

OTTO UTSTILLING

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Ragna St. Ingadóttir (IS)

Jean-François Fouilhoux (F)

Bård Breivik (N)



Ragna - 2011

Velkommen til den 6. internasjonale sommerutstillingen.

“**Wonderful - - completely useless**
utbrøt Ragna da hun så Jean-Francois sin
skulptur-serie “*Calligraphies d'argile*”.

Ragna har jobbet hardt i Torino rundt årsskiftet i år etterat hun ble invitert til å stille ut hos oss. 20 nye tegninger! datert 2011 ble resultatet - alle med tittelen “Horisont”. De er gjort med kinesisk farge - encre chinoise - på lekkert akvarell-papir og kan for den uinnvidde se ut som akvarell eller trykk der fargene bryter over i lekke nyanser. Alle formatene er 51x36 cm. Problemet for Ragna var at hun måtte gjøre arbeidene i 3 omganger - fordi hun begynte med for store format i forhold til veggene i Otto-huset. Først ved 3. forsøk kom hun ned til 51.x36 cm! De uttrykker for undertegnede bl.a. en metafysisk og autoritativ ro.

Ragna St. Ingadottir er født i Reykjavik på Island i 1953. Hun er utdannet ved to akademier i Italia, Bologna og Roma, og har stilt ut i flere land i Europa. Her hjemme har hun stilt ut i Galleri Wang, Hordaland Kunstsenter, Galleri Boulou og senest i 2010 hos Galleri F-15. Hennes katalog fra utstillingen i samtidskunstmuseet “Le Creux de l'enfer” i 2001 vitner om en meget bevisst og særpregede kunstner som uttrykker seg i mange medier. Se teksten inne i vår katalog: “Une humeur volcanique...”

I jakten på gode franske skulptører har vår venn Pierre Lemaître (se katalogen for 2010) igjen hjulpet oss til å finne fram til en av landets mest velrenommerte keramiske skulptører:

Jean-Francois Fouilhoux. Han har av ulike

grunner sluttet å lage store, tunge verk i porselen slik katalogen fra Collections BAUR i Musee des Arts d'extreme-orient fra 2005 er et glimrende eksempel på. Han har beveget seg over i lettere - og luftigere - skulpturelle uttrykk i serien “Calligraphies d'argile” som han stilte ut sist høst i Gallerie Helene Poree i rue de L'Odeon i Paris. En praktfull utstilling avrundet med et godt måltid.

Hans CV er meget imponerende og vi gjengir bare noen hovedpunkt i katalogen. Her skal nevnes at han i årene 1980-1999 mottok 5 gullmedaljer og priser i Tyskland, Frankrike og New Zealand. Til oss kommer han med 7 verk i serien “**Kalligrafi av Leire**”.

Ved hjelp av generøs støtte fra Institut Francaise (tidligere Norsk-Fransk Kultursenter) i Stavanger har det vært mulig å invitere Jean-Francois til åpningen av utstillingen. Vi håper ennå på støtte fra Norsk-islandsk kulturfond til Ragnas flybillett - slik at publikum og våre samarbeidspartnere kan få en intim - inside - presentasjon av kunsten.

Som avslutning på 3 års utstilling av de kinesiske hattene til **Bård Breivik** på plenen markerer vi i år at de skal returnere til Oslo. Statuen “Donna” prøver vi framdeles å finansiere kjøpet av, så den blir stående en stund till!

Takk til alle våre samarbeidspartnere!!

Utstillingen åpnes onsdag 25. mai 2011 kl. 1730 av ordfører i Stavanger, Leif Johan Sevland. Og det er vi meget glade for etter hans lange virke som ordfører i regionhovedstaden.



Tore Jensen
Styreleder Stiftelsen Otto-huset

VELKOMMEN

Stavanger/Finnøy, 29. april 2011



Geir Landa
Leder Finnøy Kunstlag

SAMARBEIDSPARTNERE



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Trykk: Mai 2011



Ragna St. Ingadóttir

Født 1953, Reykjavik, Iceland
ragnasting@gmail.com

UTDANNELSE:

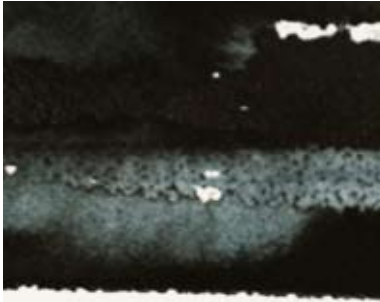
- 1975-79 The College of Art and Handicraft - Reykjavik, Iceland
- 1979-81 Grafisk skole- Aarhus, Denmark
- 1982-83 Accademia di Belle Arti Bologna, Italy
- 1983-84 Accademia di Belle Arti Roma, Italy

SEPERAT-UTSTILLINGER:

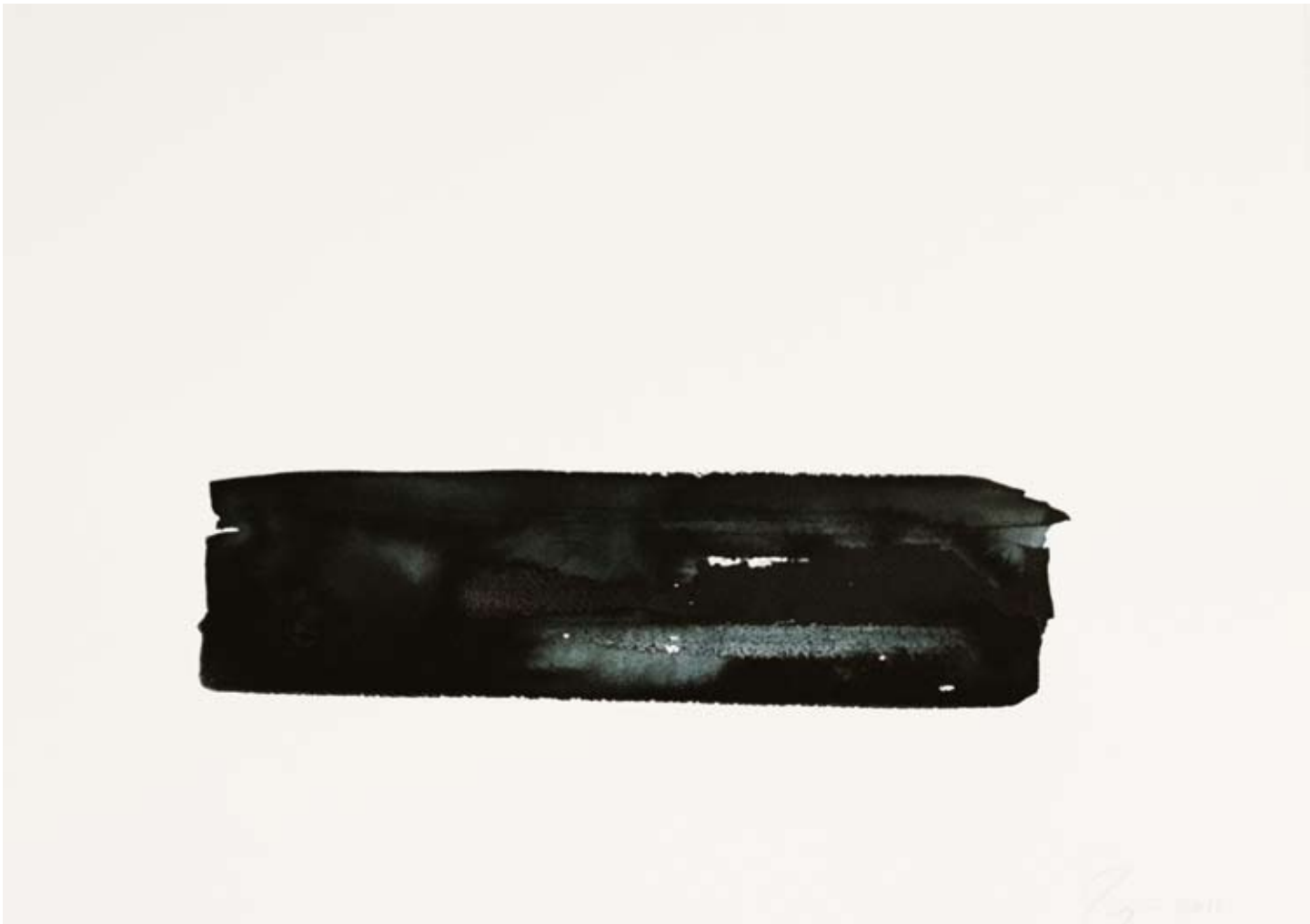
- 1985 The Living Art Museum - Reykjavik, Iceland
- 1993 Centro d'Arte Contemporanea di Siracusa - Italy
Gallery Wang - Oslo, Norway
- 1994 Het Blauwhuis - Izegem, Belgium
- 1995 Spirits - Athens, Greece
Hordalands Art Centre - Bergen, Norway
- 1997 Gallery Sævar Karl - Reykjavik, Iceland
- 1998 Gallery Bouhlou - Bergen, Norway
- 1999 Gallery Window Space - Copenhagen, Denmark
- 2001 Le Creux de L' Enfer, Centre d'Art Contemporain. Thiers, France
- 2002 Gallery Window Space - Copenhagen, Denmark
- 2004 The National Museum of Contemporary Art - Reykjavik, Iceland
- 2008 The Museum of Contemporary Art - Serignan, France
- 2010 Gallery F15 - Moss, Norway

Kollektiv-Utstillinger:

- 1983-2004
13 utstillinger i Reykjavik (ICL.), Oslo, Moss (N.), Arnheim (D), Zagreb (CR), Berlin (GE.) Malmø (SE.)



This Icelandic artist who lived for some years in Torino and Italy, carries within the elaboration of her work the transition of these travels, from the landscape and the profound nature of her country and the sensibility of matter which characterises Arte Povera.



"I hjertet av det opprinnelig menneskelige"

Avsnitt nr. 1: "Une humeur volcanique s'active, sous la matiere du fer et du verre"

Et utdrag av Frederic Bougle's tekster i utstillingskatalogen til Ragna St. Ingadottir, i Samtidskunst-senteret Le Creux de L'Enfer, Thiers, Frankrike, 2001. *

Uten å gi etter for den unaturlige fascinasjonen for moderne teknologi realiserer Ragna St. Ingadottir sitt prosjekt med begrensede midler og ulike teknikker (som skulpturer/installasjoner, maleri, tegninger og fotografier) gjennom de ulike stadier i sin spesielle reise.

Denne islandske kunstneren som har levd lenge i Torino, Italia, er etter 15 år i Paris nylig vendt tilbake til Torino (red.anm.) . Hun bærer i seg og i sine verk transformasjonen av disse reisene, fra landskap og storstilt natur på Island og følsomheten for rørlig materie som karakteriserer Arte Povera. Der er en vilje, en indre feber, som forstår selv de hardeste, reneste og eldste former for materie - mens serier av figurative fotografier underbygger hennes kroppslige følelse, som et skalpel-punkt. Referanseobjektene er alltid relatert til den menneskelige kroppen; - når den er utslitt av å eksistere men likevel åpen for sansning; - når den har problem med å bli stående men med begjær - på vei til å legge seg ned og hvile.

Forholdet mellom kunst og kropp beveger seg fra konkret rom til det symbolske universet av følelser, hukommelse og drømmer. Det sirkulerer fra bevegelse til stillstand, fra varmt til kaldt, fra kjøtt til mineral, fra det erotiske til døden ...

Ragna St. Ingadottir sine installasjoner er framstilt på to plan: på konstruert rom til refleksjoner og drømmer. Hennes skulpturer skildrer - uten å vise refleksene av kald steinsetting - en anelse av et rart erotisk, men tomt dog livaktiv univers. Hennes askese er det motsatte av kitsch - på grensen til ingenting - hennes hånd griper fram i mørket, hun avslører en hang til å trenge ned og inn i væren - under overflaten.

Arbeidene til Ragna St. Ingadottir jakter implisitt på kunsthistorien uten direkte-referanse, muligens med unntak av det siste kunstgrepet. Hun jakter åpent på den bekymring som rister og bor i oss - der den er foret av tvangstankene fra den fysiske og metafysiske opprinnelsen til menneskeheten.

Etter å ha opplevd en formell strenghet som nærmer seg det grusomme, tar dialogen hennes idag en klarere, mer sensuell og glad dimensjon - uten å miste det høytidelige og myndige i sine siste skulpturer.

* ISBN 2-914307-020

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Trykket etter avtale med R.St.I. Oversatt fra engelsk av T.Jensen.



Horisont 9.

Extracts from the text

"Au centre des origines humains"

by Frédéric Bouglé director for
Le Creux de L'Enfer (contemporary art center)

Without giving in to a contrived and excessive fascination for modern technology Ragna St. Ingadóttir realizes with restricted means and the help of different techniques, sculpture/installations, paintings, drawings and photographs, which mark the successive stages of her particular journey.

This Icelandic artist who lived for some years in Torino, Italy and now lives in Paris, carries within the elaboration of her work the transition of these travels, from the landscape and the profound nature of her country and the sensibility of matter which characterises Arte Povera.

There is a will, an internal feverest, purest, and most ancient of photographs underline her corporeality. The subjects of reference are always those of the body, when this latter is tired of existing, when weary of standing yet in the allowed to lay down and rest. Relations between art and the symbolic universe of affections, circulation from movement to inertial, from the erotic to death---

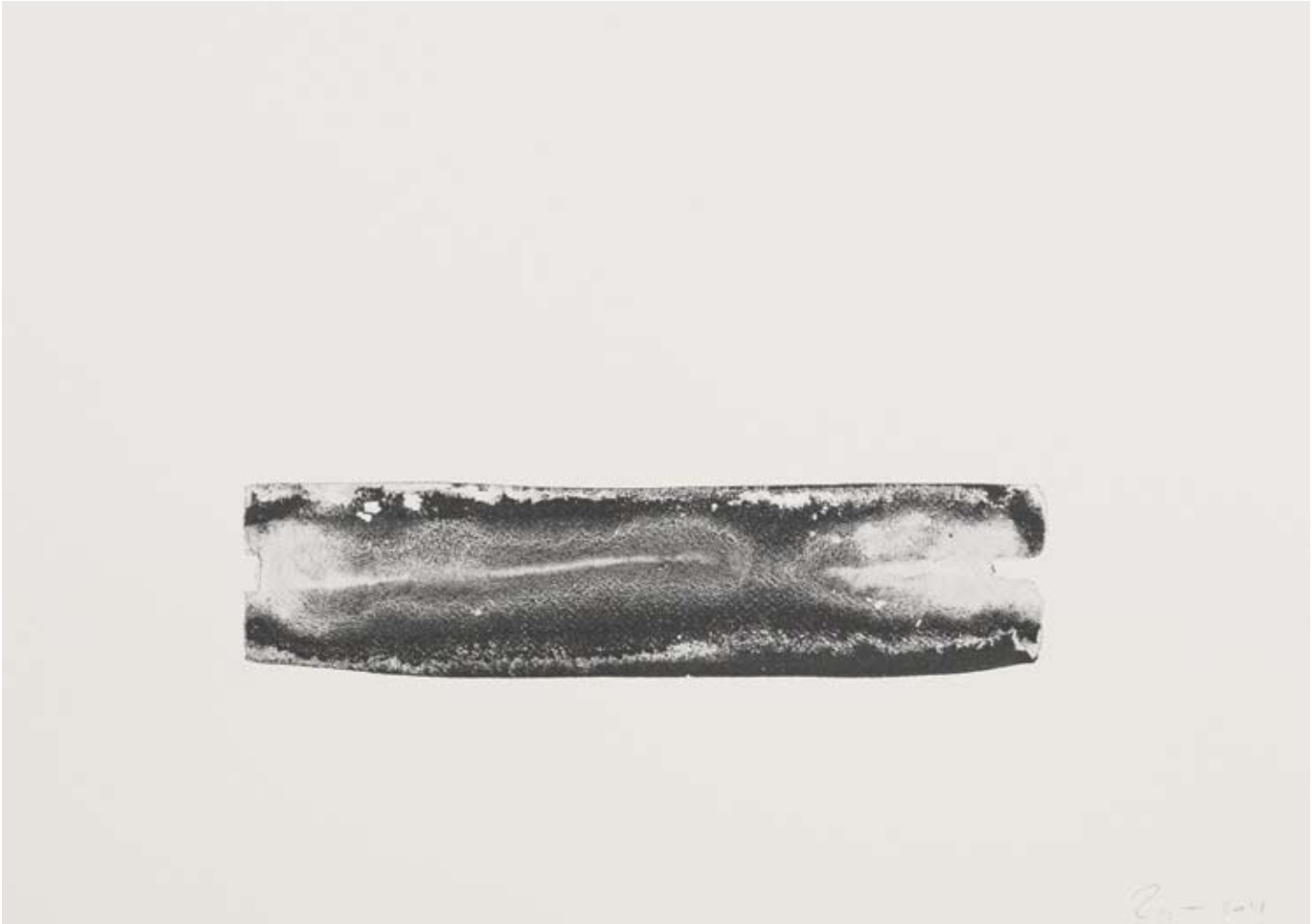
"Relations between art and the body move from concrete space to the symbolic universe of affections, memories and dreams"

which understands even the hard-matter, while series of figurative objects feel, like a scalpel point. The objects are attached to the human existence but still alive to sensation, whole of desire, demanding to be

body move from concrete space to memories and dreams, There is a transition from hot to cold from flesh to mineral

Ragna St. Ingadóttir's installations are articulated on two plains; on constructed space and on reflections and dreams. Her sculptures depict without showing the reflections of cold paving stone that glimmer in a strangely erotic and still empty and livid universe-- Every thing in her early works, murmurs the weight of absence. Her formal asceticism is the opposite of kitsch, on the very edge of nothingness, her hand groping forward in the dark, she reveals a propensity for an immersion of the being, slipping below the surface.

With reservations towards the latest artifice, the work of Ragna St, Ingadóttir implicitly haunts the history of art without direct reference, while she openly haunts the anxiety that stirs and resides in each of us, where it is nourished by the obsessive physical and metaphysical origin of humanity. After having experienced a formal rigour which is close to cruelty, her dialog today takes on a more serene, sensual and joyous dimension while still preserving the solemn and magisterial in her latest sculptures---



Horizont 4.



Jean-François Fouilhoux

Born in 1947

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COLLECTIONS

Centre National d' Arts Plastiques, Paris, France
Decorative Art Museum, Paris, France
Ariana Museum, Geneva, Switzerland
American Craft Museum, New York, USA
L.A. County Museum of Art, Los Angeles, USA
The Museum of Fine Art, Houston, USA
Taipei County Yingge Ceramic Museum, Taiwan,
China

SOLO EXHIBITIONS:

- 2010 "Calligraphies d'agile" Galerie Hélène Porée, Paris(F). "Dancing" Galerie Empreinte, Aydat (F). Nouveau Centre Céramique et de création de La Borne, Henrichemont (F).
- 2009 Musée Théodore Deck, Guebwiller (F).
- 2008 "Galerie Loes & Reinier, Deventer (NL). Galerie Geneviève Godard, Lille (F).
- 2006 "Galerie Pierre. Paris (F). Tong-in Auction Gallery. Seol (K). Puls Contemporary Ceramics, Bruxelles (B).
- 2005 "Céladon, li lumière captive". Collections Baur, Genève (CH). Galerie Geneviève Godard, Lille (F).
- 2004 Galerie Nadia B. Dieulefit (F). First Biennale of Ceramic of Taiwan, China
- 2003 Galerie Capazza ,Nancay (F).
- 2002 Espace Saint Jean ,Melun, France.
- 2001 Keramikmuseum Westerwald, Höhr-Grenzhausen (D). Galerie Loes & Reinier, Deventer (NL). Galerie Geneviève Godard, Lille (F). Galerie Sarver, Paris (F).

Uhelbredelig!*

..
Jeg er sannsynligvis verdensmester i fying av tomme brennovner. 400 gram leire og ett hundre gram glasur i en 600 liters brennovn!! Temperaturen stiger raskt til 1100 grader og etter det må man påakte prosessen som om det gjaldt brenning av en stor skulptur. Så vente. Men ikke for lenge, imorgen, ved 450 grader vil jeg åpne og få vite... Det er som gamblerens fascinasjon - hele innsatsen på spillebordet. En vakker dag vil jeg sende et brev til meg selv og forby videre arbeid med elektroniskpresisjon-balanse.

Huset mitt er fullt av slike små jord-biter, presset sammen av tre fingre til en form som ikke har endret seg siden 1986: tilstrekkelig små til å bli dyppet i en plastikkbolle (jeg kjøper de i pakker a 500 stk), og store nok til å bli sett. Den nøyaktige sammenpressingen river materialet og skaper riper og konturer som er nødvendige i den lysegrønne glasuren (celadon**), det plastiske vokabularet. Alle bitene blir identifisert, nummerert, katalogisert ... for så å bli lagret i pappesker, som plasseres på loftet over ovnen, i visningsrommet, i kontoret, overalt i en enorm og ubeskrivelig haug.

..
Jeg prøvde å forestille meg hvordan kinsesiske

keramikere på 1100-tallet må ha tenkt og arbeidet med utvelgelsen av ulike mineraler for å oppnå de ønskete effektene - endeløse og årlange eksperimenter! Høy temperatur glasurer, som celadon, ble oppfunnet i Kina ved å obser-



Trafik 77x53x32,5cm

vere den effekten som aske fra trær hadde på leiren. Herfra stammer den enkle forestillingen om at glasuren oppstår i og med blandingen av leire og tre-aske. Ved eksperimentering med forholdet mellom de to kunne man oppnå ulike kombinasjoner og uttrykk. Utvelgelsen som følger vil være både subjektiv og estetisk... Min metode ærer denne testmetoden men med fordelene av å bruke dagens kunnskap og teknologi.



« Pontus » Grynholm 1900

..
Etter lang tids eksperimentering uten oppslagsverk, følte jeg behov for et bibliotek om dette store emnet. De mest interessante artiklene om "Longquan celadons" var skrevet av W.D.Kingery og P.B. Vandiver. Kort sagt dreide det seg om hvordan den kjemiske sammensetningen varierte i glasuren - målt ned til 100 my.

..
Min oppfinnelse av denne teknikken og verktøyet, det fleksible bladet, går tilbake til 1985. Jeg lette etter et plastisk uttrykk/språk særskilt for celadon/kinesisk porselen... Disse formene som er skåret ut med jern, er skapt ved hjelp av en "bevegelig kurve-bevegelse"/moving curve som

skaper alle profilene: fra foten og ut mot kantene mens den beveger seg rundt sin akse. Kurven endrer seg gjennom prosessen: flytter seg ut av aksene og så tilbake igjen...

..
Det er motsetningen mellom det uendelige og den definerte form som appellerer sterkest til meg og som mitt verk er tuffet på. Fantasien må kunne fly fritt samtidig som vi har en vel-definert form som uttrykker et estetisk og symbolsk univers.

* Dette er utdrag av den engelske teksten "Incurable" som er gjengitt annet sted i denne katalogen. Oversatt av T.J. ** Celadon: a greyish green ceramic glaze; a type of Chinese porcelain.

Engelsk tekst

Incurable!

by Jean-François Fouilhoux

Wolgensinger did not realise how right he was. Glazophile, he wrote in 1990, and it's still true today! Sometimes when the fever bites me four lumps of earth coated with a stone-based slip are all I need for a twenty-hour long firing. Just to see....

I am probably the record holder for firing empty kilns. Four hundred grams of clay and one hundred of glaze in a six hundred litre kiln! The temperature rises fast until eleven hundred degrees, after that it must be controlled as if firing a sculpture. Then wait. But not too long, tomorrow, at four hundred and fifty degrees, I'll open it and know... There is certainly some of the gambler's frenzy, the obsession to bet all one's hopes on a baccarat table. One day, for sure, I will post a

letter to ban myself from approaching electronic precision balances or assays.

My house is invaded by a multitude of these small pieces of earth, squeezed rapidly by three finger movements into a shape that has not changed since 1986: small enough to be dunked in a plastic goblet (I buy them in packets of five hundred), big enough to view the fused matter. The precise squeezing tears the material and produces the rips and contours which are indispensable to the celadon plastic vocabulary. They are all identified, numbered, catalogued....and then piled in cardboard boxes, themselves stored in the attic, above the kilns, in the show room, in my office, everywhere in a prodigious and equally indescribable jumble.

Back in 1969, in the Calmann room, that tiger robed in celadon, gelled, as if imprisoned in a coat of heavy green amber, which he has angrily clawed in places leaving an orange slash: there was my challenge. Don't look for it today; the museum's renovation has naturally dispatched the big cat to the reserves. And yet, how often, despairingly incapable of preserving a mental image of the sensations, of the distinctive reflections, so important to me, have I run to the display case, leaving my car hastily parked in front of the Guimet museum, and held a glaze test piece to the glass, and then another,

Ruban 36x18x2&cm





as close as possible to the beast, to judge my progress. To compensate for this inability I had found that mayonnaise had a suitable substitute shine, until I could return to the original the next time.

It was while I was preparing a test that a surplus of deflocculant and gum arabic made me understand the all-importance of grain size. I was preparing a group exhibition on celadons at the Sarver Gallery in 1986. My usually bright glaze came out matt from the kiln. So I reassessed the molecular calculations, because they only account for the elemental chemistry of the material. The calculation is beautiful and inherently correct, but it doesn't state nor explain everything; worse, it is a trap if we try to correlate the mathematical rigour with the quality of the result. The molecular method sits well with our Cartesian mindset and is useful for understanding the fundamental chemistry of the material; I retain it for its overall contribution, but I integrate it tightly into an empirical approach, which I find more complete and richer.

I tried to imagine how a 12th century Chinese potter might think and work, carefully selecting minerals according to the specific qualities that they reveal after innumerable experiments carried out over years. High temperature glazes, such as celadon, were born in China by observing the action of wood ash on the clays of the pottery during firing. From there came the simple idea that the glaze is derived

from the mixture of clay and wood ash, and that adjusting their proportions by experiment would investigate all the possible combinations. The selection will follow, subjective, aesthetic...My method honours this way of testing the material, with the advantage of using today's ceramic knowledge and technology.

The effects of grain size on the phenomena of fusion and on crystallisation have provided one of my favourite subjects of research and observation. For this I have had to collect minerals with various grain sizes, sometimes re-grinding them in my studio. I have at times used decantation to separate the grains, keeping only the finest, or the coarsest, or the intermediates. In summary I have multiplied the parameters exorbitantly; each component being present in various granulometries. Enough to drive me mad, and yet satisfy at the same time a perhaps slightly masochistic curiosity....There's always an experiment that I will have missed.....Add to that all the possible variations in firing, which can also be complicated and multiplied to the heart's content....

After working for some time without the help of reference texts, I began to feel the need for an ad hoc library on this vast subject. The articles which intrigued me most were those of W.D. Kingery and P.B Vandiver on the analysis of Longquan celadons. Briefly, their work demonstrates and discusses how the chemical composition varies through the glaze, and shows the presence of grains down to 100 microns, as well as varying quantities of pseudo-wollastonite and anorthite, crystals that control the translucidity and reflectivity of the celadon surface. Their studies strongly oriented my research. But, in truth, what am I looking for? My philosophers' stone is translucent inside, satiny and polished on the outside. Seen under a low magnification, the surface of a celadon resembles the sea seen from a balloon, covered with a multitude of miniscule wavelets, packed closely together, like a myriad of crystals, creating the greasy, silky, waxy, reflection depending on the shape, the size and the number of micro-reliefs. Deep within the glaze the crystals provide the murky, enchanting translucidity. Experiment shows that the crystallisation on the surface is the most important. Breathe onto any transparent celadon; the condensation deposited as miniscule droplets creates a layer and a magical reflection..... And then the dream evaporates. It is this mineral and unctuous aspect which I want to give to my sculptures, so that they live through and by the light.

There are various ways to obtain this polished stone reflection. One is

to superimpose on a glaze a 'devitrifying extract', a very liquid fraction of the finest particles from a glaze dip that I called 'studio dust', by reference to the articles of P. Vandiver. One can also coat a more transparent composition with a less fusible glaze obtained by increasing the quantity of fine grains of certain components; medium-sized grains tend to give transparency, the finest grains crystallise more easily. In this case using a glaze with a low SiO₂/Al₂O₃ ratio is advantageous.

But today I prefer to compose mixtures employing micaceous minerals or nepheline, which are alkaline minerals with a very low SiO₂/Al₂O₃ ratio. In certain concentrations these minerals have the property of giving beautiful surface crystallisations which produce a wonderful greasy reflection, as waxy as you could wish. Adding minerals such as iron-rich clay provides colour but tends to reduce the quality of the crystallisation, there is a happy medium to be found. In all cases it is important that the calcium carbonate grain size be not too fine. The Longuan celadons, and probably the Guans, were made from a mineral called 'porcelain stone' which is found mostly in southern China. This material is in fact a degraded mica. It seems that the fusion of mixtures based on this mineral frees or releases, during the fusion, or during the cooling, components that are wont to crystallise.

Obviously the firing curves are primordial, and slow cooling right from the start accentuates the phenomenon, even provoking a strong opacity, a loss of colour, and in places what look like swellings.

If there is a limit that the celadon technique imposes, it is in the "layering". The celadon must, and can only, be obtained by the application of several coats of glaze. It must be thick to entrap the light and intensify the colour. But that is where the problems begin: a glaze laid on too thickly, unless it is composed of very coarse grained minerals, retracts during firing leaving unglazed voids. Nineteen years ago, when I first began my research, there were few texts documenting this technique... I had to reinvent, experiment, take risks and develop a technique of glazing by dipping in a batch of glaze, multiplying the layers of glaze to reduce the retractions, using

intermediate firings to fix the first layers, before further glazing to increase the overall thickness.

Superposing glazes of differing compositions is fairly risky; the layers sit side by side and form blobs which do not mix in firing, leaving ugly scars, sequels of the retraction fissures as the glaze dries. Even the superposition of two identical layers leaves this type of mark, known as 'worm tracks' in the literature.

A parameter such as the density of the glaze in which the sculpture is dipped has an influence on the final aspect, a thick bath emphasising colour, a liquid one, the crystallisation.

A variation in its composition probably occurs through the glaze as soon as it is applied; the finest particles probably tending to concentrate on the surface simply by sedimentation and/or surface tension. All of these phenomena coexist, and it is often difficult to attribute a unique cause to a given effect. The ceramist knows how to produce

the substance, he has mastered its production parameters, but even so he does not know the chemical composition after fusion. And knowing the fused glaze composition does not enable one to deduce with certainty the initial components and the procedures used..... How did the 12th century potters do it? Was there a secret?... Just one? That's a little simple for years of experimentation and generations of passionate researchers! Rather there was an immense know-how, an intimacy with the mineral, and the knowledge that in the field of all possibilities there is still much ground to cover.

The lump of clay has been beaten into shape. It is larger than the small wooden plank that it is set on. Grasped firmly at each end, the shining and flexible blade cuts the humid block, blindly describing the curves pulled until they tear. Imagine a calligraphy in which the line is not generated by a point but by a curve. A curve which changes, bends, and twists varying its radius in obedience to the hand that drives it. The whole of this movement has been thought through, the sensations of curvature, meanders, backward turns, the slowing and spurting out, have been planned in a precise order.....Then, powerfully, the blade inscribes them, giving birth to a volume still buried in the heart of the clay, we have only to strip its mantle away. The revelation of the sculpture is a surprise. The movement which created it was continuous, unhesitating, rapid, but without visible effects. It worked inside. When the blade is removed from the block of clay, almost nothing bears witness to the work done. The denuding allows a work to emerge that no one saw developing.

The invention of this technique and its tool, the flexible blade, dates from 1985. I was looking for a plastic language specific to celadons. The Guimet tiger had inspired me with roundness, gashes, hollows, sharp ridges, a dynamic to set against the smoothness of the material. The claws became blades, and the spirit of the cat lurks in the reliefs that I obtain with this novel technology. These shapes, cut by the iron are generated by a moving curve which forms all the profiles, from the foot towards the edges, revolving freely around an axis. The curve changes during its pass, moves away from the axis, turns back, then forward again.....

This first part of the work in a wet paste is quick, whereas the rest is slow and deliberate. After the drying has started the sculpture is turned over and hollowed out. Each stroke of the tool shaves away some clay, leaving a hollow with precise jutting sides. The walls left between two hollows form strips which structure the inside. Matter and emptiness are both a source of inspiration and a way of writing. The contrasts are sought as a source of energy, of tension: a confrontation between the organic shapes of the outside modelled in a very soft clay, and the smooth and geometrical shapes of the inside, cut out of the dried matter. On the outside the clay retains the irregularities, the traces of its rapid genesis like a rough shape emerging from the matter of which it is made, the inside is polished, finished. This opposition between the indefinite and the definite appeals enormously to me and underlies my work. I like this progression from the effect of matter on which each of us can let his imagination roam, to a well-defined shape which expresses an aesthetic and symbolic universe.

Jean-François Fouilhoux about his work.

Jean-François Fouilhoux pursues his quest passionately, but this quest is not what it looks to be at first glance. When viewing his works, coated in a magnificent celadon showing various hues and always with a constant sparkling softness, it is quite difficult to believe that the glaze is not the principal focus of his cares. This beautiful green covering, infinitely changing from one piece to the other, matching jade in colour from sky blue to deep olive green, does not cause him any problem anymore. He utilises it to produce a smooth surface, never dull, which does not distract the eye from the essential part, the plastic research of forms. Thanks to the celadon, Fouilhoux enhances his sculptor's work.

The amateurs for his work have seen him progressing, from bowls with folded over, vibrating walls to basins excavated to reveal an impressive blade, sharp, dangerous and still sumptuous. The sculptor appeared then, but he was seemingly willing to emphasize his glaze, alternating flat surfaces and clefts. These are, aston-

ishingly, producing an evanescent effect when the thinning cover reveals the white of the clay. To this day, Fouilhoux remembers this lesson, inasmuch as he had designed at the time an extracting technique for the achievement of these blades, which he pushes today to the extreme.



Kyrielle 37x15x26cm

A potter usually works his clay by construction, whatever the technique used, from very basic to sophisticated. In some rare cases, the pieces are solid, as most porcelain small format statues; most of the time, works are hollow, and are built around a central emptiness. That is the case for all thrown vessels. Now, Jean-François Fouilhoux

shapes solid blocks which he hollows to the extreme. To achieve that, he shaped a particular tool, a thin blade held by the two extremities, permitting him to proceed to removals from a block of clay. Big deal would you say! That is his own business whether he adds material around a hollow, or takes it away from a lump. Why, this is also our business, as this blade is life itself, and its voyage remains imprinted in the clay. Since the first hollow cubes, exhibited by the Galerie Hélène

Porée at the Salon de la Céramique de Collection in Paris in 2007, already playing with the hollow and the movements in the hollow but still conserving a quiet balance, he engaged himself in a sort of dance, thinning the walls, challenging the gravity laws which we felt were bound to the intimate nature of clay. When around 1900, Art Nouveau imposed the research for dissymmetry, or necessary out of equilibrium posture for the imitation of vegetal sphere freedom, bronze only permitted these effects. At least one porcelain manufacture, the Rozenburg one in Den Haag, tried to meet the challenge with clay so light that it is called "egg shell". But if the research effort was patent, the success was not.

He is, at my knowledge, the first ceramicist to succeed in such a research. Fouilhoux makes light of all that with a delight suffusing his works. We duly noted that he has the possibility to play with clay as could be done with metal, but he takes his inspiration from an infinitely more ethereal art, where the body language is the guide for the execution: calligraphy. From the clay, he makes a line in movement.

In that, Jean-François Fouilhoux keeps being inspired by the Far East. He adopted it's celadon since long, and shares the taste for writing as an art, as a dance. It is not a "research", or a "work", it is an undisputed success.

Antoinette Faj-Hallé,
Conservator

"The court is filled by the voice of the bell in the wind"

(from Wang Shizeng)

Fullness, emptiness
To work otherwise, emptiness as a container.

I pull a flexible blade, folding it at will, through a mass of clay.
The clay keeps the memory of the body movement, close to dance or to calligraphy from where it stems.
This sensible trace, I prune down to the essential, to deprive it from it's materiality, to simmer it down to it's surface.
Only bring forth the energy of the gesture which unfolds in space.
JFF

« La cour est pleine de la voix de la cloche dans le vent »

(D'après Wang Shizeng)

Le plein, le vide.
Travailler autrement, le vide comme contenant.

Je déplace une lame flexible, que je ploie à volonté, dans une masse d'argile.
La terre garde l'empreinte de la gestuelle proche de la danse ou de la calligraphie qui l'a fait naître.
Cette trace sensible, je l'épure pour la dégager de sa matérialité, la réduire à sa surface.
Juste avoir l'énergie du geste qui se développe dans l'espace.
JFF



Bård Breivik

Født 1948 Bergen, Norge
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www.bardbreivik.no

SEPARATUTSTILLINGER

1974-2009

Over 50 utstillinger i Bergen, Malmö, Oslo, Helsinki, Eckernförde (T), Trondheim, Stockholm, Lund, New York (USA), Norrköping, Umeå, Belfort (F), Göteborg, Chicago (USA), Sao Paulo(B), Lillehammer, København, Arendal, Kina.

KOLLEKTIVUTSTILLINGER

1981-2009

Over 20 utstillinger i Kiel, Lund, Helsinki, Oslo, København, New York, Philadelphia, Los Angeles, Aachen, Paris, Malmö, Venezia, Tokyo, Berlin, Mexico City, Oxford, Dublin, Madrid, Atlanta (Georgia), Northfield (Minnesota), Grand Forks (North Dakota), Seattle, Arendal, Rio de Janeiro, Zürich

Bård Breivik er en norsk billedhugger og skulptør. Han regnes som en foregangsmann innen konkrete objekter som skulptur.

Han er utdannet fra Bergens Kunsthåndverksskole (1967-1970), og Central Saint Martins College of Art and Design i London (1970-1971).

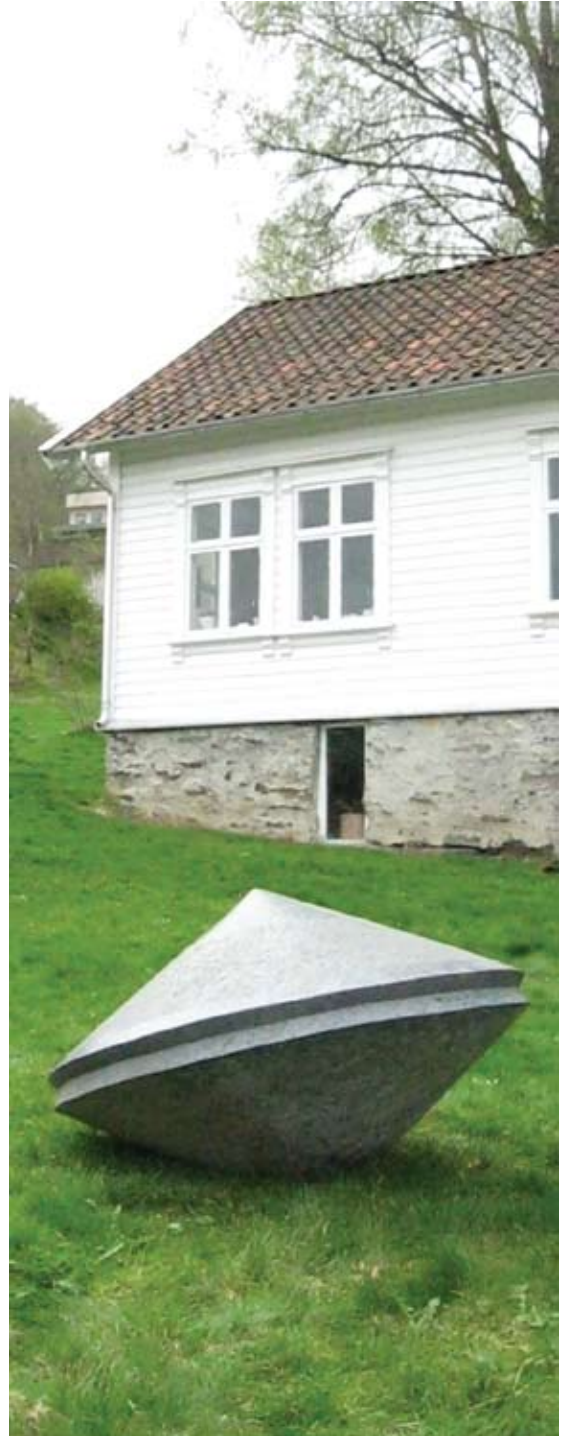
Breivik er en av Norges internasjonale og mest markante billedkunstnere. Han er opptatt av håndverkstradisjoner og har gjennom årene og etter flere reiser verden rundt, studert og brukt forskjellige håndverksteknikker i sine arbeider.

Han har ca. 70 utstillinger over hele verden bak seg. Han er innkjøpt av museer og samlinger i Norden, Vest-Europa og Nord-Amerika. Han har utført en rekke offentlige og private utsmykninger. Et større arbeid i det offentlige rom er søylene på Torgallmenningen i Bergen.

Han har også utformet Tusenårsstaden Gulattinget som er et monument over tingstedet. Det består av «Tingveggen», «Tinghella» og «Eldsirkelen» og ble høytidelig åpnet den siste helgen i august 2005.

Han har vært professor i skulptur ved Kunstakademiet i Stockholm 1982-85. Han bor og arbeider i Oslo, Sibbhult i Sverige, New York og i Xiamen i Kina. Han mottok Ingeborg og Per Palle Storms ærespris i 2009.

Kilde: Wikipedia



Bård Breivik: Ottohuset 2009-II: kinesiske hatter og "Donna"

OTTO UTSTILLING

2011



OTTO-HUSET, JUDABERG - FINNØY. NORWAY 25.05.11 - 11.09.11, Kl. 13-18, fre-lør-søn.
Utstillingen åpnes av ordfører i Stavanger Leif Johan Sevland ons. 25.05 kl. 17.30

www.ottohuset.no