

CLAIRE LINDNER

IN LIMBO

25 May - 15 July 2022

CLAIRE LINDNER. IN LIMBO

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Claire Lindner, *In limbo*, MAAB Gallery, Milano, 2022

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Claire Lindner

Red and blue untanglement n° 1, 2022

gres smaltato

glazed stoneware

65 x 42 x 7 cm (25,59 x 16,53 x 2,76 in)

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Claire Lindner

Red and blue untanglement n° 2, 2022

gres smaltato

glazed stoneware

67 x 44 x 7 cm (26,38 x 17,32 x 2,76 in)

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Claire Lindner

Red untanglement n° 1, 2022

gres smaltato

glazed stoneware

90 x 76 x 12 cm (35,43 x 29,92 x 4,72 in)

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Claire Lindner

Red untanglement n° 2, 2022

gres smaltato

glazed stoneware

95 x 78 x 11 cm (37,40 x 30,71 x 4,33 in)

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Claire Lindner

Waltz n° 1, 2022

gres smaltato

glazed stoneware

39 x 36 x 32 cm (15,35 x 14,17 x 12,6 in)

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Claire Lindner

Waltz n° 2, 2022

gres smaltato

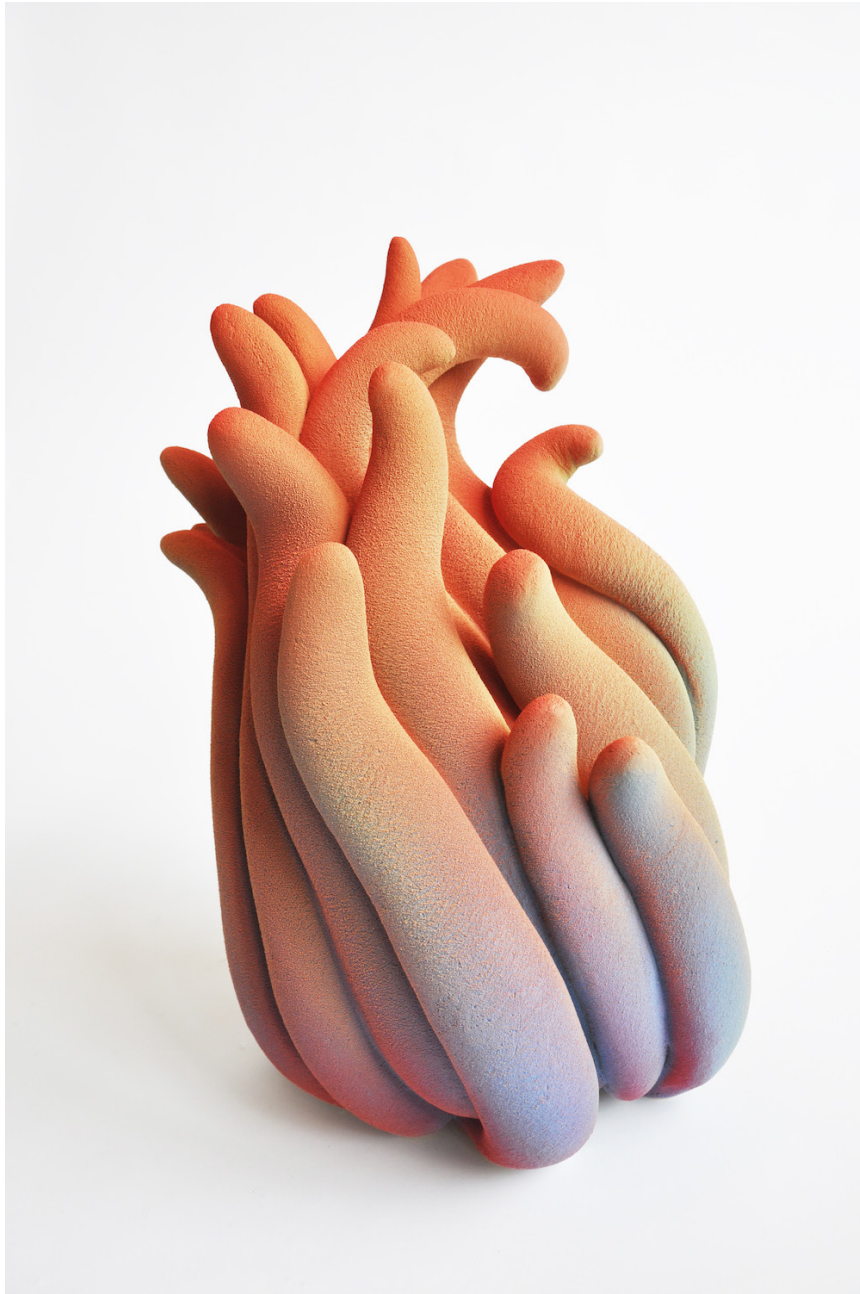
glazed stoneware

49 x 35 x 32 cm (19,29 x 13,78 x 12,6 in)

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Claire Lindner

Waltz n° 3, 2022

gres smaltato

glazed stoneware

50 x 40 x 31 cm (19,68 x 15,75 x 12,2 in)

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Claire Lindner

Flow in limbo, 2022

gres smaltato

glazed stoneware

90 x 44 x 45 cm (35,43 x 17,32 x 17,71 in)

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Claire Lindner
Curtain fall, 2022
gres smaltato
glazed stoneware
45 x 10 cm (17,72 x 3,94 in)

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Claire Lindner

Blossoming n° 17, 2022

gres smaltato

glazed stoneware

47 x 22 x 20 cm (18,5 x 8,66 x 7,87 in)

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Claire Lindner

Blossoming n° 18, 2022

gres smaltato

glazed stoneware

51 x 27 x 27 cm (20,07 x 10,63 x 10,63 in)

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Claire Lindner

Blossoming n° 19, 2022

gres smaltato

glazed stoneware

52 x 25 x 24 cm (20,47 x 9,84 x 9,45 in)

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Claire Lindner

Blossoming n° 12, 2021

gres smaltato

glazed stoneware

37 x 16 x 13 cm (14,57 x 6,30 x 5,12 in)

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Claire Lindner

Blossoming n° 14, 2021

gres smaltato

glazed stoneware

33 x 20 x 18 cm (12,99 x 7,87 x 7,09 in)

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Claire Lindner

Green tangle, 2022

gres smaltato

glazed stoneware

71 x 40 x 10 cm (27,95 x 15,75 x 3,94 in)

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Claire Lindner

Blossoming n° 05, 2021

gres smaltato

glazed stoneware

45 x 33 x 30 cm (17,72 x 12,99 x 11,81 in)

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CLAIRE LINDNER

IN LIMBO

25 May - 15 July 2022

The multi-colored ceramic sculptures of Claire Lindner (1982, Perpignan, France) reflect an artistic vision of the natural world as a complex but deeply connected whole. With constant echoes of and allusions to biological forms and the natural world, her works tread the line between the familiar and the disturbing, staging a theatre of life full of desire and passion, eros and thanatos. The artist's use of color also contributes to this vision, accompanying the fluidity and sinuosity of the forms with light transitions of color and highlighting the natural appearance of the artefacts with their opacity and porous quality. In this way, it is as if the hand and the subjectivity of the artist are reduced in importance and the connection with the natural world is made as direct as possible.

For the MAAB Gallery exhibition, the French artist has created a series of wall sculptures with sinuous, flying shapes that seem to want to free themselves from the weight of the material to hover in the air, with their serpentine, fluid forms, carriers of turbulence and desire. These ceramic creations thus reveal the intention of an artist who is truly hands-on, but who at the same time allows the material she moulds to break free of itself and take on the forms of air or a gust of wind, as well as suggesting the flow of water in the rapids of a river. As the artist herself has said about her work: "A universe where everything is fused together: inner and outer, liquid and solid, mineral and animal, vegetable and human, as if everything were made of the same substance".

In the other series of works conceived for the Milan exhibition, Claire Lind-

ner was inspired by a form that has nothing directly to do with nature, but with the work of man and artistic activity: drapery. This decorative element, which runs through the history of art from antiquity to the present day, is not seen in Claire Lindner's work in its decorative and accessory function, but, on the basis of essays by the French philosopher and aesthetics scholar Georges Didi-Huberman, is considered as a symbol linked to the very movement of life, its metamorphic and changing nature, as well as a vector of emotions and psychological connotations. Thus, also in these works, which are situated at the convergence of the plant, animal, mineral and human worlds, shapes and colours come to life to create a joyful and fertile waltz, while at the same time creating a feeling of unfamiliarity and soft unease, of disorientation and mystery.

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Le sculture in ceramica policroma di Claire Lindner (1982, Perpignan, Francia) danno voce a un immaginario che guarda al mondo naturale come a un insieme complesso ma profondamente connesso. Tra assonanze e rimandi continui con i fenomeni della realtà e le forme biologiche, le sue opere, giocate tra il familiare e il perturbante, mettono in scena un teatro della vita carico di desiderio e di passione, di eros e di thanatos. Anche l'uso del colore fatto dall'artista confluisce in questo orizzonte, accompagnando con leggeri trapassi cromatici la fluidità e la sinuosità delle forme ed evidenziando, con la sua opacità e porosità, l'aspetto naturale dei manufatti. In questo modo essi è come se relativizzassero la gestualità della pittura e la soggettività stessa dell'artista, per dichiarare invece una provenienza dal mondo della natura il meno possibile mediata.

Per la mostra alla MAAB Gallery l'artista francese ha creato una serie di sculture a parete dalle forme sinuose e volanti che sembrano volersi liberare del peso della materia per librarsi nell'aria, con le loro forme serpentine e fluide, portatrici di turbolenza e di desiderio. In queste creazioni ceramiche si scorge quindi la volontà di un artista che letteralmente tiene le mani in pasta, ma che allo stesso tempo usa la materia che plasma per liberarsi da se stessa e prendere le forme dell'aria o di una folata di vento, così come suggerire lo scorrere dell'acqua nelle rapide di un fiume. Come ha infatti dichiarato la stessa artista a proposito del proprio lavoro: "Un universo dove tutto è fuso insieme: interno ed esterno, liquido e solido, minerale e animale, vegetale e umano, come se tutto fosse fatto della stessa sostanza".

Nell'altra serie di opere concepite per la mostra milanese Claire Lindner si è ispirata a una forma che non ha direttamente a che fare con la natura, ma con l'opera dell'uomo e con l'attività artistica: il pannello. Questo elemento decorativo, che percorre la storia dell'arte dall'antichità ad oggi, nelle opere di Claire Lindner non viene recepito nella sua funzione decorativa e accessoria, ma, sulla scorta dei saggi del filosofo e studioso di estetica francese Georges Didi-Huberman, è considerato come un simbolo legato al movimento stesso della vita, della sua natura metamorfica e mutevole, oltretutto come vettore di emozioni e di connotazioni psicologiche. Anche in queste opere quindi, poste alla confluenza tra il mondo vegetale, animale, minerale e umano, le forme e il colore prendono vita per creare un valzer gioioso e fertile, inducendo allo stesso tempo una sensazione di estraneità e di soffusa inquietudine, di spaesamento e di mistero.

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CLAIRE LINDNER

Born in 1982 in Perpignan, France

She lives and works in Languedoc-Roussillon, France

EDUCATION

2006 – 2007

Camberwell College of Arts, London, UK

2001 – 2005

École supérieure des Arts Décoratifs, Strasbourg, France

2004

Fine Art National Diploma

2006

Diplôme Supérieur des Arts Décoratifs de Strasbourg, France

2000 – 2001

Foundation course, BTEC Diploma, Norwich School of Art and Design, Norwich, UK

SOLO EXHIBITIONS (SELECTED)

2022

In limbo, MAAB Gallery, Milano

2021

Landscape within, Espace Grandjean, EACV, Valauris

Florescence, 12WYK Gallery, Antwerp

2018

L'air est une Racine, Galerie de l'Ancienne Poste, Toucy

Terramovere, in situ installation, Château de Saint Fargeau, Saint Fargeau

2014

Measuring Clouds, Galerie de l'Ancienne Poste, Toucy

2008

Mouvances, Galerie Hélène Porée, Paris

GROUP EXHIBITIONS (SELECTED)

2022

Toucher Terre, Fondation Villa Datris, L'Isle sur la Sorgue

Contre nature, MOCO, Montpellier

2021

Faber, MAAB Gallery, Padova

Objets d'art du XVIII^e siècle. Art moderne et contemporain à travers le regard de Laurence Dreyfus, Galerie Kraemer, Paris

Officine Saffi Award 4, Officine Saffi, Milano

2020

Together, Galerie de l'Ancienne Poste, Toucy

Formes vivantes, National Museum Adrien Dubouché, Limoges

Contemporary Ceramics, Maison des Arts, Châtillon

2019

Korean International Ceramic Biennale, Interna-

tional competition finalists group show, Gyeonggy Ceramic Museum, Korea Ceramic Foundation, Gyeonggi-do

Open to Art, Officine Saffi, Milano

2013

Ceramic Festival Terralha, St-Quentin-la-Poterie

Tendre Porcelaine, Centre Céramique, Groussens

Ceramic and Glass Triennale, WCC, Mons

2011

Contemporary French Scene, Museum Arts décoratifs, Paris

Mondes Céramique, Aubagne Art Centre, Aubagne

2010

PULS Gallery, Brussels

Galerie Hélène Porée, Paris

19 rue Paul Fort, Paris

2009

Anne Bulliot, Claire Linder, Quinette Meister, Galerie Hélène Porée, Paris

Anima, Animalia, International Biennale for Contemporary Ceramics, Châteauroux

Galerie Ka&Nao, Grenoble

Mutations, Ateliers de Paris, Paris

European Prize for applied Arts, WCC, Mons

Westerwald Preis, Keramik Europas, KeramikMuseum, Höhr-Grenzhausen

2008

First European Triennale for Ceramics and Glass, WCC, Mons

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2006

Film in Competition, fifth Film Festival of Ceramics and Glass, Montpellier

RESIDENCIES, MASTERCLASS AND WORKSHOPS

2019/2020

Artist in Residency and Masterclasses, School of Ceramic Art, Vallauris
Workshop, HEAR Art School, Strasbourg

2016

Masterclass, Maison des grands champs, Sanguenay

2009

Artist in Residency, Fuping Pottery Art Village, China

AWARDS

2019

Honorable Mention, *Korean International Ceramic Competition*, Korean Ceramic Foundation
Finalist *Open to Art Competition*, Milano

2007

Golden Prize for ceramic as expression, International Competition, *The 4th World Ceramic Biennale*, Icheon

2006

Prix Ritleng de la ville de Strasbourg

2004

First Prize, young european ceramic, Festival Terralha, St-Quentin-la-Poterie

COLLECTIONS

Sèvres and Limoges National Museums, France
Musée Magnelli, Vallauris, France
Ateliers d'Art de France, France
FLICAM, Fuping International Ceramic Art Museum, China
Museum of Beaux Arts, Châteauroux, France
World Ceramic Exposition foundation, Icheon, Corée du Sud