont posés sur d'imposants socles produits pour l'exposition, cailloux disproportionnés couverts d'une peinture métallisée pour voiture dont les reflets bleus-mauves contrastent étonnamment avec une des vitrophanies de « *Permafrost* » qui réapparaissent avec bonheur.

Sylvie Auvray – *Contre-Nature* au MoCo Panacée – Vue de l'exposition salle 05

Le troisième accent est porté sur une installation envoûtée de **Marlène Mocquet**, dans la salle triangulaire qui ouvre sur l'espace à colonnes. Dans la pénombre, sur un tas de gravier qui pourrait évoquer une tombe, elle conte une histoire féerique et ensorcelée à partir de plusieurs pièces de son monde enchanté, mais aussi moqueur, torturé et un brin cruel qui n'est pas sans rappeler l'univers de Jérôme Bosch…

Marlène Mocquet – *Contre-Nature* au MoCo Panacée – Vue de l’exposition salle 07

Le dispositif scénographique imaginé par le studio montpelliérain **Mr. & Mr.** segmente avec habileté et élégance les deux grandes salles de **La Panacée**.

Contre-Nature au MoCo Panacée – Vue de l’exposition

Construits à partir de blocs de ciment noir pour l’aménagement des jardins, de longs podiums sont couverts de panneaux de fibres-gypse. Leur teinte blanc cassé adoucit la lumière, absorbe les ombres et valorise parfaitement la richesse chromatique des pièces exposées. Ces plateaux sont

eux-mêmes rythmés par des séquences de différentes hauteurs et longueurs. En conséquence, ils offrent des espaces qui individualisent les propositions artistiques ou qui suggèrent des dialogues et des confrontations entre certaines sculptures. Évitant ainsi la monotonie d'une présentation foisonnante et abondante, ces ruptures permettent au regard de circuler sans lassitude et de s'arrêter plus longuement sur les œuvres et de les contempler dans toutes leurs dimensions.

Contre-Nature au MoCo Panacée – Vue de l'exposition salle 06

Le caractère minimaliste de ces matériaux industriels contraste discrètement avec l'exubérance des formes et des couleurs des sculptures exposées. En assurant une uniformité élégante et une neutralité sobre des socles, ils offrent en outre une évidente économie de moyens et devraient sans difficulté pouvoir être sur-cyclés à l'issue de l'exposition.

Contre-Nature au MoCo Panacée – Vue de l'exposition salle 03

La mise en lumière combine adroitement des différents projecteurs, des rampes d'éclairage et dans la dernière partie la lumière naturelle. Sans aucune ombre, quelles que soient les formes modelées, sans, quelles que soient les techniques de glaçure et d'émaillage, les sculptures exposées sont remarquablement mises en valeur.

Dans les coursives, on retrouve avec beaucoup de plaisir les vitrophanies installées pour « Permafrost ». Quelques échos enrichissants et probablement inattendus se construisent avec certaines propositions plastiques. Plus globalement, elles participent discrètement à la suggestion d'un « *paysage mystérieux, inquiétant, hallucinatoire et paradoxal* » que les commissaires ont souhaité pour « ***Contre-Nature*** ».

Sylvie Auvray *– Contre-Nature au MoCo Panacée – Vue de l'exposition salle 05*

La densité des œuvres exposées (plus de 200) rendait très difficile la présence de cartels pour chaque pièce. Ils sont donc regroupés dans un document disponible à l'accueil et téléchargeable depuis le site du **MO.CO.**

Un catalogue édité chez **Silvana Editoriale** accompagne « ***Contre-Nature – La céramique, une épreuve du feu*** ». La création graphique est signée par **Pauline Desombre**. Le texte des commissaires (*La matière*) est prolongé par une conversation très intéressante de **Vincent Honoré** avec **Sylvie Auvray**, **Claire Linder** et **Elsa Sahal**.
Reprenant un principe inauguré pour le catalogue de « *Possédé·e·s* », un portfolio présente une sélection d'œuvres exposées pour chaque artiste avec de très belles vues de détails. Les brèves notes biographiques insistent très justement sur les techniques mises en œuvre par les artistes.

Le texte d'introduction que signe **Numa Hambursin** pour cette première exposition sous sa direction artistique sonne plus comme un manifeste de ses intentions pour la programmation à

venir et l'expression de son regard (jugement ?) sur l'art contemporain. Celles et ceux qui le connaissent ne seront pas surpris de lire dans cet essai ciselé quelques saillies sur de précédentes soumissions aux « *avanies d'une avant-garde* » et au « *mépris des séides de la table rase* »… ou encore sur « *un reflux du concept et de la raison au profit de l'expérience charnelle et de l'indicible* ».

On retrouve des extraits de la contribution du directeur général du **MO.CO.** et celle des commissaires dans un livret à la disposition du visiteur . Ces deux textes sont complétés par un glossaire qui définit la plupart des termes techniques de la céramique.

Longtemps délaissée et parfois vouée aux gémonies, la céramique connaît depuis quelques années un fort regain d'intérêt. En témoigne un article de Roxana Azimi, publié en décembre dernier dans Le Monde (*Marché de l'art : le triomphe de la céramique contemporaine*).

On se souvient de l'importante exposition « *Ceramix – De Rodin à Schütte* » présentée à La maison rouge et à la Manufacture de Sèvres par Camille Morineau et Lucia Pesapane au printemps 2016 et l'hiver dernier, de l'imposante et trans-historique proposition « *Les Flammes. L'Âge de la céramique* » au Musée d'Art Moderne de Paris, sous le commissariat de Anne Dressen.

L'intérêt renouvelé des institutions et du marché à l'égard de la céramique contemporaine ne doit pas faire oublier les nombreux artistes, galeristes, lieux de résidences, ou encore le réseau national des centres de la céramique qui n'ont jamais cessé d'œuvrer pour ce médium trop longtemps considéré comme le parent pauvre de l'art contemporain.

Johan Creten *– Contre-Nature au MoCo Panacée – Vue de l'exposition salle 06*

Si l'on retrouve certains artistes présents dans « *Ceramix* » (**Johan Creten**, **Elsa Sahal**, **Anne Wenzel**, **Marlène Mocquet**, **Elmar Trenkwalder**) et dans « *Les Flammes* » (**Caroline Achaintre**, **Sylvie Auvray**, **Johan Creten**, **Roberto Cuoghi**, **Takuro Kuwata**, **Sterling Ruby**, **Elsa Sahal**, **Elmar Trenkwalder**, **Anne Verdier**, **Nick Weddell**), « ***Contre-Nature – La céramique, une épreuve du feu*** » fait une large place à des artistes plus jeunes. En concentrant son attention sur le « *modelage et le corps-à-corps avec la matière* », le projet présenté à **La Panacée** offre un regard plus aigu où « *la transformation – réelle et symbolique – est au cœur de l'exposition* ».

Claire Lindner *et* ***Salvatore Arancio*** *– Contre-Nature au MoCo Panacée – Vue de l'exposition salle 01*

Sa réussite tient à l'originalité de son propos, mais aussi, et surtout, à la qualité des œuvres sélectionnées, à l'engagement des artistes, des commissaires et des équipes du **MO.CO.** « ***Contre-Nature*** » doit également beaucoup à la scénographie discrète mais essentielle du studio **Mr. & Mr.**

Après « *L'épreuve des corps* », **Caroline Chabrand** et **Vincent Honoré** signent avec cette épreuve du feu un nouveau commissariat et un accrochage d'exception. Au-delà de leur complicité, elle et il démontrent toute leur maîtrise des espaces souvent compliqués que réserve l'ancien Collège royal de médecine.

Contre-Nature au MoCo Panacée – Vue de l'exposition

La céramique contemporaine a été assez régulièrement montrée dans la région, mais rares sont les expositions qui lui ont été très majoritairement dédiées. On se souvient bien entendu de « *La Traversée* », une invitation lancée à **Johan Creten** au CRAC à Sète dans le cadre de « *Les premiers seront les derniers* » qui annonçait le départ de Noëlle Tissier fin 2016-début 2017. Certains gardent peut-être en mémoire quelques traces de « *Perturbations* » qui présentait en 2012 un parcours céramique et verre contemporain au musée Fabre, dans les collections d'art décoratif à l'Hôtel de Cabrières-Sabatier. Plus rares sont certainement celles et ceux qui se rappellent « *Barock* » au Château Borély à Marseille, une proposition de Sextant et plus (aujourd'hui Fræme) accueillie par Christine Germain…

Après l'inauguration de la Nendo Galerie il y a quelques semaines à Marseille, « ***Contre-Nature – La céramique, une épreuve du feu*** » marque une forte présence de la céramique

contemporaine dans le midi qui sera renforcée avec l'ouverture prochaine (le 27 mai) de « *Toucher terre, l'Art de la sculpture céramique* » à la Villa Datris à L'Isle-sur-la-Sorgue…

Faut-il ajouter qu'un ou plusieurs passages par **La Panacée** sont absolument inévitables avant le 4 septembre prochain ?

En savoir plus :
Sur le site du **MO.CO. Montpellier Contemporain**
Suivre l'actualité du **MO.CO. Montpellier Contemporain** sur **Facebook** et **Instagram**

2011/2021 : 10 ans d'aides à la production

Le *Quotidien de l'Art* dresse en 10 publications un bilan des 461 aides à la production distribuées par l'institution. Dans ce numéro, gros plan sur des lauréats 2017 : Caroline Achaintre et Simon Nicaise.

PAR FRANÇOIS SALMERON

Caroline Achaintre

Mascarades

Avant d'étudier aux ateliers textiles du Chelsea College of Art and Design et du Goldsmiths College de Londres, où elle vit et enseigne aujourd'hui, Caroline Achaintre (née en 1969) a débuté son apprentissage chez un forgeron à Halle, en Allemagne, où elle a grandi. L'artiste cherche depuis à revaloriser des pratiques dépréciées par l'histoire de l'art, telles que la tapisserie et la céramique, dites « féminines » ou affiliées aux « arts appliqués ». Son œuvre fait ainsi preuve d'un éclectisme étonnant : elle s'inscrit dans le sillage des modernismes (les tissus d'Anni Albers au Bauhaus, les couleurs chatoyantes de l'école expressionniste Die Brücke...), tout en puisant ses motifs dans les études ethnographiques et les cultures populaires (masques fétichistes, figures carnavalesques). Le titre de sa dernière exposition à Bienne, « Shiftings », traduit les déplacements qu'elle opère entre les disciplines, et les ponts qu'elle établit entre ornementation et figuration. En témoignent ses tapisseries pelucheuses réalisées suivant la technique du « tufting » (avec un pistolet à laine activé à l'aveugle depuis l'arrière du châssis) et ses émaux luisants qui esquissent grimaces, sourires et autres formes anthropomorphes déconcertantes.

Exposition personnelle « Shiftings » au Centre d'art Pasquart de Bienne (Suisse), jusqu'au 12 juin 2022, pasquart.ch/fr/event/caroline-achaintre/

Exposition collective « Mimicry – Empathy », sur une proposition de Fraeme, à La Friche Belle de Mai, Marseille, jusqu'au 5 juin 2022, lafriche.org/evenements/mimicry-empathy/

Exposition collective « Summer exhibition » à la Royal Academy of Arts de Londres, du 21 juin au 21 août 2022, royalacademy.org.uk/exhibition/summer-exhibition-2022

Exposition collective « Contre-Nature » au MO.CO La Panacée, Montpellier, jusqu'au 4 septembre 2022, moco.art/fr/exposition/contre-nature

Exposition collective « Toucher Terre, l'art de la sculpture céramique » à la Fondation Villa Datris, L'Isle-sur-la-Sorgue, jusqu'au 1er novembre 2022, fondationvilladatris.fr/fondation-villa-datris/exposition/

Caroline Achaintre

Yeti

2021, laine tuftée à la main, 247 x 217 cm.

© Photo Romain Darnaud/Courtesy de l'artiste, Arcade, Londres et Art : Concept, Paris.

Simon Nicaise

Le tour de France du compagnonnage

Le concept est pour le moins original : effectuer un tour de France des Compagnons du devoir via des résidences artistiques où l'on découvre des techniques vernaculaires oubliées. Simon Nicaise (né en 1982, diplômé des Beaux-Arts de Rouen) observe ainsi depuis 2018 la manière dont les métiers de l'art et de l'artisanat se transmettent : comment ces savoir-faire se rendent accessibles ? peut-on légitimement parler d'un « art pour tous » ? C'est ce que se demande l'artiste, fondateur de la webradio *DUUU dédiée à la création contemporaine... Sachant que l'enjeu ne vise guère à égaler la virtuosité technique des maîtres-artisans, mais plutôt à délocaliser sa propre pratique artistique (Nancy, Troyes, Marseille, Bordeaux, où Nicaise travaille actuellement auprès d'un maître de chai), afin d'aborder au contact des autres de nouvelles manières de procéder. L'apprentissage et la socialisation se situent donc au cœur de ce parcours initiatique, où poésie et irrévérence trouvent toute leur place. À l'instar de ces canettes parées d'un escalier hélicoïdal qui servent de test d'apprentissage pour chaque technique étudiée en formation... et qui nous mèneront peut-être, tels des coureurs cyclistes, vers l'ivresse des sommets ?

Exposition personnelle « Art thérapie », au Frac Normandie de Rouen, jusqu'au 6 mars 2022, fracnormandierouen.fr/fr/page/536/

Exposition collective « Les Heures Sauvages. Nef des marges dans l'ombre des certitudes », au Centre Wallonie-Bruxelles, Paris, du 10 au 19 juin 2022, cwb.fr/agenda/les-heures-sauvages-nef-des-marges-dans-l-ombre-des-certitudes

« Échappées poétiques », œuvres du Frac Normandie, bibliothèques de Saint-Étienne-du-Rouvray, jusqu'au 21 mai 2022

Résidence au Frac Nouvelle-Aquitaine MÉCA, dans le cadre de son programme de résidences PIC (Pôle Innovation & Création) avec la Tonnellerie Charlois, le domaine viticole Château Cantemerle et le CRAFT Limoges, jusqu'en mars 2023, fracnouvelleaquitaine-meca.fr/dossiers/nouveau-lancement-pole-innovation-creativite/

Lancement de la revue *Pain Liquide* #1, simonnicaise.fr/8016281/news

***DUUU Radio, duuuradio.fr/**

Simon Nicaise

Canettes à révolution

2021, canettes de bière en aluminium, 16 x 14 x 14 cm chacune.

Vue de l'exposition « Art Thérapie », Frac Normandie Rouen, 2021.

© Simon Nicaise/adagp, Paris 2022.

DAZED

Courtesy of Amber Cowan

Courtesy of Lyle Reimer

Three artisans reimagine Maison Margiela's Artisanal Collection 2021

Artists with sustainability and repurposing at the heart of their work – Lyle Reimer, Amber Cowan, and Caroline Achaintre – take inspiration from Maison Margiela's fantastical collection to create stunning sculptures

IN PARTNERSHIP WITH MAISON MARGIELA

Maison Margiela's 2021 Artisanal co-ed collection is a testament to the revered house's values – a commitment to craft and imagination, its avant garde vision, a reverence to the transformative power of nature, community, and time. This was explored in *A Folk Horror Tale, a* 70-minute film which premiered at the Champs Élysées cinema last month, replacing a physical showing of the collection. Maison Margiela's creative director John Galliano wrote the sinister and alluring feature, with award-winning French filmmaker Olivier Dahan as director, to debut the designs. The film's unsettling, earthy aesthetic spoke to the collection's inspirations in folklore and nature under the cloak of night, and played out in the elaborate clothing.

Maison Margiela is once again opening up its world to welcome in a new generation of artisans to be inspired by their latest output. The major themes of the Artisanal Collection 2021 – of old becoming new, alchemic collaboration, nature and time's enduring powers – act as prompts for three artists commissioned by Dazed Studio.

Lyle Reimer, Amber Cowan, and Caroline Achaintre were asked to reinterpret Maison Margiela's latest collection and its key themes through each of their respective media: mixed media sculpture, glass blowing, weaving and tapestry. Three films document their processes.

This marks the third collaborative project of Maison Margiela, a house committed to the next generation of artisans and community. Early on in 2021, the esteemed fashion house gave its pop culture-defining Tabi shoe an environmentally-focused reboot, with the Recicla line Tabi edition made with leftover leather. To celebrate its launch, three artists with backgrounds in upcycling and repurposing – Ying Chang, Pattern Chineso, and Alexandra Sipa – were invited to reimagine the boot with their innovative and 'anti-throwaway' ways of working, using discarded materials like electrical wire lace and silicon to create stunning works of split-toe art.

For the Artisanal Collection 2021 and this new cohort of artisans, mixed media artist Lyle Reimer was tapped by Maison Margiela. Reimer creates mixed-media portraits with found objects, recyclables, and rubbish – sometimes, he works with what he calls "curated garbage", sent from friends and peers across the globe, to create stunning avant garde pieces. And previously, the Vancouver artist worked with FKA twigs and her *AVANTGarden* zine to create intricate, wearable art made from trash, supplied by peers and cultural figures like Courtney Love and Christopher Kane.

Reimer says his interpretation is inspired by Galliano's opening speech in *A Folk Horror Tale*. It is both his celebration of everyone involved in crafting the latest collection, and his references to specific art and materials like the paintings of Vermeer, embroidery using unexpected objects like newspaper, and Delft Blue, a style of Dutch pottery. Sharing Galliano's affinity to this kind of earthenware, Reimer uses pottery pieces, as well as dyed strips of newspaper in bottles, and latex paint for the final sculpture. "I really wanted to embody and become an amulet or a talisman. So this is basically a human charm, if you will, to ward off evil spirits," Reimer shares.

"The codes of the house speak specifically to how I work and what I feel is important," Reimer continues. "The notion of recycling and upcycling is very much in the limelight. That's always been my DNA, and I feel that with Maison Margiela it's always been in their DNA as well." Reimer's finished result is like a haunting sea witch queen.

Amber Cowan is an artist trained in classic Venetian glass blowing, utilising second life and recycled glass she sources from old cullet yards in the midwest, defunct factories, and antique markets – a seamless fit with Maison Margiela's own values in repurposing and craft. Her pieces reflect themes of selfhood, discovery, and loneliness, all imbued with a feminine energy and in her recurring images of birds, female figures, pearls, and shells.

The nautical themes of Maison Margiela's collection align with the Philadelphia artist's own primary work, and have inspired her interpretation of the 2021 collection. One vignette in the film, which sees the models touch the fisherman's nets filled with fish to find them suddenly disappeared, inspired her delicate milk glass nets, beads, and fish details – it is a deep blue and white image of abundance, its delicateness reflecting how fleeting beauty and moments of bounty and wealth can be.

A pair of white hands sit at the centre, cupped to receive. "The image of a hand is symbolic and powerful – I think that people might not think about how much labour goes into this work, and how all of this clothing and these objects are really tediously and painstakingly handcrafted," says Cowan. "And so is my work. I like to show that visual imagery of the hand a lot to kind of bring the viewer back into that idea of something being handmade and hand produced."

Mixed media artist Caroline Achaintre works with an array of materials – textiles, ceramics, print, watercolours – to nudge at the uncanny. She is deeply inspired by the concept of animism, which attributes a living soul to plants and objects. Those otherworldly sensibilities move through *A Folk Horror Tale*, and inspire the hand-tufted tapestry Achaintre has created for the project.

Hand-tufting is a technique invented in the 60s that was originally used for carpets; subverting a traditional and domestic method of working, Achaintre creates something fascinating and innovative, aligning with Maison Margiela's bound-breaking latest work perfectly.

"The starting point is a sketch with the agglomeration of several characters in masks... and they join up to be a new entity," she explains. Achaintre responded to the exploration of shamanism, folk horror, and the crudeness of the masks contrasting with the elaborate clothing. There's also the central theme of time – how the past, present, and future interpolate each other. Achaintre's finished sculpture is mask-like, moving from earthy colours to pastel as it approaches two captivating eye holes.

Courtesy of Caroline Achaintre

LA RÉPUBLIQUE
{ de l'art }

de Patrick Scemama

Primitifs

LE 26 NOVEMBRE 2021

On ne connaît pas assez le Musée Zadkine, ce charmant petit musée situé rue d'Assas, comme une enclave entre deux grands immeubles. C'est la demeure et l'atelier où vécut et travailla le sculpteur d'origine russe de 1928 à 1967. Articulé autour d'un jardin où sont installées ses œuvres, il est aussi un des derniers témoignages des ateliers d'artistes tels qu'ils existaient, à l'époque, dans le quartier de Montparnasse. Rénové avec soin en 2012, il abrite en permanence des pièces de l'artiste qui fut une des grandes figures de l'Ecole de Paris.

Mais depuis quelques années, il fait aussi appel à des artistes contemporains pour des confrontations avec le maître des lieux. C'est ainsi que se tient actuellement une très riche exposition intitulée *L'Ame primitive*. Elle prend pour postulat le fait que Zadkine, au début du XXe siècle, se soit tourné vers le « primitif », c'est-à-dire tout ce qui se détourne des valeurs de la civilisation et célèbre le geste simple et naïf, celui de l'artisan ou du peintre d'enseignes ou d'icônes, pour élaborer son langage sculptural. Et elle le met en relation avec des artistes d'aujourd'hui qui eux-aussi se revendiquent comme « sauvages », « fauves », « néo-primitivistes ». C'est ainsi qu'un premier chapitre, *La Perspective inversée*, reprend le titre d'un ouvrage du philosophe et théologien russe Paval Florenski qui définit le primitivisme en contestant « l'idée d'une hiérarchie entre les productions artistiques, qui serait fonction du degré de développement de la société, ou de l'individu dont elles seraient issues ». On y voit des sculptures de Zadkine, tout autant que des collages de Hannah Höch ou *L'Homme-lion* d'Abraham Poincheval, bien connu pour ses performances-limites.

Un deuxième chapitre met en avant le corps, car pour les primitivistes, il s'agissait de le libérer des carcans sociaux dans lesquels il étouffait. Place cette fois à des œuvres de Derain ou de Rodin, mais aussi de Miriam Cahn (une toile comme hallucinée), de Mark Manders, de Louis Fratino ou de Eva Hesse. Enfin un troisième chapitre, *La Demeure*, se joue dans l'atelier de Zadkine. Il y montre l'importance pour nombre d'artistes modernes et contemporains « de rétablir l'idée et les gestes d'un nécessaire enveloppement qui ne soit pas seulement matériel, mais aussi rituel, psychique, mémoriel ». Cette section, qui engage autant l'esprit que le corps, s'illustre par des pièces d'Etienne-Martin, de Caroline Achaintre, de Rebecca Digne ou de Mathieu Abonnenc.

En tout, c'est une trentaine d'artistes (parmi lesquels Jean Arp, Kandinsky, Fernand Léger ou Marisa Merz) qui font face à Zadkine. Tous ne se conforment pas exactement à la notion de primitivisme exposée en début d'exposition (peut-on mettre Mark Manders ou Morgan Courtois dans cette catégorie ?). Mais qu'importe, la déambulation, qui ne se veut pas autoritaire, est lumineuse, les œuvres sont belles et on ne dira jamais assez l'intérêt qu'il y a à faire dialoguer des œuvres de provenances si différentes.

Primitive, l'œuvre de Georg Baselitz l'est complètement, depuis les premières toiles des années 60 qui firent scandale pour la manière dont elles interpelaient l'Histoire jusqu'aux dernières, évanescentes, le représentant lui et sa femme dans une forme de maniérisme, en passant par celles qui virent le renversement de la figure pour évacuer la question du sujet et bien sûr la sculpture, inspirée de l'art africain, qu'il taille directement dans le bois. On ne s'étendra pas ici sur la carrière et le côté sauvage de cet immense artiste, qui a été souvent montré et dont le travail a donné lieu à de nombreuses publications. Mais on signalera l'incroyable pertinence de la rétrospective qui est actuellement présentée au Centre Pompidou, sous le commissariat de Bernard Blistène et de Pamela Sticht. Il est rare en effet qu'en voyant ce type d'expositions, on ait à ce point le sentiment de n'être que face à des œuvres majeures, qui correspondent à chaque fois à une époque différente et surtout qui ne se répètent pas (outre le fait qu'on découvre des œuvres très peu connues, comme les paysages). Mais on peut retourner la constatation et dire que c'est parce que le travail de Baselitz est à ce point puissant, innovant et en perpétuelle recherche qu'il permet ainsi d'aller à l'essentiel (comme l'était la rétrospective, déjà au Centre Pompidou, de Gerhardt Richter, l'autre grand peintre allemand de ces cinquante dernières années, à la fois collègue et frère ennemi). Quoiqu'il en soit, il faut impérativement aller voir cette exposition : même si on ne partage pas toutes les opinions de l'artiste (en particulier son point de vue sur les femmes), on peut que s'incliner devant la grandeur et la force de son œuvre, qui a revendiqué sa foi en la peinture, l'a défendu même à l'époque où il était difficile de le faire et qui a trouvé en elle les moyens de se renouveler et de renouveler le geste pictural tout entier.

–*L'Ame primitive*, jusqu'au 27 février au Musée Zadkine, 100 bis rue d'Assas 75006 Paris (www.zadkine.paris.fr)

-Baselitz, La Rétrospective, jusqu'au 7 mars au Centre Pompidou (www.centrepompidou.fr)

Images : Louis Fratino (né en 1993), Saturday [Samedi], 2019, Terre cuite et lavis d'oxyde de manganèse, 13 × 13,3 × 5 cm, Courtesy de l'artiste et de la galerie Ciaccia Levi, Paris © Louis Fratino, courtesy galerie Caccia Levy / Photo © Aurelien Mole ; Ossip Zadkine (1888- 1967), Tête aux yeux de plomb, [1919], Pierre calcaire, 50 × 23 × 23 cm, Legs de Valentine Prax, 1981, Paris, musée Zadkine , Ossip Zadkine © Adagp, Paris 2021, photo E. Emo/F. Cochennec /Musée Zadkine/Paris Musées ; Georg Baselitz, Die Mädchen von Olmo II, 1981 Huile sur toile 250 × 249 cm Musée national d'art moderne, Centre Pompidou, Paris © Georg Baselitz, 2021 Photo © Centre Pompidou, MNAM-CCI / Bertrand Prévost / Dist. RMN-GP

CAROLINE ACHAINTRE. UNCANNY EROTICISM

Much like anthropological fetishes, Caroline's creations have a strong cohesive power, balancing between often conflicting entities. The oscillation between past and present in Achaintre's art is eternal, endowing her works with a fleeting impression: although her roots lie in German Expressionism and renewed Primitivism, her art seduces us with its unconventional and multifaceted character.
After her exhibition entitled *Tête-à-tête* at Galerie Art:Concept in Paris, in May she presented *Permanente*, the final stage of her touring solo show, at CAPC in Bordeaux. On that occasion, Caroline shared with us her "first loves" and the unbridled seductive power of her ceramics.

Beatrice Benalla, « Uncanny Eroticism. The sensuality of Caroline Achaintre's ceramics» in cactusdigitale.com, 7 septembre 2021

Beatrice Benella: Dear Caroline, what was the first work of art you have ever loved?

Caroline Achaintre: Dali's *Lip Sofa* and *Lobster Telephone* come to mind. I have always loved surrealism in objects and clothes. Its play with displacement is funny, and so free, it does not follow rules and orders. But also Brueghel and Bosch were extremely fascinating and left a strong impression.

BB: How important is it for you to keep an element of mystery in your work?

CA: I would not call it mystery myself, but I would like the viewer to make their own discovery in my work, want them to have the impression it is their personal experience what is perceived, and hopefully it really is. Therefore, I try avoiding being too explicit and do not really like to explain my work. Only when the dialogue between the object and the viewer is dynamic, the piece is alive.

BB: For some of your ceramics, you have pointed out how they can be interconnected with fetish aesthetics, made explicit by the insertion of leather parts, or suggested by iconographic references. What are the elements that fascinate you most about it?

CA: First, I like the double meaning of the word Fetish, although I am certain it comes from the same source, the religious/animistic meaning as well as the sexual one. In both cases the meaning of an object is heightened or transferred, it is charged. I very much like my work to be non-neutral, therefore I like to use materials that already have a certain energy or reference. Leather is such a potent material; it is a skin when worn in a tight manner or amply stuffed from the inside is very compelling. I was certainly influenced by writings and photographs from George Bataille, a performance I saw by Fabrice Gygi, Leigh Bowery, the film *In the Realm of the Senses*, but also artefacts from ethnological collections.

Any attempt to categorise Achaintre's work would not only prevent us from fully appreciating her creations, but also from being surprised by the unhinged nature of her art.
Her ceramic sculptures have led her to investigate the ways in which the mask – a fundamental element of her artistic investigation – alludes to erotic imagery, evoking role-play and obscure rites of passage. With their shiny surfaces and sensually elegant colours, Caroline's non-traditionally functional masks are mesmerising objects whose deep hollow holes are like dynamic centres of gravity.
The artist places her works in a delicate balance between the visible and the invisible, leading the viewer to question the process of concealment and unveiling: is the mask the object through which reality is transformed, or is it the instrument that reveals the hidden self? Understanding who or what exactly her works represent is as difficult as it is superfluous.

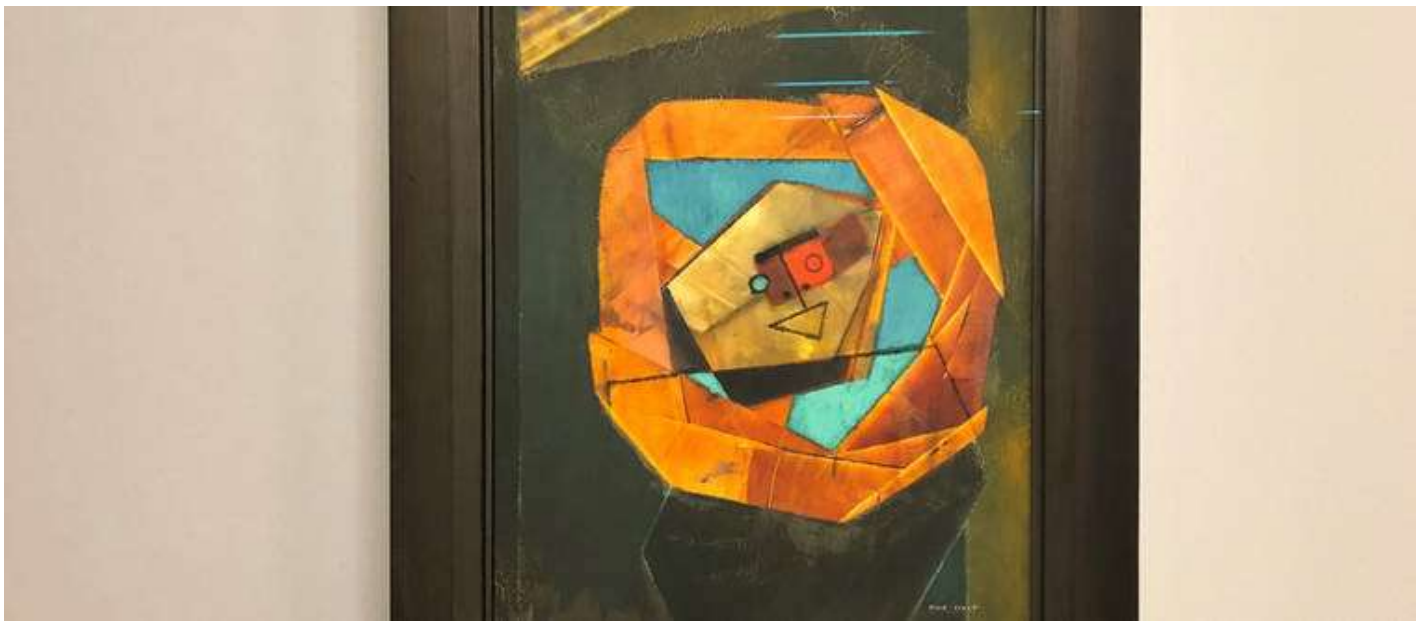
As objects of a culturally fetishist era, Caroline's seductive masks belong to that fetish imagery which over the years has managed to transform the object of her obsession from a consumer good to an instrument of sexualised devotion. The powerful aura that emanates from the latex-esque material, the symbol of fetish style par excellence, stems from the contradictions and provocative force that endow latex with mystical and alchemical sensitivity. As well as imitating the rubber material through the use of colour and surface gloss, the artist likes to confuse her audience through the combination of ceramic and leather: Caroline exploits this union of materials to shape new autonomous objects, transforming the outer membrane into a second epidermis capable of transcending all constraints of gender, age and species. The effective superimposition of different images also charges Caroline's works with a surrealist reminiscence, in which the play with the double is taken to the extreme by the transformation of the materials, thereby changing the very meaning of the work.

Ceramic allows Achaintre to focus on the actual working process, allowing the tactile aspect to emerge, sometimes bringing out its more elegant connotations, sometimes its intrinsic roughness. Difficult to work with and naturally alchemical, Caroline retains the feeling of material malleability of ceramic, giving the works a strongly viscous feel. Caroline's masks are thus able to express, with disquieting humour, the variety of forms and manifestations of Eros, which, formally manipulated, animate the inanimate object world, making it a safe territory in which to give free rein to desires and fantasies.

by Beatrice Benella

CACTUS ADAPTATION SS21
Original title: Uncanny Eroticism. The sensuality of Caroline Achaintre's ceramics

Images in order of appearance:
Caroline Achaintre, *Monmec*, 2017. Courtesy of the Artist and Art:Concept, Paris. Photo: Claire Dorn.
Caroline Achaintre, *Trainierte Leberwurst*, 2011. Courtesy of Arcade, London & Brussels and Art:Concept, Paris.
Caroline Achaintre, *Posyno*, 2012. Courtesy of Arcade, London & Brussels and Art:Concept, Paris.
Caroline Achaintre, *She-Balls*, 2011. Courtesy of the artist, Arcade, London & Brussels and Art:Concept, Paris.
(featured image) Caroline Achaintre, *Monika*, 2019. Courtesy of the artist and Arcade, London & Brussels.
Caroline Achaintre, *Susiesue*, 2017. Courtesy of the Artist and Art:Concept, Paris. Photo: Claire Dorn.



DOPPELAUSSTELLUNG MIT HYBRIDEN DARSTELLUNGEN

Max Ernst und Caroline Achaintre im Kunstmuseum Ravensburg

Im Kunstmuseum Ravensburg ist eine Ausstellung mit Werken von Max Ernst und der zeitgenössischen deutsch-französischen Künstlerin Caroline Achaintre eröffnet worden.

Max Ernst gehört zu den wichtigsten Künstlerpersönlichkeiten des 20. Jahrhunderts. Er war Mitbegründer des Surrealismus und befasste sich intensiv mit der Psychoanalyse Sigmund Freuds. In seinen Werken spielen Träume, das Unbewusste und Erinnerungen eine große Rolle, oft schuf er hybride Mischwesen.

Bedeutender Künstler des 20. Jahrhunderts

In der Ausstellung sind rund 50 Ölbilder, Skulpturen und Grafiken von Max Ernst zu sehen. Der Großteil der in Ravensburg gezeigten Werke stammt aus der Sammlung Fitting im Kunstmuseum Bonn.

Hybride Kunst und Kreaturen

Als Max Ernst 1976 im Alter von 85 Jahren starb, war die Künstlerin Caroline Achaintre gerade sieben Jahre alt. Ihre Objekte werden parallel zu Max Ernst präsentiert. Es sind riesige Wandteppiche und Skulpturen, die ebenfalls phantasievolle, hybride Kreaturen darstellen.

Zwei Einzelausstellungen mit interessanten Berührungspunkten

Die beiden eigenständigen Einzelausstellungen weisen Berührungspunkte auf. SWR-Reporterin Thea Thomiczek hat sich die Doppelausstellung im Ravensburger Kunstmuseum angeschaut.

Die Ausstellung "Max Ernst. Zwischenwelten - Caroline Achaintre. Shiftings" ist bis 20. Februar im Kunstmuseum Ravensburg zu sehen. Im Museum gilt die 2G-Regel.

EN IMAGES. L'exposition « La couleur crue » contraste au musée des Beaux-Arts de Rennes

L'éclat du bleu et du noir des pigments en forme de pétales de fleurs d'Anish Kapoor à voir à l'exposition « La couleur crue », au musée des Beaux-Arts. © Marc Ollivier/Ouest-France

L'art contemporain prend aussi ses quartiers au musée des Beaux-Arts de Rennes avec l'exposition L a couleur crue, pied de nez au noir et blanc de la collection Pinault. La matière est au cœur des créations.

Avec la nouvelle **exposition de la collection Pinault** pour locomotive, la ville de **Rennes** veut s'inscrire sur la carte des villes d'art contemporain. **Au Beaux-arts, l'exposition a été pensée en contrepoint à celle du Noir et blanc du collectionneur.** **« Notre parti pris est radicalement différent, nous avons élaboré un projet parallèle autour de la couleur, axé sur le rapport entre couleur et matière »,** explique Jean-Roch Bouiller, directeur du musée des Beaux-Arts, commissaire de l'exposition avec Sophie Kaplan, à la tête de l'espace d'art contemporain La Criée, et Anne Langlois qui pilote le centre d'art 40mcube.

Les troncs d'arbres d'Ulla von Brandenburg voisine avec les murs du patio du musée des Beaux-Arts peints par Flora Moscovici. © Marc Ollivier/Ouest-France

Les troncs d'arbres colorés de Katarina Grosse affichent d'emblée ce parti pris dans le patio. La pièce assez monumentale imbrique 6 troncs d'arbres mis en scène sur le tissu portant les traces de leur

peinture du jaune au mauve. Une approche de la couleur par le geste de l'artiste. Tout autour, les murs du patio se fondent dans un dégradé de pastel : c'est l'œuvre de Flora Moscovici, créée pour le lieu, qui fait tendre le jaune rosé du mur vers le bleu du ciel.

L'exposition « La couleur crue » au musée des Beaux-Arts de Rennes. Du 12 juin au 29 août, à l'occasion de l'événement artistique estival « Exporama » et en écho à l'exposition au Couvent des Jacobins. © Marc Ollivier/Ouest-France

Mur thermosensible

L'exposition se poursuit par une expérience d'immersion dans une forêt d'arbres d'Ulla von Brandenburg, rendue abstraite par sa couleur orange, peinte sur le long d'un couloir. Elle débouche sur une œuvre sonore créée pour l'exposition par Vincent Malassis, qui travaille sur l'équivalence entre couleur et son. On passe de l'impalpable au toucher, avec le mur orange de Véronique Joumard : sensible à la chaleur, on peut y laisser la trace de ses mains (préalablement passées au gel hydroalcoolique !).

Une tapisserie monumentale de Caroline Achaintre : la matière est en vedette à l'exposition « La Couleur crue ». © Marc Ollivier/Ouest-France

La première salle fait place aux œuvres d'artistes qui ont utilisé la matière brute dans leur travail. Couleurs vives et pourtant naturelles des pierres semi-précieuses d'Evariste Richer. Terre crue des monticules de terres figurant le village imaginaire des *Meulen,* de Gérard Gasiorowski. Céramique, bois et laine des assemblages mi-artisanaux mi-industriels de Daniel Dewar et Grégory Gicquel. Ou encore photolithographie de spores de champignons de Dove Allouche. Matière encore et toujours avec les tapisseries monumentales de Caroline Achaintre dans la salle suivante.

Les pétales bleus d'Anish Kapoor

Le tableau de perles de Mike Kelley emprunté au centre Pompidou. © Marc Ollivier/Ouest-France

C'est une explosion de couleur qui nous embarque en fin d'exposition. Les échelles de couleurs de tons géologiques d'Evariste Richer. La couleur des paquets bleu de Jean-Luc Moulène suffit à évoquer les paquets de gauloises. Le néon rouge de de Dan Flavin, emprunté à la collection Pinault (de même que le tableau de perles en plastique de de Mike Kelley), dialogue avec le fragile bâton sculpté recouvert d'ailes de papillons de Perrine Lievens.

« Rose » d'Ann Veronica Janssens : les spots plongent une pièce dans un rose immatériel enfumé. © Marc Ollivier/Ouest-France

Pour réaliser cette exposition, les œuvres ont été empruntées au Frac, à des galeries, deux à la collection Pinault et deux autres au centre Pompidou. C'est le cas de *Rose,* d'Ann Veronica Janssens dont les spots plongent une pièce dans un rose immatériel. L'autre est le mur de Michel Blazy, réalisé en algues agar agar décomposées et teintées d'une glaçante couleur rouge sang. Il voisine avec la vidéo Damni i Colori d'Anri Sala, sur la ville de Tirana repeinte en couleur par son maire artiste. Ou comment la couleur peut prendre le pouvoir politique.

Du 12 juin au 29 août, au **musée des Beaux-Arts** à Rennes, quai Emile-Zola, du mardi au dimanche, de 10 h à 19 h, nocturnes jusqu'à 22 h les mercredis et jeudis.

abienne RICHARD. Ouest-France

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Caroline Achaintre - Shiftings

22. November 2021 - 12:45 / Ausstellung / Tapisserien / Keramik Kunstmuseum Ravensburg
20. November 2021 – 20. Februar 2022

Die erste museale Einzelausstellung in Deutschland von Caroline Achaintre gibt Einblick in das einprägsame Werk der deutsch-französischen Künstlerin.

Ihre Keramiken, Aquarelle und imposanten großformatigen Wandteppiche sind Einladungen an das freie Spiel der Vorstellungskraft. Der Ausstellungstitel "Shiftings" – dt. Verschiebungen, Verlagerungen, Umverteilungen – spielt nicht nur darauf an, dass Achaintre tradierte Techniken wie etwa die Tapisserie oder die Keramik in die Gegenwart überführt, sondern auch auf das ständige Ausloten der Grenzen zwischen Abstraktion und Gegenständlichem.

In Achaintres Arbeiten treten geometrische, maskenhafte Formationen und wundersame, scheinbar animalische Figuren in Erscheinung, die unseren vorgeprägten Blick in Frage stellen und klassische Zuordnungen verschieben. Der Zauber von Achaintres hybriden Kreaturen verbirgt sich in ihrer Doppeldeutigkeit, ihre Schönheit liegt in ihrer Irritation.

> **Caroline Achaintre. Shiftings (2. OG)**
> 20. November 2021 bis 20. Februar 2022

Kunstmuseum Ravensburg

Burgstrasse 9
D - 88212 Ravensburg

Caroline Achaintre, Ray-Gun, 2017, Aquarellfarbe und Tinte auf Papier, 33,8 x 24 cm, © die Künstlerin, Courtesy Arcade, London & Brussels und Art : Concept, Paris

Caroline Achaintre, Bat-8, 2018, handgetuftete Wolle, 275 x 280 cm, Collection FRAC Auvergne, © die Künstlerin, Cour- tesy Arcade, London & Brussels und Art : Concept, Paris, Foto: Oriane Durand

Caroline Achaintre, Ibis, 2012, handgetuftete Wolle, 250 x 215 cm, Courtesy Arcade London & Brussels und Art : Concept, Paris, Foto: Andy Keate

Caroline Achaintre: *Shiftings* / Max Ernst: *Zwischenwelten*

Kunstmuseum Ravensburg

Caroline Achaintre, *Bat-8*, 2018. Hand tufted wool, 275 x 280 cm. Collection FRAC Auvergne. © the artist. Courtesy of Arcade, London & Brussels and Art : Concept, Paris. Photo: Oriane Durand.

Caroline Achaintre: *Shiftings*
Max Ernst: *Zwischenwelten*
November 20, 2021–February 20, 2022

Opening: November 19, 7pm, with registration

Open house: November 19, 9–11pm, without registration

Kunstmuseum Ravensburg
Burgstr. 9
88212 Ravensburg
Germany
Hours: Tuesday 2–6pm,
Wednesday–Sunday 11am–6pm,
Thursday 11am–7pm

T +49 751 82810
kunstmuseum@ravensburg.de

www.kunstmuseum-ravensburg.de
Instagram

Caroline Achaintre: *Shiftings*
The first solo exhibition by Caroline Achaintre (b. 1969) at a museum in Germany offers insights into the impressive oeuvre of the German-French artist. Her ceramics, watercolors and imposing, large-format tapestries are invitations to participate in the free play of imaginative power. *Shiftings*, the title of the exhibition, alludes not only the fact that Achaintre translates techniques such as tapestry or ceramics into the present, but also to her constant exploration of the borders between abstraction and figuration. Coming to the fore in Achaintre's works are geometrical, mask-like formations and marvelous, apparently animal figures that put to question our preconceived perspectives and classical attributions. The enchanting aura of Achaintre's hybrid creatures has its source in their ambiguity; their beauty arises out of their perturbing impact.
The exhibition and the accompanying catalogue is a collaboration with the Pasquart Kunsthaus Centre d'art, Biel, Switzerland and is receiving additional support from the Henry Moore Foundation and the Institut français Deutschland.

Max Ernst: *Zwischenwelten*

As one of the versatile inventors of Surrealism, Max Ernst (1891–1976) numbers among the most important artistic personalities of the 20th century. Throughout his life, his oeuvre was marked by intellectual curiosity, exuberant delight in experimentation, and a joy in playful transformation. With more than 50 works, the presentation extends from his beginnings in Rhenish Expressionism all the way to his spectacular late graphical work; it provides insights into Max Ernst's sculptural production and issues an invitation to immerse oneself in the sleepwalking, intermediate worlds of his painting. The exhibition—with a special focus on the 1920s and 1950s—consists primarily of works from the Kunstmuseum Bonn, especially from the Sammlung Wilfried und Gisela Fitting of the Kunstmuseum, a collection which Prof. Dr. med. Fitting and his wife started assembling during the 1960s into what has today become a representative cross-section.

In the framework of the opening, the **Justus Bier Prize for Curators 2020** will be presented for the exhibition and catalogue *Mondjäger: Nathalie Djurberg & Hans Berg in Dialogue with Asger Jorn* (October 19, 2019–February 16, 2020, Kunstmuseum Ravensburg) to Ute Stuffer and Axel Heil. The Justus Bier Preis is offered by the Helga-Pape-Stiftung Jens und Helga Howaldt; each year since 2009—in memory of the art historian Justus Bier (1899–1990)—it has been awarded by an independent jury for outstanding curatorial achievements in the German-language space.

Accompanying program

Thursday, December 2, 7pm
Lecture by Dr. Judith Elisabeth Weiss
"Compulsive Repetition? Max Ernst and the Return of Things"
Art historian and curator, Berlin

Thursday, December 16, 7pm
Artist's Conversation, Caroline Achaintre
Digital; link will be announced on the homepage of the museum.

Thursday, January 20, 7pm
Lecture by Orianne Durand
"Caroline Achaintre: The Uncanny Beauty of Monsters"
Art historian and curator, Marseille

February, specific date to be announced
In Dialogue with Dr. Volker Adolphs
Guided tour of Max Ernst exhibition
Assistant Director, Kunstmuseum Bonn

KUNSTMUSEUM
RAVENSBURG

Graulhet. 5 artistes-4 entreprises ou l'art de la rencontre

Les élèves de l'école d'En Gach ont pu rencontrer Pia Rondé et Fabien Saleil chez Eurêka. / Photo DDM, J.-C.C.

Animations, Graulhet

Publié le 24/09/2021 à 05:12 , mis à jour à 05:20

Caroline Achaintre, Sébastien Gouju, Jules Levasseur, Pia Rondé et Fabien Saleil sont les cinq artistes et designers sélectionnés pour une résidence d'artistes leur permettant de travailler avec les entreprises de la filière cuir de Graulhet.

Le cuir est aussi une matière inspirante pour les artistes contemporains. Après le travail sur trois ans de Floryan Varennes, dans le cadre du dispositif L'Art en entreprise, l'expérience se poursuit avec de nouveaux artistes dans le cadre de l'évènement "L'art de la rencontre", porté par la municipalité, en partenariat avec le centre d'art Le Lait et l'AFIAC, soutenu par de nombreux partenaires (1).

Une histoire de transmission

Côté entreprises, quatre participent à cette rencontre : la maroquinerie La Fabrique, manufacture de création et fabrication à façon de petite maroquinerie et accessoires en

cuir ; la maroquinerie Philippe Serres, structure familiale labellisée Entreprise du patrimoine vivant, qui est depuis plus de 90 ans au service du vrai travail d'artisanat à la française ; Euréka, entreprise spécialisée dans l'amincissement, le contrecollage, le transfert des cuirs et peaux, spécialiste du cuir stretch, et Cuir en stock, un atelier qui regorge de trésors avec de nombreux types de cuirs pour la maroquinerie, l'ameublement, le vêtement, la chaussure, la reliure, la sellerie et la décoration.

Le cuir graulhétois, c'est aussi une histoire de transmission. Cette semaine, trois classes de l'école d'En Gach et deux classes de l'école de Crins rencontrent les artistes dans l'entreprise. Le grand public, quant à lui, pourra découvrir le fruit des recherches des artistes et designers à la Maison des métiers du cuir du 1er au 30 octobre.

(1) L'Europe (Fonds Feder leader), la Région Occitanie, la DRAC, le Département du Tarn, la CCI, le Conseil national du cuir et Gaillac-Graulhet Agglo.

J.-C. C.

19 Mai 2021
23 Mai 2021

CAROLINE ACHAINTRE - PERMANENTE

CAPC - BORDEAUX

Le travail de Caroline Achaintre témoigne, d'une part, de la singularité de son parcours, qui la mène d'une forge en Allemagne à l'atelier textile du Goldsmiths College de Londres, et d'autre part, de l'éclectisme de ses inspirations qui la font se nourrir aussi bien du primitivisme revendiqué de Die Brücke que du design postmoderne du groupe Memphis. Rien d'étonnant donc à ce que l'artiste réalise des installations qui tiennent tout autant de l'étalage marchand que du cabinet ethnographique, dans lesquelles de grandes tapisseries colorées dialoguent avec des céramiques anthropomorphiques, où visages amphibiens et masques fétichistes ou carnavalesques se côtoient.

Les œuvres de Caroline Achaintre puisent leurs sources aussi bien dans la sculpture britannique d'après-guerre que dans l'expressionnisme allemand, la commedia dell'arte, les arts premiers ou encore les cultures urbaines (musique goth ou métal, films de série B, science-fiction). Dans son travail, l'artiste s'empare de techniques traditionnelles – tuftage, céramique, vannerie – pour insuffler vie aux dessins dans lesquels toutes ses œuvres trouvent leur origine. Sa pratique est marquée par un constant va-et-vient entre deuxième et troisième dimension, opérant avec fluidité dans un rapport au temps soit long (pour ses œuvres en laine tuftées ou ses sculptures en osier, par exemple, qui requièrent de passer du dessin au canevas et dont la réalisation matérielle nécessite plusieurs semaines), soit court (pour ses aquarelles ou ses céramiques, qui relèvent de gestes plus instinctifs ou spontanés).

Dans un cas comme dans l'autre, l'artiste ménage à dessein des plages d'incertitude quant aux formes qui résultent de ses nombreuses expérimentations : lorsqu'elle réalise ses pièces tuftées « à l'aveugle » depuis l'arrière de son châssis à l'aide d'un pistolet à laine, ou lorsqu'elle joue de la perméabilité des matériaux et des couleurs des céramiques dont la cuisson transforme toujours profondément le rendu. Le risque, tout comme le contact physique direct avec la matière, fait partie intégrante de son modus operandi.

L'ouverture de cette exposition était initialement prévue le 21 décembre 2020, le public pourra la découvrir pendant quelques jours dès le 19 mai 2021.

L'ACTUALITÉ DES **GALERIES**

À Paris, en régions et dans le monde, les expositions à voir dans les galeries et chez les antiquaires.

2

1_Kenny Dunkan, *The Forbidden Fruit(002)*, 2020. © Galerie Les Filles du Calvaire.

2_Marinette Cueco, *Écritures*, 1994, jonc capité tressé, ardoise d'Allasac, 48 x 43 cm. © Photo David Cueco/Galerie Univer.

3_Caroline Achaintre, *Live Evil*, 2021, aquarelle et encre sur papier, 25 × 35 cm. © Romain Darnaud.

1

KENNY DUNKAN

Galerie
Les Filles du Calvaire – Paris-3e

Des bâches industrielles aux couleurs vives sur lesquelles sont imprimés photos et textes recouvrent les murs du premier étage de la galerie, où flottent des écrans présentant des captations de performances, et où sont disséminées çà et là des sculptures. Pour sa première exposition personnelle à la Galerie des Filles du Calvaire, Kenny Dunkan (né en 1988 en Guadeloupe) propose un magnifique parcours initiatique à la découverte de son œuvre syncrétique. De 2 000 à 6 500 euros.

ANNE-CHARLOTTE MICHAUT

« Kenny Dunkan. Keep Going! », Galerie Les Filles du Calvaire, 17, rue des Filles-du-Calvaire, Paris-3e, www.fillesducalvaire.com

CAROLINE ACHAINTRE

Galerie Art : Concept – Paris-3e

« Caroline Achaintre envisage, avec tout ce qui lui passe par les mains, la possibilité d'une tronche », écrit Joël Riff, commissaire de la deuxième exposition personnelle de l'artiste à la Galerie Art : Concept. En laine, en céramique ou à l'aquarelle, les œuvres présentées sur les murs figurent, ou suggèrent, des visages. Une très belle exposition, à l'image de la richesse de l'œuvre de l'artiste, en termes notamment de formats, de matériaux, de couleurs et de formes. **A.-C. M.**

« Caroline Achaintre. Tête-à-tête », Galerie Art : Concept, 4, passage Sainte-Avoye, Paris-3e, www.galerieartconcept.com

MARINETTE CUECO

Galerie Univer – Paris-11e

Marinette Cueco (née en 1934) cueille des éléments naturels, végétaux et minéraux de tous types et les assemble dans des compositions au charme subtil et poétique. En témoigne la sélection d'ardoises encore jamais montrées et une série d'entrelacs très récents exposés à la Galerie Univer. À partir de 1 500 euros et jusqu'à 13 000 euros pour un entrelacs de plus de deux mètres de hauteur.

A.-C. M.

« Marinette Cueco. Ardoises, entrelacs », Galerie Univer, 6, cité de l'Ameublement, Paris-11e, www.galerieuniver.com

3

Anne-Charlotte Michaut « L'actualité des galeries », in L'Oeil, 8 avril 2021

Conversations

To swim against the stream

In the second of our intergenerational conversations, 2019 Fine Art graduate Bethany Stead meets for the first time with Caroline Achaintre, who trained in the 1990s, to talk about lockdown, craft, class, confidence and sustaining an art practice.

Caroline Achaintre, *Choppers*, ceramic, 2019. Courtesy: Arcade London and Brussels and Art : Concept, Paris; Photo: Andy Keate

« To swim against the stream », in Artists Newsletter, 2ème édition, mars 2021, pp. 38-42

Bethany Stead, *Leggy Pot*, metal, plaster, cement and paint, 2019.

Bethany Stead: I've admired your work for a long time, and I feel an affinity with your practice, mainly through the materials that you choose to use, the relationship between drawing and object within your work, as well as the animalism and carnivalesque subject matter. I myself make ceramics, textiles and drawings, using animalistic textures and forms to explore my own inhabited experience in a female body and how I navigate spaces.

First of all, though, how have you been during lockdown? Have you been able to continue with your practice?

Caroline Achaintre: It's hard at the moment, there aren't any borders between time. On the one hand, I function really well, my studio is two streets away so that's really convenient and I've been able to go there continuously. I work in Germany as a Professor, and used to go over once or twice a month, but thanks to the internet it is still possible to teach, so in both functions I can still exist.

BS: Has lockdown changed the way you've made work?

CA: Not really, I think I'm quite slow in reacting to my circumstances. When I go somewhere on a residency, it might take a year till I feel it seeps in. I think it will definitely have an effect, but it might take a while to be visible. And yourself?

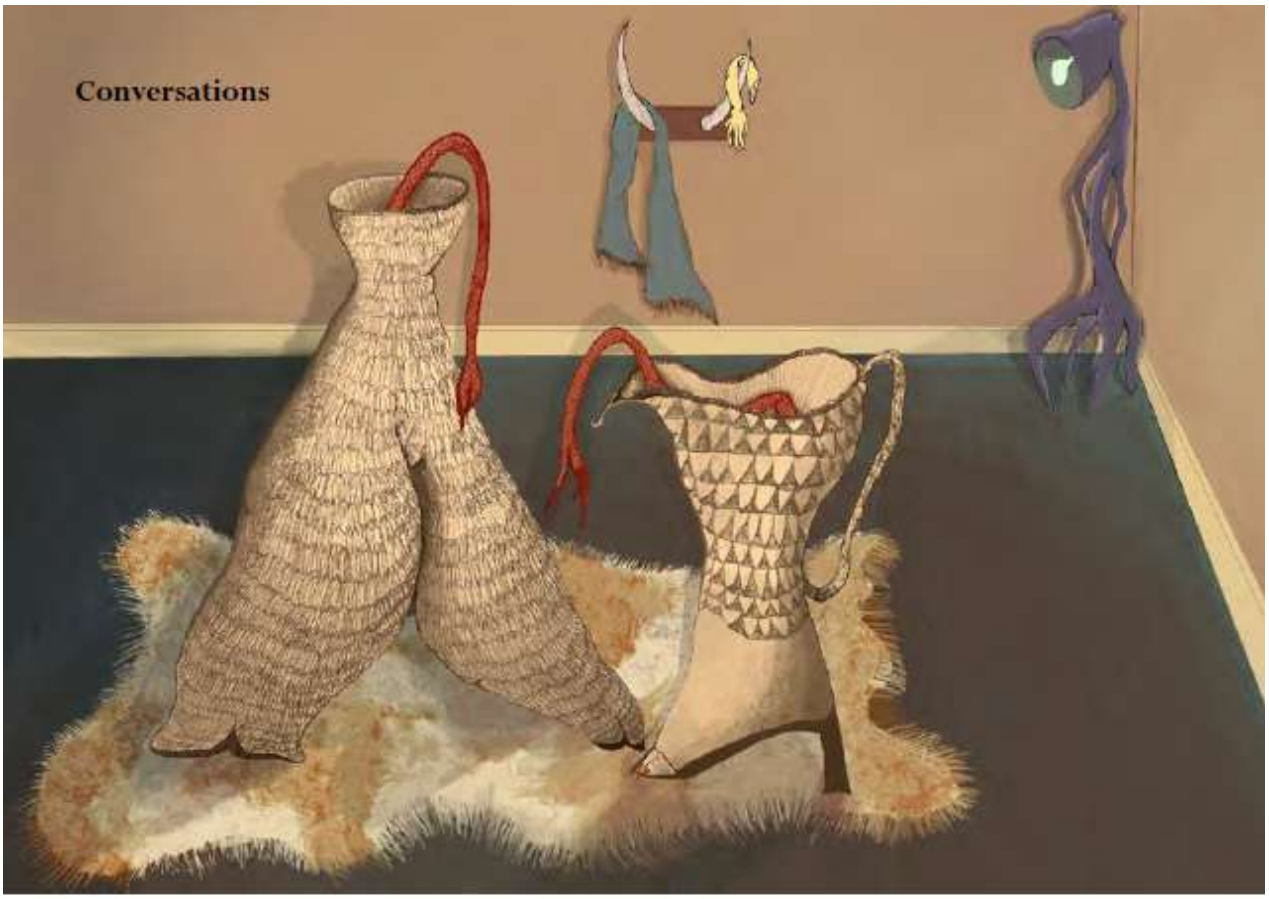
BS: I think this year has definitely changed the way I work. It has freed up so much more time than I had after I first graduated in 2019, to work on my own practice and make applications because of being furloughed. But at the same time it has affected productivity because I need social interaction.

I sometimes deal with feelings of guilt in pursuing my work, I feel aware of my privilege and it can feel self indulgent. I try to counteract this by working with communities or working with people. Have you ever experienced this?

CA: I grew up in Germany and you feel guilty for many things, but funnily enough, no. I mean you might make some money with art, but on the other hand you're producing things that no one necessarily asked for in the first place, and I think we actually make a huge contribution to society.

In the beginning, I was like everyone else, struggling to survive. I had a job, and then I had a child. It was a real struggle to even facilitate being able to go to the studio and I had to make sacrifices. Now it's easier, but I don't have any guilt in that sense.

There have been big discussions about whether the art system is relevant in these Corona times, but it's definitely important for being a complete human being, for exchange of thoughts, for escapism or political issues. Art is a very important part of society.



▲ Bethany Stead, *Bourgie*, digital drawing, 2020.

BS: That's true, I think I need to get over my feelings of guilt. I don't know if this is too personal a question to ask, but do you now earn a living from just your art?

CA: I do now, but it's not like I'm living a luxury lifestyle. I've definitely had those moments where you feel like you're in the wrong queue, and how is this going to end? But once it becomes easier, you appreciate it even more.

For quite a few years, I only did visiting tutoring when invited. I applied for a professorship three years ago, and I now have a class in Halle, which is next to Leipzig. I did teach at Goldsmiths for a year full time before that, and I really enjoyed the way of teaching, but there was too much admin. I had so many great colleagues who either don't earn enough to live off, or had to work so much that they had no time for their artwork. The academic system in Germany is a bit different and frankly, it's also better pay.

BS: How long did it take you to start making a living from your art?

CA: Maybe seven years. I finished my Goldsmiths MA in 2001, I had my daughter in 2006. I was showing loads, but in 2007 things started to pick up more in terms of selling work.

BS: You have spoken about being a blacksmith, before studying art for five years. How did you come to be a blacksmith, and what made you switch?

CA: I was born in France, and grew up in Germany. After school, I decided to go traveling – the idea of university felt like a tower. When I was traveling, I met the son of a blacksmith; I was really impressed by this guy, he made his own tools and forge. I was already thinking about learning a craft skill so I could do something with my hands. When I came back to Germany, I looked for an apprenticeship, and after a two and a half year apprenticeship I moved to Berlin and worked for another two and a half years for a really great company. I liked the physical engagement with material, but I realised I couldn't express myself artistically. And this desire grew and grew. So I eventually decided to apply to art school, and left all that behind me.

BS: You try to not place your work within a context of craft. I wondered why, because you were a crafts person before you were an artist?

Caroline Achaintre, *Paso Doble*, hand-tufted wool, 2020. Courtesy: Arcade London and Brussels and Art : Concept, Paris. Photo: Andy Keate

CA: When I learned blacksmithing, I realised that there is a morality around craft, how things are made and how they are not made, what's right and what's wrong, and this can really put a burden on material. As a young student I just wanted to experiment with every single material or non-material. At the time I was influenced by artists like Pipilotti Rist, and wanted to get rid of all this materiality. I went to Chelsea College of Art in the mixed-media class, but affinities come back, and I ended up working with material anyway. At Goldsmiths I was making small drawings that talked about the uncanny, angst, emotions and ambiguity in character. I wanted to bring this work back into the space, having made large-scale installations before. The interest in the uncanny and Sigmund Freud is the reason why I started using wool, so it was a 'conceptual decision' to use a domestic material never a craft decision, and then of course, I fell in love with it.

I'm not anti craft, that makes no sense. I'm attracted to things that are manageable, materials that are accessible and tactile, I like the work to grow in my hands. My way of understanding art making is to work through something without always having all the answers for your questions. You answer questions through a making process.

BS: When I make work, I choose materials because of the materiality and because I like handling them. But a major reason why I engage in craft and craft theory is to do with the relationship between craft and class. This is one of the main barriers that I feel I face, it's something I think about all the time and explore through my work. I wondered if you think about class within your work?

CA: When I say domestic and normal, then I guess it is about class in some way. But it's very British, relating things to class. I don't know if middle-class people feel like they have to make work about the middle class because it sounds boring already. When I did my teaching training I realised how everyone here holds on to their class, especially people who see themselves as working class.

BS: What have your main barriers been as a female artist?

CA: Again, I never tried to think in those terms, but of course it has always influenced my decisions. As a blacksmith, it was really hard to find an apprenticeship because it was a very male profession. That was definitely a struggle. I chose the apprenticeship because I was attracted to the way of working, but I'm sure it added to the fascination to swim against the stream, to work in a profession that is very male dominated. Maybe I wanted to prove something.

As an artist, I started working with wool, and wool is so loaded. First, it's so connected to feminist art from the '60s, people still think it's a feminist material and I always rebel against that. I'm not sure if that's what people want to hear.

When I started in 2001, it was still seen as being a feminist statement. People automatically pigeon-holed it and saw it as a bit old fashioned, or as a craft material. It was hard to find my own standing. At the same time there were male artists, like Enrico David and Michael Raedecker, working with textiles and it was much easier for them, they didn't have the whole agenda.

I think I was quite lucky, even if I didn't make the big bucks, I did manage to work with commercial galleries. I think in the commercial sector, there has always been a huge difference in representation. Institutions make a lot more effort now to make sure it's equal. I'm glad that things seem to move in the right direction. Everyone has to learn, we are all learning, women as well as men, about being aware and conscious of fairness and equality. What about you?

BS: Really similar. I chose to be a sculptor, as a reaction against wanting to be classed as feminine. I wanted to make large-scale sculpture, I wanted it to be scary and evoke disgust. But then, no matter what, it would always be described as domestic. I knew in the back of my head that it was domestic, in some way, but it's not what I was thinking when I was making it.

CA: Are you referring to the material? Because I've seen a sketch of yours, these huge, big feet and legs, I would never think about the domestic. Is it just because of the clay?

BS: I think it's because I make a lot of drawings of the sculptures inside rooms. I also reference furniture that has animalistic features. So I understand why and how my work is described this way, but there are some words that I don't think about and would like people not to use to describe my work. I recently got into needle punching. I love how quickly you can create an image and how it feels like a different way of drawing, but I almost feel that it will be taken less seriously because it's womanly and people might only see it that way.

One of the things that I have experienced throughout my art education and since graduating is the lack of women's voices, especially at art school. There was a massive proportion of female students over male, probably 20% male and 80% female. It would always be the males that would speak out in group critiques or lectures, it didn't leave a lot of space for women. I don't know what it was like when you were in art school?

CA: I think it was a better mixture than you describe, I remember it being half and half student and staff wise.

What I do remember – and it really saddens me when I think of it – is when I started working with ceramics I had no access to a kiln and I'd never worked with clay in my life before. So, I started going to community classes, and I really noticed that the elderly female makers would make themselves small and put themselves down. It reminded me of the lack of confidence in my mother and grandmother.

I know that lack of confidence can be passed on, but it's also possible to try to break it. Teaching in Halle, my class is called Textile Arts, but you can do whatever you like. I do have a higher percentage of female artists, but they are all really strong modern women with a strong voice. I have this big hope that all of us, as maybe mothers or educators, can somehow break the cycle. I think that's something to aim for.

BS: Did it take you a long time after leaving art school to build your confidence to talk about your work?

CA: I was never confident to speak about my work, but at one point I agreed to always give a talk whenever I was asked. I think if it doesn't come naturally you can work on it.

I remember talks where I had an almost out of body experience, and then I realised I only need to talk about what I do all day long and other people find that interesting. Sometimes you're so used to yourself, you forget about that. I'm still nervous every single time, but the beautiful thing about listening to people or seeing people talk is that it's not just what comes out of the mouth, it's everything around them.

BS: One last thing to ask: if you could go back to yourself starting out, what words would you give to yourself to help you persevere? I find it really difficult to constantly be putting all my energy into funding applications and jobs that I don't even really want, but that I need to be able to pay the bills and have an art practice.

CA: I think the thing is to always hold on to the practice itself. No matter how much you have to work, if you have a baby, or have to juggle 10 things at a time, really make sure you hold on to the making, because that's the only thing that's going to pull us through, the love for the work itself. I think this has to be the motor.

So, stay positive keep making, whenever there's a minute, even if it's just a really small amount of time.

Caroline Achaintre was born in Toulouse (FR) in 1969. She was raised in Fürth (DE) and, after training as a blacksmith, completed degrees at Chelsea College of Arts, London and at Goldsmiths, University of London. Achaintre has exhibited at international Museums and Institutions that include: Fondazione Giuliani, Rome, IT (2020); MOCO, Montpellier, FR (2020); Belvedere Museum, Vienna, AU (2019); Palais de Tokyo, Paris, FR (2018); Dortmunder Kunstverein, Dortmund, DE (2018); FRAC Champagne-Ardenne, Reims, FR (2017); Museo de Arte Precolombiano, Casa del Aalbado, Quito, EC (2017); BALTIC, Gateshead, UK (2016); Tate Britain, London (2015); Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT (2014). Forthcoming solo exhibitions include those at: CAPC Musée d'Art Contemporain, Bordeaux, FR and Kunstmuseum Ravensburg, DE.

www.carolineachaintre.com

Bethany Stead (b. 1995) is a sculptor and ceramicist fascinated by materials and techniques associated with traditional craft and folk art, some of which have a long history of being laborious to manipulate, and are associated with a particular class, sex or gender. She graduated from Newcastle University in 2019 and now lives and works in Newcastle. Recent exhibitions include the forthcoming 'Open Submission', BALTIC, Gateshead (April 2021), 3rdwave.cargo.site (2020), 'Manifestations', Conny Art Festival, Co. Durham (2019), and 'Newcastle University Degree Show', Copeland Gallery, London (2019). Stead is part of 'The Collective Studio 2020 – 2021' at The NewBridge Project, Gateshead.

www.bethanystead.com

Un nouveau centre d'art dans le Marais. (Un tour de galeries, Paris)

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par Patrice Joly

(Article écrit quelques jours avant les annonces gouvernementales du jeudi 18 mars 2021.)

Profitant d'une interdiction pour le moins paradoxale d'un point de vue technique – celle pour les musées et les centres d'art d'accueillir du public alors que leur capacité à le recevoir dans le respect des normes sanitaires a été démontrée[1] – mais logique dans l'optique gouvernementale qui ne considère pas l'accès à ces lieux comme un besoin essentiel, les galeries bénéficient en ce moment d'une fréquentation exceptionnelle. Et le centre de Paris le samedi après-midi de ressembler à un vaste centre d'art dont les salles se seraient vues disséminer de-ci de-là dans le Marais, qui plus que jamais concentre l'essentiel de ces officines. Un centre d'art fragmenté donc, mais dont les pratiques se seraient dans le même temps fortement ramassées sur un médium de prédilection : la peinture, dont on découvre ou redécouvre les extrêmes diversité et vivacité – même si l'on note tout de même un repli certain sur la toile, redevenue l'objet le plus collectionnable. Il ne s'agit pas de bouder le plaisir d'arpenter, à longueur de cimaises, cette multitude colorée, mais cette tendance lourde, qui semble faire le bonheur des nouveaux impétrants dans le monde de l'art contemporain – plus que ravis de pouvoir se mettre sous les yeux « quelque chose d'artistique » –, institue un rapport à l'art contemporain totalement décalé. Celui-ci est d'autant plus tronqué qu'il remet en vigueur la vieille équation art = peinture, comme si rien n'avait vraiment changé depuis le 19e siècle.

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Patrice Joly, extrait de « Un nouveau centre d'art dans le Marais. (Un tour de galeries, Paris) » in Zéro Deux, mars 2021

Caroline Achaintre, *Yeti*, 2021, laine tuftée à la main, 247 x 217 cm.
Courtesy galerie art : concept, Paris

À la galerie Art Concept, passage Saint-Avoye, Caroline Achaintre reconduisait le tandem qu'elle y avait formé lors de sa première exposition avec le curateur Joël Riff, qui dirige la résidence Moly-Sabata, sise le long d'un bras dormant du Rhône : l'artiste a pu y expérimenter à l'envi ses productions au sein des conditions d'accueil optimales offertes par le lieu. Dans cette proposition très justement titrée *Tête à tête*, la Franco-Anglaise se livre à une démonstration de virtuosité technique en installant une véritable fantasmagorie animale. De ce quasi bestiaire composé de carapaces de tortues, d'hybrides reptiliens ou encore de « yétis » aux poils démesurés et multicolores se dégage un aspect quasi shamanique. On ne peut manquer d'être saisi par ces monstres soi-disant inanimés dont la présence irradie littéralement.

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Étiquette : Caroline Achaintre

Tête-à-tête

Une exposition personnelle de Caroline Achaintre
du 5 mars au 7 mai 2021
à la Galerie Art : Concept à Paris
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Cette deuxième exposition personnelle à la galerie réunira principalement des bas-reliefs et des dessins, affirmant par leur vis-à-vis une certaine équivalence des médiums, du moins une aisance pour l'artiste à naviguer de feuille en feuille, du papier à l'argile, et vice-versa. Il existe une horizontalité fluide dans la manière dont elle pétrit techniques et matériaux, pour les rendre monstre, nous les monstrant. Plus généralement, l'événement célébrera les joies d'un face-à-face avec les œuvres, mettant le public nez-à-nez avec son travail. Une forme de rendez-vous. Le titre évoque également la complicité entre artiste et commissaire, et la conversation qui en découle. Rappelons que le Tête-à-tête désigne un type de mobilier dessiné pour permettre à deux personnes de bavarder sans risquer le torticolis, relevant de la même typologie que l'Indiscret, la Causeuse, la Boudeuse ou le Confident.
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Lire le texte de l'exposition
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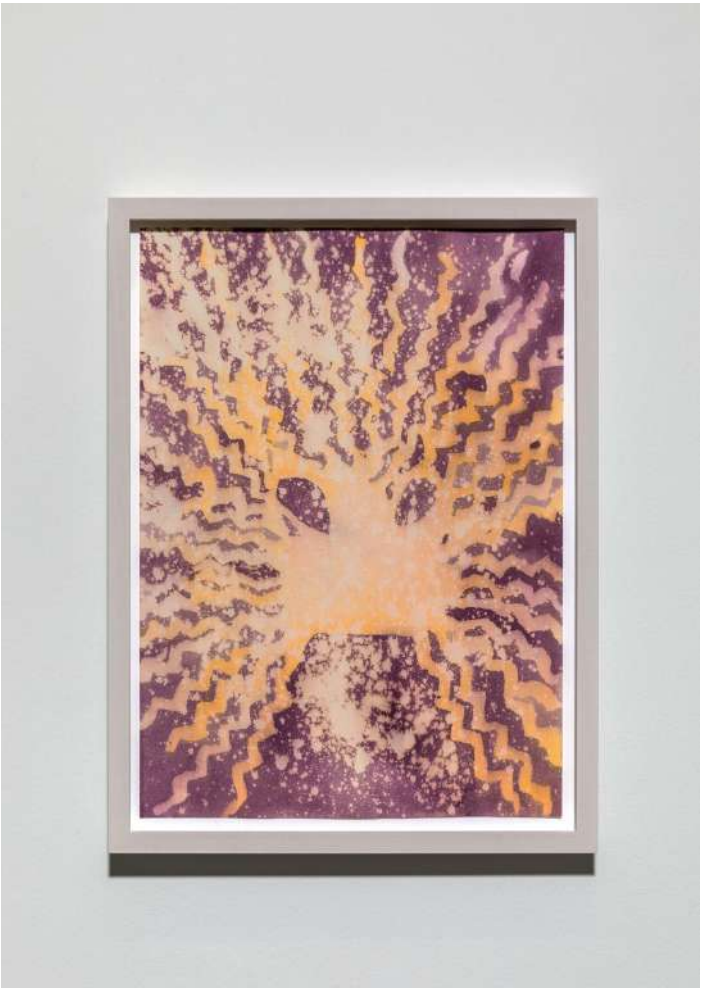
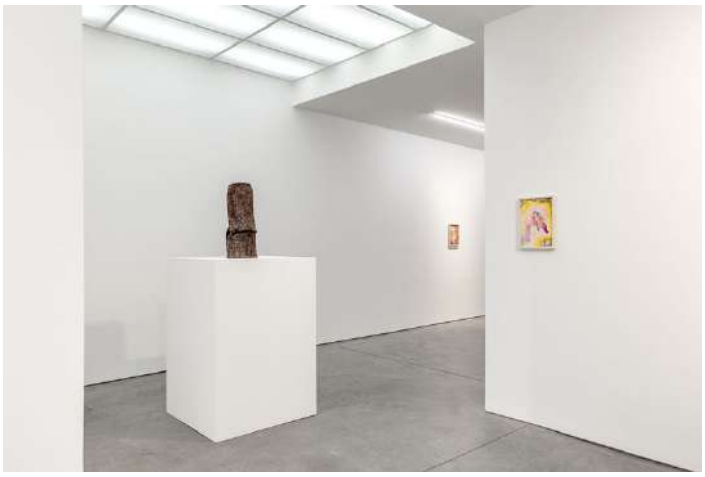
En savoir plus





Caroline Achaintre. Tête-à-tête

Caroline Achaintre envisage avec tout ce qui lui passe par les mains, la possibilité d'une tronche. Ses doigts avec impatience et détermination, tâtent une vraisemblance. Toute gueule résulte pour elle d'un trou, s'identifiant par au moins un orifice qui nous fixe.

Bouche-à-bouche

Caroline Achaintre insuffle ce frétillement nécessaire à la vie, se glissant en une plaque de terre, une feuille de papier ou quelques brins de laine qui frémissent encore. Dans une certaine équivalence des médiums, un frisson de vigueur parcourt tout ce qu'elle affronte.

Vis-à-vis

Caroline Achaintre décuple depuis des décennies une plèbe de créatures qui nous reflètent toutes et tous que nous sommes, chacun et chacune, nous, vous, et les autres, progressivement. Elle tend un miroir qu'il faut savoir, quitte à n'y voir personne, azimuter.

Nez-à-nez

Caroline Achaintre ne prend aucun détour. Sa dextérité consacre l'immédiateté, et ses œuvres en gardent l'empreinte vivace. Une touche de brutalité doit d'ailleurs persister. Alors sa figuration nous aborde avec frontalité, sans politesse, ni témoin, ni torticolis.

Dos-à-dos

Caroline Achaintre sait aussi se contredire sans chercher à se justifier. Ça s'appelle la liberté. L'endroit peut paraître l'envers, et vice-versa. L'ambivalence, la réversibilité, rôdent et nous effleurent. Ses surfaces sont touchantes. Chez elle, le physique compte.

Corps-à-corps

Caroline Achaintre pétrit ainsi le monde matériel des apparences. Et notre présent rendez-vous éveille l'inventivité de ces objets frivoles conçus exclusivement pour deux, canapé sophistiqué ou service à thé voués à la conversation, la confidence voire l'indiscrétion.

Face-à-face

Caroline Achaintre avec cette deuxième exposition personnelle à la Galerie Art:Concept, nous invite à faire front. À travers une disposition murale réunissant principalement bas-reliefs et dessins en conciliabule, elle opère pour que persiste la rencontre.

Entre quatre yeux

→ Commandé par la galerie pour l'exposition personnelle « Tête-à-tête » de Caroline Achaintre du 5 mars au 7 mai 2021 chez Art : Concept (Paris)

connaissance des arts

Tapisserie, aquarelle, vannerie, céramique… Avec ses drôles de créatures, Caroline Achaintre donne un sacré bal masqué.

Caroline Achaintre totems et doudous

1969 Naissance de Caroline Achaintre (*ill.* : ©Jenna Barberot) à Toulouse.

1990 Formation de forgeronne en Bavière.

1996-1998 Étudie à la Kunsthochschule de Halle (en Saxe-Anhalt).

1999-2001 *Bachelor* du Chelsea College of Art & Design, Londres.

2001-2003 Master au Goldsmiths College, Londres.

2013 Exposition collective « Decorum » au musée d'Art moderne de Paris.

2015 Expose à la Tate Britain de Londres dans le cadre du programme « Art Now ».

2018 « Duo Infernal », solo show à la Galerie Art:Concept à Paris. Exposition collective au Palais de Tokyo à Paris, et à la 13e édition de la Baltic Triennial à Vilnius et Riga.

2020 « Vue liquide », exposition personnelle à la Fondation Thalie à Bruxelles.

Permanente. Désignant à la fois une coiffure culte des années 1980 – sorte de choucroute frisée supposée irréversible – et le caractère invariable des choses, le mot dit bien l'ambivalence qui réside en chacune des créatures de Caroline Achaintre : amusantes, menaçantes, familières, exotiques, préhistoriques, technologiques… toutes sont duelles, psychologiques, fidèles au concept paranormal du *Doppelgänger*, ce double qui nous précède. Comme si passer sans cesse d'un état à l'autre, toujours fluides, était pour elles le plus sûr moyen de rester vivantes. Le même mouvement de balancier, perpétuel lui aussi, rythme la pratique de Caroline Achaintre depuis que sa bande de monstres charmants, née sur papier, a envahi l'espace dans ses habits de laine. Les années 2000 font alors leurs débuts et les arts textiles n'ont pas encore opéré leur retour en grâce. Depuis, donc, Achaintre alterne aplat et volume, vitesse et lenteur : au travail rapide et intuitif de la terre et de la peinture à l'eau, répond celui plus laborieux de la laine tuftée, tissée « à l'aveugle » avec un pistolet à brins et de l'osier. Un art de synthèse, dont la généalogie explique l'allure métisse : s'y assemblent arts premiers et design Memphis, sculpture britannique d'après-guerre et expressionnisme allemand, *commedia dell'arte* et science-fiction, carnaval européen et scène métal. Ainsi de *Louis Q* (2020), oiseau des îles au plumage outremer qui parodie en vérité le masque à bec des médecins de la peste, depuis recyclé en accessoire de déguisement populaire. Après le Belvedere 21 à Vienne, le MO.CO. Panacée à Montpellier et la Fondazione Giuliani à Rome, *Monika*, *BiaUltra*, *Beedeebee* et compagnie paradent dans les allées lilas du Capc. Une nouvelle partie de cache-cache, en quête d'identité. **VIRGINIE HUET**

Virginie Huet, « Caroline Achaintre totems et doudous », in Connaissance des Arts, #801, mars 2021, pp.86-87

Page de gauche
Caroline Achaintre, *Ray-Inn*, 2010, laine tuftée à la main, 195 x 148 cm
©ANDY KEATE.

Ci-contre
Shell Flush, 2016, céramique et cuir verni, 90 x 33 x 18 cm
©ANDY KEATE.
TOUTES LES PHOTOS : COURTESY OF THE ARTIST, ARCADE GALLERY, LONDRES/BRUXELLES ET ART:CONCEPT, PARIS.

À gauche
Observateur, 2019, bambou et osier, 340 x 200 cm.
©G. BENNI.

Ci-dessus *Mother George*, 2015, laine tuftée à la main, 280 x 185 cm
©ANDY KEATE.

À VOIR

- L'EXPOSITION « CAROLINE ACHAINTRE. PERMANENTE », Capc, 7, rue Ferrère, 33000 Bordeaux, 05 56 00 81 50, www.capc-bordeaux.fr du 26 novembre au 24 avril.
- LE SITE INTERNET de l'artiste : www.carolineachaintre.com
- LES SITES de ses galeries : www.galerieartconcept.com (Paris) ; www.thisisarcade.art (Londres & Bruxelles).

IDEAT
CONTEMPORARY LIFE

Artistes majeurs

Bilbao et Bruxelles, deux destinations pour découvrir trois artistes: Lee Krasner, enfin libérée de l'ombre tutélaire de Jackson Pollock; Caroline Achaintre, sculptrice de créatures anthropomorphiques en tapisserie ou en céramique, et John M. Armleder, qui transforme les objets du quotidien en œuvres d'art.

Par Sabrina Silamo

Espagne

Vibrations chromatiques

Si pour certains, le nom de Lee Krasner [illegible] man, Jackson Pollock, chantre de l'action painting, pour beaucoup, l'inévoquerait [illegible] 1908-1984) fut elle aussi une pionnière de [illegible] crucial dans l'histoire de l'art moderne, après la Seconde Guerre mondiale. [illegible] 1930, elle délaisse, pinceaux à la main, le regardeur [illegible] entier nourri de préjugés antiféministes – [illegible] couleurs scellent la rencontre chaotique [illegible] Leopoldo présente cinq décennies [illegible] d'autobiographique. « Mon sujet, c'est moi » [illegible]

« LEE KRASNER. COMPOSITIONS »
Au musée Guggenheim, à Bilbao, jusqu'au 10 janvier 2021. Guggenheim-bilbao.eus/fr

Belgique

Créatures rissées

Tapisserie, céramique, vernis, céramique, [illegible] Caroline Achaintre, née en 1963, appartient à cette génération qui fait œuvre de ces médiums [illegible] Mais qu'elle tisse, modèle, dessine ou [illegible] sculpter des créatures hybrides – mi-fantastiques, mi-fantomatiques – [illegible] leaders de l'exposition en scène de [illegible] Elle se [illegible] contes, les films de science-fiction et [illegible] les films de ces pièces. Mais Tique, Monnaie [illegible] d'animaux, de monstres? Les formes [illegible] les mythologies et nous interrogent [illegible]

« MOUTONS. CAROLINE ACHAINTRE »
A la Fondation Thalie, à Bruxelles, jusqu'au 13 décembre. Fondationthalie.org

Belgique

Télescopage de matières

Avant sa fermeture pour travaux, le [illegible] Centre Pompidou [illegible] blanche à John M. Armleder, un plasticien qui va investir les six étages de l'ex-garage Citroën, à Bruxelles. Exposé pour la première fois en 1973, John M. Armleder [illegible] sculpteur, performeur, architecte, curateur, collectionneur, éditeur, libraire, galériste. [illegible] Il crée ensuite des « Furniture Sculptures », [illegible] fauteuil ou un sofa. Tous ils ne sont que de [illegible] plaisir à mettre tout en composant et à utiliser [illegible] des installations immersives, une sorte [illegible] rien chose différente, mais ici toujours [illegible]

« JOHN MARIE ERDA. JOHN M. ARMLEDER GUEST »
Au Kanal-Centre Pompidou, à Bruxelles, jusqu'au 25 avril 2021. Kanal-bruxelles.be/fr

Sabrina Silamo, « Artistes majeurs », in IDEAT no.145, octobre-novembre 2020, p.82

Le Journal des Arts.fr

BORDEAUX

Le CAPC accueille ses tapisseries, céramiques et grands paravents en osier qui, dans le sillage de son parcours, entremêlent techniques traditionnelles et primitivisme dans un esprit décalé et affranchi.

Bordeaux. Une main géante accueille le visiteur dans l'exposition que le CAPC-Musée d'art contemporain consacre à Caroline Achaintre – dernier volet d'un projet itinérant qui a voyagé de Vienne à Rome, en passant par le Mo.Co à Montpellier. De cette paume plaquée au mur (*Glover* , 2018), qui doit à sa matière laineuse un certain relief, pendent de longs fils, comme des coulures de peinture. L'objet est vaguement effrayant : ses dimensions et ses couleurs, plutôt sinistres, semblent relever davantage de l'affiche de film d'horreur que de la tapisserie, avec cet effilochement dégoulinant telle une image sanguinolente. Lorsqu'on connaît le parcours de Caroline Achaintre (née en 1969 à Toulouse), qui a commencé à pratiquer la ferronnerie avant de suivre un cursus artistique au Goldsmiths College, à Londres, où elle a découvert les possibilités du textile, on peut cependant voir dans cette représentation d'une main une allusion à l'artisanat, qu'elle aime pratiquer, et jusqu'à un certain point, maîtriser. L'artiste utilise en effet la technique du tuftage, et crée également des pièces en céramique. Depuis peu, elle a aussi recours au savoir-faire de la vannerie traditionnelle. Autant dire que la dimension manuelle est très présente dans son travail. Sans que celui-ci s'y réduise, ainsi que le signale ce traitement ambivalent, non dénué d'humour.

Ses « objets tuftés », qui se présentent toujours accrochés verticalement, comme des tableaux, jouent avec les codes picturaux, couleur et composition, et au-delà, avec la représentation et la perception. Au moment où elle explorait, étudiante au Goldsmiths College, les possibilités insoupçonnées du pistolet à laine, Caroline Achaintre, dit-elle, s'est intéressée à la notion d'« inquiétante étrangeté », particulièrement à celle qui peut émaner d'objets familiers. La perte de repères est ainsi au centre d'un travail qui mélange allègrement les registres et entremêle les références culturelles : imagerie *heavy metal* , expressionnisme allemand, design période Memphis, arts premiers…

Anne Cécile-Sanchez, « Caroline Achaintre, pour un art haptique et impertinent », in lejournaldesarts.fr, le 20 Janvier 2021

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Matérialité et sensorialité de l'objet

Que voit-on par exemple lorsqu'on regarde *Hocus Solus* (2018) ? La silhouette, peut-être d'un animal, dont le pelage mêlerait les losanges du manteau d'Arlequin avec le fronton géométrique d'une architecture mythique, le *dripping* de Jackson Pollock et la charge sacrée des objets d'arts premiers. Un monstre, dont le titre adresse en sus un clin d'œil à Raymond Roussel. Une figure que l'artiste, placée derrière son canevas pour insérer les brins de laine, a réalisé quasiment à l'aveugle, laissant ainsi, comme dans ses céramiques, une place à l'imprévu. Tout cela crée un trouble, auquel s'ajoute une matérialité, une sensorialité de l'objet, que l'on voudrait pouvoir toucher en tirant sur ses fils, en passant les doigts dans l'épaisseur de son étoffe laineuse – ou en éprouvant les replis lisses et vernissés de la terre cuite. Cette frustration engage une réflexion sur le statut de l'œuvre d'art, la façon dont elle tient à distance celui qui l'appréhende, du moins dans un cadre muséal. Caroline Achaintre est d'ailleurs activement intervenue dans la scénographie du lieu, lequel, lorsqu'elle l'a découvert, avec ses pans de pierre apparente, lui a aussitôt fait penser à des catacombes. Elle en a repeint les cimaises en *« pourpre pastel »,* a disposé des contreforts et des socles, pour un effet oscillant entre sépulture égyptienne et crypte pop.

Dans la seconde galerie, le parcours permet de comprendre l'importance du dessin dans la pratique de l'artiste, dont toutes les créations s'accompagnent de croquis préparatoires. Si ces derniers n'ont pas vocation à être montrés, l'exposition présente en revanche plusieurs aquarelles. Certaines apparaissent comme des études en miniature. Dans le travail de transposition qui s'effectue ensuite, c'est l'expressivité que traque Caroline Achaintre, à travers ses tableaux laineux comme ses céramiques anthropomorphes. Cette dimension pourra sembler moins évidente dans les grandes sculptures en osier présentées ici pour la première fois, qui opèrent un changement d'échelle. Leur rigidité hérissée, très Arts and Crafts, l'impression de naïveté acharnée qui s'en dégage, renoue avec l'intensité des énergies primitives.

Caroline Achaintre, Permanente,
jusqu'au 25 avril, CAPC-Musée d'art contemporain, 7, rue Ferrère, 33000 Bordeaux.

ALURING*

THE ART SCENE

"Je veux que mes objets aient une présence immédiate, et non pas qu'ils soient l'illustration d'une idée ou d'une référence. Je suis aussi très intéressée par l'anthropomorphisme et la co-existence de plusieurs états dans une oeuvre d'art, comme une sorte de personnalité multiple. La fluidité me permet de créer cet entre-deux, cet état de tension !" a-t-elle expliqué il y a quelque temps de cela. Et d'ajouter ensuite ceci : *"Mon intérêt pour l'étrange et le mystérieux m'a amenée très tôt à m'interroger sur la psychologie de personnalités magiques comme à m'intéresser à la figure du clown : je peignais énormément de visages grimés. De fil en aiguille, je me suis concentrée sur la notion de masque, que l'on ne peut dissocier d'une évocation du primitivisme et de ses effets sur l'histoire de l'art. J'ai d'ailleurs passé beaucoup de temps dans des collections ethnologiques ; j'aime ces petits fragments exotiques venant de l'autre bout du monde."* Avant de poursuivre ainsi : *"Il y a la façade de la surface et puis la question de qui se trouve derrière. Je suis intéressée par l'aspect psychologique de ce que vous voyez dans ces objets : ils ont des traits anthropomorphiques mais ils ne sont pas abstraits et pas encore figuratifs ; une série de couches de personnalités multiples..."* Puisant leurs sources aussi bien dans la sculpture britannique d'après-guerre que dans l'expressionnisme allemand, la commedia dell'arte, les arts premiers ou encore les cultures urbaines, ses oeuvres tiennent tout autant de l'étalage marchand que du cabinet ethnographique, dans lesquelles de grandes « tapisseries » colorées dialoguent avec des céramiques anthropomorphiques, où visages amphibiens et masques fétichistes ou carnavalesques se côtoient. En effet, la démarche artistique de Caroline Achaintre (Photo ci-dessus Crédit© Frédéric Deval) se nourrit de références contemporaines et populaires comme la science fiction, la scène heavy métal, les séries b ou les films d'horreur. Le regardeur appréciera ici à travers ces travaux saisissants cette liberté de la matière à l'oeuvre et cette sauvagerie fascinante dans des formes subtiles indomptables questionnant les fonctions d'usage et les rapports entre l'image et la matière. Mais aussi ces pièces, s'apparentant souvent à des leurres qui nous renvoient à l'animisme qui les entoure. On aime tout particulièrement cette gestuelle établie dans un registre mouvant faisant tantôt écho à un Mike Kelley tantôt à un Paul McCarthy dans un pêle-mêle exprimant le désir de l'artiste de cultiver un travail toujours vivant non statique. Mais aussi en mesure de traduire un sentiment anxiogène voire de peur dans les choses familières du quotidien !

Clément Sauvoy, « Caroline Achaintre. CAPC », in aluring.com, décembre 2020

frieze

Caroline Achaintre Uncovers the Mysteries of Masks

At the Fondazione Giuliani in Rome, the artist looks at the playful and political aspects of disguises

Walking around post-lockdown Rome elicits two contrasting feelings: joy and anxiety. It reminds me of the city of my childhood, when it was possible to wander into the Pantheon or toss a coin in the Trevi Fountain without having to push your way through enormous tourist crowds. The city centre has been reclaimed by its residents – stereotypes of Italian and expat glamour and wealth. But, as I walked by one shuttered shop after another, anxiety took hold. Things quickly started to feel desolate and I wondered how a city that has relied so much on tourism will pick itself up again.

'Permanente' (Permanent), Caroline Achaintre's first solo show in Italy at Rome's Fondazione Giuliani, also plays on this duality and is simultaneously joyful and dark. *Louis Q* (2020), for instance, is a large, hand-tufted wool wall hanging with blue, black, pink, yellow and white colour splashes. It may look like a furry, mythical bird but *Louis Q* is, in fact, Achaintre's take on the notorious beak mask worn by Italian plague doctors during the 17th century, which was later adopted as one of the distinctive masks featured in the *commedia dell'arte* and the Venice Carnival.

Ana Vukadin, « Caroline Achaintre uncovers the mysteries of masks », in Frieze Magazine, 9 octobre 2020

Caroline Achaintre, *Louis Q.*, 2020, hand tufted wool, 236 × 160 cm. Courtesy: the artist and Arcade, London/ Brussels; photograph: Giorgio Benni

Achaintre was working with masks long before they became part of our daily life during the COVID-19 pandemic. She first developed an interest in their use in German expressionism and its appropriation of primitivism; later, she looked at the crossovers between European Mardi Gras traditions and heavy-metal bands: think Venice Carnival meets Slipknot album artwork. Providing both protection and alias, masks are simultaneously animate yet inanimate, much like Achaintre's ceramic sculptures *Monika* (2019) and *Akin* (2019), whose names bestow them with identity. The first work is shiny black while the second is a beautiful burnt bronze, with green and flame-blue hues. Both have two slits for eyes and are pinned to the wall. Elsewhere, other ceramics are grouped together on pedestals designed specifically for the space. The most uncanny are *Trunkk B.* (2018) and *Trunkk P.* (2018), which resemble either crumpled KKK hoods or the capirotes worn during holy week in Spain.

Caroline Achaintre, *Permanence*, 2020, exhibition view, Fondation Ricard, Paris. Courtesy: the artist and Fondation Ricard; photograph: Sebastien Bozon

A number of Achaintre's delicate, candy-coloured watercolours of ambiguous forms recall Rorschach's inkblot and call to mind the starting point for her first tufted pieces. In the early 2000s, Achaintre translated her watercolours onto a loom, using the tufting gun to 'paint' with wool, creating her first large-scale wall hangings. Here, the works' absurdist titles animate and alter the images: in *Space Pup* (2017), for instance, a skull-like mask in soft hues of yellow and blue stares out at us blankly

Advertisement

Another series of works resembling primitivist masks comprises three exquisitely woven wicker and bamboo sculptures. Standing more than three metres tall, they act as screens of sorts, the bamboo framing the looms onto which the wicker is woven. Featuring geometric chevron patterns, each piece has oval eyes that glare down at the viewer – either ominously (*Observature*, 2019) or absurdly (*Ten-Eyed*, 2019). Together, these works create a labyrinthine path to *Glover* (2018). This hand-tufted wall hanging could be an exotic bird in flight, with its yellow, sienna, pink and blue hues paired with black and white wool. After reading the title, however, I realize I have experienced a case of pareidolia – perceiving a face in an inanimate object – in this instance, a glove.

Caroline Achaintre, *Ten Eyed*, 2019, installation view, Fondazione Giuliani, Rome. Courtesy the artist and Fondazione Giuliani, Rome; photograph: Giorgio Benni

Achaintre's unique approach to rethinking traditional techniques brilliantly subverts the stereotypes associated with her materials. Full of idiosyncratic characters, satire and social commentary, the works in 'Permanente' challenge and play with our perceptions, and the show feels serendipitous for these unsettling times. Humour – even when things get profoundly dark – offers respite and strength.

Caroline Achaintre 'Permanente' *runs at Fondazione Giuliani, Rome, until 10 October 2020*

Main image: Caroline Achaintre, 'Permanente', 2020, exhibition view, Fondazione Giuliani, Rome, Courtesy: the artist and Fondazione Giuliani, Rome; photograph: Giorgio Benni

Le Journal des Arts.fr

ART CONTEMPORAIN

BRUXELLES (BELGIQUE)

La matière en liberté de Caroline Achaintre

Fondation Thalie - Jusqu'au 13 décembre 2020

PAR PAULINE VIDAL - L'ŒIL

LE 23 SEPTEMBRE 2020 - 250 mots

« J'ai invité Caroline Achaintre, confie Nathalie Guiot, collectionneuse, poétesse, curatrice et fondatrice de la Fondation Thalie, car elle fait partie de ces artistes qui sont dans le «faire», qui s'emparent de la matière et de techniques traditionnelles, que j'ai envie de soutenir.

» Qui plus est, la collectionneuse met un point d'honneur à défendre depuis plusieurs années les artistes femmes. Cette exposition à la Fondation Thalie est l'occasion de faire découvrir trois techniques auxquelles l'artiste se frotte, à savoir l'aquarelle, la céramique et la tapisserie. Son travail d'aquarelle, qui ne constitue en aucun cas une étape préparatoire avant la réalisation de ses pièces textiles ou de ses céramiques, relève d'une volonté d'affronter la fluidité de ce médium sans se prêter à ses règles. La même liberté est à l'œuvre dans la manière dont elle travaille la tapisserie. Se plaçant à l'arrière de la toile et perdant ainsi une forme de contrôle, elle travaille ses canevas à l'aide d'un pistolet à laine. Elle donne ainsi naissance à des cascades de couleurs derrière lesquelles se dessinent des formes étranges qui semblent nous regarder. Inspirée par le primitivisme et les traditions carnavalesques, la question du masque est centrale dans l'œuvre de Caroline Achaintre, qui veille à ménager des orifices comme la bouche et les yeux. Il en résulte une sauvagerie fascinante. Les céramiques présentées n'échappent pas à ce désir de liberté. D'une texture brillante et souvent reptilienne, toujours sensuelles, les pièces, posées ou accrochées au mur, s'affichent telles des formes indomptables et mystérieuses.

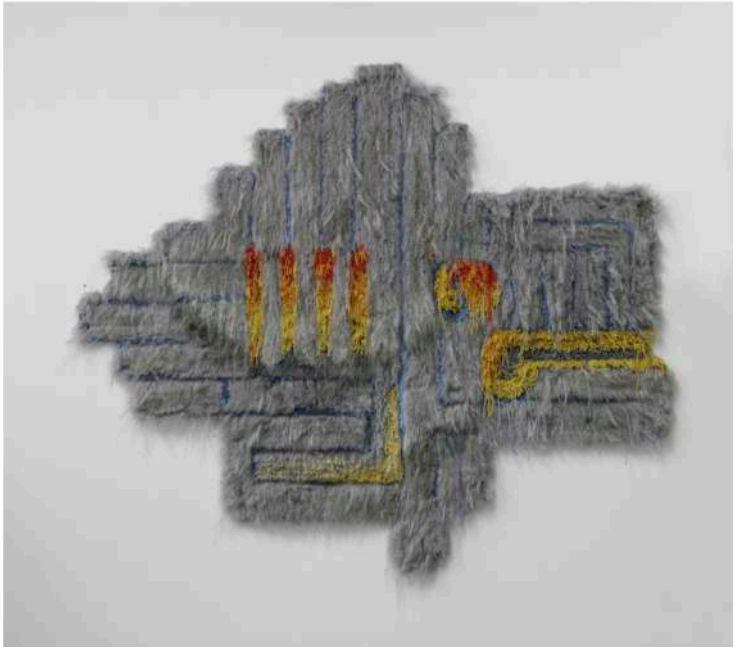
« Caroline Achaintre. Vue liquide »,
Fondation Thalie, 15, rue Buchholtz, www.fondationthalie.org

Pauline Vidal, « La matière en liberté de Caroline Achaintre », in L'oeil, 23 septembre 2021

ART

Caroline Achaintre's "Vue Liquide" at the Fondation Thalie

By whitewall
September 28, 2020



Caroline Achaintre, "Spitfire," 2020, Laine tuftée à la main, courtesy of the artist & Art : Concept, Paris, et Arcade, Londres & Bruxelles.

The Fondation Thalie is currently presenting "Vue Liquide," a solo exhibition from artist Caroline Achaintre.

Achaintre uses traditional techniques—such as tapestry, watercolor, basketry, and ceramics—informed by prehistoric art and European carnival folklore. She creates tactile pieces inspired by the age-old tradition of masks, as well as the caricature of society that carnival represents.

Caroline Achaintre, "Roofos," 2014, laine tuftée à la main, collection privée, photo by Andy Keate, courtesy of the artist & Art : Concept, Paris, et Arcade, Londres & Bruxelles.

Caroline Achaintre, "MissTique," 2019, laine tuftée à la main, photo by Andy Keate, courtesy of the artist & Art : Concept, Paris, et Arcade, Londres & Bruxelles.

Caroline Achaintre, "Plumebust," 2018, laine tuftée à la main, collection privée, © Claire Dorn

While still a student, Achaintre created frescoes and installations inspired by architectural forms. In 2002, she started transposing drawings into tapestries, in order to enlarge the scale of her works while keeping a form of domesticity. The move to tapestry denotes a leaning towards sculpture while retaining pictorial qualities. In 2008, Achaintre transformed her watercolors into objects made of clay, seeking a material that offered both malleability and stability.

For "Vue Liquide," Achaintre created massive and colorful tapestries made of organic materials that occupy the space and play with their surroundings. In this carefully composed show, the large, colorful, highly textured works interact with a selection of folded reptilian ceramics. Her pieces capture skin imprints and have an almost disturbing part-animal, part-human presence.

Achaintre is interested in challenging the material to create sensual an extraordinary work. "I want my objects to have an immediate presence, and not to be the illustration of an idea or a reference. I am also very interested in anthropomorphism and the coexistence of several states in a single work of art, as a kind of multiplicity of personalities," the artist said in a statement.

"Vue Liquide" is on view now through December 13, 2020.

Caroline Achaintre, *Nine* [illegible]. [illegible]

ROME

Caroline Achaintre

FONDAZIONE ARIELA
via [illegible] 1
June 24–October 20, 2020

In Caroline Achaintre's one-person exhibition, watercolor, ceramic, bamboo, and wool use the protagonists of a narrative that seems to emerge from the realm of creative expression. The French-born artist's works take possession of the gallery space like three-dimensional hieroglyphic entities, even when simply hung on the walls like paintings. The porosity of their materials (paper, wool, clay) absorbs color, returning it to the space already digested, transformed. The viewer who enters the show is drawn down a meandering path that encourages the eye to continually shift from distanced looking and to focus close-up, requiring ever new viewpoints and perspectives. Achaintre herself has asserted her interest in "the field of tension that is created between prose and artificial world-building, in the necessity of the moment of encounter, in transience."

For this show, entitled *Herbert*, *Stalk*, *Clocker*, *Sung*, *Hyke*, *Wing*, and *Auric Quarrow*, the artist worked hand-knotted wool on the backs of tapestries, manifesting her interest in ideas generated by the mask—namely, that of the double, the multiplied existence of a dual nature within the same individual. Meanwhile, in *Tenpenny* and *Re-wire*, both 2019, the polished gleam of the glazed ceramic creates a disorienting but fluid visual counterpoint to the large-scale textile works. And, similarly, in *Observatory*, *Gepetto*, and *Ten-Eyed*, all 2019, bamboo and wicker offer elaborate interweavings and perforated surfaces pierced by the light and by the gaze, bringing to mind ancestral mnemotechnics or Surrealist studies, even more evident in the watercolors originally displayed on the walls.

Translated from Italian by Maryanne Stone.

— Marta Silvi

Charlotte Cosson & Emmanuelle Luciani

Caroline Achaintre: From Micro-Narratives to Macro History

Meeting with Caroline Achaintre's œuvre was like be ng gold diggers finding a chimp: it was the historical link bounding the youngest artists working with vernacular crafts to older ones like those from Pattern and Decoration. She was almost the only one from her generation to do so. Also, her artworks escape every attempt at categorization. We bet that each time one would like to define her work with an adjective, it would be necessary to add that her work goes beyond this very term. She is, for instance – and by far – an artist for whom notions of birth country or city of residency do not apply. Neither the fact that she is German with a French father nor that she is living in London seems to appear in her work. Where she spent her childhood, however, may have played a role in choosing to work exclusively with watercolors, ceramics, and wool. We'll come back to that particular point later on.

As often when perusing an artist's œuvre, it is particularly interesting to do so in chronological order. One will discover that Achaintre started producing works of art quite late: at the turn of the century, when she was around thirty. She indeed learned how to join, temper, weld, and hammer iron and steel before entering the Chelsea College's Art Section. Before becoming an artist, Caroline Achaintre was a blacksmith. This tension between arts and crafts – aligned with William Morris's theories before ever knowing he existed – can be felt even today.

The installation she produced in 2000 for her degree does not look like what we currently expect when entering one of her exhibit ons. Far from her now familiar bestiary, this work consisted of sequins applied on a black-painted polystyrene background, forming both an old-school sound-level meter and

the word ROCK. Here, Caroline Achaintre's references were to be found in metal — both the music and the material. Let's unfold the allusion. At first, this installation may seem far from metalworking. However, everyone could feel the labor behind it: Achaintre obviously spent hours fixing every dot covering the wall. Her artwork is crafted: even if it is mimicking technology, it's far from being technological. A similar double bind seems at stake within the black metal songs she was constantly referring to at the time: this music arises from industrial cities — so from modernity — but also from the despair created both by industrialization and its very fall. Like rock 'n' roll, it comes from the margins, which exists in the centers, that is to say: from countercultures born within Western cities.

Rock, 2000

Before we continue unraveling the meaning of Caroline Achaintre's work, we'd like to be clear regarding our methodology. For us, a work of art is always a formal crystallization of either an aspect of society or of a societal change. In order to understand what it crystallized, one of our first steps is to closely look at the way those forms were produced. First, we think that if the public is so often lost when viewing contemporary art, it's because they do not understand how art production — and even production at large — shifted in the 1960s. Second, the way an object is created always reveals the value system above it. For instance, it is quite obvious that a huge, shiny, pink metal bunny, produced in a factory by dozens of assistants helped by machines before being labeled "Jeff Koons," is a perfect example of the capitalist system

separating ownership and labor, and its globalization in the 1980s and 1990s. We're not saying that it's bad — just that it's a typical outcome of the proud liberal system expanding at the end of the twentieth century. Following the first writ ngs of Marx, we're thus more focused on how things are produced than on how they are received: on labor more than class struggle.[1] In the case of Caroline Achaintre's degree installat on, her do-it-yourself technique of course reveals the lack of means of art students and young artists. But as she herself is still producing her works during long hours in the studio, one can say that, in a way, she embodied a new generation of people car ng for handcrafted goods, local production, and workers' empowerment.

This l ne grew and grew as she found what is now her favorite med um: tapestry. Indeed, her work shifted from watercolors or paintings to installation, and then, when she left Goldsmiths, she dropped polystyrene to take on wool and ceramics. After 2003, she thus dropped polluting materials to take on ancestral, informed, nonneutral ones. For us, it s no co ncidence that Caroline Acha ntre did so after 2001. Following 9/11, everything changed: the beginning of the end of American imperialism was clear. Gravity, which is so patent in her rugs and ceramics — and which makes her forms sink toward the floor — is typical of this generation feeling the weight of History coming back the way they hadn't expected. Anyhow, this overall feeling of powerlessness or failure was already at stake in her initial rock installation, as the wall was shaken by a hidden engine. Unconsc ously — as often when producing forms, and exactly how she tufted her tapestry from the back without be ng able to see her final patterns — she embodied what the Prix Goncourt winner Nicolas Mathieu wrote about the Nirvana generat on: when they realized they couldn't make revolution anymore, all they had left was to make noise.[2]

When Caroline Acha ntre turned to rug-making later in the 2000s, she also steadily made her references shift from rock to primitive. After quoting *Texas Chainsaw Massacre* or painting clownish allus ons, she narrowed the gap between dark imagery

1. Karl Marx, "Estranged Labor," in *Economic and Philosophic Manuscripts of 1844*, trans. Martin Milligan (Moscow, 1959).
2. Nicolas Mathieu, *Leurs enfants après eux* (Arles, 2017).

and delicate doing. The point was indeed not lying in opposition, but in reconnecting, fluidly going from one point to its seemed opposition – "staying with the trouble," as Donna Haraway would say.[3] One can perceive a path in this double change: Caroline Achaintre's work went from underlining humanity's dark side to incorporating itself with in a larger perspective. Her process is inclusion-based: it creates more and more a whole. The monsters were reintegrated to characters; the masks became more and more general and nonspecific to a particular type of persona. She even reached a point where the boundary between human and animal could not be more blurred – not to mention the boundary between objecthood and aliveness.

Frank, 2013

This last point may lead us to an interesting debate on shamanism and exoticism within contemporary Occidental art. Indeed, the artist claims that "it's the urge for the exotic that interests me rather than the exotic itself."[4] She is thus less interested by outside references than by humans' need to look elsewhere. Considering her works, speaking with her, we've been struck: more than underlining the colonial tastes behind the twentieth-century references or the blur between genders existing for millennia, she – again – goes beyond cultural, feminist, gender, and colonial studies by including all these stories within a bigger one. After post-structuralism and the fall of a unified past,

3. Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, 2016).
4. Conversation with Caroline Achaintre, December 2017.

society needed to deepen specifically every shred of hidden, unviewed history. Now that we start to have a better view on each, it might be time to gather those to gain a bigger perspective. Caroline Achaintre is definitely Oracular / Vernacular: she participates in re-creating a unified past in order to be able to project again toward the future.[5]

We already said that a work of art is a formal crystallization of societal changes. To reveal the latter, a few steps must be followed. We talked about the first one: analyzing production. The second consists of a real art historian's job: comparing the forms newly produced with ones created in the past, and then comparing the time period in which they appeared with the one we live in — and where the forms pop up again. Last, and really not the least, this methodology needs a drop of specialization. Following Michel Serre's passe-partout metaphor,[6] one may want to dig into every knowledge field to maybe encounter the famous contemporary — and thus, to understand our time.

So why has Caroline Achaintre tufted and molded more and more animals and tribal characters? What does it says about our time? Contrary to the beginning of the twentieth century and the introduction of primitive imagery within the so-called avant-gardes, this return, contrary to a century ago, doesn't acknowledge one of the consequences of colonization. It can, though, emphasize how the world — even its farthest lands — can be touched; and the globalization of the Internet can nowadays contribute to a similar feeling. Also, the artist stresses that her tapestries get some kind of an aura, that they are charged with the energy she used to make them. This almost animistic point of view could appear to drop dead in the willfully pristine and neat GAFA (Google, Apple, Facebook, Amazon) and advertising world we live in. It would not. Firstly, as we give more and more intelligence — or, at least, room and freedom — to our everyday tools, we Occidentals are unknowingly becoming like shamans talking to nonhumans. And secondly, our dreadful time period is also the one that makes possible the encounter

5. Oracular/Vernacular is the project, theory, and time frame we have been developing since 2012.
6. Geneviève James, "Entretien avec Michel Serres," *The French Review*, vol. 60, no. 6 (1987), pp.788-96.

between the sc ences and ind genous people, as quantum physics is starting to give credence to beliefs held for millennia.

A form can also appear w thin a need: here, the need to reconnect, both to values that exist outside of our rational t me, which s reach ng its end, and to the past — not to say History — in order to get a gl mpse of our future. Caroline Achaintre indeed realised that what was supposed to happen in the future s almost always portrayed as primitive and what m ght happen usually lies in what has gone. We can go farther than Nietzsche's "return of the same"[1] and just "quote" Nature, which, with ts alternation of seasons, days, and nights, follows a path where the old is always born again. Caroline Achaintre's tufted rugs are talk ng about a future where industrial and manual will have to coexist as much as animals and people. And it's no coincidence that her ceramics are all about presenting skins. The skin is both what protects us from one another and what allows us to be touched. How one species can touch another s one of the b ggest questions the twenty-first century will have to answer.

Bay-Ane, 2010

1 Friedrich Nietzsche, The Gay Science (Chemnitz, 1882), Aphorism #341

Caroline Achaintre is part of an artistic family that looks at the past in order to project anew. These artists use humble, nontoxic materials and craft them with handy or vernacular techniques. In doing so, they embody a political gesture without loudly claiming it. We can trace a genealogy of these kinds of practices that would link the Nazarene painters, the Pre-Raphaelite brotherhood, Van Gogh, Giorgio Morandi, the Arte Povera, and so many others. Almost all the artists quoted here, and those working in the same vein nowadays — like Bella Hunt & DDC, Giovanni Copelli, Andrew Humke, Vincenzo Simone, etc. — come from small cities or villages like Caroline Achaintre, who grew up in a small town in southern Germany. These artists are all thinking outside of big capitals — not to say a bit outside of capitalism. It is as if they had subconsciously understood what Fredric Jameson said about capitalism's being so strong that every attempt to jump out of it will be reintegrated into the system and even form the next step to make it grow.[8] It is exactly what happens to every counterculture: what's cool and marginal always becomes the next market trend.[9] That's maybe why Achaintre dropped rock references and started to manufacture carpets: the rustic was already here when industrialization and capitalism went viral. It was already an opposite force. Lastly, the fact that she is producing rugs — one of the most domestic items — seems to go in a similar direction. Everyone, everywhere, at every time needed — and still needs — to cover the floor to live above it: it's an already globalized item. It touches everyone, everywhere, without separation.

As it arises from outside megalopolises, we call this inclination "southway."[10] It can be traced back to the eighteenth century, when medieval references first popped up. Modernity was all turned to future: progress was the viewpoint. Referencing the Middle Ages was to look at the past in a nonmodern perspective: it was even referencing precapitalist modes of producing, relating, living, and thinking. The fact that there are nowadays more and more artists who are using such medieval modes underlines that

8. Fredric Jameson, "Marxism and Postmodernism," in *The Cultural Turn. Selected Writings on the Postmodern, 1983–1998* (London, 1998), p. 40.
9. Dick Pountain and David Robbins, *Cool Rules: Anatomy of an Attitude* (London, 2000).
10. See CODE South Way magazine, running since 2016.

our society needs references lying outside of it — for example, before cap tal sm — to restructure itself. Caroline Acha ntre herself started to make art by do ng woodcuts — a typical medium from the premodern period. Finally, during modernism, rational ty replaced spir tual ty — and the individual replaced commun ty. However, a kind of renewed and mon stic holiness glows from the work of these southway artists — and, of course, from Caroline Acha ntre's works. And this even after she dropped dark metal's pseudoreligious imagery. What we can read with n her artworks is that, far from the modernist man who always wants to get bigger and bigger, today, like when God still existed, some humans want to feel smaller than something aga n: smaller than Nature, smaller than History, but taking part of them anyhow.

Sawak, 2014

Permanent Wave, Ed. Stella Rollig, Belvedere, Vienna, 2019 (catalogue)

Montpellier : Exposition « Caroline Achaintre, Estrid Lutz, Ambera Wellmann », à découvrir jusqu'au 5 janvier

Par **Elodie Guiraud** - 19 novembre 2019

L'exposition « Caroline Achaintre, Estrid Lutz, Ambera Wellmann » se tient au MO.CO. Panacée à Montpellier, jusqu'au 5 janvier 2020.

Les visiteurs auront l'occasion de découvrir les différentes œuvres des trois artistes : céramique, peinture, tapisserie, installation. Mais avant de s'immerger dans leur monde créatif, voici une présentation de chacun d'entre eux.

Zoom sur Caroline Achaintre : exposition « Permanente »

Née en Occitanie, mais élevée en Allemagne et basée à Londres, Caroline Achaintre est une artiste à la renommée internationale. Elle est reconnue pour ses tapisseries, aquarelles, céramiques.

Œuvre de Caroline Achaintre

Après une formation de forgeron, elle étudie les beaux-arts à Londres avant de se consacrer à la tapisserie puis à la céramique en 2007. Fortement influencée par l'expressionnisme allemand, la sculpture britannique d'après-guerre, les arts premiers et les cultures urbaines (musique goth, métal, film d'horreur, science-fiction), Caroline a su développer une œuvre unique désormais reconnue par l'institution.

Le MOCO Panacée propose l'une des premières monographies en France de l'artiste. Cette exposition révèle l'ampleur de sa production avec d'autres œuvres également créées pour l'occasion.

Elodie Guiraud, « Montpellier : Exposition Caroline Achaintre, Estrid Lutz, Ambera Wellmann à découvrir », in Mouvement, 19 novembre 2019

theguardian

Dive in, it's arty: Edinburgh art festival – in pictures

Giant instruments, psychedelic swimming pools and Essex girls – Murdo MacLeod does the rounds at the visual arts festival

All photographs by ***Murdo MacLeod***

Fri 26 Jul 2019 09.00 BST

Caroline Achaintre

Edinburgh Sculpture Workshop commissioned French artist Caroline Achaintre to make new work, Encounter, for its large outdoor courtyard. Achaintre is known for her fabric work in the form of tufted rugs, her ceramics using paper clay, drawing, print and watercolour painting. She often integrates small sculptures within larger support structures, called "display furniture"

« Dive in, it's artsy : Edinburgh art festival in pictures », in The Guardian, 26 juillet 2019

The Edinburgh Reporter

Edinburgh Sculpture Workshop EAF Exhibitions

By **John Preece** - July 22, 2019 7:21 pm

142 0

Print PDF

As part of the Edinburgh Art Festival, the Edinburgh Sculpture Workshop is holding a series of exhibitions of work from three contemporary sculptors which will be displayed for, at least, the duration of the Festival

ESW have invited Caroline Achaintre to make new work for the central courtyard space. Achaintre is known for her sculptures in ceramic and metal as well as her drawings, prints, watercolours and fabric pieces in the form of tufted rugs.

For this project Achaintre's outdoor sculptures, made from constructed and cast metal as well as elements of ceramic, will be an extension of her drawings of multipersonalities. The imaginative co-existence within one object-body, and a deftness in use of materials will create a perception of fluidity despite the rigid constituent parts.

Achaintre's work brings together abstraction, figuration, humour and materiality. She often integrates small sculptures within larger support structures, called 'display furniture', and within whole exhibition schemes.
Caroline Achaintre was born in France, raised in Germany, and now lives in London.

She studied at Kunsthochschule in Halle/Saale, Germany and then at Chelsea College of Art & Design and Goldsmiths College London.

John Preece, « Edinburgh Sculpture Workshop EAF Exhibitions », in The Edinburgh Reporter, 22 juillet 2019

DERSTANDARD › Kultur

AUSSTELLUNG

Wo die Wandteppiche Augen haben: Caroline Achaintre im Belvedere 21

Tapisserie und Keramikgesichter klingen bieder. Bei dieser Künstlerin sind sie das aber nicht – und bezirzen mit losen Fäden

Michael Wurmitzer 23. Mai 2019, 16:28 3 Postings

"Brunco" heißt Caroline Achaintres zotteliges Hündchen, das dabei ist, sich psychedelisch zu transformieren.

Foto: Caroline Achaintre und Arcade, London & Art: Concept, Paris

Vor zwei Jahren sind Belvedere-Direktorin Stella Rollig auf Messen und in Magazinen erstmals Caroline Achaintres Arbeiten aufgefallen. In Frankreich geboren und in Deutschland aufgewachsen, lebt die Künstlerin seit 20 Jahren in London und bestückt jedes Jahr eine Einzelschau in Großbritannien. Plötzlich aber bekam Achaintre internationale Aufmerksamkeit – und von Rollig eine Ausstellung angeboten.

Eine gute Entscheidung. Im Belvedere 21 packt einen nämlich die Schaulust. Man schaut und schaut – und alles schaut zurück.

Denn fast jedes Ding hier hat Augen. Die zotteligen Wandteppiche ebenso wie die vielfarbig glänzenden Keramiken. Am Anfang der Tapisserie *Cruizer* mag eine Stadtstruktur gestanden sein, was aber auffällt, sind ihre Augen. Sie zielen auf das menschliche Bedürfnis nach Kommunikation. Zwei Löcher oder Schlitze – mehr braucht es dazu nicht. Man kann sich in der kleinen Ausstellung im Keller herrlich angestarrt fühlen.

Zerfledderte Teppiche

Doch mehr noch würde man alles gerne angreifen. Zum Beispiel weil die 49-jährige Künstlerin ihre Teppiche nicht webt, sondern tuftet. Dabei werden Fäden von hinten durch ein Gewebe geschossen und vorn abgeschnitten. So entstehen flauschige Velboursteppiche. Bei Achaintre sehen diese jedoch aus, als hätte sich eine Katze daran zu schaffen gemacht, überall hängen Fäden heraus. Weil das Ergebnis die Künstlerin an eine kaputte Dauerwelle erinnert, leitet sie davon den Ausstellungstitel *Permanent Wave* ab.

Womit wir wieder bei Köpfen wären. Begonnen hat Achaintres Faszination für das Antlitz mit Bands wie Kiss oder Slipknot, die auf der Bühne Masken oder Schminke tragen. Die Malerei der deutschen Expressionisten weckte später ihr Interesse an ethnologischen Masken. Masken sind aber auch unabdingbares Requisit für die Science-Fiction-Filme, die Achaintres Arbeit beeinflussen.

Reptilienhaut in Keramik

Während auf den kreischenden Teppichen immer etwas los ist, bezirzen die verführerisch bunten Keramiken subtiler. Nicht alle referieren auf Gesichter. Manche sehen aus wie Reptilienhaut, andere erinnern an die Unterseite eines Blattes oder ein Zellgewebe. Aus dünnem Ton geformt, werfen sie Falten, knittern oder wellen sich.

Weil diese Keramiken so reduziert sind, ist mit einem Schnitt schnell viel zerstört, sagt Achaintre. Ob nun mit oder ohne Augen beeindruckt daher bereits die handwerkliche Qualität. (Michael Wurmitzer, 23.5.2019)

Michael Wurmitzer, « Wo die Wandteppiche Augen haben: Caroline Achaintre im Belveder21 », in Der Standard, 23 mai 2019

City Report /

BY IZABELLA SCOTT
12 NOV 2018

More Group Show Than Art Festival, Condo Unit Lands in Athens

Held at The Breeder, Athens, this eight-gallery iteration sees a tight and rewarding version of the gallery-share concept

Condo began in London in 2016 as an attempt to form a network of galleries outside of the fair model. In the industry equivalent of couch surfing, young commercial galleries offered floor and wall space to their international colleagues, sharing contacts and extending international networks, without the associated costs of participating in an art fair. Condo has since gone global, with editions in New York, Mexico City and Shanghai, and the pool of participants is growing: in New York last year, 16 Manhattan galleries hosted 20 others, from China to Mexico. Among it all, London-based gallery Carlos/Ishikawa is a constant feature: Condo was established by its co-founder Vanessa Carlos.

'Condo Unit Athens', 2018, installation view, The Breeder, Athens. Courtesy: The Breeder, Athens; photograph: Athanasios Gatos

I remember attending the first iteration – a sprawling affair, which had viewers zigzagging between venues across the city. Because of London's scale, it felt like a marathon. Perhaps this is why, this year, there has been a simplification of the concept: Condo Unit, which takes place in a singe venue, is much more like a group show than an art festival. The new model first opened in São Paulo this April, and is currently taking place in Athens, where The Breeder is hosting seven international galleries.

Founded in 2002, The Breeder began as an art magazine, run by George Vamvakidis and Stathis Panagoulis. Six years in, the gallery took over an abandoned 1970s ice cream factory on a cobbled street in Metaxourgeio, once the district of craftsmen. The concrete building was reworked into elegant exhibition space with three floors and a roof terrace. A week before the gallery opened in September 2008, the global financial collapse altered the world, events that would only be fully felt ten months later, in what is still known as The Crisis. What was then an upcoming area is now one of the rougher parts of central Athens, and a concentrated red light district; studies show, the number of sex workers in the city increased by 150% from 2008–2012 alone.

Entering their space and you will find three galleries sharing the ground floor: König Berlin, Raster of Warsaw and Carlos/Ishikawa. Along the back wall is a new work by Ed Fornieles, *The Crypto Certificate* (2018), which takes the form of a promo video for an investment programme in Ed Fornieles Studios, and the ensuing certificate. Now based in Athens, Fornieles is offering artist's edition that also doubles as a cryptocurrency certificate, purchased for the equivalent of EUR€550. An example is framed beside the screen, its pastel-colour watermarks reminiscent of a festival ticket.

Condo Unit Athens runs at The Breeder until 24 November 2018.

Main image: Stéphanie Saadé, Accelerated Time, 2014, installation view, The Breeder, Athens. Courtesy: Grey Noise Gallery, Dubai; photograph: Athanasios Gatos

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IZABELLA SCOTT

Izabella Scott is a writer based in London. Her work has been published by *FT Weekend*, *The White Review*, *The Photographers' Gallery*, *Litro* and *ASX*.

Izabella Scott, « Condo Unit Lands in Athens », Frieze, 12 novembre 2018

ARS TREMONIA

DISSOLVER – GEHEIMNISVOLL-ASSOZIATIVE WERKE IM KUNSTVEREIN

Lisa Lemken | 19. September 2018 | Allgemein | Keine Kommentare

Unter dem Titel „Dissolver" im Sinne von Auflösung stellt der Kunstverein am Dortmunder U vom 21.09.2018 bis zum 18.11.2018 insgesamt neun Arbeiten der Mixed-Media-Künstlerin Caroline Achaintre in seinen Räumlichkeiten aus. Geboren 1969 in Toulouse (Frankreich), zwischendurch in Fürth aufgewachsen, lebt die Künstlerin inzwischen in London.

Inspiriert ist ihre Arbeit vom deutschen Expressionismus, von Bildern aus der Kunstgeschichte, der Popkultur, Plattencovern und Masken aller Art beeinflusst. Ausgestellt sind neue Arbeiten, die zumeist extra für die Ausstellung entstanden sind. Ihre großformatigen Teppiche (mit der sogenannten Tufting-Technik) sowie ihre Keramiken stellen Gesichter, Tiere, Körperteile, Kleidungsstücke oder Alltagsobjekte dar. Die werden durch mehrere, surreal anmutende Abstraktionsebenen hinweg für den Betrachter erkenntlich.

Wie die Künstlerin beim Pressegespräch erklärte, ist ihr wichtig, den Besuchern viel Raum für eigene Assoziationen zu bieten und sie nicht nur als passive Betrachter konkreter Kunst zu sehen.

Nach dem Motto der Ausstellung, geht es in den Werken um Auflösungen von Farben, Formen und Konturen.

Es ist ein Spiel mit Formen und lebt von den Spannungsverhältnis zwischen Material, fließenden starken Farben und sich auflösenden Konturen. Das Spannungsfeld zwischen „realem" Tatsächlichem und psychedelischem macht den Reiz ihrer Kunstwerke aus.

Bei den gezeigten Wandteppichen und Keramiken steht nicht die technische Perfektion im Mittelpunkt, sondern das Ungleichgewicht, den Schwebezustand von erkennbarer Form und abstrakter Ebene.

Caroline Achaintre mit ihrer Arbeit „Bat-8" aus handgetufteter Wolle.

Besonders beeindruckend ist ein großer Wandteppich in der Form eines stilisierten Adlers oder „Batman", wie der Titel Bat-8, (2018) andeuten könnte? Der Assoziation sind keine Grenzen gesetzt. Die Arbeit zeugt aber auf alle Fälle mit ihren klaren erdigen Farben von einer Natur- und Weltverbundenheit.

Die Ambivalenz zeigt sich auch in der teilweise unbehaglichen Ästhetik der Arbeiten und der Sinnlichkeit des benutzten Materials (Wolle und Keramik). Sie verführen dazu, darin einzutauchen und sie zu berühren. Es macht Spaß, bei den Objekten geheimnisvolle Verbindungen zu entschlüsseln und immer wieder neues zu entdecken.

Lisa Lemken, «Dissolver – Geheimnisvoll-Assoziative Werke Im Kunstverein », in Ars Tremonia, 19 septembre 2018

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Caroline Achaintre: Wimper

Until 8 September 2018 | Gallery One

Mining the rich visual imagery of traditional European folk festivals, often typified by centuries-old customs and darkly fantastical costumes and masks, the inspiration for Caroline Achaintre's art also lies in more contemporary references such as horror movies, clowns, science-fiction and heavy metal music.

While working in a diverse range of media, Achaintre's works on paper – especially her watercolour and ink drawings – sit at the heart of her multi-disciplinary practice, which ranges from handtufted rugs to ceramic sculpture, and provide a rich and constant source of inspiration for all of her work. For example, in 2007 she began turning her drawings first into small fragile paper sculptures and then into clay.

Wimper (taken from the title of one of her watercolours) focuses almost exclusively on Achaintre's drawings and lino-cut prints but also features two of her wall-mounted ceramic sculptures, illustrating how clearly they are indebted to, and informed by, her explorations in two dimensions.

This exhibition is kindly supported by Arcade, London.

Image: Caroline Achaintre, *Wimper*, 2018.
Courtesy of the artist & Arcade, London

LOTTERY FUNDED
Supported using public funding by ARTS COUNCIL ENGLAND
CONTEMPORARY FORWARD @ ROCHDALE
Supported by Friends of Rochdale Art Gallery

Originally training as a blacksmith before moving to London, Caroline Achaintre's work encompasses not just clay but a diverse range of media. Across her practice, she focuses on handcrafting techniques and her work has often been described in terms of the primitive or the carnivalesque.

Achaintre has a preference for paper clay (normal clay reinforced with fibre), and her ceramic sculptures are divided into three groups: masks hung on the wall (such as *Lee Wee Double D.*, 2016), sculptures displayed on a plinth or on a stand, and combined works made of a leather head to which a ceramic mask is attached (such as *Flaschengeist*, 2011). In contrast to her often highly coloured textile works or her drawings, the glazed surfaces of her ceramics resemble animal skins; indeed they sometimes incorporate leather or fake snakeskin. Spontaneous and quickly worked in quite a crude way, her ceramics still look malleable, soft and vulnerable.

Grouped together for display on plinths and structures designed by the artist, they form a theatre of the absurd. Isolated, they radiate a sense of solitude and abandon, and yet they keep an inner sense of humour. Reminiscent of some of Samuel Beckett's characters, they are, in fact, similar to Beckett's use of image as described by Gilles Deleuze in his 1995 text 'The Exhausted': 'The point is, the image doesn't define itself through the sublimeness of its content, but through its form – its "internal tension" – or through the force it gathers to make the void or to bore holes, to loosen the grip of words, to dry up the oozing of voices, so as to disengage itself from memory and reason: little alogical image, amnesic, almost aphasic, now standing in the void, now shivering in the open. The image is not an object but a "process".'

Prior to this ceramic work, Achaintre created small drawings in ink on paper, similar to Rorschach tests. Characters appeared in these dramatically charged scenes, stuck between abstraction and disfiguration, precision and looseness. Menacing, sexual and playful, their inspiration lies in horror movies, clowns, heavy metal imagery and masks.

After experimenting with wall painting and installations, and following a desire to expand the scale of her ink drawings while still preserving their domesticity, in 2002 she transposed a work on paper into the first of many rugs. In their use of colour and organic materials, as well as the labour-intensive nature of their making, these brightly hued rugs mark a clear move towards sculpture and even interplay with their surrounding architecture. In 2007, she began turning her works on paper into small sculptures displayed on plinths. But paper is fragile and doesn't have a long lifespan. The move to ceramics came from this frustration, rather than from an urge to experiment with clay itself. In 2009 she enrolled in an evening class to explore how she could turn her paper sculpture into solid objects – and her work with clay began. • Vincent Honoré

Baltic Triennial 13 – Give up the Ghost, Contemporary Art Center, Vilnius, 2018

PRINT SEPTEMBER 2018

Caroline Achaintre, *Hocus Locus*, 2018, hand tufted wool, 92 1/2 × 107 1/2".

Caroline Achaintre

GALERIE ART: CONCEPT

“Duo Infernal,”the first solo show in France for the French-born, London-based artist Caroline Achaintre, included woolen wall hangings, glazed ceramic sculptures, and psychedelic watercolors set against pink-accented walls. Borrowed from a 1982 song by the German punk band Extrabreit and Marianne Rosenberg, the exhibition’s title served as a reminder of the essential role that duality plays in Achaintre’s oeuvre. The artist’s consistently contradictory works appear at once functional and decorative, earthly and otherworldly, abstract and figurative. Like a Rubin’s vase illustration where the negative space between two profiled faces reads as an urn, Achaintre’s paintings and sculptures impel the viewer to flip back and forth between two realities and thus engage in an exercise that brings an existential flux to her works.

Achaintre uses a tufting gun to make large-scale woolen tapestries. Shooting strands of yarn through the back of tightly stretched canvases, she creates colorful irregular forms that suggest fantastical trophy hides; threads of varying lengths alternately evoke silky hair, coarse fur, and even runny, dripping paint. *Hocus Locus* (all works cited, 2018), the larger of two tufted works on view, was inspired by the Ishtar Gate and recalls the ancient Babylonian yellow- and blue-glazed bricks of which it is made. Using mainly mustard and indigo wools, Achaintre reimagined the gate as an animistic curtain. Whereas the original structure was decorated with real and mythological animals, Achaintre’s soft, porous version embodies two creatures: a canine (muzzle pointing to the right and perky tail at the left) and an anthropomorphic face with slitted eyes and a long narrow mouth, slightly agape. A harlequinesque pattern of yellow and purple diamonds running across the curtain recalls the gate’s brick facade. Evoking traditional carnival and commedia dell’arte regalia, this motif (which appeared in several other works on view) also points to a key performative aspect of Achaintre’s works, which are often described as masks or costumes.

Flouting their brittle reality, Achaintre's ceramics have more in common with her woolen works than one might expect. Mounted on adjacent walls, *Sembler* (Appear) and *Veneer* appeared stringy, light, and impossibly animate. Displayed on pedestals, *Severine* and *Nero* were uncanny shape-shifters that morphed from innocuous lumps into spooky medieval executioner-style hoods, depending on the viewer's perspective. Adding to the eerily mutable and transient nature of these ostensibly static sculptures, scute- and scale-textured surfaces coated with glossy glazes of black and muted celadon suggested freshly sloughed reptile skins.

Perhaps her most intimidatingly ambiguous body of work, Achaintre's watercolors are colorful and complex Rorschach tests. *Dead Ringers*, one of ten such works on view, could have been read as picturing a pair of conjoined hooded figures (conspicuously reminiscent of images of torture victims at Abu Ghraib prison) or as a single large face with pointy horns and bristly skin. Predator and prey fight for dominance in this willfully uncertain, yet troublingly evocative dual image. And while any analysis of Achaintre's work will most certainly reveal more about the viewer's inner psyche than about the artist's intent, it is perhaps precisely this feeling of introspective anxiety that she seeks to cultivate.

— *Mara Hoberman*

Mara Hoberman, « Caroline Achaintre, Galerie Art : Concept », in ARTFORUM, vol. 57, #1, septembre 2018

les Inrockuptibles

A découvrir : les créatures laineuses de Caroline Achaintre

02/07/18 16h35

Vue de l'exposition « Encore un jour banane pour le poisson-rêve » Palais de Tokyo, 22.06 - 09.09.2018. Photo : Aurélien Mole

Chaque lundi, Les Inrocks vous propose de découvrir une œuvre d'art. Cette semaine, focus sur les "peintures avec de la laine" de Caroline Achaintre, en ce moment exposées au Palais de Tokyo.

Depuis le péristyle décadent ouvrant la déambulation du "poisson-rêve" (1), un visage de laine, au loin, nous accueille. Nous accueille ou nous menace, on ne saurait trop le dire. Première forme indéfinie, incertaine d'une série de cinq œuvres murales, entourant l'enfant sculptée de Kiki Smith. Caroline Achaintre réalise ces drôles de pièces à la croisée des médias selon la technique du tuftage, tissant son canevas à l'aide d'un pistolet à laine, qui lui autorise ses variations de couleurs et de longueurs de fils. Ces pièces relèvent autant de la sculpture, de l'art textile que de la peinture, en prise avec une fluidité qui fait leur charme.

Caroline Achaintre cultive cette fluidité, en un dialogue tantôt velouté, tantôt brusque entre les genres. Née à Toulouse en 1969, cette artiste française vit à Londres où elle tisse, modèle, dessine ou grave. Ses pratiques multiples convergent autour de la matière et papillonnent à travers les formes, en un système ô combien sensitif. Les œuvres de Caroline Achaintre donnent envie d'être touchées, vues, caressées ou grattées. On voudrait se rouler ou se cacher derrière ses fils, palper aveuglement ses céramiques-carapaces pour en déceler les secrets.

S'avancer à tâtons

S'il ne s'agit de secrets, il y a bien du mystère dans les œuvres tuftées de Caroline Achaintre. Quelque chose à découvrir en tâtonnant. D'abord, de quoi s'agit-il ? Le champ des possibles est ici vaste: masque, relevé topographique, pelage animal ou monstre débonnaire. L'art textile - s'il en est - autorise ces multiples interprétations, rendues aussi possibles par la porosité de la forme. Il est peut-être difficile de savoir ce que l'on voit, quand on ne sait pas ce devant quoi on se trouve. L'artiste travaille probablement, par son recours aux techniques des Arts appliqués, à brouiller nos perceptions en les excitant. Elle nous lance sur mille et une pistes puis nous éconduit délicieusement, avec le sentiment doux-amer qu'accompagne l'impossibilité de choisir.

S'il s'agit d'une sculpture, on voudrait lui tourner autour mais le mur nous en empêche. S'il s'agit d'une sculpture plate, sa matérialité lui confère une forme décorative qui la transforme en objet, voire en icône. Pourtant, ces œuvres font davantage que s'exposer ou s'offrir à notre culte contemporain de l'image.

Et ainsi de suite de cette valse intrépide et tourbillonnante, qui tisse et détisse nos appréhensions, comme ces fils de laine. Il faut alors continuer à tâtonner, tous sens en éveil, pour démêler le fin mot de l'histoire. Ou se résoudre à un entre-deux tendre, significatif d'une création contemporaine refusant les catégories arrêtées.

Débusquer le sens

Mais alors qu'y voit-on ? Si la forme se dérobe, aventurons-nous sur le fond. Caroline Achaintre interroge ici notre rapport à la figuration, en conférant volontairement à ses œuvres "*des traits anthropomorphiques*" qui ne "*sont pas abstraits et pas encore figuratifs*". L'artiste semble alors anticiper notre désir compulsif et cartésien d'arrêter un sens à une forme qui déjà nous échappe, comme mettre un prénom sur un visage. A tout prix, et c'est le titre d'une des œuvres de cette sélection (*Todo Custo*, 2015), on voudrait qualifier.

La vastitude des références dans lesquelles l'artiste puise ne nous facilite pas la tâche ! Comme ses œuvres, c'est un ensemble hétéroclite et bigarré allant de l'expressionnisme allemand à la scène *heavy metal*, en passant par l'animé et la tradition européenne du carnaval. Les zébrures de son *N.O.C.* nous évoque autant l'exotisme suranné d'une pièce d'intérieur XIXe qu'une forme de géométrisme malévitchéen. *Cornelia* peut être le portrait d'un baiser au maquillage défait ou une tentative hallucinée et virtuose autour de la couleur.

La surface, finalement, s'absorbe au profit d'une projection concrète ou symbolique. La convocation des formes anthropomorphes nous rapproche de visions rassurantes, qui nous confortent dans notre rapport à l'altérité. Il suffit ensuite que le fils s'allonge ou s'assombrisse pour convoquer un monstre, et battre en brèche la première impression. Caroline Achaintre s'emploie minutieusement à faire ployer les frontières. Le continent ordonné de *Todo Custo* devient champ de bataille ou jungle en lamentations. Un *no man's land* dans lequel on cherche désespérément la figure humaine, pour s'accrocher aux images et sensations familières que ces formes tissées bouleversent.

Les cinq œuvres de Caroline Achaintre sont à voir au Palais de Tokyo jusqu'au 9 septembre, dans le cadre de l'exposition "Encore un jour banane pour le poisson-rêve" (1).

Anne Laurens, « A découvrir : les créatures laineuses de Caroline Achaintre », in lesinrocks.com, 2 juillet 2018

VILLA DATRIS

Tissages, tressages, métissages, réseaux...

L'art de la fibre

Tissage, Tressage... quand la sculpture défile
Fondation Villa Datris, L'Isle-sur-la-Sorgue
Du 19 mai au 1er novembre 2018

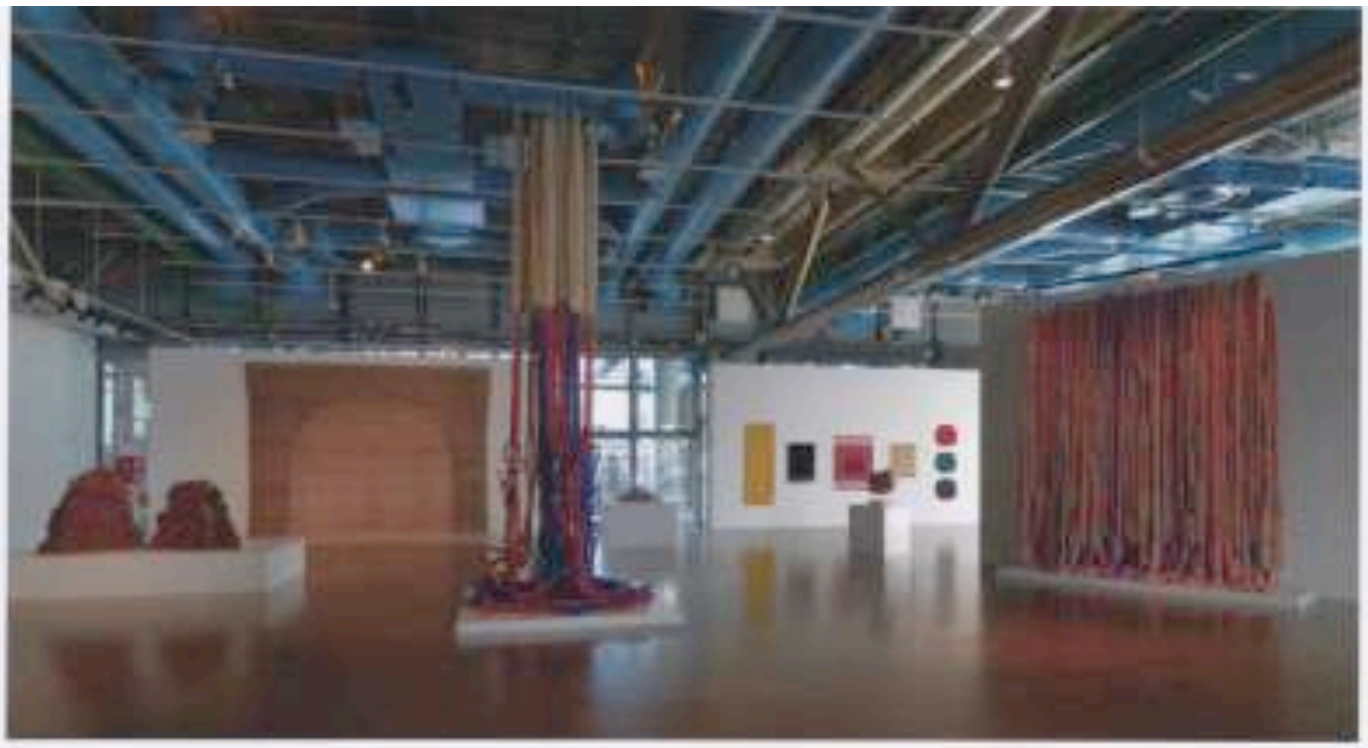
Un souffle nouveau gagnerait-il l'art contemporain ? En 2017, la Documenta de Kassel et la Biennale de Venise tressent des couronnes aux artistes du textile, de même à Paris avec *Inextricabilia* à la Maison Rouge ou la rétrospective Sheila Hicks au Centre Pompidou. À son tour, pour sa huitième exposition à l'Isle-sur-la-Sorgue, la Fondation Datris a réuni 71 artistes sur le thème *Tissage, tressage, quand la sculpture défile* – un foisonnement de sculptures molles de laine ou coton, de torsades en sarabandes, d'installations de fils entrelacés, et de toiles en révolution avec les artistes issus de *Supports/Surfaces*. Et le *fiber art* étend désormais sa toile aux réseaux rhizomiques des imprimantes 3D. Tissant et tressant l'histoire, des rituels magiques, des revendications existentielles, ces œuvres redessinent les rapports au monde, à l'espace et au temps.

PASCALE LISMONDE

« L'idée de cette exposition est ancienne », explique la directrice Danièle Kapel-Marcovici[1], qui aime l'approche sensible et sensuelle de ces fils et fibres par certains artistes contemporains. Tels Caroline Achaintre dans sa pièce *Brutus*, Joana Vasconcelos dans *Robinette* ou Nick Cave dans *Sound suit* – un artiste afro-américain de New York, peu exposé en Europe et dont les sculptures de couleurs vives font danser leurs torsades de laine et coton. L'exploration de ces pratiques longtemps jugées périphériques ouvre une fascinante vitalité. Certes, « donner corps à une matière textile pour confectionner des vêtements est une pratique ancestrale et quasiment toujours dévolue aux femmes », poursuit Danièle Kapel-Marcovici. De ce fait, quand elles la font

Jaime Hernandez, *Rouquin* (vis. 2012), laine, cimiments, polyester, 85,5 × 87 × 93 cm. Courtesy de l'artiste et de la galerie Nathalie Obadia, Paris-Bruxelles.

muter en geste artistique, l'art textile peut devenir un outil d'affirmation, voire de revendication. La pièce spectaculaire *Au nom du père* (1977) de Raymonde Arcier dénonce la pesanteur de toutes les tâches dévolues aux femmes, mais la création d'œuvres tissées, nouées, tressées, tapissées n'est pas leur domaine réservé. Les 71 artistes de cette exposition, de toutes les générations du XXe et du XXIe siècles, sont aussi bien des hommes que des femmes. Car sa thématique œuvre sur une extrême diversité d'expressions, débordant du registre strict de l'art textile avec les artistes du mouvement Supports/Surfaces notamment, dont Patrick Saytour. Et à leurs côtés, des générations d'artistes échappent désormais à toute notion d'« avant-garde », voire à toute classification.



Vue de l'exposition de Sheila Hicks, *Ligne de vie*, Centre Pompidou, Paris, 2018.

L'art de la fibre, les pionniers

Pour l'art textile, les aînés – dont certains ne sont plus – ont dû faire œuvre de courage et d'obstination ! Surtout en France où il a fallu des décennies de combats pour obtenir la considération de cet art plutôt pratiqué par les femmes et donc jugé mineur, et l'arracher ensuite à la glue de catégories imprescriptibles… « Artisanat » ou « arts appliqués » : comment faire reconnaître « des trucs de bonne femme[1] » comme des œuvres à part entière ?

Et si cette réticence était liée à une crainte refoulée devant la charge mythique ambivalente de l'univers si féminin du tissage en Occident ? Certes, Ariane offre un fil salvateur à Thésée pour sortir du labyrinthe après avoir tué l'affreux Minotaure qui terrorisait l'Épire, et la fidèle Pénélope tisse le jour et détisse la nuit pour repousser ses prétendants dans l'espoir de retrouver son Ulysse. Figures positives, Ariane et Pénélope ont inspiré deux installations dans le jardin de la Villa Datris. Mais Arachné, la jeune fille qui tisse de façon merveilleuse, suscite une folle jalousie chez la déesse Athéna qui la transforme en araignée… tissant patiemment sa toile en réseaux de fils « arachnéens », menaçante ou prédatrice. Comme chez Louise Bourgeois. Quant aux Trois Parques, leur pouvoir inexorable sur la destinée humaine glace d'effroi : l'une fabrique le fil de chaque vie, l'autre le déroule et la dernière le coupe, selon des longueurs très variables. Implacable.

Exemple de cette « réticence » : l'artiste américaine Sheila Hicks s'installe à Paris à 30 ans en 1964 – alors même que la consécration de Rauschenberg à Venise fait basculer le centre de l'art de Paris à New York. Mais ayant opté pour l'art du fil, elle est attirée par le prestige de la grande tapisserie française (Bayeux, Angers, Aubusson, Beauvais[2]…). Formée à Yale par Josef et Anni Albers à l'esprit du Bauhaus qui conjugue tous les arts, voyageuse éprise des tissus précolombiens d'Amérique latine et des couleurs et fibres naturelles découvertes en Inde, et sensible à la dimension anthropologique des tissages, elle se lie à Claude et Monique Lévi-Strauss – elle veut renouveler la composition textile et créer des œuvres en trois dimensions. Elle commence par croiser fils et matériaux divers dans ses Minimes, telles des maquettes à projeter ensuite dans une dimension spatiale – elle sculpte la laine et le coton, en ballots de torsades multicolores, suspend des écheveaux de lin en grandes structures souples, fait cascader le matériau de couleur en grands panneaux monochromes tombant des plafonds. Dès 1967, Sheila Hicks participe à plusieurs éditions de la Biennale internationale de la tapisserie de Lausanne créée par Jean Lurçat et Pierre Pauli[3], décore des sociétés prestigieuses, expose à Venise, à Séoul, à Jérusalem, au Japon. Circulant entre art, design et décoration, elle s'impose comme une figure

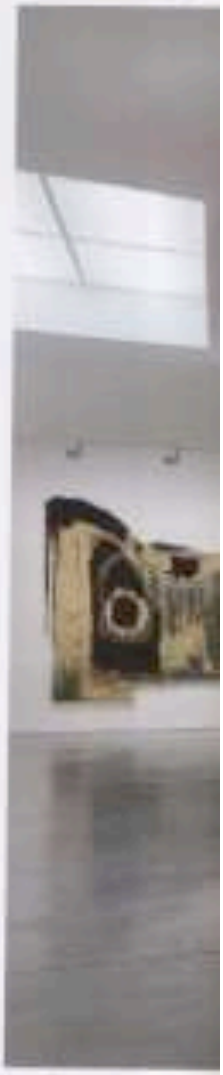
Sonia Delaunay, Autoroute, vers 1970, tapisserie tissée par les Ateliers Pinton, 170 x 126 cm. Courtesy galerie Lahumière

tutélaire. Sa première rétrospective fut pour ses 40 ans (1974) au Stedelijk d'Amsterdam. En France, il lui faudra attendre début 2018, après le festival d'Automne et le Palais de Tokyo, pour être exposée au Centre Pompidou. À 84 ans…
Autre pionnière de l'abolition des frontières entre les arts, Sonia Delaunay (1885-1979) partage dès les années 1920 ses recherches sur l'abstraction – avec Robert, son époux. Rythmes et couleurs en simultané, Sonia délaisse le seul tableau pour investir tous les champs visuels possibles, couvrant tissus, vêtements, objets ou décors de motifs naturalistes et couleurs vives. Elle crée des costumes dada pour Tristan Tzara, fait défiler des robes-poèmes brodées au fil de soie, compose d'incroyables tissus aux rayures chatoyantes avec chevrons à la verticale et losanges superposés. Une effervescence créative continue qui lui vaut sur le tard, à 79 ans, d'être la première artiste femme à obtenir de son vivant une rétrospective au Louvre inaugurée par André Malraux, en 1964 – l'année où Sheila Hicks s'installe à Paris.

Supports/Surfaces, la révolution dans les toiles

Sont présentés à la Villa Datris plusieurs artistes ayant participé de près ou de loin à Supports/Surfaces, dernier mouvement d'avant-garde en France. Cette fois, il s'agit moins de tissage que d'une déconstruction radicale de la toile traditionnelle comme support du tableau. Peu avant 1968, quelques artistes se lancent dans une

critique radicale de la peinture et de ses constituants élémentaires. Les châssis sont mis à nu, on utilise des toiles libres, souvent insolites – le tableau n'est plus un écran projectif mais une surface d'occupation de l'espace. Et l'univers textile joue un rôle essentiel car les artistes le revisitent de fond en comble : les œuvres se font par pliage, découpage, teinture, empreinte, tressage, agrafage, suture, rapiéçage, recouvrement, utilisant l'envers et l'endroit d'une toile. Présent à la Villa Datris, Patrick Saytour utilise des objets multiples ou des tissus ordinaires, torchons, tapisseries populaires, fourrures synthétiques, vêtements de poupée qu'il découpe, brûle par endroits, assemble, compose en séries. Toujours en séduction et en raffinement, avec un goût marqué pour la parodie : il donne à ses séries des titres pompeux – *Couronnements, Commémorations*, … – ou basiques – *Torchons*. Depuis les années 1990, il applique à son œuvre le principe de la « re-prise » de pièces anciennes, comme pour nier tout progrès ou évolution, « plier le temps », prouvant avec son « ironie jubilatoire que son œuvre n'est pas advenue[1] ». Dans la même mouvance, Christian Jaccard délaisse le pinceau et prend pour « outils » rubans, cordes, ficelles ou nœuds, composant des bricolages-assemblages pour essayer de capter une trace-mémoire du temps éphémère, qui entrerait dans l'éternité, selon une quête spirituelle très inspirée par le Japon. Pierrette Bloch, elle aussi proche de Supports/Surfaces ou de B.M.P.T. mais en restant à distance, avec cet intervalle[2] qui lui est cher, est restée inventive jusqu'à son grand âge – elle est décédée en 2017 à 89 ans. Adonnée tout entière au dessin et à ses avatars possibles, elle explore des matières insolites – tels ces crins de cheval dont elle use pour rythmer ses compositions de lignes et de signes, avec l'une de ses techniques anciennes consistant à dessiner en l'air en tressant, nouant ou démêlant ces crins, comme une matière qu'elle peut accumuler – leurs ombres reflétées sur le mur ponctuent alors le dessin. Autant de pauses dans le déroulement du « fil qui se déploie sur la blancheur du mur, tel un haïku japonais sur la page d'un livre[3] ». Mais l'ombre portée n'est-elle pas aussi le signe même de la vie ? Non seulement Pierrette Bloch ajoute cette troisième dimension spatiale à son œuvre qui oscille ainsi entre sculpture et dessin, mais elle lui insuffle directement une présence vivante.



Altérité, étrangeté, métissage

Caroline Achaintre, née en France, vivant à Londres depuis 20 ans et élevée en Allemagne, aime les carnavals et les clowns, l'expressionnisme et le primitivisme, autant de familiarités en prise dans son œuvre avec l'altérité, le double ou le masque. Pour travailler de ses mains, elle se forme au métier de forgeron mais le délaisse bientôt pour sculpter d'étranges créatures hybrides, en céramique ou en laine. Ses céramiques semblent dotées d'une peau humide, luisante – et peut-être d'une âme – et ses sculptures de laine évoquent des masques primitifs. Caroline Achaintre tufte ses pièces, projetant des brins de laine avec un pistolet pour jouer sur la matière. Comme dans *Brutus*, elles arborent le visage de l'entre-deux : un fils adoptif aimant devient parricide. « Les traits de mes sculptures sont anthropomorphiques, précise l'artiste, mais ils ne sont pas abstraits et pas encore figuratifs car ils évoquent une série de couches de personnalités multiples[4]. » On le sait, « je est une autre ». Et même plusieurs autres. Tout artiste transplanté dans une autre culture que la sienne vit dans un entre-deux, nomade dans sa vie comme dans sa pensée. Le tissage qui enchevêtre les fils de la vie est le médium idéal pour parvenir au métissage. Le célèbre Pascale Marthine Tayou, expert en installations spectaculaires, est un grand voyageur basé à Gand, mais « le Cameroun reste sa marque de fabrique ». Il se veut médiateur, créant des « ponts entre la pensée et le rêve ». Son énorme *Anaconda* en torsades de laine multicolores joyeusement anchevêtrées évoque une accumulation de pythons au repos – rien de menaçant, du moins en apparence. De même chez Meschac Gaba, Béninois vivant aux Pays-Bas et chantre des nécessaires métissages, lorsqu'il crée à New York de hautes *Perruques* en chanvre tressé qui donnent corps à l'architecture des gratte-ciel, geste qu'il poursuit en Europe avec ses *Perruques architectures* évoquant les monuments de capitales européennes, ses *Perruques voitures* et ses *Perruques MAVA* (ou Musée de l'Art de la Vie Active, son propre musée) figurant des personnages célèbres, ces justes qui font progresser l'humanité. L'une de

Vue de l'exposition de Caroline Achaintre, Dur Infernal, galerie Art : Concept, Paris, 2018.
A droite : Horus Lacuz, 2018, laine tuftée à la main, 216 x 270 cm. Courtesy de l'artiste et galerie Art : Concept, Paris.

ces dernières incarne Fela Kuti, grand musicien nigérian, par une superbe contrebasse de chanvre tressé. Quant à Rina Banerjee qui a quitté l'Inde de Calcutta à trois ans pour New York, son rapport à sa double appartenance Orient-Occident est plus ambigu, tantôt antagoniste, tantôt syncrétique. « C'est pour cela que j'utilise des œufs veinés de rouge », dit-elle, « comme si notre planète était un corps dont les rivières sont des artères. Toute cette circulation du vivant est une métaphore pour le brassage des idées, des cultures, des instincts. Nous sommes des animaux migrateurs avec ce désir infini d'expansion qui crée la lutte entre les hommes et leurs sociétés[9]. » Par amour des tissus indiens, de la richesse et de la profusion des matières, elle jongle avec des objets hétéroclites – flacons taillés dans l'ambre, crocodiles empaillés – et compose de séduisantes sculptures hybrides de coquillages, de plumes, d'étoffes indiennes, tels des demi-dieux issus des panthéons indiens, chimères, figures féminines guerrières. Artiste fée dont les objets rituels donnent à lire le sens caché du monde.

Tisser le rapport au temps et à l'espace

Cathryn Boch use du fil et de la couture pour créer des œuvres permettant de méditer sur le temps. À l'origine, son travail était spatial. Telle une géographe, elle part de photographies aériennes, de cartes routières, de relevés topographiques ou des plans d'occupation des sols… : toute une iconographie de repérage, de mesure et d'inscription du territoire – la matérialité codifiée du paysage[10]. Puis elle s'appro-

prie un territoire pour en proposer un autre, via une pratique singulière, la couture. Elle greffe une image de plans de ville et des cartes routières pour indiquer l'endroit où elle est, là où elle résiste. Née à Strasbourg, à la frontière entre la France et l'Allemagne, la question des limites l'intéresse. Pourquoi la couture ? Pour Cathryn Boch, « c'est la matière même du travail, car la couture n'en rajoute pas, mais surtout elle introduit du temps, avec la lenteur qui nous est si nécessaire ». Maîtriser l'espace par la couture : n'est-ce pas aussi pour Cathryn Boch un habile subterfuge pour se réapproprier le fil des Parques ?

D'autres artistes privilégient la dimension spatiale dans leurs installations. Ernesto Neto, établi à Rio de Janeiro, cette ville-monde où la présence de la nature modifie en profondeur les rapports avec la culture, est connu en France depuis l'installation de sa pièce monumentale *Léviathan That* en 2006 au Panthéon. Neto aime à s'emparer d'un lieu, et s'il est chargé de culture, à en savoir les mythes et forces souterraines. Il compose chaque installation tel un corps spatial déployant d'immenses filets de nylon aux trames largement ajourées, de voiles de tulle ou de lycra. Luttant contre la pesanteur de la gravité, il étire formes et contours pour reconquérir

la légèreté. Cet enchanteur d'espace fait alors vivre l'expérience sensorielle du temps fugace et de la fragilité des mondes.

La Japonaise Chiharu Shiota excelle elle aussi à créer des installations spectaculaires. Pour *Where are we going?*, d'immenses maillages arachnéens de fils blancs croisés jamais noués ont transformé dix vitrines du Bon Marché en tableaux nuageux. Mise en scène de l'incertitude du voyage de notre vie et de la multiplicité des interactions que nous vivons chaque jour, leurs connections avec le passé et le futur. De notre cerveau à l'univers, tout est mystère. À Venise en 2015, elle avait montré une immense barque vide, noyée cette fois dans des entrelacs de fil rouge et une avalanche de vieilles clés usées. À la Villa Datris, ces entrelacs abritent l'un une mappemonde, l'autre un Atlas. Des installations qui habitent l'espace : cordages noués ou tendus du sol au plafond, bandes de cuir ou de coton tissées à la main, objets de liège ou de laiton...

Minchae Gabie
For Trunk, série *Perruques voitures*
2020, cheveux artificiels tressés, pièces en métal, hauteur maximum 78 x 50 x 50 cm
Courtesy de l'artiste et galerie Le Stéphanie Lecilleri, Paris.

Formée au dialogue art-design-architecture, Leonor Antunes met au jour dans un geste moderniste les structures abstraites inscrites dans les formes d'objets du quotidien créés par les artisans. Cette artiste portugaise poursuit la démarche initiée par le mouvement néo-concret brésilien, où les artistes femmes visent à créer des objets design qui améliorent la vie quotidienne. Cette attention à l'univers domestique la rend proche d'Annette Messager et de ses désormais célèbres « mythologies individuelles » dessinées ou déployées en installations multiples au fil des expositions dans le monde entier. D'emblée, sa mise en scène réitérée de tout ce qui peuple le quotidien des femmes est apparue comme une critique de leur condition. Avec ses installations où s'accumulent photos, poupées, soutien-gorge ou objets signifiants d'occupations – des travaux d'aiguille aux carnets intimes –, Annette Messager exhibe une multitude humble et touchante, cet irrépressible « être-là » confiné de la condition féminine. Heureusement habité de Tentation, en photos suspendues par des fils ou de *Désir* – désir du vivre, d'être et de faire : pour cette messagère, « le mot le plus important ».
Et si l'infinie déclinaison de fils tissant les œuvres et le monde propulsait l'art de la fibre vers cette considération nouvelle accordée aux artistes femmes ? ■

Notes

1. Denise Kapel-Marcovici, qui dirige le groupe Raja, a créé la tenture Odyris.
2. Réponse d'un membre du comité d'organisation d'un musée parisien à un collectionneur offrant une toile de Sheila Hicks.
3. La France a été conquise par les tentures de rentoilage, dès le XV e s. avec la célèbre tapisserie de Bayeux (toile narrative brodée au point d'aiguille en 57 m de long), puis à partir du XIVe s. avec l'ensemble médiéval des tapisseries de l'Apocalypse (140 m à l'origine), le plus important au monde, et la création des tapisseries d'Aubusson, son prodigieux Mécénat ou Vendôme. Depuis 2009, la tapisserie d'Aubusson est désormais inscrite à « l'inventaire du patrimoine culturel immatériel en France ».
4. Rôle précurseur de Jean Lurçat (1892-1966), dès avant, sans la Seconde Guerre mondiale, pour le renouveau de la tapisserie au XXe siècle, tient à moderniser le style et les techniques. En 1937 à Aubusson il commence à réaliser son chef-d'œuvre *Le Chant du monde*. À Lausanne, avec Pierre Pauli, il crée en 1961 le Centre International de Tapisserie Ancienne et Moderne puis en 1962 la Biennale de la tapisserie.
5. Claire Gheldan, exposition de Patrick Saytour à la galerie Chez Valentin, 2014.
6. *L'Intervalle* est le titre de sa 1re exposition rétrospective suisse en 2012 au musée Jenisch de Vevey, citée cf. le quotidien La Tribune, article Laurence Chaerr.
7. Galerie Karsten Greve, exposition rétrospective, 2017.
8. Lola Cogorta, exposition *Dos interior* de Caroline Achaintre, Galerie Art Concept, Paris, 12 avril-19 mai 2018.
9. Valérie Duponchelle, *Le Figaro*, exposition collective, Fondation Vuitton, 2014.
10. *Art Absolument* n° 83.

Pascale Lismonde, « L'art de la fibre », in Art Absolument, numéro 83, mai/juin 2018

e-flux

Exhibitions programme 2018

De La Warr Pavilion
Marina
Bexhill-on-Sea TN40 1DP
United Kingdom
Hours: Monday–Sunday 10am–5pm

T +44 1424 229111
info@dlwp.com

De La Warr Pavilion

[1] Caroline Achaintre, *Fantomas*, (2018). Photo: Rob Harris. [2] Tamar Guimarães and Kasper Akhøj, *Studies for A Minor History of Trembling Matter*, 2017. Video, 30:28 mins. Portuguese with English subtitles. Courtesy the artists and Fortes D'Aloia & Gabriel São Paulo, and Ellen De Bruijne Projects, Amsterdam.

The De La Warr Pavilion opened on December 12, 1935: an architectural embodiment of a socially progressive movement, designed by Erich Mendelsohn and Serge Chermayeff. If the Pavilion is a body, its sweeping staircase must be its spine, and the rooftop foyer a brain. In this brain, a year-long exhibition *1935* (February 24, 2018–January 28, 2019) brings together local cultural, political and social happenings of that year that relate directly and indirectly to exhibitions elsewhere in the building.

2018 began with *Fantômas*, an exhibition of new work by **Caroline Achaintre**, in which mask-like creatures occupy plinth-like habitats of pastel hues. For Achaintre, the mask is a place where fantasy and reality can exist simultaneously. *Fantômas* runs until April 29.

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Yemi Awosile's *Digital Native* translates experience and memory-pattern into cloth. The exhibition emerges from her 2017 residency at Thornwood Care Home, Bexhill, working collaboratively with residents living with dementia. Until April 15.

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Together and separately, **Tamar Guimarães** and **Kasper Akhøj** explore residual histories of art, design and architecture, exposing unexpected connections between states of rapture and modernity. Their exhibition *I blew on Mr. Greenhill's main joints with a very 'hot' breath* runs from February 24–June 3.

The premiere of **Florence Peake**'s *RITE: on this pliant body we slip our WOW!* begins as a performance by six dancers on a floor of wet clay (May 6). It unfolds as a summer-long exhibition, open until September 2: a layered interpretation of Stravinsky's pivotal Modernist moment, *The Rite of Spring*, that celebrates the primal body as a force for change.

Right Here and Out There (June 23–September 16) is a solo exhibition by **Alison Wilding**, with works chosen in relation to the light that streams through the gallery's windows, the sea, the heavy ships on the horizon, and the spaceship-like qualities of the building. The exhibition includes new outdoor elements.

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Lucy Beech's new film follows the story of a woman in reproductive exile, her journey facilitated by a chain of human and non-human female bodies invisibly linked by the production of the sex hormones central to reproductive technologies. Co-commissioned with Tramway, Glasgow and Fondation d'entreprise Galeries Lafayette. September 15–December 2.

The Scientific Aspect of Surrealism (October 6, 2018–January 20, 2019) presents the works of **Grace Pailthorpe** and **Reuben Mednikoff**. Aligned with the English Surrealist movement, and active from 1935 until the early 1970s, Pailthorpe and Mednikoff combined a free, associative approach to painting with in-depth psychoanalysis, believing that this approach could—if practiced by enough people—lead to the complete liberation of humanity. Curated with Dr Hope Wolf, Lecturer in British Modernist Literature and Co-Director of the Centre for Modernist Studies at Sussex University.

Our exhibitions are accompanied by a layered programme of Learning and Participation activities for all ages.

Finally, the De La Warr Pavilion is the lead partner in **OUTLANDS**, the new national (UK) touring experimental music network that was launched in February 2018. Visit www.outlands.network for information.

If you would like to keep up to date with our programme, please visit www.dlwp.com to join our mailing list.

DE LA WARR PAVILION

Supported using public funding by ARTS COUNCIL ENGLAND

Rother District Council

10 Art World Favorites to Add to Your Collection

Want something new on your walls? We pick 10 works by artists with blockbuster exhibitions in 2018 — all featured in the APT Collection

1. Caroline Achaintre

Caroline Achaintre, *FANTÔMAS*, installation view. Exhibition continues until April 29 2018 at the De La Warr Pavilion

Born in France and raised in Germany, Caroline Achaintre trained as a blacksmith before moving to London to study at Chelsea School of Art & Design and Goldsmiths College.

Her exhibition *Fantômas* is currently on at the De La Warr Pavilion, showcasing her visually striking, witty ceramic sculptures and hand-tufted wall hangings — their references spanning everything from catwalk fashion and death-metal iconography to Expressionist art.

The title of Achaintre's latest display refers to the distinctive blue mask worn by the shape-shifting criminal *Fantômas*, in the French 1960s TV show of the same name. The mask is a recurrent theme of the artists work — capable of merging fiction with reality, and taking on a life of its own. The motif is one Achaintre consciously inherits from Western artists of the 20th century, who took inspiration from pre-historic and non-Western artworks. See works for sale here >

BEAUVAIS CULTURE

MURALNOMAD

du 23 février au 19 août 2018

une exposition collective autour de la tapisserie contemporaine et de l'art tissé

Avec les oeuvres de : Caroline Achaintre, Olga de Amaral, Michel Aubry, Karina Bisch, BLESS, Alighiero Boetti, Ulla von Brandenburg, Jagoda Buic, Le Corbusier, Patrick Corillon, Josep Grau-Garriga, Benjamin Hochart, Chloé Jarry, Philippe Mayaux, Mathieu Mercier, Isa Melsheimer, Otobong Nkanga, Mai-Thu Perret, Gianni Pettena, Bernard Piffaretti, Laure Prouvost, Klaus Rinke, Franz Erhard Walther, ...

La création à Beauvais de la Galerie nationale de la tapisserie a été décidée par André Malraux en 1964 pour permettre à la ville de renouer avec son prestigieux passé et valoriser un savoir-faire artisanal beauvaisien ancestral. Son inauguration en 1976, par Madame Françoise Giroud, Secrétaire d'État à la Culture, consacre avec éclat le travail de toute l'équipe du Mobilier National et témoigne de l'intérêt que porte le monde moderne à l'art toujours vivant de la tapisserie. En 2016, la Galerie nationale de la tapisserie est devenue « Le Quadrilatère », suite à la reprise du site par la Ville de Beauvais au Mobilier national. La programmation s'étend aujourd'hui à l'ensemble des disciplines artistiques, tout en valorisant les liens entre patrimoine et création contemporaine.

S'inscrivant en continuité de l'histoire de la ville, l'exposition MURALNOMAD, emprunte son titre au concept de Le Corbusier le "muralnomad". Pour l'architecte « la tapisserie ne doit jamais servir de dessus de commode ou de buffet de service, ni en dimension, ni en situation ». À travers des œuvres produites par les Manufactures nationales et privées, l'exposition valorise les savoir-faire et la technicité des artisans d'art. Par la rencontre avec des pièces et installations textiles monumentales MURALNOMAD tisse des liens entre la structure architecturale du Quadrilatère et le désir de beauté et de confort voulu par Le Corbusier selon les normes du Modulor. Le terme "Modulor" est une notion architecturale inventée par Le Corbusier en 1945 servant à concevoir la structure et la taille des unités d'habitation dessinées par l'architecte. Les proportions fixées par le modulor sont directement liées au nombre d'or.

Le parcours de l'exposition et la scénographie imaginés par Dominique Mathieu, artiste et designer associé au Quadrilatère, ainsi que la signalétique créée par Syndicat (duo de designers) renvoient à l'histoire de l'art, à l'histoire de l'exposition et aux spécificités du médium tissé. Présentant plus d'une quarantaine d'œuvres originales, MURALNOMAD propose de vivre une expérience de l'art tissé en écho aux évolutions des pratiques artistiques contemporaines. L'exposition valorise la destinée singulière et remarquable de la tapisserie. Elle envisage cette dernière et les arts plastiques comme une seule et même manifestation « d'une harmonie stimulante aux multiples possibilités d'évolution ». Les œuvres des artistes présentés témoignent d'une grande diversité d'approches et explorent des médiums multiples. De cet ensemble naît un espace vivant, une plateforme ouverte à tous les courants, allant de la tradition à l'avant-garde.

Le tissage constitue l'une des sources matrices de l'imaginaire et de la pensée de la Préhistoire à aujourd'hui. Dans MURALNOMAD, les œuvres sont connues ou plus confidentielles, uniques ou multiples, faites à la main ou industriellement. La notion de « tissage » devient alors relative et s'exprime comme une métaphore du processus d'assemblage. Les installations et tapisseries sont réparties « par confrontations affectives » en raison des affinités des démarches artistiques avec la spécificité des espaces architecturaux du Quadrilatère.

Et si on se rencontrait... Rendez-vous, visites et moments de convivialité autour de l'exposition

LES CONFERENCES – le samedi

17 mars 14h30

Le tapis oriental: Histoire du tapis nomade / folklore et coutumes

Modérateur : Fabienne Bideaud

Gratuite et sur réservation : contact-quadri@beauvais.fr

Entrée libre

Horaires d'ouverture

du mardi au vendredi de 12h à 18h

samedi et dimanche de 10h à 18h

Informations pratiques

Le Quadrilatère

22 rue Saint-Pierre

60000 Beauvais

03 44 15 67 00

Entrée libre

7 avril 14h30

Tapisseries contemporaines : un dialogue permanent entre art et artisanat

Modérateur : Fabienne Bideaud

Gratuite et sur réservation : contact-quadri@beauvais.fr

La tapisserie, un savoir-faire beauvaisien à travers l'exposition *Muralnomad*

Visite encadrée avec un guide-conférencier du mardi au vendredi, les matins (9h30-10h30) et les après-midis (14h-15h)

Payante et sur réservation : patrimoine@beauvais.fr

La nuit des musées – samedi 19 mai

Visites guidées de 18h à minuit

Gratuites et sur réservation : mplochel@beauvais.fr

Autour de l'exposition chez nos partenaires

Fondée en 1664 par Colbert, la Manufacture nationale de la tapisserie est aujourd'hui installée dans des anciens abattoirs du XIXe s. et les lissiers y perpétuent encore la technique de la basse lisse. Visite possible uniquement pour les groupes les mardis, mercredis et jeudis après-midi de 14h00 à 16h00.

Informations et réservations auprès de l'Office de Tourisme : 03 44 15 30 30

«MURALNOMAD», in culture.beauvais.fr, 9 février 2018

AO

AO ON-SITE – MEXICO CITY: ZONA MACO AT CENTRO CITIBANAMEX, FEBRUARY 7TH – 11TH, 2018

For early entries in the art world's annual calendar of art fairs, exhibitions and selling events, few can compare with the proceedings of Zona Maco during Mexico City's annual art week. Now in its 15th year, the landmark fair for much of Latin American has grown even larger, expanding to host 170 galleries from around the globe within the confines of the Centro Banamex in the city, offering a program of conferences with international guests, a section with specialized publications and editorials, and the widest program of parallel activities with exhibitions at the most outstanding galleries and museums in the country.

The fair has grown by leaps in bounds over the past several years, as a burgeoning international market for contemporary art and ever-expanding fair calendar has sent a new range of collectors on a direct course towards the city's historically rich artistic heritage, and its continued support of young artists. As a result, its 15th year felt like something of a victory lap, one that was as much a testament to Mexico City's ever-increasing prominence on the global contemporary arts stage as it was a testament to Zona Maco's place in this growth.

At Sean Kelly, one could view a series of works by Callum Innes and Sam Moyer, subdued works that played on the language of minimalism in their own unique manners, while at Beers London, a series of complex light paintings by artist Thrush Holmes mixed a playful twist on punk aesthetics and rock and roll iconography into the fabric of the artist's glowing canvases. In another corner, a diverse series of works from London gallery Arcade brought another splash of color to the halls of the Citibanamex, featuring pieces by Caroline Achaintre and Peggy Frank.

The early hours of the fair saw strong attendance throughout its expansive aisles and rows, with galleries bringing forward their best bodies of work to show at the fair. Hometown favorite kurimanzutto, for instance, had brought an expansive range of works by Minerva Cuevas, as well as Gabriel Orozco's most recent catalogue of his Oroxxo project, which opened last year during the fair. The striking text was on hand for perusal by interested parties, published by kurimanzutto and Koenig Books. In another corner, CURRO was presenting a series of new works by a range of artists including Juan Capistrán, Richard T. Walker and Cristina Garr, bringing together a diverse range of sculptural and mediated objects that made it one of the more rewarding, subtly-appointed spaces at the show. Also leading the show's blue chip spaces, Marian Goodman had a diverse body of work, including a striking installation by Cerith Wyn Evans in its booth, one that paired quite nicely against a Tim and Sue Noble neon, nearby at Blain|Southern.

As the early hours of the fair drew to a close, collectors and visitors moved towards the door, and out into the city's streets, where the warm weather and sun of the city was giving way to the hustle and bustle of the metropolis at night. With another year underway, Zona Maco's annual proceedings are a friendly reminder of a market that continues to move and change, bringing its participants along for the ride.

Caroline Achaintre at Arcade, via Art Observed

THE ART NEWSPAPER

Bloomberg New Contemporaries show opens in edgy new Brixton venue

From left: New Contemporaries chair Sacha Craddock, participating artist Melissa Magnuson, and the artist-judge Elizabeth Price
© Louisa Buck

The line stretched down the Brixton Road for Friday night's (26 January) opening of the London leg of Bloomberg New Contemporaries, an annual open submission show of carefully selected rising artistic talents. This year the not-for-profit organisation has made the move from its usual London home at the Institute of Contemporary Arts (ICA) to Block 336, an artist-run project space at 336 Brixton Road, South London.

The Brutalist concrete spaces of 336 are a dramatic contrast to the Georgian graciousness of the ICA which has hosted the New Contemporaries for the past few years. But while the south of the river location may be

inconvenient for some, the move to the rough-edged 336 was certainly not deterring the crowds. The new location was widely deemed as being more appropriate to the ethos of this prestigious show which since 1949 has provided a crucial early showcase for current and recent UK art school graduates.

"South London is a good place because it is where more artists can still manage to live—so there's a direct link with the production of art and the art schools," says Sacha Craddock, the chair of New Contemporaries. "Being here means there's less of a split between the production and the exhibiting of art—its seamless."

The New Contemporaries alumni list reads like a who's who of British art—from David Hockney to Damien Hirst, along with Tacita Dean, Mark Leckey and Lynette Yiadom-Boakye, to name but a few. And this year's trio of artist-judges—George Shaw (who was selected for the New Contemporaries in 1998), the 2012 Turner Prize winner Elizabeth Price, and Caroline Achaintre—have picked an especially strong lineup of 47 artists from art schools across the UK.

The move South was christened with a new pale ale specially created for the occasion by the local Brixton Brewery (with a stylish "Block 336 Pale" label designed by the designers Post). Following the private view there was a mass exodus to the nearby Crown and Anchor pub for more imbibing and a performance by one of the exhibiting artists, Gabriella Hirst, who sang soulful songs whilst wearing an illuminated juke box costume. All in all a very different experience to uptown on the Mall…

> This article was updated on 30 January to correctly name the designers of the Block 336 Pale ale as Post, not artists from the gallery

Louisa Buck, «Bloomberg New Contemporaries show opens in edgy new Brixton venue», in theartnewspaper.com, le 29 janvier 2018

Caroline Achaintre: Fantômas

Fantômas is an exhibition of new works by artist Caroline Achaintre.

Her visually striking, witty ceramic sculptures and hand-tufted wall hangings incorporate diverse references such as catwalk fashion, carnival, and death-metal iconography, as well as Primitivism and Expressionism – early twentieth-century Western art movements that borrowed heavily from non-Western and prehistoric imagery to find new ways of representing the modern world.

Achaintre's sculptures often resemble masks. Appearing in cultures throughout the world, masks have the potential to take on a life of their own, conjuring 'characters' in the mind of the viewer. The title of this exhibition refers to the mask worn by the shape-shifting French criminal Fantômas, invented by writers Marcel Allain and Pierre Souvestre in 1911. In the 1960s, a TV adaptation of the novel was made, in which Fantômas' face was hidden by a rigid-looking blue mask. For Achaintre, the mask is a place where fantasy and reality can exist at the same time.

For Fantômas, Achaintre will make a series of new ceramics, accompanied by new wall hangings. She will create the ceramics whilst undertaking a joint residency between the De La Warr Pavilion and West Dean College, an arts and conservation college founded by British poet Edward James, a keen art collector known for his patronage of the Surrealist movement.

Thanks to The Elephant Trust

«Caroline Achaintre: Fantômas», in hastingsflyer.com, 20 janvier 2018

TOWN&COUNTRY

TEN EXHIBITIONS TO SEE IN JANUARY

Discover work by artists ranging from a Victorian watercolourist to a contemporary sculptor

'Fantômas' at the De La Warr Pavilion, East Sussex

20 January to 29 April

Featuring new and existing sculptures by Caroline Achaintre, this exhibition will showcase the artist's bold style and innovative approach to materials, encompassing everything from ceramics to wall hangings. Influenced by Modernism, Primitivism and popular culture, her work blends elements of abstraction and figuration, frequently exploring the role of the mask in our cultural history. *Image: Caroline Achaintre,*

Katia Damborsky, «Ten exhibitions to see in January», in townandcountrymag.co.uk, 31 décembre 2017

BLOUINARTINFO INTERNATIONAL

Caroline Achaintre's Witty Works to be Exhibited in England Soon

BY BLOUIN ARTINFO | DECEMBER 13, 2017

Caroline Achaintre's sculpture

(© Caroline Achaintre)

Visually appealing and striking ceramic sculptures and hand-tufted wall hangings by French artist Caroline Achaintre will soon be the talk of the town. Her works bring together a host of references such as carnival, catwalk fashion, and death-metal iconography, and also Primitivism and Expressionism – early 20th Western art movements that were heavily inspired from the non-Western and prehistoric imagery in order to find new ways of representing the modern world.

Caroline Achaintre's sculptures quite often resemble masks as they appear in different cultures across the world. These masks have a potential to take on a life of their own, conjuring "characters" in our imaginations. For art lovers there is good news, her latest series of works entitled "Fantômas" will be on exhibit at De La Warr Pavilion in Bexhill on Sea, East Sussex, from January 20, 2018, through April 29, 2018. It will be a solo exhibition by the French artist.

The exhibition's title refers to the mask worn by the shape-shifting French criminal Fantômas, invented by writers Pierre Souvestre and Marcel Allain in 1911. For Achaintre, the mask is a place where fantasy and reality can exist at the same time, noted Creative Boom.

Caroline Achaintre is a mixed media artist living and working in London. Her work draws heavily on Primitivism and Expressionism. The artist was born in Toulouse and spent her growing years in Germany.

«Caroline Achaintre's Witty Works to be Exhibited in England Soon», in Blouin Artfino, 13 décembre 2017

ART SUPER | COLLECTORS GUIDE

ART BASEL MIAMI 2017

CAROLINE ACHAINTRE | ART : CONCEPT

TOP 10 | ART BASEL MIAMI 2017

ARREDONDO \ AROZARENA | ISRAEL MARTÍNEZ

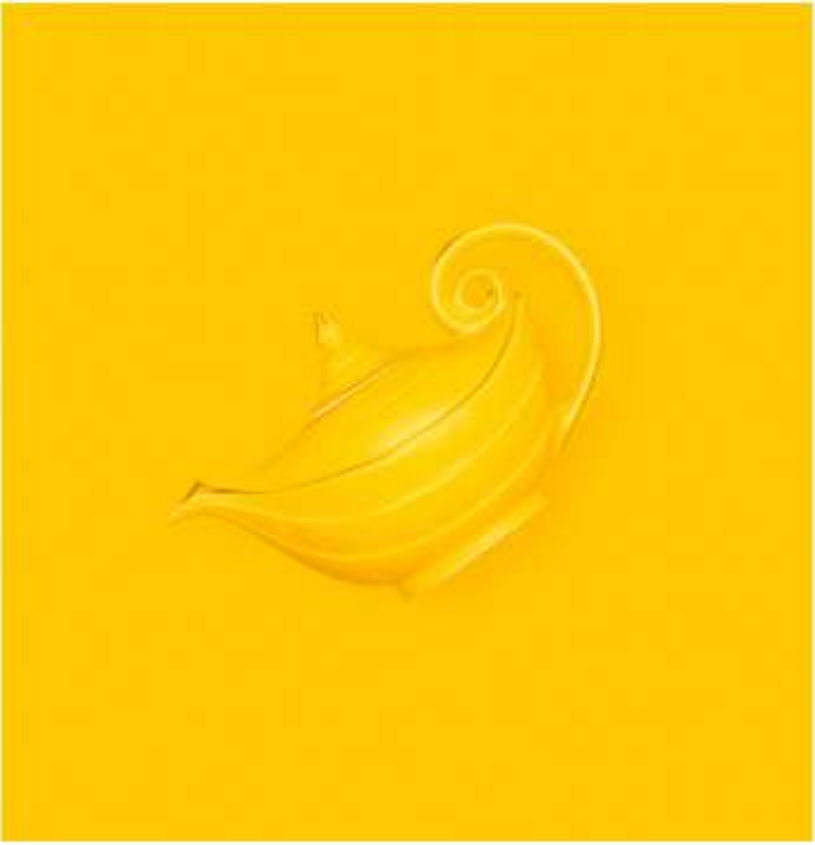
Israel Martínez, *Reticence*, 2017, Installation, 10 photographs, vinyl and turntable, Arredondo \ Arozarena, Mexico City

In this piece called Reticence (2017), **Israel Martínez** leads the public towards a reflection on the paradoxical relationship between noise and silence, the surreptitious and interspersed paths of auditory manifestations. He provides a twofold presentation: as a metaphor for social life and at the same time as a proposal of aesthetic nature, where the subject is the matter of the endeavor. The philosophical aphorism with which the philosopher Ludwig Wittgenstein concludes the Tractatus Logicus-Philosphicus, "About one can not speak, one must remain silent", has a mouth to mouth communication, or rather a of a mouth to an ear communication in a chain. But this message chained by the voice and the whisper stops when someone decides to break the sequence. Someone using his/her own will decides to stop. The message is cryptic, it refers to the situation itself and not to something external, "the medium is the message". The message only contains a dictum and its result is silence. In this way, Martínez advances towards the aesthetics of stealth, a message and a form that lead or suggest an action, the inscription of silence. Simultaneously, a vinyl record has the same phrase engraved in transparent letters and the repetition of the message is in its rings. The vinyl record with its in its 45 rpm is a mute object if it is not reproduced.

However, it carries the message, it becomes a latent object until it is operated and set in motion in the repetition of a message at the limit of the audible environment. The assertions of this piece are explained in the performance Stealth and murmur (2017). In this act the performers sleep with a megaphone. When they get up and get together they do not use the megaphone but the secret, they share it with the spectators that are present. They use murmur to transmit what otherwise would be impossible to hear. It is about the death and the violence in which we live, at the same time, about the forgetfulness of the successive violence, its aberrant ordinariness and our habituation to it. However, history and memory arise as a scream and as a murmur, while both exist in the individual and the collective body. The megaphone, which is useless in this action, represents the scream, while the secret represents that memory which is impossible to avoid. It opens a space to a new chain which is different from that of the piece called Reticence, it opens the possibility of a community where bodies and feelings appear. The quiet listening is what allows the message to be pronounced and, therefore, heard. The way in which computer hackers dismantle and break, without traceable evidence, into the most impenetrable codes, stealth appears as a political action that manages to get into the smallest spaces of speech and the ever prevailing noise, placing it where it does not want to be heard.

Arredondo \ Arozarena

CAMPOLI PRESTI | SARAH CHARLESWORTH



Sarah Charlesworth, *Teapot*, 2002, Photography, Fuji Crystal Archive print wit lacquered wood frame, Campoli Presti, London

Sarah Charlesworth was born in 1947 in East Orange, New Jersey. In 1969 she received a BA from Barnard College, New York, where she studied with the Conceptual artist Douglas Huebler. Her own turn to Conceptualism was influenced by the text-free publication Xeroxbook(1968) by Robert Barry, Huebler, Joseph Kosuth, and Lawrence Weiner, which she saw when it was exhibited in 1969. Charlesworth's undergraduate thesis project, also a Conceptual artwork devoid of text, was a 50-print study of the Solomon R. Guggenheim Museum. After graduating, she worked as a freelance photographer and briefly studied under Lisette Model at the New School for Social Research in New York.

In 1975 Charlesworth and Kosuth founded the art-theory magazine The Fox, which ran for three issues until 1976. Charlesworth continued to bridge the gap between fine art and critical practice in her own work. A series of Conceptual photographic projects that followed used preexisting media images to forward a critical thesis. Modern History (1977–79) examines the values and interests of Western culture through photographs of the capture of Italian prime minister Aldo Moro by the militant group Brigate Rosse (Red Brigades) from the pages of 45 different newspapers. In The Arc of Total Eclipse, February 26, 1979 (1980) Charlesworth again appropriated front-page photographs, this time to chart the movement of an eclipse across the night sky, from the Pacific Northwest to Canada and Greenland, as it was recorded in local newspapers. The series Stills (1980) comprises seven 2-meter-tall images of people falling in mid-air, rephotographed from various newspapers. Taken out of context, it is impossible to tell whether these people are attempting to save or end their lives. Later works are marked by an increased interest in subjectivity and art-historical references. The series Objects of Desire (1983–88) explores sexuality, power dynamics, and material and metaphysical desire. Each silver-dye bleach print features one or more isolated image, taken from magazines and rephotographed by the artist, set against a solid, sumptuous color field with a matching lacquer frame. In the series Renaissance Paintings and Renaissance Drawings (both 1991), Charlesworth combined imagery from disparate Italian Renaissance paintings and drawings to make new, often ironic paintings and drawings. Several of these feature self-consciously Freudian imagery, as in Vision of a Young Man (1991), which shows its subject, appropriated from a Raphael painting, lying asleep, with a tall tree growing between his legs.

Charlesworth taught photography at the Rhode Island School of Design in Providence and the School of Visual Arts in New York. She received grants from the National Endowment for the Arts (1976, 1980, 1983) and the New York State Creative Artists Public Service Program (1977), as well as a John Simon Guggenheim Fellowship for Visual Art (1995). Her work was the subject of more than 40 solo exhibitions at venues including the Centre d'art contemporain, Geneva (1977) and the Queens Museum of Art, New York (1992). A traveling retrospective of her work toured the United States through the Cleveland Center for Contemporary Art (1997); the Rose Art Museum, Brandeis University, Waltham, Massachusetts (1998); the National Museum of Women in the Arts, Washington, D.C. (1998); and SITE Santa Fe (1999). Her work was included in the Whitney Biennial, Whitney Museum of American Art, New York (1985), and the Venice Biennale (1986). In 1995, she cocurated Somatogenies at New York's Artists Space with Conceptual artists Cindy Sherman and Laurie Simmons. Charlesworth died June 25, 2013, in Falls Village, Connecticut

Campoli Presti

Miami Beach 2017, Positions | MBCC | H18

GALERIE GMURZYNSKA | TOM WESSELMANN

Tom Wesselmann, *Nude with Bouquet and Stockings (#5)*, 1985, Other Materials, Enamel on laser-cut steel, Galerie Gmurzynska, Zurich

Tom Wesselmann was born in Cincinnati, Ohio, on February 23, 1931. He attended Hiram College in Ohio from 1949 to 1951 before entering the University of Cincinnati. In 1953 his studies were interrupted by a two-year enlistment in the army, during which time he began drawing cartoons. Wesselmann became one of the leading American Pop artists of the 1960s, rejecting abstract expressionism in favor of the classical representations of the nude, still life, and landscape. He created collages and assemblages incorporating everyday objects and advertising ephemera in an effort to make images as powerful as the abstract expressionism he admired. He is perhaps best known for his Great American Nude series with their fat forms and intense colors. In the seventies, Wesselmann continued to explore the ideas and media which had preoccupied him during the Sixties. Most significantly, his large Standing Still Life series, composed of free standing shaped canvases, showed small intimate objects on a grand scale. In 1980 Wesselmann, using the pseudonym Slim Stealingworth, wrote an autobiography documenting the evolution of his artistic work. He continued exploring shaped canvases (first exhibited in the 1960s) and began creating his first works in metal. He instigated the development of a laser-cutting application, which would allow him to make a faithful translation of his drawings in cut-out metal. The 1990s and early 2000s saw the artist expanding on these themes, creating abstract three-dimensional images that he described as "going back to what I had desperately been aiming for in 1959." He had indeed come full circle. In his final years he returned to the female form in his Sunset Nudes series of oil paintings on canvas, whose bold compositions, abstract imagery, and sanguine moods often recall the odalisques of Henri Matisse.

The abstract works in the last years, 2001-2004, underwent a further change with a retum to compositions, with firmer lines and a chromatic range that favored primary colors, making clear reference to Mondrian: Manhattan Beauty, and New York City Beauty (both 2001). Works were shown at the Pop Impact! group exhibition, at the Whitney Museum, and at the Les Années Pop exhibition at the Centre Pompidou, Pans. He started working on the Sunset Nude series in which he went back to a pictorial classicism that shows the influence of Matisse's nudes with Pink and Yellow Tulips, in Sunset Nude #3, which is dominated by the juxtaposition of swathes of flat color. the absence of chiaroscuro and an intricate play of lines in which it is possible to see continuous cross-references of positive and negative shapes. It is the mixture between background and figure, the simplification and concision of the details, and the linear compositional skill that Wesselmann takes from the works of Matisse.

The female icon of the new millennium is painted but not described, the decoration enchants, the compositional planes overlap, the borderline between the two most significant areas of his work, figurative and abstraction, is diminished. In these last ten years Wesselmann's health was showing the consequences of heart disease, but his studio work remained constant. He made Bedroom Breast, 2004, a painted metal relief, referring back to his earlier work, and also Man Ray at the Dance, a large canvas painting, at more than eight by six feet, and eight Sunset Nudes including Sunset Nude with Frame, a painted metal work. Following surgery for his heart condition, Tom Wesselmann died on December 17th of that year.

Galerie Gmurzynska

ELIZABETH DEE | JOHN GIORNO

John Giorno, *JASMINE BURN*, 2017, Painting, Acrylic on canvas, Elizabeth Dee, New York

John Giorno is a poet and visual artist. Born in 1936 in New York City, Giorno attended Columbia University and worked as a stockbroker for a short time before meeting Andy Warhol in 1962. A romantic relationship ensued, and Giorno was featured in Warhol's first film, Sleep (1963). The influence of pop art and Warhol's Factory are evident in Giorno's work, which developed out of verbal collages of appropriated texts drawn from advertising and signage.

Giorno's close friendship with the artist Robert Rauschenberg, who was then experimenting with art and technology, inspired his next set of works. In the 1960s, Giorno began to record his poetry, distorting the recordings with synthesizers to produce installations he called "electronic sensory poetry environments." In 1965, he founded Giorno Poetry Systems, a nonprofit production company designed to introduce new, innovative poetry to wider audiences. In 1967, Giorno called upon fellow artists and friends, including William S. Burroughs, Frank O'Hara, and Patti Smith, to record poems for his Dial-a-Poem project, which used the telephone to connect listeners to recordings of poems. The recordings made during this project were later united to considerable critical acclaim in a 1970 exhibition at the Museum of Modern Art.

In 1971, following a trip to India, Giorno converted to Tibetan Buddhism. In his later years, he has become well known for his confrontational readings and his contributions as a gay rights activist; he founded the AIDS Treatment Project in 1984. In 2010, he had his first solo gallery show, Black Paintings and Drawings, which focused on the development of poem painting. He currently lives in New York City. the legendary artist, performer and poet. Perfect Flowers introduces twenty-five original compositions on the theme, expressed in metaphorical dimensions that illuminate the physical senses. The Perfect Flowers series explores new content that the artist began working on in the early 2000s, expanding on previously known lines and cadences around the topic. The result is a series of luminous new paintings with enriched surfaces that elevate the artist's recent writings.

Elizabeth Dee

MAGAZZINO | ELISABETTA BENASSI

Elisabetta Benassi, *Mimetica*, 2016, Sculpture, Artificial Palm Tree, steel, resin, natural fiber, polypropylene, Magazzino, Rome

Elisabetta Benassi, 1966, Rome, is a modern Italian artist. She actually is aligned using the conceptual custom, having a plurality of press and methods that reference creative traditions from the twentieth hundred years, her personal background, aswell as broader politics and cultural styles, including psychoanalysis and social memory space. What emerges in her oeuvre is definitely a critical study of modern identity as well as the circumstances of modernity. As well mainly because incorporating concepts about modernity in her function, Benassi has explored the usage of mixed press, machinery, and sculpture. In her function, Suolo No. 3 (Floor #3), Benassi offers photographed the bottom of a car repair center which contains a variety of metallic objects on to the floor.

The picture can easily become recognised incorrectly as a couple of dirt. Actually, Benassi has mixed both of these contrasting conceptual suggestions to display cohesion between your objects, exemplifying an equilibrium between them despite the fact that they are therefore different. (Metallic: shiny, sterling silver items juxtaposed with dirt: globe tones, smooth). These photos are large size, forcing the audience to handle the assorted items head on. Benassi lives and functions in Rome, Italy, and she actually is currently represented by Magazzino d'Arte Moderna, Rome.

Magazzino

Miami Beach 2017, Positions|MBCC | H5

ANTENNA SPACE | 徐渠 XU QU

徐渠 XU Qu, *Sir Harry Smith Parkes* 《巴夏礼公爵》, 2017, Mixed Media, Ceramic glaze (Imitation of Qing Dynasty style), brass, marble 仿清代陶瓷着釉、黄铜、大理石, Antenna Space, China

XU Qu born in 1978 in Jiangsu, China. Graduated from Nanjing Art Institute, Bachelor Degree in 2002. Between 2005 to 2007, he studied of Fine Arts at the Braunschweig University of Art in Germany and he studies under professors John M. Armleder and Birgit Hein, Diplom. Between 2007 to 2008, "Meisterschueler" (postgraduate study program) under Prof. John M. Armleder, now working and living in Beijing. Known for his original multiform approach and richly varied work, Xu Qu is one of the most interesting creative talents from the new generation of young Chinese artists who grew up in the 1980s.

For over several years, Xu Qu has been exploring a wide range of mediums, such as videos, paintings, sculptures and installations that are questioning the reality of our global world and displaying an obsession with attraction for power relations. Known for his original multiform approach and richly varied work, Xu Qu is one of the most interesting creative talents from the new generation of young Chinese artists who grew up in the 1980s. For over several years, Xu Qu has been exploring a wide range of mediums, such as videos, paintings, sculptures and installations that are questioning the reality of our global world and displaying an obsession with attraction for power relations.

Antenna Space

KAVI GUPTA | JOSÉ LERMA

José Lerma, *Rigo as Julio Iglesias as Emmanuelle*, 2017, Painting, Acrylic on canvas, Kavi Gupta, Chicago

Lerma's work is focused on painting and works about paintings. In a unique style and aesthetic Lerma folds the personal into the historical and art historical. He says "that all art is about other art or about your parents." His canvases are often thick with globs of paint that create the shapes of portraits with no likeness. Born in Seville in 1971, Spain. Currently works and lives in Brooklyn, NY and Chicago, IL.

He is a professor of painting at the School of the Art Institute in Chicago and is represented by Andrea Rosen Gallery in New York. Drawing inspiration from his personal history, as well as historical figures and events, José Lerma incorporates research and an inventive approach to the traditions of painting and portraiture. Using varying methods and alternative materials, Lerma's gestures and depictions continue to unfold upon investigation––what appear to be bold, expressionist gestures slowly reveal themselves to be meticulous collages of silicone; or almost vibrating acrylic surfaces come into near focus as infinitely layered drawings. Finding ways within painting to collapse the historical and the personal, Lerma functionalizes our contemporary desire for beautifully rich painting as a way to encourage the possibility of a deeper engagement with the content and narrative embedded in the work.

Kavi Gupta

47 CANAL | NOLAN SIMON

Nolan Simon, *Pellegrino*, 2017, painting, oil on linen, 47 Canal, New York

Nolan Simon is an American artist born in 1980. Nolan Simon's paintings may look like rather straightforward representations of ordinary people and objects, but they are not portraits, nor Romantic landscapes nor bourgeois still lifes. Consisting of painterly brushstrokes and figurative elements that look suspiciously familiar, these images are drawn from a broad range of modern sources easily accessible to the artist: tumblr, 4 chan, gallery press release, popular magazines etc. References to Symbolism, Painting, the Hudson School and architecture are sourced then channeled through a projector onto a canvas to be realized in paint. Certainly, thinking through the complexities of what digital sharing does to contemporary image making is no new idea for artists today; yet unlike most artists who subvert these ideas, Simon celebrates and embraces the experiences that come with an expanded culture and communications system.

47 Canal

KÖNIG GALERIE | CAMILLE HENROT

Camille Henrot, *Telepathic Lovers*, 2015, work on Paper, Chinese ink on paper, framed, König Galerie, Berlin

Born in 1978, **Camille Henrot** lives and works in New York. Henrot's diverse practice combines film, drawing, and sculpture. Taking inspiration from subjects as varied as literature, mythology, cinema, anthropology, evolutionary biology, religion and the banality of everyday life, Henrot's work acutely reconsiders the typologies of objects and established systems of knowledge.

A 2013 artistic fellowship at the Smithsonian resulted in her film Grosse Fatigue, for which she was awarded the Silver Lion at the 55th Venice Biennale. Developing themes from the film, The Pale Fox installation was first shown at London's Chisenhale Gallery in 2014 and traveled to Kunsthal Charlottenburg, Copenhagen; Bétonsalon, Paris; and the Westfällischer Kunstverein, Munster. A catalogue for the exhibition was released in January 2016. Henrot has forthcoming solo exhibitions scheduled at the Palais de Tokyo, Paris; and the Hammer Museum, Los Angeles; and Fondazione Memmo, Rome.

She has had solo exhibitions at the New Museum, New York; Schinkel Pavilion, Berlin; New Orleans Museum of Art; Musée du Jeu de Paume, Paris. Her work has been included in group shows at MoMA, New York; Centre Pompidou, Paris; Astrup Fearnley Museet, Oslo; Stedelijk Museum, Amsterdam; and SculptureCenter, New York; as well as the 2015 Lyon Biennial and the 2016 Berlin Biennial.

She is the recipient of the 2014 Nam June Paik Award and the Edvard Munch Art Award 2015. In her work, Camille Henrot has engaged subjects and inspirations as diverse as ethnographic film, the zoetrope (a pre-film animation device from the 19th century that produces the illusion of motion), telephone hotlines, and*ikebana* (the Japanese art of flower arranging). Born in Paris in 1978, Henrot studied film animation at the École Nationale Supérieure des Arts Décoratifs before spending brief periods assisting mixed-media artist Pierre Huyghe, working in advertising, and making music videos. Now based in New York, she produces compelling works in a variety of mediums, including film, sculpture, installation, and painting. Henrot's work reflects her interest in philosophy, literature, and anthropology; her creative process often involves exhaustive research. Henrot's interest in the collection and structuring of information and knowledge is most directly explored in her 2013 video Grosse Fatigue, which she created as part of the Smithsonian Artists Research Fellowship Program in Washington, DC. The 13-minute-long video is set on a computer desktop, where countless windows containing images, data, Web pages, and videos continually open, accumulate, and close. This dense visual experience is propelled by a soundtrack of rhythmic beats and a spoken word–style narration of the history of the universe told through a cross-cultural amalgamation of creation myths. Like much of Henrot's work, *Grosse Fatigue* layers the historic and the contemporary, drawing on a wealth of sources to create a poetic exploration of information overload in the digital age.

König Galerie

ART : CONCEPT | CAROLINE ACHAINTRE

Caroline Achaintre, *Finnbar*, 2017, sculpture, enamelled porcelain, framed, Art : Concept, Paris

Caroline Achaintre, born in 1969 in Toulouse, France, she lives and works in London. Achaintre cites German Expressionism and post-war British sculpture as influences on her work. These movements are known for their crude aesthetics which conveyed the trauma of a war-time generation. Her work also draws from 'Primitivism', a style of early 20th century art that incorporated imagery from tribal cultures. Achaintre is interested in these periods because they present junctures between the ancient and modern, psychological and physical, exoticism and technology. Achaintre likens her work to anthropological museum displays, where objects are removed from another place or time and are brought into a contemporary context.

Caroline initially started making tufted objects as a way to translate drawings into real space. To make her work Achaintre tufts each individual piece of yarn into a woven canvas base, a process which she likens to painting in wool. The length, texture and colour of each thread takes on the qualities of expressionist painting. Achaintre uses wool because of its physicality, its attractive but sometimes also repulsive attributes. Its natural fabric suggests something primitive, but also the technological precision and connoisseurship of post-industrial craft. These ideas are reflected in her compositions, which look like futuristic tribal masks. She is interested in masks because they represent duplicity: whether used for shamanism, theatre, or carnival, masks suggest a state where reality and the fantastical can exist at the same time.

Art : Concept

Miami Beach 2017, Positions| MBCC | H2

«Top 10, Art Basel Miami 2017», in artsupermagazine.com, 7 décembre 2017

EL COMERCIO

Un 'escaneo' al mundo de la cultura Valdivia

Gabriel Flores
Redactor
(F-Contenido Intercultural)

El **escáner** es un dispositivo que traduce una imagen de un lenguaje impreso a uno digital. La forma en que funciona esta **máquina** sirvió como detonante para que la artista francesa **Caroline Achaintre** elaborase una serie de máscaras en cerámica y un tapiz para la cuarta muestra del proyecto **Zarigüeya/Alabado Contemporáneo.**

Con 'Escáner' Achaintre se propuso traducir las piezas de la **cultura Valdivia**, que son parte de la colección del Museo de Arte Precolombino Casa del Alabado, a un **lenguaje** que le resultara más cercano, en su caso el tejido y el modelado en cerámica, oficios que han caído en desuso en el mundo del arte contemporáneo.

La simplicidad de las **figuras monolíticas de la cultura Valdivia** acaparó la atención de esta artista desde su primera visita al museo. Le impresionó que piezas tan antiguas estén impregnadas de "un aire futurista. Las piezas que vi son robots, máquinas del tiempo y grabadoras".

A partir de esas impresiones trabajó la serie de máscaras que son parte de 'Escáner', piezas llenas de curvas que a primera vista dan la impresión de seguir en un proceso de moldeado. Para **María Fernanda Cartagena**, directora del museo, estas máscaras tienen la capacidad de ser "simultáneamente milenarias y contemporáneas, serias y absurdas, masculinas y femeninas y zoomorfas y antropomorfas".

Achaintre concibió la instalación de esta muestra como un hábitat en que las máscaras están protegidas por una **pieza elaborada a mano** a través de una técnica llamada 'tufted'.

Para elaborar el tapiz de color rojo y amarillo que cuelga en una de las paredes de la sala, esta artista trabajó durante un mes. Para tejer este textil utilizó una pistola de aire a presión que le permitió 'pintar' con lana. "La pistola dispara la lana a través de un lienzo instalado en posición vertical y trabajo desde el reverso. Por eso debo desplazarme al frente, rodeando el **lienzo**, para ver lo que estoy haciendo", explica.

Achaintre agrega que esta obra también sirve de referencia a la tradición textil del país que se remonta a la **época precolombina.** Para romper con la cromática del resto de salas del museo decidió que los soportes donde se colocaron las máscaras estén pintados de color palo de rosa, otro guiño al juego de traducción que atraviesa esta exposición.

Como parte del proyecto Zarigüeya/Alabado Contemporáneo en esta sala también se ha montado 'Horamen', de Adrián Balseca; 'Crisis', de Osías Yanov y 'Problemas de estilo y vasijas de barro', de Asier Mendizábal. Este **proyecto** dirigido por Manuela Ribadeneira, Manuela Moscoso y Pablo Lafuente tiene como objetivo entablar un diálogo entre las piezas del museo y el arte contemporáneo.

Gabriel Flores, «Un «escaneo» al mundo de la cultura Valdivia», in elcomercio.com, 24 novembre 2017

Medium
Medium

Five contemporary artists working with clay today

The Grantchester Pottery, Studio Wares at David Dale Gallery, 2013. Courtesy the artist. Photo: Max Slaven

Camden Arts Centre has a history with ceramics: since opening in 1965, the Centre has dedicated a space for artists and visitors to work with clay. More recently, emerging artists working in ceramics have undertaken fellowships, using their time in the Ceramics Studio as a period of research and experimentation. The fellowship entered a new stage in 2017 with support from the Freelands Foundation, offering three six-month artist residencies with an exhibition the following year. The first recipient of the prize, Jonathan Baldock, will continue his residency until March 2018.

A new publication *Vitamin C: Clay and Ceramic in Contemporary Art* (Phaidon, 2017) brings together over 100 contemporary artists working with clay today. With contributions from leading international writers and curators, *Vitamin C* highlights the diverse ways in which artists today are experimenting with the medium. Ahead of the launch of *Vitamin C* at Camden Arts Centre, we focus on five artists and their different approaches to clay.

Phoebe Cummings, 2017. Courtesy the artist

Phoebe Cummings' Installation in Camden Arts Centre's garden, 2013. Courtesy the artist

Phoebe Cummings

Phoebe Cummings works exclusively with clay in its raw form, creating transitory sculptures and installations which gradually change over time. Often large in scale and site-responsive, her works consider the performative qualities of clay.

Cummings produces intricate, detailed works which draw on representations of nature within art history, rather than scientific accuracy. During her 2010 residency at the Victoria & Albert Museum, she developed an installation based on natural forms found in printed and painted patterns from the museum collection. As part of her Camden Arts Centre Ceramics Fellowship in 2013, Cummings created a temporary work in the garden exploring the natural formation of clay through the weathering of rocks.

Cummings' work references the inherent natural properties of clay, and the natural cycle of life and death. After an exhibition is over, the wet clay she has delicately configured into decorative forms is then returned to its amorphous state, to be used again for a new work. In 2017, she was awarded the inaugural Woman's Hour Craft Prize for her unique approach to working with clay.

Emma Hart: Giving it all that, Folkestone Triennial, 2014. Photo: Thierry Bal

Emma Hart

Emma Hart makes work that captures the confusion, stress and nausea of everyday life. With a background in photography, she has described her introduction to ceramics as a turning point in her practice. For Hart, the messy physicality of clay is a way of bringing the chaos of the outside world into the gallery space.

Ceramics are just one element of Hart's multidisciplinary installations, which also combine film, photography and sound. Like stage sets, they invite the audience to explore and uncover narratives. In her 2013 exhibition *Dirty Looks* at Camden Arts Centre, Hart drew on her experience of working in a call centre in her twenties by transforming the gallery into a disjointed office environment. Pink ceramic tongues hung from glazed clay clipboards and wonky chipboard drawers, while speakers hid inside sculptures, shouting, stuttering and interrupting the space.

In 2015, Hart won the MaxMara Art Prize in partnership with Whitechapel Gallery and Collezione Maramotti. As part of her prize, she was awarded a six-month residency in Italy which she spent partially in Faenza, drawing inspiration from the artisans of the city renowned for its ceramic history. The resulting installation, exhibited both in London and Reggio Emilia, saw Hart continue her interest in ceramics to portray the psychology of personal relationships.

Detail of Emma Hart: Dirty Looks at Camden Arts Centre, 2013. Courtesy the artist

The Grantchester Pottery, Studio Wares at David Dale Gallery, 2013. Courtesy of the artist. Photo: Max Slaven

The Grantchester Pottery

In 2011 artists Phil Root and Giles Round met at Wysing Arts Centre in Cambridgeshire, while each were on a residency. There they founded The Grantchester Pottery, a collaborative project experimenting with diverse ways of working with other artists and makers. Inspired by historical models such as Roger Fry's Omega Workshop—for which Fry commissioned the Bloomsbury Group to make works anonymously under the same imprint—The Grantchester Pottery enlists makers, artists, writers, photographers and recently their *ikebana* teacher to collectively create works. One Grantchester Pottery ceramic can be designed, produced and shaped by many different hands, removing any sense of individual authorship. The Grantchester Pottery can also be regarded as a 'meta-structure' and an artwork in its own right.

In an era of mass-production, The Grantchester Pottery places importance on the object and the process of making. Their functional and decorative ceramic objects are all handmade, and considerable attention is given to the individual stages of production: the handling of the clay, and the choice of form, colour palette and glazing.

Alongside their Ceramics Fellowship at Camden Arts Centre in 2015–16, The Grantchester Pottery staged a series of events and open studios, focusing on the idea of collaborative working and blurring the lines between fine art and design.

The Grantchester Photographic Society Open Studio at Camden Arts Centre, 2016. Photos: Mark Blower

Caroline Achaintre, Chubber, 2013. Courtesy the artist

Caroline Achaintre

With a background as a blacksmith, Caroline Achaintre works with materials as diverse as paper, leather, textiles and ceramics. She first began experimenting with clay in 2009 after taking an evening class, and continues to incorporate it into her practice. Her interest in clay came out of a frustration with the fragility of her paper sculptures: for Achaintre, clay offers a more long-lasting solution to her existing work.

Achaintre cites influences as broad as German Expressionism, popular culture and the carnival—creating theatrical, humorous and absurdist works which hover between figuration and abstraction. Her pieces often incorporate anthropomorphic features, and masks—whether rendered in leather, tufts or ceramic—are a recurring motif.

Modes of display are important to Achaintre, creating a dialogue between the works and the exhibition space. She has described her ceramic objects as 'characters', interacting with one another in their habitats. For her Ceramics Fellowship at Camden Arts Centre in 2014, she hosted an open studio, displaying the works-in-progress from the residency grouped together on special plinths and purpose built decorative furniture.

Achaintre is inspired by the use of clay in ancient cultures and has been invited by the Museo del Alabado in Quito, Ecuador to respond to their collection. She is interested in the Valdivian Sculptures made from clay and stone between 3000–1500 BC, describing them as both ancient and futurist at the same time—much like clay itself.

Caroline Achaintre, Six Possibilities for a Sculpture, exhibition view, La Loge 2013. Courtesy of the artist & La Loge

Salvatore Arancio, Fashioned to a Device Behind a Tree, Camden Arts Centre, 2015. Photo: Hydar Dewachi

Salvatore Arancio

In his installation *Fashioned to a Device behind a Tree,* Salvatore Arancio staged a garden of strange and familiar sculptural ceramics in Camden Arts Centre's Artists' Studio to culminate his 2015 residency. At once resembling vegetal forms and alien objects, the sculptures were brought to life through a series of performance.

Arancio is interested in the aesthetics of the natural world and its psychedelic and primordial connections. Through clay, he translates his close observations of geological and environmental phenomena into sculptures which are reminiscent of occultist and sci-fi artefacts.

A new outdoor sculpture by Arancio was featured in *Viva Arte Viva*, the curated section of the 2017 Venice Biennale. The glazed ceramic was based on a 2015 performance commissioned by the Whitechapel Gallery, in which Arancio hosted a group hypnotherapy session re-enacted from a YouTube video. The Venice sculpture, *It Was Only a Matter of Time Before We Found the Pyramid and Forced It Open*, was created under the influence of hypnotherapy and was conceived to resemble a 'healing area' for visitors to the Biennale.

With a background in photography, Arancio has remarked how working with clay is a liberating experience. Working with a natural material, and the unpredictability and the alchemy of the glazing and firing process is an antidote to the slick detachment of the digital age.

Salvatore Arancio, Camden Arts Centre, 2015. Photo: Hydar Dewachi

Vitamin C: Clay and Ceramic in Contemporary Art *(Phaidon, 2017) will be launched at Camden Arts Centre on Wednesday 15 November 2017.*

«Five contemporary artists working with clay today», in Medium, 15 novembre 2017

PHAIDON

Caroline Achaintre - Why I Create

Exploring the inspirations and attitudes of artists working with clay and ceramic, featured in Vitamin C

Caroline Achaintre photographed by Teri Pengilley for the Independent

Originally training as a blacksmith before moving to London, Caroline Achaintre's work encompasses not just clay but a diverse range of media. Across her practice, she focuses on handcrafting techniques and her work has often been described in terms of the primitive or the carnivalesque.

Achaintre has a preference for paper clay (normal clay reinforced with fibre), and her ceramic sculptures are divided into three groups: masks hung on the wall, sculptures displayed on a plinth or on a stand, and combined works made of a leather head to which a ceramic mask is attached. In contrast to her often highly coloured textile works or her drawings, the glazed surfaces of her ceramics resemble animal skins; indeed they sometimes incorporate leather or fake snakeskin. Spontaneous and quickly worked in quite a crude way, her ceramics still look malleable, soft and vulnerable.

Grouped together for display on plinths and structures designed by the artist, they form a theatre of the absurd. Isolated, they radiate a sense of solitude and abandon, and yet they keep an inner sense of humour. In 2009 she enrolled in an evening class to explore how she could turn her paper sculpture into solid objects – and her work with clay began. Here the Vitamin C: Clay and Ceramic in Contemporary Art featured artist tells us why she works in the medium, what particular challenges it holds for her and who she thinks always gets it right.

Chubber 2013 Caroline Achaintre - Courtesy of Arcade, London. Photo: Andy Keate.

Who are you and what's your relationship to clay and ceramics? I am an artist who started to add clay and ceramics in 2009 to my practice. I started making paper mask-like objects from discarded drawings and prints but decided paper's lifespan wasn't long enough and thought I should try clay. I haven't trained in ceramics, but I have been using them for eight years now and I have learned a lot. For me they sit in that interesting middle ground between art and craft.

Why do you think there's an increased interest around clay and ceramics right now? I think there is more interest in process-based work now. After post conceptualism maybe some sensuality got lost, and now we're allowed again to let the material speak, to let the process be the goal.

Sinus 2015 - Caroline Achaintre - Courtesy of Arcade, London. Photo: Andy Keate.

Ceramics is sometimes regarded as decorative, rather than fine arts. Does the distinction bother or annoy you? I'm not even sure that's true anymore, quite a few ceramics made by artists are anything but decorative, they can be quite visceral or willingly abject. I think the decorative is more often associated with functional ceramics, but luckily even there the distinction is not made so much anymore. And decorative doesn't have to be negative anyway, it is also a tool. Perhaps now we are learning from Japan, where they seem not to make the distinction between art and craft in relation to their ceramics.

Whose work in this field do you admire? Not one individual piece comes to mind, but for example I like Jessica Jackson Hutchins - the pieces where she combines entire sofas with ceramics - they're great energetic pieces. I love Norbert Prangenberg's ceramics. And of course the Memphis (and other) ceramics made by Peter Shire.

Ponto 2012 - Caroline Achaintre Courtesy of Arcade, London. Photo: Andy Keate.

What are the hardest things for you to get 'right' and what are your unique challenges? To make the work look effortless, not forced. I want my pieces to appear full of life, not constructed, but as clay imprints any touch this is either achieved easily and quickly or not at all.

What part does the vulnerability of the material play in things? It depends which vulnerability we are talking about, the one before or after the firing. The unfired clay is very specific in what it likes or doesn't like, so one has to react and work with that. That gives clay its specific quality and defines the outcome, so those characteristics I would see as an attraction. The vulnerably of the fired clay in terms of sculpture can be simply annoying as it can break easier then most other materials. Especially as I still associate my pieces with paper and like them to be quite thin. I can see that this visible fragility has an appeal, but is simply a nightmare in terms of handling and especially transporting.

Sheballs 2011 - Caroline Achaintre Courtesy of Arcade, London. Photo: Andy Keate.

Is how you display a piece an important element of the work itself? Do you ever suggest how something might be displayed? How I display my pieces plays a crucial part, especially if I group my ceramics. The display furniture I design for my 'characters' becomes their habitat. Usually the display is a dialogue with the exhibition space, and the same pieces shown in a different space would be shown in a different way. I usually don't tell a buyer/collector how to display them but prefer him/her to find their own way. They like the company of other artworks and it results in interesting dialogues.

What's next for you, and what's next for ceramics? I have been invited to make work in response to the amazing Museo del Alabado in Quito, Ecuador. There I fell in love with the Valdivian Sculptures made from clay and stone around 3000 to 1500 BC. They are ancient and futurist at the same time, looking backwards and forwards, just like clay!

«Caroline Achaintre – Why I Create», in Phaidon, 13 novembre 2017

EL UNIVERSO

'Escáner', exposición de máscaras de cerámica en Quito

El museo precolombino Casa del Alabado, en **Quito**, presentará el próximo 11 de noviembre el proyecto *Escáner* de la artista Caroline Achaintre. Este trabajo reunirá una serie de máscaras de cerámica.

Achaintre utiliza técnicas típicamente asociadas con las artes aplicadas, como son el textil, la cerámica, el grabado o la acuarela, según informa el museo en un comunicado. Sus esculturas, pinturas, dibujos y tapices son coloridos y se inspiran en las piezas precolombinas de la institución.

Esta muestra es el cuarto capítulo del proyecto de investigación y exposición Zarigüeya/Alabado contemporáneo, que explora la colección de arte precolombino de la Casa del Alabado desde la perspectiva del arte y la producción cultural contemporánea.

Su objetivo, asegura la institución, es "producir formas o enlaces inéditos nuevos que permitan relaciones con este material cultural".

El primer proyecto de la serie, de autoría de Asier Mendizábal, aconteció entre abril y julio de 2016, y exploró la documentación, clasificación y exhibición de objetos arqueológicos como una práctica histórica y política. **(F)**

MUSEOS EXPOSICIONES ARTE ARTESANÍAS QUITO

«'Escáner', exposición de máscaras de cerámica en Quito», in El Universo, 7 novembre 2017

CONCEPTUAL
FINE ARTS

Are traditional techniques the new trend in contemporary art?

by Stefano Pirovano - November 2, 2017

Artists are abandoning the legacy of Duchamp to go back to traditional techniques, especially in Europe. Ceramic, bronze, glass, or marble pieces are winning the attention of collectors. A new order may soon be established, with the kind help of the new art markets.

Erin Cross, at Sorry We're Closed, FIAC, Paris, 2017.

Caroline Achaintre, at Art:Concept, FIAC, Paris, 2017.

Among the plethora of conflicting ideas that the Paris contemporary art week generated in our mind there's one most likely to stay longer than the others. While visiting the booths and looking for some edible mushrooms to pick, we gradually convinced ourselves that Duchamp's descendants may go through a tough time in the near future. Most of the best pieces that we saw at Fiac and Paris Internationale weren't ready-made or assemblage, but three-dimensional artworks produced by using traditional techniques such as bronze or ceramic. What does this mean? Could it be a new trend? Has the 'post-' of post-internet art already started?

Of course both bronze and ceramic – but also marble, terracotta, glass or plaster -, have always been around, and not even Damien Hirst' new army of bronze sculptures currently on exhibition in Venice could be able to confirm our hazardous assertion. But US decreasing cultural influence on Europe combined with the impact of growing contemporary art markets like those in the Far East and Sub-Saharan Africa may provide our idea with an appropriate framework. These relatively young art markets seems to be less prone to the object-based art than Europe and US used to be for decades.

On the contrary, they tend to prefer traditional artistic quality to the mere idea of it generally represented by conceptual artists. And perhaps China, Sub-Saharan Africa, Russia and India were also the markets Hirst had in mind when switching from formaldehyde to bronze. And, these markets seem also to be the first target of the new gallery of David Zwirner in Hong Kong, that is meaningfully going to inaugurate with a solo exhibition of a 'traditional' painter such as Michaël Borremans.

So, let's go back to Paris and try to remember what was on exhibition there. Let's focus our attention on ceramics, that is generally less demanding than bronze and therefore more suitable for galleries representing emerging artists.

Our first memory is of the group of pieces by Eric Croes presented in the booth of Sorry We're Closed, at the FIAC. We met the artist last Spring in Brussels, in occasion of his brilliant solo show at the gallery founded by Sebastien Janssen almost 10 years ago. Croes' sculpture expressiveness and stylistic coherence impressed us. His approach to sculpture can be very simple and very sophisticated at once; in this regard it calls to mind the work of Nicolas Party, one of the most promising European artists (curiously they're both based in Brussels). Croes proves to have the same control over the medium and similar ability of making abstraction out of figuration. But Croes is more interested in shaping the meaning of every single piece. They stand for intimate poetries based on symbols, cultural references, icons, and surrealistic relationships. 'What I like about ceramic – Croes wrote in the catalogue of the above-mentioned exhibition – is that it enables me to give free rein to my hands and let it go'.

At the booth of Emanuel Layr, also at the FIAC, we have noticed the family of ceramic sculptures by Lena Henke. The pupil of Michael Krebber at Frankfurt Staedelschule, Henke (1982) explores the three dimensional format through the use of different medium, including bronze and ceramic. The titles of the attractive group of phallic, zoomorphic and architectural small glazed ceramic sculptures she presented in Paris address social or ethical issues. They are to be intended as a single installation, even if they can be sold separately. The pink wooden plinths on which the pieces are standing are part of them. They keep the door of formal possibilities open to different materials' crossovers.

Also at Grand Palais, but on the ground floor, Art:Concept gallery had on exhibition three hypnotic enamelled ceramic masks by Caroline Achaintre. She started doing ceramic 5 years ago in London. She was looking for a more stable material than paper for producing her masks. At some point she tried with ceramics. In a recent chat we had with the artist in occasion

of her current residency at Moly-Sabata Fondation Albert Gleizes Caroline told us that she has been studying this medium since then. 'It's a quite spontaneous technique, I particularly like the sort of instant dialogue you set with the material. I can play as much as I like with surfaces, and that is exactly what I want. Moreover ceramics can be attractive and repulsive at the same time' she claimed.

The same interest in exploring the potential of doing handcrafted works is to be found in Emma Hart's pieces. The Max Mara Art Prize for Women 2015 winner had two early ceramics on exhibition in the booth of The Sunday Painter, at Paris Internationale. As we pointed out a few weeks ago while writing about her exhibition at Collezione Maramotti in Reggio Emilia, ceramics is helping Emma to represent problems of everyday life with miraculous effectiveness.

Also Gregor Steiger and Union Pacific gallery presented some remarkable ceramics at Paris Internationale. At this latter's booth there was a family of sexually explicit bowls by Japanese artist Urara Tsuchya, while Steiger gallery presented a couple of new ceramic sculptures by Sonia Kacem, who started practicing this medium during her residency at the Rijksakademie in Amsterdam. To conclude we would like to pinpoint also the three elegant black sculptures made of ceramics by Davide Stucchi on exhibition at Deborah Schamoni. Traditional techniques have never looked so contemporary as this year in Paris.

Stefano Pirovano, «Are traditional techniques the new trend in contemporary art?», in conceptualfinearts.com, 2 novembre 2017

ChronicleLive

Baltic and Baltic 39 are hosting an exhibition visiting Tyneside for the first time in 68 years

Bloomberg New Contemporaries shows the work of art students and recent graduates - some of them go on to be famous

Caroline Achaintre, one of the selectors, with Camp by Jack Howell Evans at Baltic 39 (Image: ncjMedia)

Many famous artists first exhibited at New Contemporaries. Now, reports DAVID WHETSTONE, the exhibition is on Tyneside for the first time

What are young artists up to these days? One way to find out is to visit an exhibition split between two sites – **Baltic, in Gateshead**, and its Newcastle satellite, Baltic 39, **on High Bridge**.

You won't like all that you see. You might be considered a bit odd if you did.

But you will get your answer to that initial question and you might have a giggle at the same time.

The exhibition, for current and recent graduates, is called Bloomberg New Contemporaries. It has been sponsored by the finance and software company for 20 years but it was originally called Young Contemporaries, became New Contemporaries and in 2019 it will celebrate its 70th anniversary.

Chief Aristocrat by Irvin Pascal with, right, Horned Cycolptic Aristocrat by Nathan Roy Newton (Image: nc|Media)

Part of Welcome to the Common Ground by Amanda Moström and, behind, Monument by Gal Leshem (Image: nc|Media)

Past exhibitors include David Hockney, Anish Kapoor, Antony Gormley and Damien Hirst.

In the past it has been held mostly in London and Liverpool. This is its first time in **the North East**.

Programme manager Seamus McCormack explained that it was formed to give students the chance to put their work before a selection panel and to exhibit.

"It's an open submission exhibition in two stages.

"Artists first submit digital images, and we get about 1,500 applications.

"Then the three selectors, who are all artists, sit in a room for a week and look at all of them before making a selection of about 100 artists.

"Then they look at all those works in situ before making a shortlist of 40. Actually, this year it's 47."

The three selectors this year have all exhibited at Baltic.

Caroline Achaintre's textile works were on display there last year, Elizabeth Price's films were an attraction in 2012 and painter George Shaw was one of the Turner Prize contenders back in 2011.

Caroline Achaintre said they had never met before but found they shared a taste for some of the "really quirky things".

READ MORE

- Newcastle's Hatton Gallery is about to reopen after a £3.8m revamp - Here's a look inside

If you've been round the exhibition, you might have guessed.

"We never really argued although I know that sounds maybe boring. But when someone had strong feelings about something it tended to go into the show.

"We weren't curating an exhibition, thinking about the overall picture. It didn't matter if it was all paintings. We just looked at the work for its quality."

Video work Niolam Je Se Kochaneczke by Katarzyna Perlak (Image: nc|Media)

People on a Beach by Robbie O'Keeffe (Image: nc|Media)

Caroline said she had enjoyed some of the "slightly mad, awkward work" where "you're really thinking about the mind of the artist behind it".

For a photo she posed in front of Camp, a mixed media installation by Jack Howell Evans.

"My work begins at the point of liberating ordinary everyday objects from their supermarket shelf or the high street bin," he explains in the programme.

"I am inspired by market stalls, handbags, supermarket trolleys, lifts and the city streets..."

Amanda Mostrom's swing-like creation hangs in the neighbouring Baltic 39 gallery between Gal Leshem's wall-mounted textile work, Monument, and a video by James Laycock who "draws on the conventions of post-war theatre, 'kitchen sink' dramas and TV sitcoms".

The programme has an essay by artist and educator Henry Ward who argues that "art education, and in fact education as a whole, is under immense and growing pressure".

He highlights reduced budgets, increased fees and the "relentless drive towards standardised testing" which leaves less room for differences of opinion and experimentation and implies that there is always a right answer.

"As a result, art schools are in danger of becoming factories churning out verbatim versions of existing practices and ideas – highly polished, professionally produced but, ultimately, vacuous an meaningless."

Art education has to change again, he concludes. There needs to be space to play, to explore, to make, to discuss, to think.

A good deal of all that appears to have gone into this exhibition which can be seen until Novembe 26. Both venues are open seven days a week and admission is free. Details: **www.balticmill.com**

David Whetstone, «Baltic and Baltic 39 are hosting an exhibition visiting Tyneside for the first time in 68 years», in chronicle live.co.uk, 3 octobre 2017

ART: Upcoming Shows in Berlin

© Caroline Achaintre

Caroline Achaintre / A.D.O.

/

A.D.O. is an exhibition in two parts – the first being a special presentation at the Hamburger Bahnhof as part of Friends with Books, the Berlin art book fair. The second instalment of A.D.O. was held at Farbvision. Pictured is A.D.O. 2017.

London-based mixed media artist Caroline Achaintre presents an installation of works in a variety of media, including handtufted wool, ceramic and watercolour. Her installations are bold and striking. As main influences Achaintre names German Expressionism and post-war British sculpture with their „crude aesthetics".

© Caroline Achaintre AstraY, 2014, Tate Britain, hand tufted wool, Dimensions: 275 x 208 cm

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6 October – 11 November (by appointment only)

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Farbvision / Schönhauser Allee 28, 10435 Berlin, U Senefelderplatz

«Art : Upcoming Shows in Berlin», in Jorinna Style, octobre 2017

artlyst
London Art Network

Bloomberg New Contemporaries 2017 launches in Gateshead

Not everything is about Frieze or London this week. Bloomberg New Contemporaries 2017 launches in Gateshead showcasing new and recent fine art graduates, for the first time New Contemporaries launched at BALTIC Centre for Contemporary Art, Gateshead and BALTIC's project space at BALTIC 39, Newcastle upon Tyne, from 29 September to 26 November 2017. The exhibition will then travel to Block 336, London, from 27 January to 3 March 2018.

Since 1949, New Contemporaries has organised an annual, open submission, touring exhibition for current and recent graduates. This high-profile platform has become nationally and internationally recognised as a barometer of work emerging from UK art schools and has played a significant role in giving a visibility to and thus defining generations of emerging UK-based artists.

Selected artists for Bloomberg New Contemporaries 2017 are: Raen Barnsley, Calum Bowden, Eleanor Breeze, Christy Burdock, Robbie Campbell, Neil Carroll, Sofia Caselli, Adam Castle & Ed Twaddle, Tereza Červeňová, Sarah Cockings & Harriet Fleuriot, Declan Colquitt, José R. Cordeiro, Jake Elwes, Darek Fortas, Rufus Roma Genn, Matthew Gough, Thomas Greig, Tom Hatton, Caitlin Hazell, Gabriella Hirst, Jack Howell Evans, Hettie James, Jack Killick, Carla Lavin, James Laycock, Gal Leshem, Melissa Magnuson, Lucy Mayes, Amanda Moström, Rhona Mühlebach, Nathan Roy Newton, Robbie O'Keeffe, Irvin Pascal, Katarzyna Perlak, Seth Pimlott, Tom Platt, Glen Pudvine, Maia Régis, Harriet Rickard, Martin Sekera, Devlin Shea, Felix Treadwell, David Walker Kennedy, Max K. Weaver and Michaela Yearwood-Dan.

The panel of guest selectors comprising Caroline Achaintre, Elizabeth Price and George Shaw chose 47 artists who now join an illustrious roster of New Contemporaries alumni that includes significant post-war figures such as Frank Auerbach and Paula Rego; pop artists including Patrick Caulfield and David Hockney; decade-defining YBAs Damien Hirst and Gillian Wearing; alongside other significant contemporary figures such as Tacita Dean, Mark Lecky, Mona Hatoum, Mike Nelson, Chris Ofili and Rebecca Warren. More recently Ed Atkins, Marvin Gaye Chetwynd, Rachel Maclean and Laure Prouvost have all been selected.

Bloomberg New Contemporaries 2017

This year's Bloomberg New Contemporaries brings together traditional techniques and materials alongside film and video. Themes include narratives exploring identity, as individuals and as communities; as well as truth, fiction, and the unreliability of memory with the resulting exhibition offering a unique nationwide insight into UK art schools today.

By re-imagining memories and old photographs from family life, Eleanor Breeze creates paintings which depict scenes that may or may not have occurred in the past. In Melissa Magnuson's work, fragments of stories, memories, facts, fiction, half-truths and current events are interwoven constructing an alternate version of events that are familiar yet unsettling. Global issues of landscape, power and identity reoccur with the artist's open dialogue and engagement with the communities she photographs at the core of her work.

Exploration of identity, as individuals and as communities, form Tereza Červeňová's work with themes of belonging and 'a sense of home' recurring in her photography while Michaela Yearwood-Dan explores what it is to be a young second generation Black British woman. Yearwood-Dan's practice narrates the juxtaposition between the 'exotic' fabrication projected upon the artist and the heavily stigmatized realities of her life. Providing an opportunity to view two worlds – the 'tropical' West Indies and 'urban' London – the artist is transported between these two positions.

In her work, Devlin Shea depicts moments of palpable, yet barely visible tensions, hinting at the internal emotional state of her figures. Her work depicts intimate moments in time or quick gestures that are more cathartic than visually telling, reflecting Shea's fascination in the way sub-conscious gestures manifest as physical communication. Meanwhile, James Laycock's films draw on the conventions of post-war theatre, 'kitchen sink' dramas and TV sit-coms. Ideas of class distinction, nationalism and religion each reoccur with the fabricated set and props becoming metaphors for the characters' conditions.

Meanwhile Adam Castle & Ed Twaddle's film To Me You Mean The Most sits somewhere between a rehearsal, a theatrical performance and a TV sitcom. Filmed in a community hall, the work examines the way in which we absorb the popular culture and re-perform it in our daily interactions with each other. Repeating lines that we've heard a million times before, the words of the two characters are thick with commercial gloss yet amongst the clichés there may be some truth in what they say.

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Of this year's Bloomberg New Contemporaries, Kirsty Ogg, Director, said "For over nearly seven decades, we have played a significant role in giving a visibility to generations of emerging UK-based artists. Offering a unique nationwide insight into UK art schools today, we are delighted to launch this year's national touring exhibition in Gateshead and Newcastle upon Tyne for the first time. Each year, the selected works explore different themes of inquiry into key contemporary issues such as identity, materiality and technology."

Sarah Munro, Director, BALTIC Centre for Contemporary Art, said "Profiling and supporting emerging artists is fundamental to BALTIC, and therefore it is wonderful we can present the renowned New Contemporaries exhibition in our galleries this year. This longstanding and vital platform gives visibility and recognition to an incredible breadth and depth of emerging talent from graduating artists from across the UK.
It will be exhilarating for our visitors to see such a valuable and extensive survey of this scale and nature. Furthermore, it is an honour for BALTIC to partner with New Contemporaries and plays a critical role in encouraging talent development of artists, including the 47 in this exhibition. It is especially fitting that all three of this year's selectors – Caroline Achaintre, Elizabeth Price and George Shaw – have all previously been the focus of solo exhibitions at BALTIC in Gateshead".

Bloomberg New Contemporaries 2017 29 September to 26 November 2017 BALTIC Centre for Contemporary Art Gateshead Visit Here

«Bloomberg New Contemporaries 2017 launches in Gateshead», in Artlyst, 2 octobre 2017

ArtReview

The Situationists at 60

Cixin Liu Lucas Arruda Tal R

Previewed

Since their formation in 1995, Danish collective 1 **Superflex** have, among other exploits, set up a manure-driven biogas system in Tanzania (*Supergas*, 1997); collaborated with Brazilian farmers to create a sustainable, caffeine-rich soft drink (*Guarana Power*, 2003); opened *Copyshop* (2005–), which queried copyright by offering various types of knockoff under the rubric of art and morphed into several other projects; and tried to get Palestine entered into the Eurovision Song Contest (*Palestinian Eurovision*, 2008). In 2010 they also did a deal with Artforum: for a year, we agreed never to mention them by name; we failed (with a little help from our ex... friends), with the result that Superflex took control of the features section of an issue two years later, in May 2012. Generally angling themselves towards exposing economic conditions and redistributing the means of production – even if it means legal trouble – Superflex are now the latest recipients of Tate Modern's Hyundai Commission.

Of course the artists are likely to do something new with the Turbine Hall's vast, reverberant acreage, and as is traditional, Tate and they are keeping totally shtum. If Superflex did feel like revisiting an earlier work, though, we'd be fine with it being the open-source innovation they developed with a group of University of Copenhagen students in 2004 (and later expanded into workshops), the peerlessly titled *Free Beer*.

Also riding high in the appellation stakes 2 is **John Russell**'s DOGGO, a word that, as the Twitter-habitué English artist doubtless knows, is Internet slang for dog (see also 'pupper') but also means to lie low. And since Russell, as a member of gadfly anti-YBA grouping BANK during the 1990s, has previously put together shows entitled *Fuck Off* and *Counter Organ*, maybe this is him lying low. Then again, his solo work since 2000 has been powered by fearfully in-your-face ugliness and overkill, particularly his trademark computer-generated sci-fi 'rendered paintings', where unicorns and purple tentacles sport against fuchsia skies, and daunting books such as the 800-page textual compendium *Frozen Tears* (2003) and equally sprawling *Frozen Tears II* a year later. Underlying all of it, seemingly, is a desire to skim capture by market forces or interpretative ones. The show at Kunsthalle

1 Superflex, *I copy therefore I am*, 2009–11, photoprint on vinyl, 287 × 181 cm. Courtesy the artists

2 John Russell, DOGGO (still), 2013, video, 45 min. Courtesy the artist and Kunsthalle Zürich

Zürich, featuring six 'paintings', nine sculptures, drawings and a feature-length film, is, we're told, 'not against or for something. It is not symbolic or realistic, it is not cynical, ironic or serious, it is not painting or sculpture... Whatever words you will choose to describe his works, they are the opposite as well.' On reflection, we have nothing to add.

3 Genuinely lying low, though, is **Juliette Blightman**. Rewind a few years, and a typical work of the Berlin-based British artist's would be a pot plant and a film projection of very little happening somewhere indoors, mostly static camerawork, the projector only being very occasionally switched on, giving rhythm and pattern to the gallery's own timeframe. Blightman locates something weighty in quietude, in nothing-moments: isolating them, she gives midafternoon doldrums scale and even something like force, repudiating contemporary art's ambient pressure to essay grand themes. (Her use of live plants surely tracks back, via time she spent as Cerith Wyn Evans's assistant during the mid-2000s, to Marcel Broodthaers, another artist interested in refusal.) Latterly, while continuing to make films, she's established a flexible, hybrid format, interleaving occasional text paintings, canvases and drawings that tend to gravitate to, again, where the action isn't: an unassuming tree, someone's back, domestic interiors, swimming baths – and, as if establishing that the absolutely normal can still transgress, not a few penises.

4 Since its inauguration in 1991 the **Lyon Biennale** has been one of the more dependable of its kind, afflicted neither by gigantism or curatorial ego, vectoring manageably from a converted sugar factory on the city's docks. Last time it was Ralph Rugoff's turn at the curatorial bat, his *La vie moderne* considering the current status of the modern. Now Pompidou-Metz director Emma Lavigne picks up the thematic baton, this being the second part of a trilogy of Lyon Biennales on the subject of the modern, brainchild of biennale director Thierry Raspail. So Lavigne's *Floating Worlds* again asks what modernity means today, interpreting it – via Baudelaire and, the title suggests, Ukiyo-e, but facing the volatile present – as a kind of transience, liquidity, randomness, unfolding. In any case, expect flesh to be put on these bones by a mix of old art and new: David Tudor's 1968 walkthrough sound sculpture *Rainforest*, glimpses of the continuum of Tropical

3 Juliette Blightman, *Greatest Image (5th Story)* – Cactus, 2017, watercolour on paper, 56 × 28 cm. Courtesy the artist and Galerie Isabella Bortolozzi, Berlin

4 Gilda Mirulas, *Babel*, 2011, radios, lighting, sound, dimensions variable. Photo: Agostino Osio. © and courtesy the artist

5 Rivane Neuenschwander, *Infancy and History (#22)* (detail), 2015, 23 hand-sewn flags, 87 × 42 cm (each). © the artist. Courtesy the artist and Stephen Friedman Gallery, London

6 Caroline Achaintre, *A.T.O.*, 2013, hand-tufted wool, 320 × 190 cm. Photo: Philipp Hänger. Courtesy the artist and Arcade Fine Arts, London

Modernism via Lygia Pape, Cildo Meireles, Ernesto Neto and Daniel Steegmann Mangrané, Shimabuku's kites, Fontana's slashes and contributions from younger artists including Joeinde Voigt, Ari Benjamin Meyers – themselves both focusing on the auditory – and Pinchaya Phinthong.

Also among the artists here is **Rivane Neuenschwander**, who has long used fragile materials, chance processes and vibrant colour in an exploration of distribution that updates Latin American Conceptualism, particularly the circulatory, participatory art of Meireles and Hélio Oiticica: takeaway postcards, ribbons printed with wishes and little models made from straws by boreal barflies, collected after hours. In Lyon she revisits *A Watchword*, a work begun in 2012 following protests (the so-called Bus Rebellion) in Brazil, when she started scouring the Internet for words related to protest and printing them on labels. These are pinned on bulletin boards: visitors are invited to take one and sew it onto their clothing, a conversation piece of sorts, making language and sentiment unpredictably mobile. Meanwhile, mobile herself, she's opening her fifth exhibition at Stephen Friedman Gallery in London, where we can expect 'new site-specific installations, projections and paintings'.

In 2015 another artist represented by Friedman, Paul McDevitt, opened the art/sound project space Farbvision in his Prenzlauer Berg live/work space (having discovered, while renovating, a preserved tile-covered butcher's shop under what had been a TV retailer). Apparently not daunted by the fact that he already runs a record label, Infinite Greyscale, with fellow artist Cornelius Quabeck, he kept the tiles and commenced an exhibition programme. The modestly scaled shopfront has since bloomed into one of Berlin's more idiosyncratic venues, where artists and musicians you'd expect in bigger spaces – Paul Housley, electronics act Minute on Mars's Jan St Werner, Annika Streitt, Stereolab's Laetitia Sadier – are framed by retro ceramic walls and a general air of informality. The latest incumbent is **Caroline Achaintre**. One might broadly

8 Pascal Hachem, *Who Cares Where?*, 2015. Courtesy the artist and The Mosaic Rooms, London

7 Alexandre Arcoverde, *La Cinéaste y Dego Rivera se visitan por vez (still)*, 2008, 16mm film transferred to DVD, colour, sound, 8 min 54 sec. Courtesy the artist

anticipate what the French/German artist will do – she works, as is widely known, between tufty, trailing, wall-based textiles, ceramics and drawings, her art hovering on the edge of retro figuration, infused with theatricality, and melding all kinds of influences, from modernist design to German Expressionism – but you won't have seen it anywhere like this.

To return to Latin America and the continuing modern (which, despite what Bruno Latour said, isn't going anywhere), over in Los Angeles 7 is ***Condemned To Be Modern*** at the Los Angeles Municipal Art Gallery, part of *Pacific Standard Time* but worth considering in isolation. It brings together 21 artists from the past two decades 'who have responded critically to the history of modernist architecture in Latin America': here, figures including Jonathas de Andrade, Leonor Antunes, Renata Lucas and Melanie Smith look at the imposition of modernising processes and ideologies through the prism of buildings (new government buildings, public housing, universities and even, as in Brasília, entire cities) in Brazil, Mexico, Cuba, Venezuela and elsewhere.

8 **Pascal Hachem**'s show at The Mosaic Rooms, the nonprofit showcase (in London's Kensington) for art from the Arab world, comes wrapped in what might seem at first blush like a glib, paradoxical, even too-title, *The show has a longtitle that I don't recall anymore*. But there's a pointed intent: the Lebanese artist wants to get at how the past can be held onto in his hometown of Beirut, which has frequently been a city of fragmentation and change. Via a series of mechanised, readymade-based installations, Hachem – who's in his late thirties and has also founded a design studio, 100grs – appears to be brusquely poeticising that condition. Trousers are suspended above mirrors, a stone where one foot should be, the weighted clothing striking the glass at intervals until it breaks. Elsewhere, wire brushes scrape the wall, revealing earlier layers of paint, and two irons tirelessly flatten a pile of flour, creating a fragile evenness – all of which, the organisers reckon, 'hints at the impossibility of grasping meaning in the face of successive events'.

9 **Mircea Cantor** makes videos and sculptures that are heavy with allegorical import, and have been diversely interpreted, though they're often centred – it seems – around the necessity of inventiveness in the present moment. (Cantor is Romanian, but there's no way that his work is going to be reduced to that country's difficult history.) In the three-hour *Departure* (2015), a video for which he placed a wolf and a deer together in a gallery, one might correctly assume that there isn't a bloodbath, just a tautly stretched condition of anticipation and a reservoir of potential metaphor. In *Finding Happiness* (2009), a group of women standing on sand constantly sweep away each other's footsteps; this, for Cantor, relates to the idea that you can't follow someone else's path to find your own happiness. *Vertical Attempt* (2009), a one-second video featuring a child 'curling' a flow of water with scissors, is endlessly looped, a Sisyphean act in which, nevertheless, the 'attempt' registers as optimistic. Cantor has said he's interested in a condition of suspension because it's 'a place to speak about new possibilities', whereas finishing something doesn't necessarily bring about anything new. At Fondazione Giuliani, he wraps his show in a characteristically hopeful title: *Your Rules Are My Flag*.

New York's White Columns, particularly since expat Mancunian Matthew Higgs assumed command in 2004 and shifted the venue's narrative away from emerging artists, has a long history of presenting artists overlooked by the mainstream artworld – not least those with developmental or mental disabilities.

10 In the case of **Helen Rae**, though, the seventy-seven-year-old artist has already – just – become a known property. Rae, who's lived in Claremont, California, all her life, was born deaf and is nonverbal, and learned to draw three decades or so ago at First Street Gallery, a local support programme. She's lately had a couple of shows, and some art-fair presentations, of her vivid, fashion magazine-inspired paintings – defined by evocative figural distortions – and has been profiled, aptly enough, in *Vogue*. One might easily forget the backstory, though. Rae's paintings hew close to the original photos of dressed-up models in colour and form, but bend away from them in ways that feel profound yet ambiguous, limning all manner of uneasy new emotions on the models' faces. If this is outsider art, the stress is on the second word, not the first. *Martin Herbert*

9 Mircea Cantor, *Your Rules Are My Flag*, 2017. © the artist. Courtesy the artist and Fondazione Giuliani, Rome

10 Helen Rae, *February 11 1997*, 2017, coloured pencil and graphite on paper, 61 × 46 cm. Courtesy The Goodluck Gallery, Los Angeles

1 *Superflex*
Tate Modern, London
3 October – 2 April

2 *John Russell*
Kunsthalle Zürich
through 12 November

3 *Juliette Blightman*
Galerie Fons Welters, Amsterdam
through 21 October

4 *Lyon Biennale*
various venues, Lyon
through 7 January

5 *Rivane Neuenschwander*
Stephen Friedman Gallery, London
3 October – 4 November

6 *Caroline Achaintre*
Fabvision, Berlin
6 October – 11 November

7 *Condemned To Be Modern*
Los Angeles Municipal Art Gallery
through 28 January

8 *Pascal Hachem*
The Mosaic Rooms, London
through 2 December

9 *Mircea Cantor*
Fondazione Giuliani, Rome
13 October – 16 December

10 *Helen Rae*
White Columns, New York
through 21 October

Martin Herbert «Preview » in Art Review, Octobre 2017

3pigs

BERLIN INDEPENDENTS GUIDE

TIPS 27.09 - 09.10

Attend to the rising post-summer blues by attending art functions as often as possible. Our list of things to see in the coming weeks includes exhibitions, performances, discussions, special presentations, all-in-one art festival experience, and one special tip that might inspire you to visit Hamburg.

by Adela Lovric
27 Sep 2017, 11.10h
Cover image © Caroline Achaintre
TIPS THIS WEEK
IMPORT PROJECTS, ROMANIAN CULTURAL INSTITUTE, HAMBURGER BAHNHOF, MARTIN-GROPIUS-BAU, CIRCLE 1, HAUS AM LÜTZOWPLATZ, REBELLE GALLERY SPACE, FARBVISION, MEINBLAU PROJEKTRAUM

FRIDAY 06.10

19.00 Caroline Achaintre - "A.D.O." @ Farbvision

WHY: Farbvision hosts a two-part exhibition of new work by Caroline Achaintre. A special presentation at Hamburger Bahnhof as part of Friends With Books is followed by a solo exhibition at Farbvision. In both parts Achaintre will present an installation of works in a variety of media, including handtufted wool, ceramic, and watercolour. Achaintre cites the 'crude aesthetics' of German Expressionism and post-war British sculpture as influences on her bold and striking installations.

Farbvision / Schönhauser Allee 28, 10435 Berlin, U Senefelderplatz / open through 11.11 / more info

Art Viewer

Pre-capital at La Panacée

September 16, 2017

Artists: Caroline Achaintre, Elise Carron, Eric Croes, Mimosa Echard, Aurélie Ferruel & Florentine Guedon, Yann Gerstberger, Bella Hunt & DDC, Matteo Nasini, Samara Scott, Markus Selg, Santo Tolone, Natsuko Uchino, We Are The Painters

Exhibition title: Pre-capital

Curated by: Charlotte Cosson, Emmanuelle Luciani, Nicolas Bourriaud

Venue: La Panacée, Montpellier, France

Date: May 20 – August 27, 2017

Photography: all images copyright and courtesy of the artists and La Panacée, Montpellier

Note: Exhibition booklet can be found here

The art world is all about "post" : postmodern, post-Internet, post-human... During the race towards progress, our eyes stare at the after, at the new, at what perforce seems better. Following Hegel, who gave meaning and purpose to History, and in line with a technological development governed Occident, the theorists and artists of postmodernism[1] never stopped echoing their present while ignoring a passed reduced to a toolbox of decontextualised shapes.

Always thinking "the after" is like getting in line with a revolutionary past made of artistic movements always replaced through radical changes. This very European – and typically French – way of looking at History makes it easy to forget that systematically, major and minor trends coexist within an era and very often the next sees the repressed resurface in lieu of the norm. A good example is the market economy : timidly born in the XVIth century, it only replaces the "material life" during the XVIIIth and since then has become little by little the mainstream way of life.[2]

Caroline Achaintre, Elise Carron, Eric Croes, Aurélie Ferruel & Florentine Guedon, Yann Gerstberger, Bella Hunt & DDC, Matteo Nasini, Santo Tolone, Natsuko Uchino and We Are The Painters work with wool, clay, lime, natural pigments, canvas, bronze, leather... They transform the raw material themselves, far from the manufactured objects feeding our daily lives and western museums since Marcel Duchamp's *urinoir*. They thus get in line with traditional craftsmanships often lost in megacities. Their art comes from rural and ancestral knowledge; it couldn't come from a capital city. It portrays itself as a non-capitalist art.

The artworks exhibited here are at human scale, far from the gigantism characterizing the consumer society. They develop in an organic way in contrast to sharp angles and to the cold synthetic materials featured by modernity. As in Jacques Couëlle's architecture, where all is roundness and warmth, those works think a habitat respectful of a humankind reconnected to its natural dimension. They propose a living together that would ease the differences between artists and artisans, rich and poor, "nature" and "culture". It is therefore no surprise that we find precedents to this approach among the theories regarding humility and the vernacular traditions, developed by Yanagi Sohetsu when opposing the massive industrialisation of Japan, or in the Italian practices, grown from a nation that remains highly agricultural since the economic-industrial boom of the Glorious Thirties which didn't shine as much there.

The artists exhibited here develop a philosophy of the link that could tie them together in a community. This alternate living together concurs with the one of the "cultural creatives"[3] who often chose a way of life respectful of the environment. However, the way "pre-capital" artists work is not ecological by ideal, but by necessity. They will still be able to work after an electric and/or stock market crash. Those artists answer, sometimes unconsciously, to the necessity of "paying the entropic bill"[4] of modernity's massive use of Earth's energy resources.

Those artists in quest of ancestral craftsmanship are not naive enough to think it would be possible to come back to a "natural state", perfect and prior to the coming of mankind [5]. Mimosa Echard and Samara Scott put into their work the garbage gathered by consumption. They therefore emphasise the obligation for the upcoming society to take into account several centuries of accumulation. The "pre-capital" artworks thus tap into the source of humanity to glimpse fearlessly into a future assuming our present.

-Charlotte Cosson & Emmanuelle Luciani

[1] Paradoxically given the ontological immobility in which they are

[2] Braudel, Fernand, Capitalism and Material Life, 1979

[3] Ray, Paul H., Anderson, Sherry Ruth, *The Cultural Creatives: How 50 Million People Are Changing the World, New York,* Harmony Books, 2000

[4] Rifkin, Jeremy, The Zero Marginal Cost Society: The Internet of Things, the Collaborative of Commons, & and the Eclipse of Capitalism, St. Martin's Griffin 2015

[5] Rousseau, Jean-Jacques, *Of the Social Contract, Principles of Political Right*, 1762.

Charlotte Cosson & Emmanuelle Luciani «Pre-capital at La Panacée», in artviewer.org, 16 septembre 2017

PARISart

En crue

MOLY-SABATA

CAROLINE ACHAINTRE | THOMAS BAYRLE | GENEVIÈVE DE CISSEY | ANNE DANGAR | CHARLOTTE DENAMUR | LUCIE DEVEYLE | CLAUDE FAMECHON | GILKA BECLU-GEOFFRAY | JOSEPHINE HALVORSON | JEAN-CLAUDE LIBERT | ROBERT POUYAUD | ROMAIN VICARI

L'exposition « En crue » à Moly-Sabata, résidence d'artistes située à Sablons, fête les 90 ans de ce lieu atypique qui, au gré d'une histoire irrégulière, a fait perdurer une utopie créatrice. Sont présentés des peintures, céramiques, tissages et installations de douze artistes représentatifs des trois périodes du lieu.

L'exposition « **En crue** » célèbre le 90e anniversaire de la résidence d'artistes Moly-Sabata avec les œuvres de douze artistes qui ont fait l'histoire du lieu à travers des médiums divers : peinture, céramique, tissage, installation...

« En crue » fête les 90 ans de la résidence d'artistes Moly-Sabata

Exposition anniversaire, « En crue » fête les 90 ans de Moly-Sabata, résidence d'artistes de la fondation Albert Gleizes Sablons, qui est la plus ancienne encore en activité en France. Fondée en 1927 par les artistes mécènes Albert Gleizes et Juliette Roche-Gleizes, elle a accueilli plusieurs artistes dont la céramiste Anne Dangar, suivant une sorte d'utopie mêlant travaux artistiques et tâches paysannes, émulation créatrice et dénuement matériel.

Le titre de l'exposition, « En crue », fait allusion à la situation de la résidence Moly-Sabata dont la propriété est bordée par le Rhône mais aussi à l'activité même qui y est née et s'y est développée. Le fleuve avait dès l'Antiquité naturellement tendance à sortir de son lit, ses différentes crues symbolisant une énergie fluctuante semblable à celle qui habite une résidence d'artistes dont la vie est faite de crues et de basses eaux, de périodes d'intense création alternant avec des périodes d'apparente inactivité.

L'exposition anniversaire célèbre la vitalité fertile qui depuis 1927 fait de Moly-Sabata un lieu particulier et de la même façon que chaque crue fait date, elle constitue un acte mémoriel retraçant sa chronologie irrégulière. Elle retrace neuf décennies guidée par un engagement fort en faveur de l'art contemporain en présentant exclusivement des œuvres d'artistes ayant travaillé à Moly-Sabata.

Caroline Achaintre, Brutus, 2016. Laine tuftée. 223 x 180 cm
Courtesy de l'artiste et de la galerie Arcade, Londres

D'Anne Dangar à Caroline Achaintre, 90 ans d'utopie créatrice

Plus qu'une exposition historique qui retracerait de façon exhaustive les 90 ans de création artistique à Moly-Sabata, il s'agit d'un dialogue à travers le temps entre des artistes qui y ont séjourné, douze artistes qui représentent les trois périodes du lieu : la période originelle de 1927 à 1951 avec Robert Pouyaud, Anne Dangar et Lucie Deveyle, la période transitoire de 1951 à 1992 avec Jean-Claude Libert, Claude Famechon, Geneviève de Cissey et Gilka Beclu-Geoffray et enfin la période actuelle de 1992 à 2017 avec Thomas Bayrle, Josephine Halvorson, Caroline Achaintre, Romain Vicari et Charlotte Denamur.

Les céramiques d'Anne Dangar témoignent du rôle crucial qu'a joué la potière dans l'histoire de Moly-Sabata. Arrivée en 1930, elle y restera jusqu'à sa mort en 1951 et en sera un des piliers. Les peintures comme *Suite de sons et de couleurs pour piano, partition pour César Geoffray* de Robert Pouyaud s'inscrivent quant à elle dans une série de pochoirs reproduisant des tableaux d'Albert Gleizes que l'artiste, premier occupant de Moly-Sabata, réalisa. Sont également présentés des tissages de Lucie Deveyle, une des figures les plus significatives de la communauté avec Anne Dangar, des poteries de Jean-Claude Libert, Geneviève de Cissey et Claude Famechon ou encore des œuvres de Thomas Bayrle, pionnier du Pop Art européen, venu à Moly-Sabata en 1999, des peintures de Josephine Halvorson ou encore les tissages de Caroline Achaintre, venue en 2017, et dont les pièces comme *Brutus* font écho au cubisme rustique qui a marqué Moly-Sabata.

«En Crue», in Paris-Art, 16 septembre 2017

NEWSART TODAY.TV
LA CHAINE DE L'ART CONTEMPORAIN

EXPOSITION EN CRUE – MOLY-SABATA / FONDATION ALBERT GLEIZES

16/09/2017 - 29/10/2017

3 018 vues

A PROPOS DE PARTAGER

Moly-Sabata présente l'exposition En Crue :

Une exposition du 16 septembre au 29 octobre 2017 avec des oeuvres de Caroline Achaintre, Thomas Bayrle, Gilka Beclu-Geoffray, Geneviève de Cissey, Anne Dangar, Charlotte Denamur, Lucie Deveyle, Famechon Carlin, Josephine Halvorson, Jean-Claude Libert, Robert Pouyaud et Romain Vicari selon un commissariat de Patrice Béghain & Joël Riff

L'exposition En crue fait culminer une saison d'événements célébrant l'anniversaire. Ouverte sur le fleuve, la maison offre une promenade à travers neuf décennies imbibées par un engagement fort pour le contemporain, en son temps. Les aspects vivants comme historiques sont développés dans une même énergie, s'enthousiasmant d'une équivalence entre les signatures passées qui ont alimenté le patrimoine cubiste et les actuelles qui produiront en résidence des oeuvres spécifiques. Plutôt qu'une rétrospective muséale, il s'agira d'affirmer la vigueur d'un lieu d'hospitalité, par la sensibilité d'une sélection de peintures, céramiques, installations, textiles et performances, qui marquent le paysage dans lequel l'endroit s'inscrit.

Moly-Sabata, la plus ancienne résidence d'artistes en France en activité fondée en 1927 par le couple d'artistes mécènes Albert Gleizes & Juliette Roche, aujourd'hui propriété de la Fondation Albert Gleizes, fête cette année ses 90 ans.

Moly-Sabata
Résidence d'artistes

1, rue Moly-Sabata
38550 Sablons

Toutes les infos artistiques sur Newsarttoday.tv

Les éditions PATOU, partenaire de Newsarttoday.tv

«Exposition En Crue – MOLY-SABATA / FONDATION ALBERT GLEIZES», in Newsarttoday.tv, septembre 2017

Soutien à la Casa del Alabado de Quito [es]

Une délégation du Service de coopération et d'action culturelle de l'Ambassade a été reçue au musée d'art précolombien « Casa del Alabado » de Quito.

Soutien à la Casa del Alabado de Quito.

Une délégation du Service de coopération et d'action culturelle de l'Ambassade a été reçue au musée d'art précolombien « Casa del Alabado » de Quito.

Installé dans une maison du XVIIe siècle entièrement rénovée, ce spectaculaire musée privé présente une partie de la collection amassée en 40 ans par Daniel Klein et Mario Rivadeneira.

Dans le cadre du programme Zarigüeya, l'artiste contemporaine française Caroline Achaintre y réalisera une exposition d'œuvres réalisées autour des collections du musée, de novembre 2017 à février 2018. En parallèle, l'ethnographe Roman Lotocki présentera ses travaux autour des masques d'El Alabado de septembre à novembre 2017. Deux manifestations qui seront appuyées par l'Ambassade de France en Équateur. www.alabado.org

«Soutien à la Casa del Alabado de Quito», in ec.ambafrance.org, 25 août 2017

Le Quotidien de l'Art

Caroline Achaintre, Brutus, 2017. Courtesy de l'artiste, Art: Concept, Paris, et Arcade, Londres.

CAROLINE ACHAINTRE REJOINT LA GALERIE ART : CONCEPT

> La Galerie Art : Concept, à Paris, vient d'annoncer qu'elle représentait dorénavant Caroline Achaintre. Cette artiste spécialiste de la laine tuftée et de la céramique, née en 1969 à Toulouse, vit et travaille à Londres. Elle a notamment participé à « Decorum. Tapis et tapisseries d'artistes » au musée d'art moderne de la Ville de Paris en 2013-2014. Elle a été la lauréate de la 13e édition de l'illy Present Future Prize sur la foire Artissima à Turin en 2013. Sa première exposition personnelle à la Galerie Art : Concept, à Paris, se déroulera du 13 avril au 12 mai 2018.
http://www.galerieartconcept.com

The Art of Knitting Pictures

Typical! You wait years for a solo show of knitted paintings to come along, then two open in the same week. Both use the material as a means of confusing the picture and its support. That aside, they are perfectly contrasted. Rosemary Trockel's Strickbilder (at Skarstedt to 4 Aug) have been central to the famous German artist's practice since 1984. They challenge the status attributed to traditionally female craft, both by presenting it as fine art, and by having the knitting done by others on computerised machines. The results shown here are rigorous, coldly analytical black and white representations of knitting patterns and political and commercial motifs. Channing Hansen is a new-to-London Californian man who shears, washes, dyes, blends and spins rare breeds of wool himself before using his own designs of stitches to make unwieldy multicoloured textiles full of holes, as if parodying the expected level of male knitting expertise. He then stretches them around his own wooden stretchers, which remain visible (at Stephen Friedman to 29 July). As if that's not enough personal input, the patterns are derived from computer coding of his own DNA. And if that's not enough knitting, the highlights of 'Playing Mas', a six artist show themed around carnival and masquerade (at Vigo to 21 July) are wool works: Zak Ové's crocheted doilies and Caroline Achaintre's hand-tufted wall rugs..

Caroline Achaintre: 'Moustache Eagle', 2008 – Hand tufted wool on fabric 240 x 154 cm

Most days art Critic Paul Carey-Kent spends hours on the train, traveling between his home in Southampton and his day job in London. Could he, we asked, jot down whatever came into his head?

swing-feminin.com

*Posté le 23 juin 2017 dans **Arts & culture** par Swing Féminin.*

En crue : l'exposition anniversaire des 90 ans de Moly-Sabata

Moly-Sabata, la plus ancienne résidence d'artistes en France en activité fondée en 1927 par le couple d'artistes mécènes Albert Gleizes & Juliette Roche, aujourd'hui propriété de la Fondation Albert Gleizes, fête cette année ses 90 ans.

À cette occasion, elle présente du 16 septembre au 29 octobre 2017 une exposition intitulée En crue, dont le commissariat est assuré par Patrice Béghain & Joël Riff, regroupant des oeuvres de différents médiums de Caroline Achaintre, Thomas Bayrle, Geneviève de Cissey, Anne Dangar, Charlotte Denamur, Lucie Deveyle, Pamechon Carlin, Gilka Geoffray-Beclu, Josephine Halvorson, Jean-Claude Libert, Robert Pouyaud, et Romain Vicari.

Caroline Achaintre – Brutus, 2016 – Laine tuftée 223 x 180 cm © Courtesy de l'artiste et de la galerie Arcade, Londres

L'exposition En crue fait culminer une saison d'événements célébrant l'anniversaire. Ouverte sur le fleuve, la maison offre une promenade à travers neuf décennies imbibées par un engagement fort pour le contemporain, en son temps. Les aspects vivants comme historiques sont développés dans une même énergie, s'enthousiasmant d'une équivalence entre les signatures passées qui ont alimenté le patrimoine cubiste et les actuelles qui produiront en résidence des oeuvres spécifiques. Plutôt qu'une rétrospective muséale, il s'agira d'affirmer la vigueur d'un lieu d'hospitalité, par la sensibilité d'une sélection de peintures, céramiques, installations, textiles et performances, qui marquent le paysage dans lequel l'endroit s'inscrit.

Moly-Sabata est une résidence d'artistes mettant à disposition ses ateliers et ses ressources toute l'année. Elle se distingue par la diversité de ses modalités d'accueil, son action au cœur d'un réseau régional de partenaires institutionnels et ses initiatives en faveur de la production d'œuvres grâce à des financements spécifiques. Son rayonnement public est alimenté par une exposition annuelle tout en perpétuant une tradition de transmission ancrée depuis 1927 dans ce lieu d'hospitalité, situé sur une île au sud de Lyon. La Région Auvergne-Rhône-Alpes, le Département de l'Isère et la Communauté de Communes du Pays Roussillonnais soutiennent la Fondation Albert Gleizes pour son programme de résidences à Moly-Sabata.

Brève chronologie de la résidence en 9 dates clés :

- 1927 Création de Moly-Sabata en tant que résidence d'artistes par Albert Gleizes & Juliette Roche
- 1930 Arrivée de la potière Anne Dangar qui y séjournera jusqu'à sa mort en 1951
- 1953 Mort d'Albert Gleizes
- 1982 Mort de Juliette Roche
- 1983 Incendie de Moly-Sabata
- 1984 Création de la Fondation Albert Gleizes
- 1990 Arrivée de Gilka Geoffray-Beclu pour diriger Moly-Sabata
- 1992 Construction des nouveaux ateliers-logements avec le concours des collectivités publiques
- 2010 Arrivée de Pierre David pour diriger Moly-Sabata

Cette exposition s'inscrit dans le cadre de la Saison 1927-2017, 90 ans de résidences au bord du Rhône, en focus de La Biennale de Lyon 2017.

Moly-Sabata présentera également l'exposition hors-les-murs Whisky et Tabou, du 13 octobre au 29 novembre 2017 au Musée Estrine à Saint-Rémy-de-Provence.

ARTNEWS

Peculiar Things Are Afoot at the Kunsthalle Basel

BY *Andrew Russeth* POSTED 06/14/17 10:41 AM

Installation view of "Ungestalt" at the Kunsthalle Basel, with 2014 works by Park McArthur on the floor at center, and a 2016 piece by Caroline Achaintre high on the wall at back.

ARTNEWS

When I visited the Kunsthalle Basel this afternoon, a friendly woman at the front desk told me that she had to ask if I would like to see "Ungestalt," the group show currently on view at the museum, with or without the work of artist Florence Jung. Not one to want to miss out on something, but admittedly with a sense of foreboding, I said I'd go with the Jung. "Keeping a positive outlook on things!" she replied as she handed me a white envelope. "We like that."

Inside the envelope was a typed and signed letter from Elena Filipovic, the director of the Kunsthalle Basel, who co-curated the show, which reads in full:

> *Dear Visitor,*
>
> *Florence Jung was invited to be co-curator of this exhibition. She used her position to influence exhibition-making decisions on every level. The infiltration of these constitutes her contribution to the exhibition although their details will remain confidential.*
>
> *Sincerely,*
>
> *Elena Filipovic*

That note, which suggests hidden forces, unseen influences, or a kind sort of curatorial contamination, sets the tone nicely for "Ungestalt," which concerns works that, as its title suggests, are vaguely unformed, shifting, or somehow unrestrained. We may never know to what degree Jung was responsible, but this is a superb show.

There are ragtag-elegant fabric paintings by Eric N. Mack, a projection and a video by the always elusive Trisha Donnelly, and rough-and-tumble wool pieces by Caroline Achaintre, among other things, and they are installed inventively—high and low, here and there. It's an unusual production. Extending a series that he showed at Asad Raza's SoHo apartment in 2015, Adrián Villar Rojas is showing a refrigerator and freezer, the former stuffed with watermelons and bottled water, the latter with a lobster, vegetables, and tricky-to-identify items covered with ice and frost. (Judging from photos, the piece was once quite radiantly colored.)

ArtsHebdo|Médias
LE SITE D'INFORMATION DÉDIÉ À L'ART CONTEMPORAIN

L'altérité espiègle de Caroline Achaintre

Samantha Deman 20 février 2017 art textile, Caroline Achaintre, Céramique, Dessin, Gravure

L'encre, l'aquarelle, la terre et la laine sont autant de matériaux à partir desquels Caroline Achaintre bâtit un univers singulier, où l'étrange côtoie l'humour, entre abstraction et figuration. Une démarche qui se nourrit de références culturelles multiples – née en France et élevée en Allemagne, elle est installée à Londres depuis une vingtaine d'années – : de l'expressionnisme allemand à la science fiction, en passant par le primitivisme et la scène heavy metal, voire les dessins animés ! Présentée l'été dernier au Baltic Center for Contemporary Art de Gateshead, près de Newcastle en Angleterre, la première rétrospective de son travail revient sur ses dix dernières années de création. Elle est à découvrir au Frac Champagne-Ardenne, à Reims, jusqu'au 23 avril.

Du fond de la salle, sa silhouette poilue et ses grands yeux ronds, agrémentés d'un discret haussement de sourcils, interpellent le visiteur. Réalisée en 2012, *Wanderer* [photo ci-dessus] est l'une des pièces emblématiques du travail de la laine développé par Caroline Achaintre depuis le début des années 2000. *« J'emploie la technique du tuftage, explique-t-elle. Pour cela, je tends mes toiles à la verticale et me place à l'arrière avec un pistolet qui projette les brins de laine à travers le tissu. C'est très physique comme processus et c'est l'une des raisons pour lesquelles je l'affectionne particulièrement. »* Une douzaine d'œuvres grand format couvrent les murs des deux niveaux de l'espace d'exposition. De nombreuses céramiques – une pratique débutée il y a six ans –, un ensemble de dessins et une série de gravures complètent la proposition. Quel que soit le support, l'artiste place au cœur de sa réflexion la question de l'autre, de l'ailleurs. Elle nous entraîne dans un *« univers parallèle »* qui se laisse volontiers décoder, n'exigeant qu'un peu d'imagination pour dérouler son fil narratif et convertir les formes qui le peuplent en compagnons familiers. *« Mon intérêt pour l'étrange et le mystérieux m'a amenée très tôt à m'interroger sur la psychologie de personnalités magiques comme à m'intéresser à la figure du clown ; je peignais abondamment de visages grimés. De fil en aiguille, je me suis concentrée sur la notion de masque, que l'on ne peut dissocier d'une évocation du primitivisme et de ses effets sur l'histoire de l'art. J'ai d'ailleurs passé beaucoup de temps dans des collections ethnologiques ; j'aime ces petits fragments exotiques venant de l'autre bout du monde. »*

De gauche à droite : *Big Mad* (2014), *DingDinge* (2016), *S.C.R.U.B.* (2015), *Astro S.* (2015), Caroline Achaintre.

Caroline Achaintre.

Née en 1959 à Toulouse, Caroline Achaintre n'a de la France que quelques souvenirs d'enfance. A la séparation de ses parents, elle part vivre en Allemagne d'où est originaire sa mère. Mue par une forte envie d'apprendre à travailler de ses mains, elle décide, au début des années 1990 de suivre un apprentissage en tant que forgeron. Activité qu'elle va exercer pendant cinq ans. *« Même si cela ne m'a pas permis d'exprimer ma créativité, j'ai découvert comment réaliser une idée en fabricant un objet. »* S'ensuivent des études d'art, à Halle (Saale), de 1996 à 1998 en Allemagne, puis à Londres – elle y est attirée par l'émulation née de la scène YBA (Young British Artists) –, où elle rejoint le Goldsmiths College, entre 2001 et 2003, après deux années passées au Chelsea College of Art & Design. Installée depuis lors dans la capitale anglaise, l'artiste mène une quête tout entière tournée vers l'exploration d'un entre-deux où règne la dualité : *« L'idée du masque est centrale dans mon travail, pas tant l'objet lui-même que la notion, qui implique un questionnement sur ce qui se cache derrière une façade, sur le rapport entre le devant et le derrière, sur la possibilité d'une double identité ; mes pièces tuftées sont d'ailleurs quasiment toujours habitées par deux personnalités qui coexistent. »* Des réflexions qui trouvent aussi écho dans son travail du dessin, qui l'accompagne au quotidien – *« Il y a ce qu'il y a sur et dans le papier »*, glisse-t-elle dans un sourire –, comme de la céramique. Pour cette dernière, elle utilise ce qu'on appelle de la terre-papier, mélange d'argile et de fibres de cellulose, dont elle affectionne la grande malléabilité, mais aussi *« le côté direct, immédiat, qui mêle le hasard au contrôle »*. *« Cette part d'incertitude est elle aussi importante : qu'il s'agisse des céramiques, des pièces tuftées ou des dessins, elle participe à créer de l'étrange, de l'exotique, à convoquer l'altérité. »*

De gauche à droite : *Tummodeke* (2013), *Wolfor* (2012) et *Efos* (2012), Caroline Achaintre.

Caroline Achaintre considère une œuvre comme aboutie lorsqu'elle s'anime, qu'elle l'amuse ou la touche. « *Quand elle prend vie*, résume-t-elle. *Et cela peut tout à fait être le cas d'une forme complètement abstraite.* » Vient alors la recherche d'un titre, dont la sonorité revêt pour elle autant d'importance que la signification des termes choisis. « *Se met en place tout un échange ludique entre ce que je vois et ressens face à la pièce et les mots qui me viennent à l'esprit.* » Fantaisie et humour sont le plus souvent convoqués. Au regardeur de se prêter au jeu des correspondances ou de simplement se laisser guider, en toute subjectivité, par son imagination. Quel que soit son choix, il repartira l'esprit revigoré, peuplé de créatures fascinantes et saugrenues, parfois inquiétantes mais surtout des plus attachantes.

De gauche à droite : *Fevver* (2008) et *Specter* (2017), Caroline Achaintre.

Samantha Deman, «L'altérité espiègle de Caroline Achaintre», in Arthebdomedias.com, 20 février 2017

l'hebdo du vendredi

Dans le monde de Caroline Achaintre

Ici, une tapisserie spécialement conçue pour l'exposition rémoise. (© L'Hebdo du Vendredi)

Pour sa première exposition de l'année, le fonds régional d'art contemporain de Champagne-Ardenne (FRAC) invite à découvrir l'oeuvre multiple de Caroline Achaintre. Aimant expérimenter différents médiums, de l'aquarelle à la linogravure en passant par la céramique et le textile, cette artiste, native de Toulouse, rassemble à Reims une sélection de ses travaux de la dernière décennie, en même temps que de nouvelles productions, incluant notamment une pièce textile de grande échelle, des sculptures en céramique et des aquarelles. « Ses dessins, tentures et sculptures, colorés et puissants, évoquent l'esprit subversif du carnaval européen et créent une atmosphère à la fois ludique et absurde, image Antoine Marchand, commissaire de l'exposition. Comptant l'expressionnisme allemand, la sculpture moderniste et le primitivisme parmi ses influences, l'artiste fait également référence dans son travail à des sous-cultures plus contemporaines telles que la science-fiction, la scène heavy metal, les dessins animés et les films d'horreur ». A noter que cette exposition est accompagnée par la première monographie consacrée au travail de l'artiste, coéditée par le FRAC Champagne-Ardenne et le BALTIC Centre for Contemporary Art de Gateshead (Angleterre).

J.D

Caroline Achaintre, du 27 janvier au 23 avril, au FRAC Champagne-Ardenne, 1, place Museux, Reims. Ouvert du mercredi au dimanche de 14 h à 18 h. Entrée libre.

«Dans le monde de Caroline Achaintre», in Lhebdoduvendredi.com, 27 janvier 2017

parisart

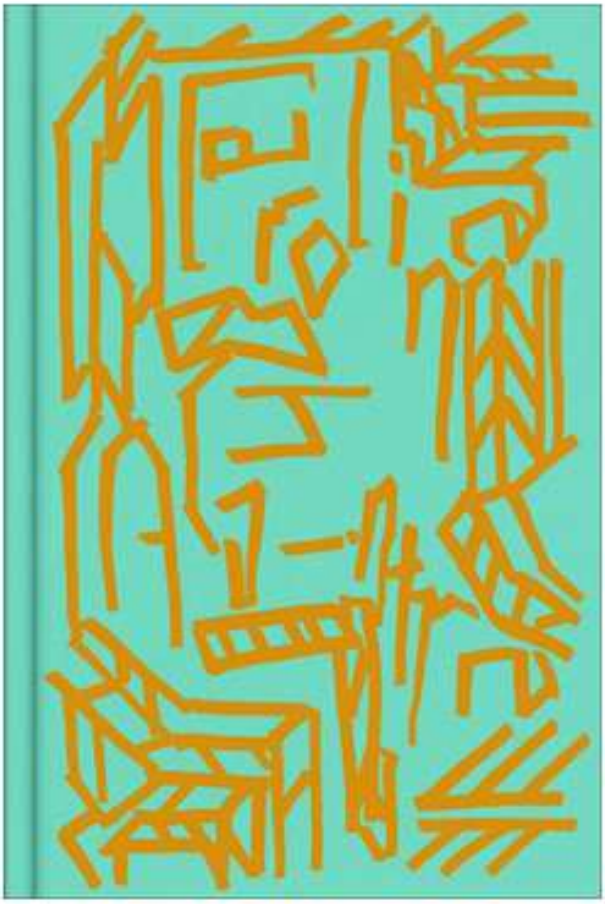
LIVRES | MONOGRAPHIE

Caroline Achaintre

CAROLINE ACHAINTRE

| FRAC CHAMPAGNE-ARDENNE

Cet ouvrage est la première monographie consacrée à l'artiste Caroline Achaintre, coéditée par le FRAC Champagne-Ardenne et BALTIC Centre for Contemporary Art, Gateshead. Il permet de découvrir entre autres les œuvres tissées de l'artiste.



La première monographie consacrée au travail de l'artiste Caroline Achaintre, a été coéditée par le FRAC Champagne-Ardenne et BALTIC Centre for Contemporary Art, Gateshead. Il contient des essais d'Anne Dressen, conservateur à l'ARC / Musée d'Art moderne de la Ville de Paris, Zoë Gray, curatrice au Wiels centre d'art contemporain, Bruxelles et un entretien entre l'artiste et Emma Dean, curatrice à BALTIC.

Une invitation à la réflexion

Caroline Achaintre travaille sur papier, textile et céramique, son œuvre est un mélange de couleurs, de formes et d'expression. Elle dessine à partir de nombreuses sources d'inspiration, incluant le primitivisme et l'expressionnisme allemand. On retrouve dans son travail le côté exotique du carnaval et l'aspect ludique de la pop. L'artiste navigue entre le figuratif et l'abstrait occupant un territoire familièrement étrange.

Son approche est basée sur la matérialité et la surface; les aquarelles aux couleurs sucrées, les fils de laine touffues et les surfaces brillantes sont devenus des signes distinctifs de son langage visuel.

Chaque page de l'ouvrage est consacrée à une œuvre en grand format et permet au lecteur de s'imprégner de l'univers de Caroline Achaintre.

Caroline Achaintre, jeune artiste contemporaine

Né à Toulouse en 1963, Caroline Achaintre a étudié en Allemagne, à la Kunsthochschule de Halle, avant de partir au Royaume-Uni, au Chelsea College of Art and Design et au Goldsmiths College, tous deux situés à Londres, où elle vit et travaille désormais.

Parmi ses expositions monographiques récentes, on peut citer : « boo à c-o-m-p-o-s-i-t-e », Bruxelles (2016), « BP Spotlight » à la Tate Britain, Londres (2015), « Present/Future Illy Art Prize » au Castello di Rivoli Museo d'Arte Contemporanea Rivoli de Turin (2014) ou « Camp Coo », University of Hertfordshire Galleries and Smith Row, Hertfordshire and Bury St. Edmunds (2013).

Son travail a également été présenté au Musée d'art moderne de la ville de Paris dans l'exposition « Decorum ». Elle est représentée par la galerie Arcade Fine Arts, Londres.

Le frac Champagne-Ardenne est membre du réseau platform.

«Caroline Achaintre», in ParisArt.com, 18 janvier 2017

artmap

Caroline Achaintre

27 Jan - 23 Apr 2017

Vue de l'exposition Caroline Achaintre, 2017

Vue de l'exposition Caroline Achaintre, 2017

Vue de l'exposition Caroline Achaintre, 2017

Vue de l'exposition Caroline Achaintre, 2017

Vue de l'exposition Caroline Achaintre, 2017

CAROLINE ACHAINTRE
27 January - 23 April 2017

Commissaire de l'exposition : Antoine Marchand

Caroline Achaintre expérimente dans son travail un large éventail de médiums, qu'il s'agisse de l'aquarelle, de la linogravure, de la céramique ou du textile. Ses dessins, tentures et sculptures, colorés et puissants, évoquent l'esprit subversif du carnaval européen et créent une atmosphère à la fois ludique et absurde. Comptant l'expressionnisme allemand, la sculpture moderniste et le primitivisme parmi ses influences, l'artiste fait également référence dans son travail à des sous-cultures plus contemporaines telles que la science-fiction, la scène heavy metal, les dessins animés et les films d'horreur.

Le dessin est à la base de la pratique artistique de Caroline Achaintre. Réalisées à l'aquarelle et à l'encre, ces œuvres sur papier oscillent entre abstraction et figuration, révélant des compositions qui prennent souvent la forme d'un visage ou d'une silhouette, série de portraits fantomatiques. Dans ses travaux récents, elle utilise le latex, la cire et la javel pour masquer les motifs et affadir les couleurs. Des linogravures monochromes font elles directement référence au primitif, par le biais de lignes plus expressives et de jeux d'ombres.

Les tentures murales richement colorées de Caroline Achaintre incarnent des personnages. Pour ce faire, l'artiste utilise un pistolet de tufting afin de tirer des fils de laine sur un canevas en toile, une technique qui rappelle la fabrication des tapis à poils longs typiques des années 1970. La longueur, la texture et la couleur du fil prennent le pas sur les qualités d'une peinture expressionniste et évoquent une domesticité étrange. L'artiste compare le processus de fabrication de ces œuvres textiles à de la « peinture avec de la laine ». Chaque œuvre possède une personnalité bien distincte, souvent évoquée dans le titre.

Prenant la forme de masques ou de casques en céramique, les sculptures – accrochées ou posées sur socle – de Caroline Achaintre sont quant à elles fabriquées à partir de terre-papier cuite et émaillée. Le processus de réalisation est très spontané, un geste rapide pour figer l'argile dans une expression ou une grimace du visage brut. Les surfaces brillantes et séduisantes, rappelant des matières telles que la peau de serpent ou de crocodile, évoquent l'exotisme et explorent l'animisme, l'altérité ou le carnavalesque.

L'exposition de Caroline Achaintre au FRAC Champagne-Ardenne rassemble une sélection de travaux de la dernière décennie, en même temps que de nouvelles œuvres, incluant notamment une pièce textile de grande échelle, des sculptures en céramique et des aquarelles.

L'exposition est accompagnée par la première monographie consacrée au travail de l'artiste, coéditée par le FRAC Champagne-Ardenne et BALTIC Centre for Contemporary Art, Gateshead (avec des essais inédits d'Anne Dressen, curatrice à l'ARC/Musée d'Art Moderne de la Ville de Paris, Zoë Gray, curatrice au Wiels Centre d'art contemporain, Bruxelles et un entretien entre l'artiste et Emma Dean, curatrice à BALTIC).

Née à Toulouse en 1969, Caroline Achaintre a étudié en Allemagne, à la Kunsthochschule de Halle (1996-1998), avant de partir au Royaume-Uni, au Chelsea College of Art and Design (1998-2000) et au Goldsmiths College (2001-03), tous deux situés à Londres, où elle vit et travaille désormais. Parmi ses expositions monographiques récentes, on peut citer : boo à c-o-m-p-o-s-i-t-e, Bruxelles (2016), BP Spotlight à la Tate Britain, Londres (2015), Present/Future Illy Art Prize au Castello di Rivoli Museo d'Arte Contemporanea Rivoli de Turin (2014) ou Camp Coo, University ofHertfordshire Galleries and Smith Row, Hertfordshire and Bury St. Edmunds (2013).

Son travail a également été présenté dans des expositions telles que le British Art Show 8, organisé par Hayward Touring (2015-2017), Vernacular Alchemists au centre d'art contemporain Passerelle, Brest (2014), Decorum au Musée d'Art Moderne de la Ville de Paris (2013) et Six possibilités pour une sculpture àLa Loge, Bruxelles (2013). En 2014, Caroline Achaintre était artiste en résidenceau Camden Arts Centre, Londres. Elle est représentée par la galerie Arcade, Londres.

«Caroline Achaintre», in Artmap.com, janvier 2017

Harper's BAZAAR

Gegen den Strich

Zwei französische Künstlerinnen in London und ihre klugen, eigenwilligen Parallelwelten. Eine Vorstellung

Text JULIA GROSSE

Todo Cuto von Caroline Achaintre, handgetufteter Teppich, 2015

Foto COURTESY OF ARCADE, LONDON Kasse © CAROLINE ACHAINTRE/COURTESY OF ARCADE, LONDON

DIE FREIHEIT IM ICH-SYSTEM

Turner Prize Gewinnerin Laure Prouvost schafft in ihrer Kunst neue Realitäten. Die Faszination für das Alten gehört dazu

[illegible]

„Mein Englisch war [illegible]

[illegible]

[illegible]

MEISTERIN DER MASKERADE

Wie schön, diese Wandbehänge und Keramiken. Obacht! Die Werke von Caroline Achaintre sind geschossen scharf und entwickeln starke Gestalten

Schwarzkunst? Wer von Caroline Achaintre Studios in Ostlondon betritt, bleibt zunächst [illegible] Wandteppiche, [illegible] Gebilde, die [illegible] Fabelwesen. „Am Schluss [illegible] Tapisserie [illegible] ...“

Gerade [illegible] Achaintre eine große Einzelausstellung im Bilbao Center for Contemporary Arts und hat durch [illegible] Studios, die Suche der Künstler und die Wahrnehmung [illegible] „Man [illegible] Kunstwerk“, sagt die Künstlerin, [illegible] Textilien gehören, die dann in Fürth bei Nürnberg aufwuchs und Ende der Neunzigerjahre zum Studieren nach London kam und blieb. [illegible] Lebensmittelpunkt [illegible] „Ich bin [illegible] Aufenthalte in England. Die Maskerade, Subkultur und Kunstwelt [illegible] der Zeit der Young British Artists (YBAs) [illegible] „Natürlich [illegible] gegen den Brexit. „Als Sie [illegible] Europäerin [illegible] Vorteile [illegible] Kunstszene [illegible] Aktionen [illegible] Aber ich werde England [illegible] lieben.“

Als sie 2002 am [illegible] College Kunst [illegible] Textilentwicklungen. „Mich [illegible] Arbeit [illegible] Ausdruck zu bringen. [illegible] Studium [illegible] Modell [illegible] Kunstwelt [illegible] Tapisserie, Stoffen, Wolle und Keramik.

Die Arbeit [illegible] Wolle [illegible] Wandteppich [illegible] Wolle, Keramik [illegible] Kunstmuseum Castello di Rivoli, Turin, 2014; EDITH GUTE, Mohair-Strumpf, handgestickter Teppich, 2015

Bei der Schwarzkunst wird bei der die Form der Dinge, [illegible] die Sinne [illegible] Mohair [illegible] Wolle [illegible] Stickerei [illegible] Stoffen [illegible] Spiel und Gewalt [illegible] Stilmittel [illegible] Stoffe [illegible] Sprache von Heavy-Metal-Bands [illegible] Arbeit [illegible] Kunstszene [illegible] Schwarzkunst von Heavy Metal [illegible]

Julia Grosse, «Meisterin Der Makerade», in Harper's Bazaar, n°135, octobre 2016, p.139

Beth Bramich

Caroline Achaintre

Caroline Achaintre, 2016, exhibition view, BALTIC Centre for Contemporary Art. Photograph: John McKenzie © BALTIC

The French/German, London-based artist Caroline Achaintre has been exploring the peculiar psychology of the mask for more than a decade. This has led her to some unusual places – from the costumes and characters of the European carnival and commedia dell'arte to catwalk fashion, S&M dens and schlocky sci-fi and horror films. Her work is heavily indebted to the German expressionists' appropriation of primitive forms and the playful permissiveness of pop. Her first major survey, this exhibition brings together 63 works, including hand-tufted wool wall hangings, ceramic sculptures, prints and watercolours.

Drawing is where Achaintre's practice began and the 20 delicate, yet remarkably intense, watercolours here highlight her interest in the uncanny. These small pictures feature ambiguous figure-forms, as in *Inside Your Head*(2005): a candy-coloured Rorschach inkblot from which emerge the crude features of a devilish clown face with black holes for eyes. A later work,*MeYou&theOtherTwo* (2012), is an example of the artist's use of wax alongside watercolour to layer one figure on top of another – a doubling that speaks to her ongoing interest in the co-existence of dual or multiple personalities.

Achaintre began working with wool in the early 2000s, as a way of translating the speed and spontaneity of her mark-making to a larger scale while retaining its vibrancy and intensity. Hand-tufting might sound like a demure pastime but, in fact, involves a high-powered air-pressured gun, with which the artist fires great shaggy loops of thread through a stretched canvas – a process she describes as 'painting with wool'. A highlight from the dozen works collected here – each occupying their own wall and varying in size from two- to four-metres-tall – is *Moustache-Eagle* (2008). There is a dynamic verticality to this image of a majestic bird of paradise opening its wings to reveal a drooping Frank Zappa moustache. This hybrid is bird, man and mask all at once, with two eyeholes suggesting a mind behind the feathers and fur.

The promiscuity of Achaintre's approach, from her sources to her techniques and her playfulness, lends her work its vitality. Though she began working with ceramics a little over five years ago, the 25 wall- and plinth-based pieces demonstrate her complete embrace of the immediacy and malleability of the medium. As with her instinctive application of the wool gun, Achaintre discovered that by quickly folding, gathering and puncturing sheets of paper clay it was possible to capture an expression – like the small hole in *M.Ennuie* (2016), a barely opened eye or lips pursed in a listless sigh – that conjures a character. And, while the uncanny animism of the wool works is accentuated by their furry finish, it is also heightened by their contrast with the lustrous ceramic glazes, which masquerade as flesh – of snakes and crocodiles as well as other leathery glosses.

A distinctively unseductive new textile work, *Lord Lard* (2016), is a corpulent man-mountain. Despite being little more than a large triangle with eye holes, he projects a real emotional charge. Like a cross between Jabba the Hut and a witchdoctor, he thrums with potency as his low hanging tufts drip menacingly off the wall and onto the gallery floor.

Grimacing, gaping and pouting, Achaintre's creations are bursting with personality. The theatrical, alien world her characters occupy maintains its intensity through the dynamic relationship between their abstract and figurative qualities, both mask and man, never quite resolving into one thing or the other, but existing as their own idiosyncratic selves.

Review published by Frieze, November 2016

Beth Bramich, «Caroline Achaintre», in bethbramich.com, and Frieze, 27 septembre 2016

ChronicleLive

Artist Caroline Achaintre found a new use for the tufting gun, as you'll see at BALTIC

A major survey of the work of the artist, who once trained as a blacksmith, is a summer attraction as the Gateshead gallery

Artist Caroline Achaintre opens her solo exhibition at the Baltic's level 3 Northumbria University Gallery

The Playground Project has been the main attraction at **Baltic** during the school holidays. Understandably so, with its child-friendly tubes and climbing frames.

But the exhibition on the third floor, the **Northumbria University Gallery**, has also been busy.

It's a "major survey exhibition" of the work of Caroline Achaintre, an artist who was born in France but grew up in Germany, which accounts for the accent.

Before moving to London to study fine art, she trained as a blacksmith, although there's not much evidence of that here where the emphasis is on textiles and ceramics.

Actually, this is quite a fun show. The board on the wall lists Achaintre's sources, including primitivism, German expressionism, carnival and pop, and talks of her "process-based" approach, embracing materials and surface.

Artist Caroline Achaintre opens her solo exhibition at the Baltic's level 3 Northumbria University Gallery

But your likely first impression on walking in will be to smile.

What you see on the walls are giant rug-like masks, colourful and with beards of trailing strands. The one immediately in front of the entrance looks a little like Homer Simpson, even if the colours aren't quite right.

A sign warns against touching but you'll want to. If these were on the floor you'd be rolling on them. A cat would be in seventh heaven, play-fighting with the loose threads.

At the opening, earlier in the summer, the artist said that when she was studying for an MFA at Goldsmiths in London she was mainly making small ink drawings.

But after signing up for a textile module, a technician introduced her to the tufting gun, a tool for shooting wool fibres through stretched canvas.

"It's not really an artistic tool. It was used in the 1970s for making shagpile carpets but I use it a lot as an expressive tool and it's interesting that textiles have now become very fashionable."

Artist Caroline Achaintre opens her solo exhibition at the Baltic's level 3 Northumbria University Gallery

Caroline said she was interested in the domestic associations of the wool and the process but not in making something too comfortable.

Her intentions, then, ran counter to those traditional users of the tufting gun, aiming for cosiness and domestic bliss.

"I like it if things are not useful," she said. "I like it to be uncomfortable."

The wall hangings at Baltic are full of personality. To the list of sources on the gallery wall, the artist added the ethnological collections in museums, and also portraiture.

But these are not portraits exactly. There's a hint of Picasso about them. They're like the masks people would wear if they wanted to seem alien but not necessarily scary.

"The idea of the exotic, of the other... It's all part of my theme," said the artist.

The exhibits, whether the tufting gun showstoppers or the vaguely mask-like ceramic pieces, all have funny or characterful names.

The three big wool pieces you see on entering are called Pacci, Bfor and Insider. They look as if they're scrutinising you before allowing you to pass (or not).

Artist Caroline Achaintre opens her solo exhibition at the Baltic's level 3 Northumbria University Gallery

A row of 10 conical ceramic pieces have names like Quack, Frank, She-Balls and Waffler.

At the back of the gallery, presiding over its own special place, is Lord Lard, a large, colourful and hairy triangle of hand-tufted wool specially made for this show.

With its pointed head (or hat) and its trailing beard, it's like Gandalf or some other fantasy creation.

In fact there's a whole fantasy cast here and since many of the characters have been pulled together from private collections and probably haven't been together in years – if ever – who knows what magic might arise?

Alongside a few troll-like specimens there are some really beautiful pieces.

I particularly liked a row of lino cuts, clearly African inspired. The titles – they became a bit of an obsession for me – included Africana, Turban-Smiler and Frank.

Artist Caroline Achaintre opens her solo exhibition at the Baltic's level 3 Northumbria University Gallery

A big textile work called Beast's Beast resembles a giant leopard while another, called Moustache-Eagle, is either hedging its bets or asking you to decide. In the same way that some people see a vase in a painting whereas others will see two faces, nose to nose.

To me it was an eagle, lavishly coloured and ready to fly.

But the puzzles are the thing. How did a piece resembling a green ceramic cloth draped over a leather bollard get called Looney?

And what was the thinking behind Chubber which looks like a pink handbag with the face of a puffer fish?

Actually, I did ask the question and the artist smiled and said she liked the juxtaposition of ceramic and leather.

"It's hard to describe what it means exactly but there's a tribal element there and also something fetishistic," she said.

She also used the word 'playful' and it fits. This is a playful exhibition.

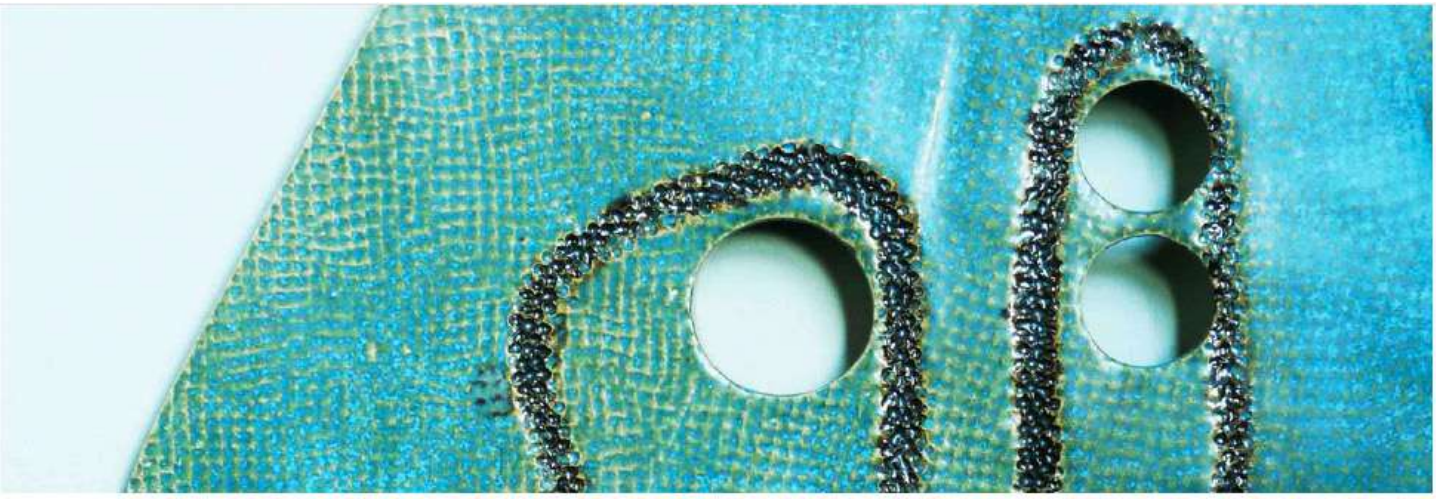
As for the way it looks, she said: "I love the space. Baltic is renowned internationally so I was really excited when I was asked to have such an important show here. I was flattered.

"I really like it that in the UK there are so many important spaces outside the capital."

Caroline Achaintre's exhibition can be seen at Baltic until October 30 (as can The Playground Project). For details visit www.balticmill.com

David Whetsone, «Artist Caroline Achaintre found a new use for the tufting gun, as you'll see at BALTIC», in Chroniclelive.co.uk, 1er septembre 2016

frieze



Caroline Achaintre

BALTIC Centre for Contemporary Art, Gateshead, UK

BY BETH BRAMICH

The French/German, London-based artist Caroline Achaintre has been exploring the peculiar psychology of the mask for more than a decade. This has led her to some unusual places – from the costumes and characters of the European carnival and commedia dell'arte to catwalk fashion, S&M dens and schlocky sci-fi and horror films. Her work is heavily indebted to the German expressionists' appropriation of primitive forms and the playful permissiveness of pop. Her first major survey, this exhibition brings together 63 works, including hand-tufted wool wall hangings, ceramic sculptures, prints and watercolours.

Caroline Achaintre, 2016, exhibition view, BALTIC Centre for Contemporary Art. Photograph: John McKenzie © BALTIC

Drawing is where Achaintre's practice began and the 20 delicate, yet remarkably intense, watercolours here highlight her interest in the uncanny. These small pictures feature ambiguous figure-forms, as in *Inside Your Head* (2005): a candy-coloured Rorschach inkblot from which emerge the crude features of a devilish clown face with black holes for eyes. A later work, *MeYou&theOtherTwo* (2012), is an example of the artist's use of wax alongside watercolour to layer one figure on top of another – a doubling that speaks to her ongoing interest in the co-existence of dual or multiple personalities.

Achaintre began working with wool in the early 2000s, as a way of translating the speed and spontaneity of her mark-making to a larger scale while retaining its vibrancy and intensity. Hand-tufting might sound like a demure pastime but, in fact, involves a high-powered air-pressured gun, with which the artist fires great shaggy loops of thread through a stretched canvas – a process she describes as 'painting with wool'. A highlight from the dozen works collected here – each occupying their own wall and varying in size from two- to four-metres-tall – is *Moustache-Eagle* (2008). There is a dynamic verticality to this

image of a majestic bird of paradise opening its wings to reveal a drooping Frank Zappa moustache. This hybrid is bird, man and mask all at once, with two eyeholes suggesting a mind behind the feathers and fur.

Caroline Achaintre, *Double Wurst*, 2015, installation view, BALTIC Centre for Contemporary Art, 2016. Photograph: John McKenzie © BALTIC

The promiscuity of Achaintre's approach, from her sources to her techniques and her playfulness, lends her work its vitality. Though she began working with ceramics a little over five years ago, the 25 wall- and plinth-based pieces demonstrate her complete embrace of the immediacy and malleability of the medium. As with her instinctive application of the wool gun, Achaintre discovered that by quickly folding, gathering and puncturing sheets of paper clay it was possible to capture an expression – like the small hole in *M.Ennuie* (2016), a barely opened eye or lips pursed in a listless sigh – that conjures a character. And, while the uncanny animism of the wool works is accentuated by their furry finish, it is also heightened by their contrast with the lustrous ceramic glazes, which masquerade as flesh – of snakes and crocodiles as well as other leathery glosses.

A distinctively unseductive new textile work, *Lord Lard* (2016), is a corpulent man-mountain. Despite being little more than a large triangle with eye holes, he projects a real emotional charge. Like a cross between Jabba the Hut and a witchdoctor, he thrums with potency as his low hanging tufts drip menacingly off the wall and onto the gallery floor.

Caroline Achaintre, 2016, exhibition view, BALTIC Centre for Contemporary Art. Photograph: John McKenzie © BALTIC

Grimacing, gaping and pouting, Achaintre's creations are bursting with personality. The theatrical, alien world her characters occupy maintains its intensity through the dynamic relationship between their abstract and figurative qualities, both mask and man, never quite resolving into one thing or the other, but existing as their own idiosyncratic selves.

BETH BRAMICH

Beth Bramich, « Caroline Achaintre, BALTIC Centre for Contemporary Art, Gateshead, UK», in frieze.com, 26 août 2016

THE SPECTATOR

EXHIBITIONS

What's the avant-garde up to? Recycling (itself) and baffling (me)

There is, however, a surprising amount of painting on display in this British Art Show 8 in Norwich

Martin Gayford

'Todo Cusio', 2015, Caroline Achaintre

British Art Show 8

Norwich, until 4 September

One overcast afternoon in late July I took a train to Norfolk. It seemed a good time and place to catch up on the state of the avant-garde. My goal was the *British Art Show 8*, currently spread over several venues in the centre of Norwich and due next month to move on to Southampton, the final resting-point on its slow progress around what remains, for the moment at least, the United Kingdom.

Not having caught the exhibition at its previous stopping points, Leeds and Edinburgh, I thought this would be a suitable place to see it since Norwich is a town of art historical pedigree — home to Cotman, the Cromes and Michael Andrews.

In 37 years of peregrinations around Britain this is the very first time the show — an attempt at regular intervals by the Hayward Gallery to access newish art being made in Britain — has ended up in East Anglia. But, finally, on display in Norwich Castle Museum, plus on many floors and corridors of Norwich University of the Arts, is a multiplicity of works by 42 artists. Among them are a set of pictures made from a patchwork of old fur coats by Simon Fujiwara and several benches devised by Alan Kane from gravestones for visitors to rest upon.

One theme the avant-garde is preoccupied with at the moment, it seems, is recycling. That's not unreasonable since a great deal of artistic innovation is deft recycling: of ideas, materials, idioms. The notion of the avant-garde itself has been around for long enough to count as an antique. Temperamentally, however, I've always had an instinctive sympathy for the opposite, the arrière-garde. And so, incorrigibly prejudiced in favour of painting and sculpture as I am, the works I liked best at Norwich tended to be those employing the most archaic idioms.

For example, I warmed to some by Daniel Sinsel in which he combines abstraction with very long-term recycling. He paints pictures, but also sticks little bits of mineral — including coprolite or fossilised dung — to their surfaces. At first glance you imagine these might be pigment squeezed straight from the tube, then you realise in fact you are looking at something previously excreted by a dinosaur.

There is — for this kind of exhibition — a surprising amount of painting on display around Norwich, including a whole wall of figurative pictures by Lynette Yiadom-Boakye whose Serpentine exhibition I reviewed for *The Spectator* last summer. Looking like portraits, these display her nice sense of tone and touch, all depicting black people but apparently of imaginary figures.

A French-born artist, Caroline Achaintre, was one of several doing unexpected things with what used to be thought crafts, in her case weaving rugs. She has made a number of shaggy textiles that hang on the wall — funny and mildly disturbing — a bit like splashy abstract paintings and somewhat resembling faces or tribal masks.

Also in the traditional-media-with-a-quirky-twist department, Ryan Gander contributes, among other more conceptual things, a series of meticulously naturalistic wood carvings of completely random objects — a paper weight and a large plastic ice-cream tube, a crate for transporting pictures and a cow's muzzle — under the title, 'The Way Things Collide'.

These strike me as a good idea. Why always depict or represent objects that conventionally go together, such as bowls of fruit or fish on plates? Admittedly, other aspects of Gander's installation — including a filmed narration of a children's book about Trellick Tower — left me baffled. But then, that is par for this kind exhibition; if you experience intervals of non-bafflement you are doing fine.

Film/video art is my aversion, partly because of the suspense: you never know when they are going to end. Nonetheless, I persist in entering dark spaces and looking at them. In the film-art category of the show, Rachel Maclean was the obvious star. Her contribution, a combination of sci-fi, children's kitsch, and horror in which the artist plays all the roles, was so sharply put together and so watchable that one suspects she may follow the course of other stellar video artists such as Steve McQueen. That is, stop showing in art galleries, and start making them for cinemas.

Video, however, seems less the rage in 2016 than crafts and recycling. Under the latter heading, perhaps, comes an art work consisting of the restoration of a 1275 Mini GT made at Longbridge in 1979 (a project by Stuart Whipps). At the moment only the seats are on view, upholstered in a shade of mousey beige and impregnated with the dismal zeitgeist of the distant era when the Callaghan government collapsed and the very first British Art Show took place.

A lot has changed since 1979, and will no doubt alter in the future. In five years time, for example, we may be contemplating an English and Welsh Art Show (though somehow I doubt it). But, in a mutable world there are certain reassuringly fixed points. Whatever happens, it seems likely the avant-garde will always be with us.

Martin Gayford, «What's the avant-garde up to? Recycling (itself) and baffling (me)», in TheSpectator.co.uk, 10 août 2016

Aesthetica

Q+A with Caroline Achaintre, BALTIC

Caroline Achaintre (b. 1969) works across a diverse range of media that includes textiles, ceramics, prints and watercolours, using techniques typically associated with the applied arts. Opening a new exhibition at Baltic, Gateshead, Aesthetica talk to the artist about her influences, labour-intensive practice and bold contributions to the arts industry.

A: Your work seems to draw up many interesting parallels, for example between ancient and modern or geometric minimalism in contrast with technology. Could you talk about how these dichotomies have informed your practice, in both conceiving ideas and in their execution

CA: My inspiration comes from ethnological collections just as much as popular culture, especially the aesthetics of music, album covers, or for example handbags, their surfaces and the faces I see in them. Those influences coexist with each other, but they also relate to each other. Geometry, Primitivism, Anthropomorphism, Futurism, Science Fiction, it is all connected.

A: How do you feel that you relate personally to the works? They seem to enact striking tribal masks do you feel as an artist that you must be able to see part of yourself in the artwork or can it be devoid from your personal background/context as a work in its own right?

CA: The work is always personal, even if it does not necessarily talk from one's direct background. I create my own world in a way; characters that coexist with each other, sometimes within one piece. I am interested in the idea of looking in and out simultaneously, which often results in mask-like pieces. It is fusion of the mask and the bearer of it, they are both real. There is more than one persona within one being. Within the world I create there are certainly aspects of my own persona, but in not such a literal way.

A: Many of your pieces seem to be labour intensive, requiring technicality and perseverance. Could you talk about the actual processes involved?

CA: My wall hangings are hand-tufted, the process is very physical, but less labour intensive as for example weaving. I use an air tool connected to a compressor and with air pressure I shoot wool from the back through the canvas. It's an additive way of working. I shoot one line of wool into the canvas an it immediately expands, so I have a line. It's kind of a three-dimensional woollen painting. My ceramic sculptures are made in a more spontaneous way; I try to capture expressions in clay, which has to happen fast.

A: How important do you think other artists and contextual influences are on your practice?
CA: Well, there are a range of artists I admire, such as Mike Kelley, Rosemarie Trockel, Kai Althoff, Carol Rama just to name a few, but there are no direct references.

A: Could you talk about the influences in your work, perhaps commenting on the references to German Expressionism, "Primitivism" and post-war British sculpture?
CA: I can relate to the directness of Expressionism, the dark side within it, the portrayal of 'angst'. Especially when I was working intensely with linocuts I looked a lot at Emil Nolde's work.

A: How do you think that colour contributes to the reception of the works? Is the choice of colour something that you consider within the initial ideas for the art?
CA: Colour is an important part of my work, it sets the tone for the world/character the piece is from, often bright, but sometimes also muted and subtle. Again, I play with associations, also through colour. The tufted piece Ray-Ann radiates sun rays, whereas the ceramic sculpture 'Mola' looks like it comes from the bottom of the sea.

A: What is it about texture that you find so interesting as an element to consider? How do you think your audiences respond to the sensual aspect of the sculptures?
CA: I want my pieces to be non-neutral. Texture supports that, as it can emulate surfaces such as skin and fur. My shaggy wool hangings certainly have an eerie feeling to them, often they look like fur or hair and have an animist quality. Wool has an aura, although I am not into New Age, it really has. Those wall hangings are very intense, they have such a strong physical presence. My clay sculptures operate on a more seductive level, its luscious glazes can be very seductive. I like emulating surfaces, such as snake or fish skin and in conjunction with its shininess the ceramics seem moist and alive.

A: If your works collectively had a specific tone, what do you think that would be?
CA: Intense and playful.

Opens today until 30 October. For more information: www.balticmill.com

«Q+A with Caroline Achaintre, BALTIC», in AestheticaMagazine, 15 juillet 2016

INDEPENDENT

Caroline Achaintre, artist: 'It's the first time I am in a studio and it's warmer inside than outdoors'

Karen Wright meets the artist in her modest studio in Homerton, east London

Karen Wright | Thursday 4 February 2016 16:31 GMT | 0 comments

On the fringe: Caroline Achaintre in her studio in east London. Terri Pengilley

Caroline Achaintre moved into her modest studio in Homerton, east London, three years ago. "I am happy it is well insulated. It's the first time I am in a studio and it's warmer inside than outdoors." It is a cluster of 50 studios under a block of modern flats. Achaintre admits it is isolated; there are no communal spaces to meet in. "It means you crack on with your work. I have a nine-year-old kid and her school and my house are close by. It is my Bermuda Triangle".

Achaintre was born in Toulouse in 1969. Her parents split up when she was young and her German mother took her to live in a small city near Nuremberg. She studied first at the Kunsthochschule in Halle (Saale), in the former East Germany, where she was awarded a DAAD scholarship.

She chose to use it to come to London to study, drawn, she says, by the YBA art scene and music. She was attracted to heavy metal bands including Slipknot, clarifying that she was interested in the "clowning", where the musicians were "applying one face on top of another".

Growing up in Germany she became interested in German Expressionism and primitivism, channelling her initial artistic energy into producing watercolours and large wall painting.

Studying first at Chelsea College of Art and Design and then at Goldsmiths College, she was frustrated at her attempts at painting and "I wanted to find a domestic medium".

She decided to try to make a carpet of her work. She approached the textile department, discovering an old tufting gun with which she began to experiment, and discovered the medium and materials that she has now made the centre of her practice.

In the studio there is a loom set up with a tufting work in progress and I admit to a fascination with the technique. She jumps up and gamely gives me a demonstration of the noisy procedure. Shooting the threads through a canvas, working from the back to the front, she is basically working blind. She mixes the lengths of threads, producing an uneven surface and allowing accident, something that appeals to her, inspired by her professed love of expressionism.

The dominant although incomplete work on the loom is destined for ARCO, an art fair in Barcelona, her work now being eminently collectable. With a forthcoming solo show at the Baltic in Gateshead and her inclusion in the British Art Show 8, she is an artist to watch.

Achaintre is engaging to speak to and animated. With an infectious laugh she tells me: "I have to put latex on the back of the almost finished work so the wool stays in place. I come in the next day and the whole studio smells like a sneaker factory. I like that."

Caroline Achaintre in the British Art Show 8 opens in Edinburgh on 13 February and runs until 8 May (britishartshow8.com) ●

Karen Wright, «Caroline Achaintre, artist: 'It's the first time I am in a studio and it's warmer inside than outdoors'», in Independant.co.uk, 4 février 2016

Caroline Achaintre

Aesthetic Osmosis

BY KATHLEEN WHITNEY

Caroline Achaintre's work is replete with uncertain likenesses; despite multiple levels of abstraction, it's full of resemblances. Grounded in a trove of images borrowed from pop culture and art history, these chimerical combinations result in unlikely, uncomfortable aesthetic marriages. The references ricochet through a multiplicity of details and overlapping systems, enticing the viewer to mine their deep narratives. Achaintre's enterprise involves the fabrication of things that are primed with psychological resonances. Elusive and fragmented, her objects are full of artifice and exaggeration, but never obscure; they are constructed from decodable links that make them richly associative.

Opposite: *Beast's Beast*, 2012. Tufted wool, 114 x 98 in. Above: *Tunnocks*, 2013. Ceramic, 14 x 7 x 6 in.

Traintierte Lebensuhrst (Trained Livewurst), 2011. Ceramic and leather, 20 x 8 x 9 in.

Achaintre's aesthetic influences mirror the disjunctions that inform her work. She draws eclectically and promiscuously from high art and popular culture, alluding to German Expressionism, postwar British sculpture, primitivism, cartoons, ethnographic and anthropological museum displays, tribal art, books of outdated fashion, the European carnival tradition, Tetris, and post-modern design. She is attracted to any combination of sources that creates a juncture between actual and psychological, archaic and modern, technological and handcrafted. She is particularly drawn to faces and disguises. As she says, "I'm interested in co-existences—multiple personalities within a being—and in any kind of mask or disguise and its combination of the visor and its bearer." The physical and psychological crudeness of her objects is intensified by their candy colors, dirty pastels, and gangling, biomorphic forms. Her tapestries in particular, with their cultural icons and semi-comic, dramatic atmosphere, tiptoe at the edge of art historical kitsch—you remember the sources of her imagery from their previous, contradictory existence, one that was formal and codified. Achaintre's work humorously upends what's become the meat and potatoes of art history surveys and art appreciation classes. She reinterprets these historical images by presenting them haphazardly, in hybrid form, casually stripped from the context of their origins and presentation. Her forms drift onto the floor, uneven and non-symmetrical. Originating in the now dated, once revolutionary, once "primitive," they are reconfigured from outmoded or poorly understood aesthetics. Achaintre herself stands at the interstices of several cultures and histories. French-born, she was raised in Germany and received the latter part of her art education in England, where she currently lives. She is herself a hybrid, and her iterations of Western and non-Western aesthetics are deployed as aggregates rather than blends.

Her wall-supported tapestries are constructed with an electric tufting gun, a handheld piercing implement that propels individual wool strands through a heavy canvas backing. Because she works from the wrong side of the finished piece (the side placed against the wall), she can't see the front. This approach introduces the element of chance, the necessity of working with misplacements and mistakes. The dangling ends of the wool on the "correct," visible side are cut to various shaggy lengths depending on the imagery, resulting in a saggy high and bristly low relief. There are no knots or ties, the wool on the shot-into side is fixed in place with latex. The pieces are heavy, sagging under their own weight, reflecting the pull of gravity. The imagery on the tapestries comes about

Courtesy Galerie Nordenhake

Stop Mad, 2014. Tufted wool, 96 x 59 in.

spontaneously, though it's partially based on watercolor paintings or sketches that Achaintre sometimes enlarges onto the surface.

Stop Mad is a kind of portmanteau piece for Achaintre. Three distinct, abstract patterns overlap in the center as if they were transparent. The patterns consist of a small swatch of delicate black and white tiger stripes, a Bauhaus-inspired, diagonal arrangement of gridded blue lines, and a dominant array of zigzag stripes resembling Malian wall paintings. A gray, black, white, and yellow cartoon face, seen in profile and silhouetted in black, is placed just off-center at the junction of the patterns. Mask-like and vaguely Cro-Magnon, it features a dropped jaw drooling yellow skeins over stubby teeth. A wing or three-fingered paw extends under the face, which recalls the characters in *Asterix*, an extremely popular European comic book. The use of a figure in contrast with a patterned background is common in German Expressionist painting and international graffiti.

Brunt's Brunt is one of Achaintre's most cartoon-like objects, an immense spotted form that resembles a ring surmounted by a cat's head. The large splotches scattered across the surface bear long, unevenly ragged tufts of wool, while the object's conjoined "legs" just grape the floor. It's a Doctor Seuss form, a chimera composed of a wheel, a giraffe, and a leopard clothed in fake fur. Because it's both cute and cuddly in appearance, *Brunt* plays with a range of associations—stuffed animals, taxidermy, fur coats—and floats nonchalantly at the edge of kitsch.

Achaintre's paper-clay objects typically refer to the body, focusing particularly on the head and face. She's made numerous pieces that resemble armor, masks, heads, and bodies, using a range of colors and surface treatments. Some of these works are mottled, striped, or gridded; others take on sickly pastel colors, some a pure, glossy black. The clay itself may be crumpled, impressed with a texture, worked in strips, or combined with fabric. In one of these objects, *Trainierte Leberwurst* (*Trained Liverwurst*), an armless, double-headed, seated "figure" wrapped in leather wears a woven ceramic breastplate that resembles armor. Bathetic air about them, they are anthropomorphic without having any true human features. They're comical and sad sack, but they also echo masks and ritual objects. *Ringo-B*, with its black and white patterning, orange cowrie shell-like "eyes," and dangling loop is like an imitation African mask.

Although Achaintre's ceramic and wool objects are generated from craft processes, she isn't concerned with the craft aesthetic. As she says, "I'm aware that my work uses craft techniques and sits in the middle of the idea of craft...but I like the discomfort this creates in the art world." The wall-hung pieces are made with a machine, the

Rogo B, 2004. Ceramic and leather. 7 x 5 x 4 in.

paper-clay pieces constructed using various prepared supports. She uses the slab technique, a kind of ceramic readymade. The slabs aren't built up, and the textures are generally impressed rather than inscribed. The extreme amount of labor entailed in constructing the wool objects is obvious, the time demanded by the fabrication rawly exposed. Achaintre's touch, her bit-by-bit buildup of the wall hangings, in particular, seems to leave a heat trace in the objects.

The ceramic works, though occasionally hung from the wall, are generally exhibited in artist-designed cases that consist of interlocking geometric shelving units that reflect a Postmodernist design sensibility. Some of the display furniture has also been influenced by Tetris pieces—shape-shifting rectangles from a 1980s video game. The ceramic objects are hung from or placed on shelves within these multi-sided units, which are painted in various colors (interiors in a different color from exteriors). Achaintre is obviously interested in presentation—a direct consequence of studying museum display techniques—and she uses these cases to experiment with ways of exhibiting multiple objects. Updated, ironic versions of the traditional pedestal and vitrine, these structures accentuate the aggressively comic and aleeit nature of her ceramics. For her recent show at Tate Britain in London, Achaintre designed a number of off-white, low-lying, faceted units that group a number of objects together on single and stepped planes. Other recent exhibitions featured multi-level, painted units that zigzagged across the galleries, energizing the space and the viewing process through their irregular layout and lack of bilateral symmetry.

Duchamp's "aesthetic osmosis" is particularly relevant to Achaintre's work. The phrase refers to a shared enterprise, a process by which an artist transfers the responsibility of finding meaning to the viewer. Soaking up or absorbing information from the work, viewers engage in an interchange that gives them the conceptual ability to complete it. Achaintre's work thrives within an atmosphere of

uncertainty and is entirely dependent on the viewer's imagination and inclination to interpret and personalize visual information. Her intentions are present in her work, but they are filtered through the crazy wonkiness of the objects via a kind of conceptual permeability that creates an open, evolving meaning. She achieves this flexibility through the use of themes that are simultaneously strange and familiar and through imagery that relates shapes to feelings and implies the presence of faces and bodies.

Achaintre's work stakes out a very particular territory. More or less abstract, more or less figurative, it creates a porous border between two seemingly opposed poles of representation. Combining the rigorously thought-out and conceptualized with a kind of manic spontaneity, she elevates the metaphorical over the literal but depends, contrarily, on the viewer's ability to mentally cross-reference between the seen and the remembered.

Kathleen Whitney is a writer and artist based in Los Angeles.

Above: Installation view of "CampCoz," University of Hertfordshire, Hertfordshire, U.K., 2013.
Below: Installation view of "Caroline Achaintre" Eastside Projects, Birmingham, U.K., 2012.

Kathleen Whitney, «Caroline Achaintre Aesthetic Osmosis», in SculptureMag, novembre 2015, pp. 39-43

ART ATTACK

There is really something to be said for seeing art within the intimate environment of a home. As much as I love a white cube gallery — its' starkness and simplicity, a neutral palate to truly feature the art — works take on a completely different life when they are in an actual house. And it's quite special to experience this, especially if you are looking to buy, as it's good to know for certain if a piece will work within the context of a home.

This is precisely why I find Siegfried Contemporary, a by-appointment-only Notting Hill gallery (and private home to owner, **Andreas Siegfried**), so special. Attending an art opening there means toasting your date in someone's living room, munching on olives in their kitchen, which overlooks a charming garden, and watching art live and breathe on the walls of a truly personal space.

Currently showing at Siegfried is '*Strange I've seen that face before…*' a two-person exhibition with works by **Caroline Achaintre** and **Anne Roger Lacan** that explore human psychology and the idea of multiple existences of oneself. Stepping into the private view Thursday last felt much more like entering a magnificently decorated townhouse for a weeknight cocktail party than walking into a gallery show. The art fits so well in the space that it seems almost like an integral part of the interior design.

Caroline's work was a personal favourite for me. Based in the UK and with a recent Solo show at Tate Britain under her belt, her *oeuvre* draws consistently from early 1900's primitivism with a collection of ceramic masks and wool wall installations, both replete with tribal imagery and vibrant colours. What struck me most about the masks is how they seem expressionless, allowing the viewer to interpret the mood of the piece through his or her own lens.

Caroline's wall installations are equally brilliant — bringing to mind textiles one might find in a marketplace somewhere exotic — both spiritual and decorative, loud yet elegant.

Caroline Achaintre, 'Bunt,' 2015, 17 x 12 x 34 cm; Courtesy of Siegfried Contemporary, London

Caroline Achaintre, 'L.O.N.E.' 2015, 210 x 246 cm; Courtesy of Siegfried Contemporary, London

Anne's work is also quite moving especially in its attention to detail. I find that her pieces possess an innate soul. In '*Nostalgie*' for example, the mask's hair is made of nails and it's eyes of what appear to be fresh flowers, recalling both our fragility as human beings and our natural instinct to protect ourselves.

Anne Roger Lacan, 'Nostalgie,' 2014, 35 x 25 cm; Courtesy of Siegfried Contemporary, London

Not only did I connect with the work, but I also felt comfortable and at home in the space. Leaving that evening, I felt nostalgic, a bit like moving out of a house that had meant something to me. Both artists have created art that I could happily live with, and learn from, and at the end of the day, who could ask for more?

The Artist in Her Studio

Caroline Achaintre at Tate Britain

Above: Caroline Achaintre *Moto* 2014, glazed ceramic. Left: Caroline Achaintre photographed in her studio by Victoria Siddle, June 2014

A display of Caroline Achaintre's recent works, curated by Isabella Maidment, runs at Tate Britain from 13 October to 3 May. BP Spotlight. BP Displays supported by BP for 25 Years. Achaintre talked to Mariko Finch.

'I work with the mask in the widest sense, using ceramics and textiles. My tufted works always depict more than one being. There is the façade of the surface, and then the question of who is behind it. I was interested in the psychological aspect of what you see in these objects: they have anthropomorphic features, but they are not abstract, and not yet figurative; a multilayering of multi-personalities, as in *Moustache Eagle* from 2008.

'My interest in masquerade drew me to a lot of ethnological collections and so-called "primitive" art when creating these works – stark expressions and minimal information forming a face-like image – and this, along with an interest in the German expressionists, helped to inform my process.

'I began making small drawings, but wanted to work on a larger scale while maintaining the level of intensity. I wanted them to be domestic objects, something eerie and uncanny in the family environment by using lots of fibres – almost like pixels – to get this three-dimensional plane. You feel attracted to it and repulsed at the same time.

'These drawings developed into a new body of ceramic works. I try to emulate other materials for the surfaces of the ceramic pieces, such as shed snake skin. Sometimes it needs only a tiny bit of information to become more than a sheet of clay.

'It's a very spontaneous process, often a really quick gesture of gathering the clay so it warps. I pretend it's a piece of paper as that's how I used to make them, before they became too delicate.'

Mariko Finch, «The Artist in Her Studio Caroline Achaintre at Tate Britain» in Tate.org.uk, 2 décembre 2014, pp.12-13

FOCUS:
STUDIO VISIT

Caroline Achaintre

Theatrical textiles and characters in clay

by Isabel Harrison

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Achaintre's compositions resemble troupes of gregarious actors caught mid-improvisation.

Isobel Harbison, «Focus: Studio Visit, Caroline Achaintre Theatrical Textiles and characters in clay», in Frieze, n°164, juin 2014, pp.164-165

A Potted History

Contemporary artists and ceramic traditions

Amy Sherlock

Jesse Wine **Chester Man II** 2014. Courtesy: the artist, Mary Mary, Glasgow, and Limoncello, London

Through a narrow doorway and up a scuff-marked staircase, the contemporary art galleries Mary Mary and Kendall Koppe occupy two floors of a former hotel in central Glasgow. During the city's GI festival earlier this year, a brief and serendipitous confluence between the programmes at the two spaces reflected the contemporary art world's current weak knees over all things clay. 'Chester Man', the young London-based (Chester-born) sculptor Jesse Wine's first exhibition at Mary Mary, consisted entirely of new ceramic works: on a series of squat plinths, gilded, rubbery-wrinkled elephant legs framed large, crumpled anthropomorphic heads and oversized platters loaded with Sunday portions of comfort dinners. They reminded me of the shallow Majolica salvers of 16th century French polymath potter Bernard Palissy, teeming with amphibious marsh-life, laid out like a Gollum's picnic. But if Palissy's platters look, unsettlingly, still-squirming, Wine's, under a swamp of glaze, look regurgitated or otherwise expelled — an unambiguous, if unintentional, statement about the gulf between this work and the clean, functional presence that ceramic wares usually assume at the dinner table. Wine pushes his clay hard, almost to the brink of collapse. Like the wounded eye-slits of his mummified *Chester Man II* (2014), his figures (or self-portraits) express intensely felt humanity. The pinched, smoothed and overworked clay serves as a reminder of the pain, and the pleasures, of being subject to a world whose forces and caprices are beyond your control.

Clay lends itself to approximating bodies. The Adamic 'for dust you are and to dust you will return' of the Abrahamic faiths (Adam being the Hebrew word for earth) is just one iteration of a creation myth found in cultures throughout history in which man is brought forth from the ground. And, in the same way that we think of bodies as vessels for something beyond the material, we also anthropomorphize pots — we talk about the fineness of a lip, the swell of the belly, a rounded shoulder, a turned foot. Clay bears the trace of bodies, of scale, of weight.

On the floor below, Kendall Koppe's beautiful, nimbly curated exhibition laid bare these corporal associations, pairing the minimal, Modernist vessels of potter Lucie Rie with the rigorously composed black and white images of American fashion photographer George Platt Lynes. Taken between the 1930s and '50s, Lynes's intimate images of naked, often paired, chiselled male forms were too homoerotic to be exhibited publicly during his lifetime. Rie, who trained in the 1920s at the Vienna Werkstätte' Kunstgewerbeschule (School of Arts and Crafts, now the University of Applied Arts), fled to London to escape Nazi anti-semitism in 1938, setting up studio in Albion Mews, Bayswater, where she lived until her death in 1995. Her use of the clean lines and simple forms of continental Modernism set her apart from the British studio pottery tradition still dominated by the Orientalist-vernacular syncretism of Bernard Leach and his St Ives-produced Standard Ware. Leach supposedly advised Rie that her pots were too thin-walled; their narrow feet and fine lips — often pulled off-centre to create a gently positing dip — lend them an air of studied precarity, as if they had been caught on the wheel at the very moment at which they were about to collapse. Like Wine, Rie took clay to

Recent exhibitions have served as welcome reminders of clay's significance to the west coast moment of the 1950s and '60s.

its edge. Her pots, arranged at Kendall Koppe in a long curved plinth, seem to share the muscular tension of Lyons's sculptural towers and the sense of achingly contained desire of their restrained, highly liminal compositions.

Can a line be drawn from Rice to Wiley? Is it necessary or interesting even to try? Rice, though her work was exhibited widely in institutions including New York's Museum of Modern Art, always identified as a potter. Even her fledgling efforts on the school in Vienna, she was, as she once said in an interview, 'lost to it', her long career was a love story with straight medium. Wiley does not feel similarly beholden to a particular material tradition. As for a number of young artists working in or with clay — other London-based examples might include Caroline Achaintre, Aaron Angell, Agnes Cell and Jonathan Trayte, in Glasgow we could add Laura Aldridge, whose 'Operatives', a series of earthy felt things, was also part of this year's [illegible] — artistic is a medium rather than a discipline, used with varying degrees of technical skill and only tenly exclusively. We expect, and maybe desire, young artists to be capricious, or pretentious, with their materials — trying, failing, moving on. It is perhaps unsurprising that they are unable or unwilling to contextualize themselves in the lineage of Leach or subsequent potticidal generations of British ceramists. (Ten Photographs 'New Ceramics' of 1970 Royal College of Art graduates Alison Britton, Elizabeth French, Carol McNicoll, Jacqueline Poncelet et al., Edward de Waal's and Julian Stair's ongoing, almost Platonic, inquiries into the vessel form.)

Some of these artists engage with the legacy of British studio ceramics directly to discern it. Angell's Tony Tower (Art Pottery, based at alternative art school Open School East in Dalston, London), is a ceramic work shop that hosts short residencies where practicing artists are invited to come and work in clay. (These have included Achaintre, who made some of her most iconic pieces in the studio.) Tony Tower has a mean 'no vessel' policy and, instead, encourages artists to explore pottery as a valid sculptural means rather than a functional end. The anti-craft position, as Angell himself admits, is sometimes and willfully simplistic. It is complicated both by his adoption of studio conventions (in which he oversees and gives technical help to resident 'apprentices') and his evident fondness for, and aptitude for, ceramic techniques, especially the particular alchemy of glazes, some of which he now mixes on site. Angell's own mildly wonderful work is steeped in the folk and the folkloric. His sculptural dioramas are like troublesome-natured visions of a bucolic England of myth and memory.

Three contemporary British artists might more closely relate to the sculptural ceramic movements coming out of the west coast of the United States from the late 1950s on. California she had to move to the 'Abstract Expressionist Ceramics' (so called after the style of a rare exhibition at the University of California at Irvine) championed by Peter Voulkos and his students — whether formally enrolled or not — first at the Otis Art Institute and then at Berkeley. In the late 1950s and '60s Voulkos can be the closest thing there has ever been to a hero potter. There are echoes of him in the studio-painted big grey boulders with his signature, or piling, almost crown form, into full totemic stacks. ('Direct continuity' in New Ken Price, a former student, once described Voulkos's influence.) He brought the clay on it, he were engaged in some kind of Promethean battle with it — fighting the gravitational weight of tradition to elevate clay to 'high art'. Pottery was always an uphill struggle, largely overlooked by the (mostly male) critics of the time. Still, the boulder didn't roll back down the hill entirely. Voulkos and the various stellar male students who worked with him — Billy Al Bengston, Michael Frimkess, John Mason, Jim Melchert, Ron Nagle, Stephen De Staebler, as well as Price — were at the heart of the period's booming California art scene. Recent exhibitions such as 'Ceramics', curated by artist Rudy Sculptor at David Kordansky Gallery in Los Angeles last summer, as well as 'Clay's Victorian Shift' at Scripps College, Claremont (part of the Clay Foundation's commissions 2011–12 survey 'Fields, Standard Time: Art in LA 1945–1980') have served as welcome reminders of clay's significance to that west coast moment.

The suggestion that clay carried liberating heritage a certain level of immaturity. There is, perhaps, no more telling declaration of the medium's artistic possibilities than the 'Phoenix Hot Pots' series that Mason began making in 1971. Rough-edged tablets of clay, each bearing the impressed outline of a flying, stretching or tightening kaptivated, glazed with a single glassy wash of colour, they suggest by some that clay is muscular, weight real or, conversely, with a handy, tactile material. And the emphatic consistent, a craftsman is not a workman. Artistic[illegible] towards clay is important. It perhaps accounts for Mason's iconic 'Shabana River Series' (1978), large-scale, apparently Mesoamerican arrangements of commercially manufactured footwear.

Amy Sherlock lives in London, UK, and is senior editor of Frieze.

Amy Sherlock, «A Potted History, Contemporary artists and ceramic traditions», in FriezeMasters, 2014, pp.27–29

Caroline Achaintre *Mooner*

Arcade, London 24 January – 1 March

Two blots paired, one blot below them. Two eyes and a mouth. It doesn't take much to trigger an instance of representation, and when what you're representing is the human face, it's a moment fraught with the possibility of misrecognition as much as recognition – masks are always strange. Caroline Achaintre's drawings in ink on paper exploit these tensions with abandon, and while the means appear minimal compared to Achaintre's recent technique – heavy wall-weavings and sculptures – these drawings are by no means slight or subordinate.

Achaintre's work is often discussed for its revisiting of aspects of primitivism and expressionism (and the awkward status of these tendencies in the story of modernist art) and how she blends these with more contemporary subcultural strands of sci-fi, gothic and psychedelia. Comprised of no more than coloured ink and masking fluid, however, the works in *Mooner* are stripped of some of the burden of history that attaches to her sculptural work, the better to focus on the hallucinatory strangeness of what emerges from the pools, dribbles and bleeds of ink.

Three (2011) sets up the eyes-mouth-face trigger in its most apparently basic form. It can't help but induce visions of other things – eg, two discs of blood-red floating like ill suns above a fragmenting black hole. This involuntary illusionism conjures up faces that are themselves always something other, something elsewhere – *Sur High* (2014) has a spreading oval ring of washed black in a spattered field of twilight blue, yet the aperture contains a set of pinkish triangles against a pale-green ground that suggest nose and mouth, but also a teetering pyramid. Achaintre's prowess lies in how the apparently spontaneous and accidental dynamic of the ink is harnessed to producing figures that are themselves almost accidental apparitions, both there and not there: *I.I. Oe* (2011) is little more that a squashed ovoid of bleeding black ink, with two openings onto a spattered blue background, both staring visage and the image, perhaps, of a rock that resembles the same. *Mooner* (2012) pushes this ambivalence hardest: a custard-coloured head-shape is populated with busy, jagged concentrations of reds and purples, floating against a field of mint-green diamonds.

These doublings, between thing and face, between something else and what there is, are a bizarre, knowing regression to the most basic questions of representation. Achaintre's preoccupation with such atavism is leavened by the queasy retro of the patterns that float through and in these little fields and which in some cases almost eclipse them: candy-stripe pinks and mints recall 1980s graphic styling, which was itself already aping the dynamism of early constructivist art. It's true that such historical throwbacks have been something of a characteristic of British art, and Achaintre won't be the last to deploy them. But her claustrophobic collapsing of multiple histories back onto this simple motif of the human face isn't mere playful quotation. Perhaps, in the context of debates about the anthropomorphising of the inanimate that have gained currency in the last few years, Achaintre's weird mask figures, taking shape or fading away, ponder a very contemporary sense of loss and estrangement; not finding ourselves in the things we make, but discovering something quite unlike us, staring back. *J.J. Charlesworth*

Sur High, 2014, ink on paper, 40 × 30 cm.
© the artist. Courtesy Arcade, London

J.J. Charlesworth, «Caroline Achaintre Mooner», in ArtReview, avril 2014, p.107

arte

10 décembre 2013 - 23:30

Neo Craft : de sacrées poignes d'artistes

A l'heure de l'art digital, les artistes du Néo Craft mettent les mains dans le cambouis et ressortent des pratiques d'un autre temps.

TRACKS NEWS / 10-12-13 / NEO CRAFT : DE SACRÉES POIG...

Caroline Achaintre

Elle pratique la méthode ancestrale du tuffetage dans sa version moderne grâce à un pistolet utilisé par l'industrie textile. Née en France, élevée en Allemagne et vivant aujour d'hui à Londres, **Caroline** n'a pas peur de franchir les frontières. Travaillant à partir de dessins et d'aquarelles, elle peint littéralement ses masques avec de la laine, reproduisant les coulures et les couches que l'on retrouve habituellement dans la peinture à l'huile. Pour son exposition *Decorum*, le **Musée d'Art Moderne** de Paris dépasse les clichés associés aux arts décoratifs, qui seraient moins nobles que les arts appliqués, en exposant des créateurs fascinés par la fibre et le poil. Beaucoup exploitent de nouvelles technologies, comme le tissage numérique de l'artiste américaine Pae White. Ses volutes de fumée sont tirées d'une photo transmise à un métier à tisser contrôlé par ordinateur. Pour l'occasion, le musée a aussi sorti du placard des œuvres d'artistes phares de l'art moderne, de Picasso à Corbusier, en passant par Miro ou Francis Bacon.

Sophie Peyrard, « Neo Craft : de sacrées poignées d'artistes », in tracks.arte.tv, 10 décembre 2013

contemporary art society

Hobson's Choice

Paul Hobson, Director of the Contemporary Art Society, recommends his favourite exhibition of the week.

It has been suggested to me by a wit more brilliant than mine (you know who you are!), that my Director's Choice should be re-titled as 'Hobson's Choice'.

Now, why didn't I think of that....

Caroline Achaintre: Trip-Dip

15 January – 18 February 2012

Arcade, 87 Lever Street, London EC1V 3RA

Thursday - Saturday 12 - 6pm and by appointment

www.arcadefinearts.com

"Arcade has just opened its second exhibition by Caroline Achaintre with the wonderfully onomatopoeic title 'Trip-Dip'. Drawing is the foundation of Achaintre's practice, which ranges across watercolours, ceramic sculptures and the most fantastically unexpected hand-tufted wall rugs. Achaintre's primary motif is the human head, creating playful mask-like sculptural pieces which literally clown around in their primitive, carnivalesque and fetishistic origins as well as dynamic watercolour paintings and drawings saturated with bleeding colour. In recent years, she has displayed her sculptural pieces in cabinets, evoking museological situations, or standing on the floor attached to angular steel structures that suggest figurative elements reduced to a form of armature. In the case of this exhibition, a dozen or so glistening ceramic pieces - some of which look like they are made from ice-cream and leather, in perverse combination – hang around on the walls for unspecified pranks, or in embarrassingly overt forms of display in modular structures whose interior voids have been painted with diluted colour extending the formal auras of these totemic pieces. There are fewer things I find more satisfying that her unique hand-tufted wall rugs which, like her ceramics and watercolours exploit to the fullest the specific properties of this highly particular media. Being something of a prankster myself, I loved this show!"

Image: © Caroline Achaintre, She Balls, 2011, ceramic, 29 x 20 x 8cm, courtesy the artist and Arcade

Paul Hobson, «Caroline Achaintre Trip-Dip», in ContemporaryArtSociety, 2012

FANTASY OR FEAR?
IN CONVERSATION WITH CAROLINE ACHAINTRE

by [illegible]

Caroline Achaintre's sculptures tread the fine balance between the primitive and the contemporary, and between craft purity and darker artifice. Which is not to say that she straddles between abstraction and figuration, the London based artist has been crafting a series of seemingly innocent works that build on the visual exploration of textiles, that appear as detached organs or abstracted Frank Stella paintings. Yet recent self-portrait rugs and rug works explore the power of the mask form, presenting monstrous, sexual and unearthly embodiments of ritual and taboo – a Dionysian reality of fantasy or fear.

Dave Wade — Are there daily rituals you have in relation to your production?

Caroline Achaintre — I like an early start. I have an energy burst in the morning. Usually I start with drawing, before I move on to something else.

D.W. — I was just reading an Oliver Sacks one in the *[illegible]* where he quotes Darwin saying: "The brain, or perhaps, is a specialized form of adhesive." It made me think of adhesive related becoming the adhesive base for your works? Does the bonding have an evocative phrase for your works?

C.A. — Yes, projecting myself into an interesting place in relation to it. The potential bonds between the objects.

D.W. — Do you intend the questions to project themselves into the viewer, or do you imagine that it is you that "wears" the work, or becomes the factor?

C.A. — The questions are what occupied people. I don't actively think of it as a work consciously.

D.W. — In the same way Tacita Dean's Film was coming up with the name "pangenetic sculpture" for her work, prompting the question of what we should call your works? Can they be pangenetic? Are they sculptural, or human sculptures?

C.A. — Certainly are pangenetic. I am pregnant, having work. Hormones, unconsciously, indirectly and repetitive, of chemical. Hormonal. My work seems to always work in pairs, right and reverse, hostile and hospitable, figurative and abstract... I believe in duality. The tufted pieces maybe always have a shell character, usually one of them being to bring the piece. Consciousness. I like the idea of elements, the conditions between solid and liquid. Not being solid anymore and not liquid yet. In between conditions. Not being between two states. Uncertainty. Unpredictability. Just as we are provided, we become and work, what is to constantly case contemplate for sense.

D.W. — Thomas Hirschhorn talking recently, when questioned about humans, said that he was human "in the conscious knowledge of death, or in looking from another, and in acquiring [illegible] things and [illegible] things." Do you see sculpture of human through death or in relation to human sculpture?

C.A. — Definitely, yes, and the ability to be human enough to allow spontaneity and free associations. Just enough effort so the viewer something and not fall apart. The human gesture, hospitable and characteristic.

D.W. — Do you consider the works on viewing from purely or corporeal points, or both? Or is there a different type of dismantle looking into the making and meaning of the works?

C.A. — Maybe not really purely, but the illusion of the object, the reality. And the fantasy, the personal plan.

D.W. — Is this an exploration of unique than from reality? Is the underpinning emphasis of the different sculptural forms that you make a very conscious strategy to make the work accessible?

C.A. — Yes, I think "strategy" is a strong word. The work is to unfold or "successful" when it animates, amazes or touches one. Which is the same value — that can also happen in complete abstract, in a moment or gesture, shape or thing, [illegible] world.

D.W. — Back to the issue of your work embodying the space of [illegible] and craft. I am the [illegible] of using certain forms of presentation and methods of making from craft. Are we there partly under [illegible] in craft as a design [illegible] discussion also [illegible] from craft and [illegible] to relate to how you might [illegible] craft reality? What questions do you want these craft processes to provoke?

C.A. — With Dave Baker Brown and the Schnapsie group. There is a lot of craft [illegible], but it is actually [illegible] of inspiration for me. Of course African masks carving or [illegible] textile pieces. I love complex patterns and rapports. I feel very connected to a whole constellation of lots of repetitive practices. With the [illegible] do you [illegible] craft processes? Craft processes [illegible] and necessity, the personal and [illegible]. I think that craft is not neutral — people are [illegible] connected to or repelled by it — especially [illegible] concept. I like that very much.

E.W. [illegible]

C.A. [illegible]

E.W. [illegible]

C.A. [illegible]

E.W. [illegible]

C.A. [illegible]

E.W. [illegible]

C.A. [illegible]

[illegible]

S.W. [illegible] Have you ever been asked where people ask you about one of them? For example what are "Nite Balls"?

C.A. [illegible] *Nite Balls* is a [illegible] and silly title.

S.W. Like the title of your show at Jamie's earlier this year, *Triplify*. I love that title. There is something, again, perhaps playing on the relation between language and form here. How did you arrive at the idea of an [illegible] form?

C.A. A quick and playful process. In a way I consider the words – although in fact each is the sound that describes it is right. And you are right, that also the use the primitive, the primitive corner. I feel very drawn to – simplicity, rhythm and [illegible]. And finally, in the history of these words – "[illegible] and [illegible]" – fabulous. My time to start to [illegible].

S.W. Is there a narrative flowing between your works? There are [illegible] of characters across your practice and when they come after an exhibition there is a [illegible] of the different characters [illegible], and there perhaps?

C.A. There is certainly a narrative between my characters, which is only partially under my control. The single sculpture is an object and a subject at the same time. In a [illegible] way I try to give these [illegible] objects a feel and of their own. Again the character of the subject, [illegible] of [illegible] of [illegible]. This dialogue of [illegible] within a sculpture itself [illegible] black glass [illegible] and black [illegible] [illegible] simply [illegible] [illegible] [illegible] [illegible]. The characters come from [illegible] through their [illegible], or [illegible] a [illegible] of [illegible] and [illegible].
[illegible] an important part of the work, [illegible] [illegible] [illegible] the [illegible], [illegible] object, the other

[illegible]

[illegible]

•Gavin Wade,, «Spotlight: Fantasy or fear? In conversation with Caroline Achaintre», in Cura., n°11, été 2012, p+p.130-137