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MAGNETS

AZERBAIJAN

Прикосновение

НАМ ПРЕДЛАГАЮТ
КАКИЕ-ТО
АБСТРАКТНЫЕ
ЦЕННОСТИ –
НАПРИМЕР, ЧТО МЫ
ВСЕГДА ДОЛЖНЫ БЫТЬ
СЧАСТЛИВЫМИ И
ВЕСЕЛЫМИ

Sophie Marceau



THE CREATIVE, PROTECTIVE, EXPRESSIVE HUMAN HAND MAY BE THE SUBJECT OF THE OLDEST FIGURATIVE DEPICTION OF ART IN HISTORY. FROM LEONARDO DA VINCI TO LOUISE BOURGEOIS, FROM VAN GOGH TO MAURIZIO CATTALAN, FROM SALVADOR DALI TO THE GRAFFITI ARTIST STANDING BEHIND THE CUEVAS DE LA MANOS ARTWORK IN ARGENTINA – MANY FAMOUS ARTISTS AROUND THE WORLD AND ACROSS THE AGES HAVE LOOKED AT HANDS WITH WONDER, THE WAY BABIES DO, AND DEPICTED THEM IN THEIR ARTWORKS. ARTIST CLEMENTINE KEITH-ROACH MIXES ANTIQUITY WITH MODERNITY, ADDING NEW MEANING TO WELL-KNOWN SHAPES.

Do you recall when you felt passion for art, specifically, for sculpture that defined your career choice and what inspired you to make that choice?

I have been interested in art since I was young, both looking at it and making it. I come from a very visual family, my grandmother was an obsessive painter, although her art practice was never fully professional, it felt absolutely vital to her life – a necessity. This approach to art had a powerful effect on me. I began to see making art as a way to process my thoughts and experiences of the world around me.

You are well-known sculptor; your works are exhibited in a number of galleries in UK, continental Europe, and US. Can you describe a bit about the path that led you to recognition in the world of art?

I did not go to art school I studied art history and then I went into set design. Set design gave me the space to experiment with different aesthetic techniques, which lay the groundwork for my art practice. My degree gave me

a deep insight into the historical life of form.

I began to work with vessels when I moved to Athens, the vessel is such a fundamental form to humanity, one of the earliest objects ever made and still made today. It is both a stand in for and a continuum of the body. I was particularly captivated by this form because during this time I became pregnant and suddenly felt my own body as a vessel. This established a long investigation into the entanglement of bodies and objects.

I started to work with Ben Hunter, London in 2018; and this gave me a platform to show my art work publicly. Last year I joined P.P.O.W in New York, opening up my work to a US audience.

founded in 2018,
Ben Hunter presents
exhibitions of Modern and
Contemporary artwork



JUNCTION, 2021
terracotta vessel, jesmonite, resin clay, modelling paste and acrylic paint
71 x 56.5 x 56 cm

A TOUCH OF HUMANITY

"It follows that the soul is analogous to the hand; for as the hand is the tool of tools." Aristotle. "On the soul", 350 BC.

INTERVIEW JAVIDAN GULIYEV PHOTO DAMIAN GRIFFITHS, TEDDY PARK



KINSHIP, 2020
terracotta vessel, jesmonite,
paint and apat ring
55 x 55 x 45 cm

Being a renowned and experienced sculptor, what would you advise to those who embark on this professional path – how to get noticed and singled out among many and succeed in delivering an artistic message to the audience? My studio practice has a consistency to it. In my case I have used the vessel to constrain my aesthetic language. I make slow incremental changes to the forms I produce and this has really helped me build up my practice both technically and conceptually. I find that limitations can often be very freeing.

I would encourage a regular studio practice even if it means squeezing an hour into a busy day, giving time to explore a process, allowing for mistakes to be made, and seeing if something emerges from that discipline.

In terms of being noticed, getting involved in group shows is great way to put your work in dialogue with others, even if that means curating your own shows and instigating projects yourself.

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DOL, 2020
terracotta vessel, jesmonite,
paint and copper coil
55 x 58 x 44 cm



MANTLE, 2020
terracotta vessel, jesmonite,
paint, silver rings
54 x 48 x 40 cm

What drives you in developing ideas and concepts of your artworks – personal experience, ongoing trends, or something else?

As I said the practice of making art is a way of processing experience for me, so everything goes into my artwork, politics, research and reading mixed with my own present physical and emotional state.

My studio is next to my house and I am continually oscillating between the two spaces, between the bodies of babies and the urns in my studio, between milk and plaster. The domestic and the maternal bleed into the studio. Much of my thinking at the moment emerges from this intertwined relationship of bringing artworks into being and children into the world.

You make works which appear to be fired terracotta but they are illusionistic, could you tell us a bit about the process of making your sculptures?

It's quite a messy, physical process! It does not have the serenity of working with clay on a wheel.

I take plaster casts of my body and sculpt them onto pre-existing vessels, these are worn and used terracotta storage urns, often they bear the traces of the oil or dairy products they have contained and their exterior surfaces have been eroded by the elements. I use trompe l'oeil illusionistic modelling and painting techniques to combine the surface of the body casts with the patina of the urn so that they become one new form.

The reliefs are fully cast with no pre-existing element. I make an assemblage of limbs and objects, take a mold, then cast the piece in pigmented plaster using my own version of the renaissance technique Scagliola to simulate an aged terracotta effect.

the art of scagliola came into fashion in 17th century and had been used to substitute more precious materials scagliola works are included today in some prestigious museums such as the Victoria and Albert museum in London, the Louvre in Paris and many private collections



SPEECH ACT, 2020
terracotta vessel, jesmonite, paint
53 x 45 x 45 cm

You are also editor of a journal of art, poetry and essays. Can you elaborate on your editorial activity and the scope of the media outlet?

Effects was started by a group of artist and writer friends. We are based in different parts of the world, Rome, New York, LA. Many of us come together for

a show at LA MOCA in 2018 and the journal was born from that. We have a website where we publish regularly and a print issue that comes out once a year.

We want *Effects* to be a place where artists, writers, poets can think together and show parts of their work or research that they might not have a place to share, we want it be a place of experimentation, but also rigorous thought.



MATER MATTER, 2021
terracotta, jesmonite
183 x 114 x 20 cm



During the pandemic it's been an amazing way to maintain an artistic community, to connect and start conversations.

Among your artworks which ones are your favourite or important ones in terms of your professional development? The breast urns were an important take off point for the evolution of these sculptural forms. I see these earlier works as archaic in their simplicity, whereas now there is more of a Baroque complication to the interaction of body parts.

What are the main topics that you focus on at your creative work? Can you elaborate on that? I think about the intersections between body and object, the word labour in terms of work and labour in terms of childbearing. There is often a sense of weight and support between the limbs and the vessels, and sometimes coins and milk appear in the sculptures as moments of exchange.

I draw much of my inspiration from art history, I gather a huge amount of images and look at the way gestures are repeated and recontextualized over time, under different theological and historical conditions. I look particularly at pre-modern forms of art – such as caryatids, medieval reliquaries, tomb sculpture, artworks where body and object or architecture have been fused. There is a crypticness to these artworks, they have been made for worlds that I do not fully understand, but by looking at and mimicking their gestural language within my own artwork I get a glimpse into these bygone eras.

How do you prefer to spend your free time and what kind of art do you enjoy then? Before the pandemic I use to travel a lot with my partner Christopher Page who is also an artist – we would make specific pilgrimages to sites – prehistoric cave paintings in France, Etruscan tombs in Italy, art deco architecture in Miami. I enjoy artwork that is woven into the landscape or cityscape.



DOUBLE OCEAN, 2021
terracotta vessel, plaster, jesmonite, resin clay,
modelling paste, acrylic paint and resin
55 x 62 x 60 cm



LAKE, 2021
terracotta vessel, plaster, resin clay,
modelling paste, acrylic paint and resin
36 x 72 x 49 cm

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6/1984, received his MFA from Yale School of Art, 2011. In 2018 Page has become the youngest British artist to hold a solo exhibition at the Museum of Modern Art in Rio de Janeiro. He focuses on the complex interplay between the so-called 'imaginary' and 'symbolic' registers in architectural space.

What does happiness mean to you? Are you a happy person?

Much of life makes me happy although I do worry deeply about the world around me, the destruction of the planet, but I have great faith in humanity. I hope my sculptures show both these things – there is a violence to their ruination, but with their gestures of mutual support and collective care I hope they speak of a future of collectivity yet to come. — N

Clementine is currently working an upcoming two-person show with Christopher Page for P.P.O.W Gallery in New York, opening in June 2022.