

**Press kit
March 2017**

S e l e c t e d W o r k s
Recent Acquisitions at Musée Ariana

**Contemporary Gallery
17 March - 27 August 2017**

Visit for the press : Thursday, March 16 at 11 am

Opening : Thursday, March 16 at 7 pm

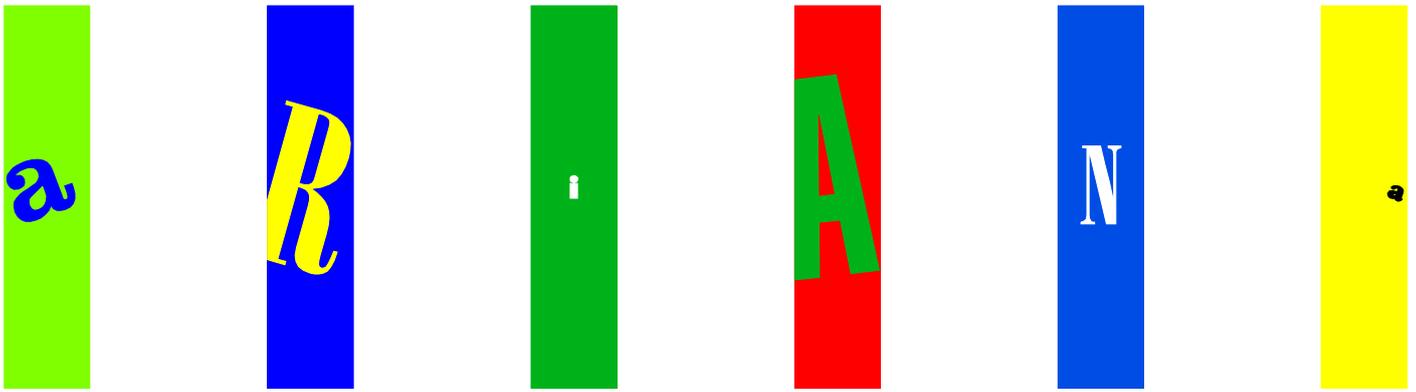
ariana  musée
suisse
de la céramique
et
du verre

10, avenue de la Paix

1202 Genève

Press kit and visuals can be downloaded [here](#) - www.ariana-geneve.ch

**Un musée
Ville de Genève**
www.ariana-geneve.ch



Selected works

Recent Acquisitions at the Musée Ariana

Contemporary gallery
Musée Ariana, 17 March- 27 August 2017

Geneva, March 2017 – The works acquired over the last few years by the Musée Ariana are evidence of a thriving and diverse ceramic scene. “Selected Works” is an opportunity to highlight the Musée Ariana’s regular and ongoing connections with artists. The institution’s dual mission is to empower contemporary creation and ensure the conservation of an expanding heritage. However, in the absence of a municipal acquisitions budget, this task is only possible with the support of patrons or donors, whether private or institutional, who allow the Musée Ariana to pursue a coherent acquisitions policy.

Partners and acquisition policy: on the art of building a museum collection

The Musée Ariana is dedicated to the conservation, study and dissemination of its collections of ceramics, glass and stained glass. With around 27,000 pieces, the Ariana is one of the most important institutions in Europe in its field today and the only one on such a scale that is not connected with a factory (such as the Sèvres — Cité de la Céramique in France). In addition, one of its missions is to promote new developments in ceramics in a consistent and coherent manner.

Contemporary ceramics are regularly presented at the Ariana in the form of temporary exhibitions. These provide opportunities to explore and showcase artistic currents and artists’ varying approaches. The rich and constantly evolving body of work produced within this discipline is indeed better represented through fresh displays than by a permanent presentation.

The encyclopaedic nature of the museum requires that it must also reflect today’s ceramics. While the acquisition of major historical pieces indisputably enhances our historic collections, that of contemporary pieces is equally indispensable to avoid creating gaps in the history of this heritage, which must be representative of local, national and international artistic activity. Although the institution’s position is more subjective in this context - lacking the hindsight of time - it still plays a critical role in the writing of the history of taste throughout the ages. The latter is specifically protected by the notion of the inalienability of museum collections included in the International Council of Museums’ code of ethics.

Our aim is therefore to assemble works by artists that illustrate important milestones and social and cultural changes in our daily lives. The museum seeks to unite elements that are representative of the oeuvre of a ceramist and of his or her career. The quality of the work is measured by the intrinsic expressive force of the objects and by the harmony that exists between their significance, form and technique. Although their value in the current art market is an indicator, it is not seen as a deciding factor. This body of ceramics lives and grows in tune with artistic trends, but must also respect the cohesion of a historical collection.

In order to create a collective heritage, museum collections also develop in association with other local and national institutions: it is through the action of institutional groups - such as the network of six Lake Geneva museums linked with ceramics - that the managements of the Swiss museums can cooperate and enrich their respective collections. In this way, precedence for the purchase of an object can sometimes be waived if it might be more relevant in another museum context. All these institutions share information about their acquisition and exhibition policies, advise each other on their choices and the means available to them, or consider other possible synergies.

In the absence of an acquisitions budget, the Musée Ariana succeeds in developing its collections in various ways, particularly with the aid of special funds that allow it to make direct, free and informed choices. More specifically, a purchase can actually fill a gap in a series while at the same time facilitating the verification of the object's own provenance and documentation. Purchasing is generally, therefore, the most appropriate method of acquisition. It is not uncommon to buy an item directly from artists, after a temporary exhibition at the museum, in order to keep a tangible reminder of it; or better still, the ceramists themselves choose to donate one of their pieces to the institution, as a token of their recognition. Otherwise, visits to galleries, exhibitions (such as the Carouge Ceramic Trail) and other, mainly European, art fairs (Collect London, etc.), give the Musée Ariana management the opportunity to keep up with the art market.

Fortunately, the museum receives support from patrons and partners with whom it maintains loyal and long-lasting relationships. Contributions can take the form of gifts from private individuals, through whose unfailing commitment important pieces or sets of works (such as those of the collectors Csaba Gaspar and Etienne Dumont) come to enhance the museum's collections. Institutional organizations, such as the International Academy of Ceramics until 2014, and subsequently through its members, or the Association of Friends of the Musée Ariana (AAA) also supplement the collections through the donation of artworks. In addition, close cooperation with galleries specializing in the fields that concern us (that is, the Marianne Brand Gallery in Carouge, Lionel Latham in Geneva and Kunstforum in Solothurn), which sometimes inspires exhibition projects, can also generate donations.

However, not all gifts and legacies can be accepted. The museum reserves the right to refuse a donation that is not an appropriate addition to its collections. What's more, it can only accept donations that are free of conditions. Refusing gifts is always difficult and can meet with incomprehension on the part of the donor, especially because, in the vast majority of cases, such gestures are acts of true generosity motivated by a concern for the conservation of a precious heritage.

Patronage is the type of encouragement that gives the museum management maximum freedom. As mentioned previously, these funds are used to acquire works in full awareness of the merits of new input to the Ariana. An example is the support provided by Gisèle de Marignac, now perpetuated by her daughter Loraine Etienne-de Marignac, who not only gave our institution magnificent opportunities but also renewed energy. Without the generosity of such persons, the future of our collections might be called into question.

The support of our patrons and donors creates productive and enriching friendships, together with well-established and lasting relationships of trust towards a historic institution dedicated to the preservation of a heritage for future generations.

Heart-stoppers – a selection of contemporary pieces

The Musée Ariana's contemporary ceramics have been created by Swiss and international ceramists of the 20th and 21st centuries, and feature regularly in its exhibition programme. This facet of its collections plays an important role in the positioning of the institution, both in terms of the expansion of its holdings and of its programming.

This role has been strengthened only very recently through the donation of Frank Nievergelt's exceptional collection to the Ariana in 2016, comprising nearly two hundred artworks covering all areas of modern ceramics and displayed in the exhibition "A Passion for Ceramics – the Frank Nievergelt Collection" (8 April – 25 September 2016).

"Selected Works" spotlights a selection of the 278 objects acquired between the end of 2014 and the beginning of 2017. These items have been chosen according to specific criteria (see earlier) and above all for their scientific and aesthetic qualities.

The museum closely follows the creative evolution of artists of whose work it has already acquired some examples. New pieces by them are gradually added to this representative collection whenever possible. This continuity must occasionally be suspended for a while in the hope of discovering a piece that is evidence of a stylistic renewal. It is not uncommon for the museum to support very young ceramists who offer fresh and innovative proposals. What is then interesting is to allow these artists time to establish their approach and style before looking again at their work.

It is vital to illustrate major turning points in artistic production. These include innovative proposals in terms of artistic language or unique creative techniques. The current trend among contemporary artists to move away from their area of specialisation – experimenting with all kinds of technologies or exploring other artistic disciplines – can therefore incite the Musée Ariana to acquire the work of a visual artist whose first discipline is not ceramics or glass. Nevertheless, the result must be meaningful for the study and dissemination of knowledge in these fields.

The works acquired in recent years by the Musée Ariana are evidence of a rich, dynamic and thriving ceramic scene. The diversity and complexity of the research conducted in the medium of clay, the multitude of forms and themes addressed, the sources of inspiration as plentiful as they are original, create pieces in tune with our raw, colourful and emotionally rich world.

Featured artists :

Christine Aschwanden (CH, 1975) ; **Karin Bablok** (DE, 1964) ; **Ruth Borgenicht** (US, 1967) ; **Margareta Daepf** (CH,1959) ; **Maurizio Ferrari** (CH, 1970) ; **Zsuzsa Füzesi Heierli** (HU, 1953) ; **Anne-Marie Laureys** (BE, 1962) ; **Klaus Lehmann** (DE, 1927-2016) ; **Marie-Noëlle Leppens** (FR, 1958) ; **Paul March** (GB, 1961) ; **Toshio Matsui** (JP, 1955) ; **Anne Mercedes** (FR, 1965) ; **Johannes Nagel** (DE, 1979) ; **Emmanuel Peccatte** (FR, 1974-2015) ; **Rafa Pérez** (ES, 1957) ; **Paul Philp** (GB, 1941) ; **David Roberts** (GB, 1947) ; **Sangwoo Kim** (KO, 1980) ; **Imre Schrammel** (HU, 1933) ; **Joan Serra** (1962) ; **Caroline Slotte** (FIN, 1975) ; **Akio Takamori** (JP 1950-US 2017) ; **Bouke de Vries** (NL, 1960) ; **Henk Wolvers** (NL, 1953).

Selected works

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Contemporary gallery
Musée Ariana, 17 March- 27 August 2017

PRACTICAL INFORMATION

Musée Ariana

Swiss Museum of Ceramics and Glass

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Open Tuesday to Sunday 10.00 – 18.00, closed Mondays

Entrance fee (5 CHF/ 3 CHF), free for under 18s and on the first Sunday of the month

On other Sundays: two for the price of one

Press conference Thursday March 16 at 11 am

or visit on request: presse.ariana@ville-ge.ch

Exhibition opening: Thursday March 16 at 7 pm

Exhibition organisation:

Isabelle Naef Galuba, Director of the Musée Ariana

Exhibition curated by:

Sophie Wirth-Brentini, project manager

Visitor Services:

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Morceaux choisis

Acquisitions récentes du Musée Ariana

Salle de création contemporaine
Musée Ariana du 17 mars au 27 août 2017

VISUELS POUR LA PRESSE

- 01 **Karin Bablok (Allemagne, 1964)**
Vase, 2015
Porcelaine tournée, déformée, émail noir
H. 43.5 cm
Don de Lionel Latham, 2015 – Inv. AR 2015-401

Collection Musée Ariana, Genève
Photo : Musée Ariana



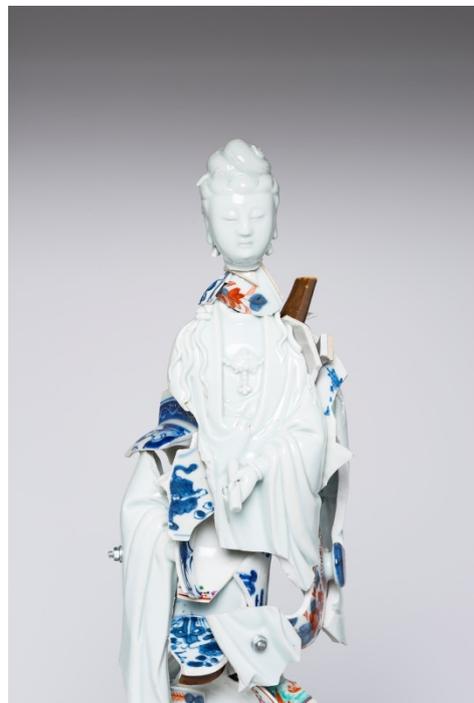
- 02 **Ruth Borgenicht (USA)**
Kimono Vase, 2008
Céramique coulée, imbriquée
L. 54 cm
Achat, 2015 – Inv. AR 2015-120

Collection Musée Ariana, Genève
Photo : Musée Ariana



- 03 **Bouke de Vries (Hollande, 1960)**
Fragmented Guan Yin, 2014
Fragments de porcelaine ancienne assemblés, cloche
en verre
H. 75 cm
Achat, 2015 – Inv. AR 2015-055

Collection Musée Ariana, Genève
Photo : Musée Ariana



- 04 **Maurizio Ferrari (Suisse, 1970)**
Vase sculpture, 2015
Faïence coulée, émail
D. 30 cm
Don de Heike Ibig, 2015 – Inv. AR 2016-105

Collection Musée Ariana, Genève
Photo : Musée Ariana



- 05 **Zsuzsa Fűszesi Heierli (Hongrie, 1953)**
Double 4, 2015
Biscuit de porcelaine modelé, ajouré
H. 46 cm
Achat, 2015 – Inv. AR 2015-057

Collection Musée Ariana, Genève
Photo : Musée Ariana



06 **Sangwoo Kim (Corée, 1980)**
Automne, 2014
Grès modelé, engobé, poli au diamant
H. 34 cm
Achat, 2014 – Inv. AR 2014-149

Collection Musée Ariana, Genève
Photo : Nicolas Lieber



07 **Johannes Nagel (Allemagne, 1979)**
Groupe, 2013
Porcelaine moulée dans du sable, émaux, oxydes
H. max. 59 cm
Don de Hanspeter Dähler, 2014 –
Inv. AR 2014-163 à 167

Collection Musée Ariana, Genève
Photo : Nicolas Lieber



08 **Rafa Pérez (Espagne, 1957)**
Sans titre n°7, 2014
Porcelaine et terre noire assemblées
H. 20.3 cm
Achat, 2014 – Inv. AR 2014-150

Collection Musée Ariana, Genève
Photo : Musée Ariana



- 09 **David Roberts (Grande-Bretagne, 1947)**
Fractured Landscape, 2013
Terre à raku modelée, cuisson enfumée, émail
H. 41 cm
Achat, 2014 – Inv. AR 2014-102

Collection Musée Ariana, Genève
Photo : Musée Ariana



- 10 **Akio Takamori (Japon, 1950 – Etats-Unis, 2017)**
Lovers Sea, 2016
Grès modelé, engobes et émaux
H. 52 cm
Achat, 2016 – Inv. AR 2016-374

Collection Musée Ariana, Genève
Photo : Musée Ariana



- 11 **Henk Wolvers (Hollande, 1953)**
Coupe-sculpture, 2015
Porcelaine noire et blanche, or
L. 28 cm
Achat, 2015 – Inv. AR 2015-140

Collection Musée Ariana, Genève
Photo : Musée Ariana



NOTE TO JOURNALISTS

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With thanks,

Musée Ariana- Press Service – 10 avenue de la Paix - 1202 Geneva – presse.ariana@ville-ge.ch