Press pack
November 2015

Jürgen Partenheimer
Calliope

MUSÉE ARIANA, GENEVA, 20 NOVEMBER 2015 – 20 MARCH 2016

PRESS VISIT
THURSDAY 19 NOVEMBER 2015 AT 3PM, WITH THE ARTIST AND THE CURATOR

EXHIBITION PREVIEW
THURSDAY 19 NOVEMBER 2015 AT 7PM, IN THE PRESENCE OF THE ARTIST

10, avenue de la Paix
1202 Geneva

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It appears that abstract language as an image is part of our cognitive and intuitive perception, but what about the abstract image as language, as significant, perceptible form? (Jürgen Partenheimer)

Geneva, October 2015 - A key figure of Abstract Minimalism, the internationally renowned German artist Jürgen Partenheimer (b.1947), developed a series of twenty-one unique pieces in 2011-2012 at the invitation of the Nymphenburg porcelain manufactory, based on three forms of Vessels, with seven different versions of each being produced. The project was named Calliope in reference to the muse of epic poetry. The complete series is presented in its entirety for the first time at the Musée Ariana, together with graphic works by the artist.

During the 20th century, a number of art movements in Europe, the United States and Japan aimed to break down the traditional distinctions between the so-called major and applied arts. The ancient material of ceramics found itself in the spotlight, redeemed from its status as mere utilitarian ware. Many artists such as Pablo Picasso in Vallauris, Joan Miró in Barcelona and Lucio Fontana in Albissola, with the assistance of experienced ceramists, used clay with a newfound freedom.

At the same time, industry was researching ways to combine functionality and aesthetics in terms of both form and decoration. For this purpose, most ceramic factories set up art studios or called on artists to revitalize their ceramic production, adversely impacted by changes in the art of the table over the course of the century. These artistic collaborations were often limited to the development of a new shape or the decoration of an existing model, without further exploration of the specific characteristics and possibilities of the material or the manufacturing process. Very few artists took the time to develop a real interest in this rich and complex medium.

In this respect, the partnership between Jürgen Partenheimer and the Nymphenburg porcelain factory differs from a simple artistic collaboration in more ways than one. In 2011, when he began his project at Nymphenburg, it was once again the vessel, the contenant in French or das Gefäß in German, which formed the basis of his research, linking contemporary creation to an archaic and archetypal ceramic form. What's more, Partenheimer respects, in the three forms he has developed, the traditional codes of the various component parts of the vase that refer metaphorically to the human body: foot, belly, neck and lip. Whereas in sculpture, material is subtracted to reveal the shape, ceramics proceeds by the addition of damp clay, which gradually evolves around a central and essential void. Although Partenheimer’s Vessels belong to the realm of abstract sculpture, they still refer directly to the vase, a utilitarian object that is futile and ornamental when standing in the middle of a room or holding flowers, but which is also essential and perennial, a vessel of life through the water it contains, and of death, when it becomes a funeral urn. This inner emptiness is fundamental, both a vector and a repository of meaning. In naming this series Calliope, Partenheimer gives it an epic and poetic dimension that nurtures this inner emptiness.

Industrial production prefers the casting technique for shaping ceramic wares, as this guarantees total consistency and accuracy. For Partenheimer, the perfectly smooth, dehumanized surface of cast porcelain does not satisfy his requirements. He favours a return to throwing on the potter’s wheel, which implies direct contact with the clay, an intimate relationship between it and the maker’s hands that gently and with determination accompany the creation of the form.

“The imprints of hands, their determining and meticulous exploratory decisions, are the expression of emotion and consciousness. Shaping hands convey the idea, reveal the form of the project and give it substance. They allow things to emerge while retaining the memory of the thrown form, yielding to the character of the material, recognizing how it
reacts and paying considerable attention to how it behaves, to the natural metamorphoses of the various stages between wet and dry, to the different phases of fire and glaze. The thrown form knowingly exposes itself to these transformations, which fuse, agitate, compress and harden kaolin, feldspar and quartz, the components of porcelain.” (Bruno Glatt)

This blank, white surface resonates with much less anonymous density than a piece of paper and acts as a support for decoration that either accentuates or distances itself from the shape, through lines or areas of colour on the outside or inside of the vessels, causing them to fluctuate between two- and three-dimensionality. It is through the arrangement of the three porcelain series in space that the project demonstrates its relevance and proves to be perfectly consistent with Partenheimer’s artistic approach.

Jürgen Partenheimer has become passionately and enthusiastically involved in the complex and demanding world of ceramics. He has fallen under the spell of the medium, tested its limits and heard its call.

Exhibition curated by Anne-Claire Schumacher, Curator at the Musée Ariana

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ARTIST'S BIOGRAPHY

Jürgen Partenheimer
Born 1947 in Munich, Germany. Lives and works in Germany and Italy.

Selection of Monographic Works 1983-2014
Jürgen Partenheimer. *Der Ort des Bogens*, Kunstverein, Münster, 1984
Jürgen Partenheimer. *Der Schein der Dinge*, Museum am Ostwall, Dortmund, 2004

Selection of Solo and Group Exhibitions 1980-2014
*Was sind Sie denn von Beruf?* Kunsthalle, Düsseldorf, 1980
*Il nuovo contesto in Europa*, Studio Marconi, Milan, 1980
*A Choice from Paris Biennale*, SCC, Belgrade, 1980
*Arte International Paris 1980*, Musée d’Art Contemporain, Nice;
Galeria Nacional de Arte Moderna, Lisbon, 1981
*Neue Malerei aus Deutschland*, Akademie der Künste, Berlin, 1981
*XVI. Biennale, Nukleus I.*, São Paulo, 1981

Jürgen Partenheimer. *Monument Moral*. Oeuvres récentes, Article Gallery, Montreal, 1982


*Neue Malerei in Deutschland*, Nationalgalerie Berlin, 1983; Haus der Kunst, Munich, 1984; Kunsthalle Düsseldorf, 1984


*Alles und noch viel mehr. Das poetische ABC*, Kunsthalle und Kunstmuseum, Bern, 1985


*Zeitgenössische Kunst – Eine Perspektive*, Kunstmuseum, Düsseldorf, 1985

*XLI. Biennale di Venezia*, Venice, 1986

*Behind the Eyes*, San Francisco Museum of Modern Art, San Francisco, 1986

*Nachtvuur*, De Appel, Amsterdam, 1988


*Signaturen*, Museum van Hedendaagse Kunst, Ghent, 1988

*I Trienial de Dibuix*, Fundació Joan Miró, Barcelona, 1989


*Individuelle Positionen*, Kunsthalle, Cologne, 1990


*New Acquisitions*, Museum Ludwig, Cologne, 1992

*Series and Sequences*. Contemporary Drawings from the Collection, National Gallery of Art, Washington, 1993


Jürgen Partenheimer. *Drucke und Bücher*, Kunstmuseum, Bonn, 1994; Staatliche Graphische Sammlung, Pinakothek der Moderne, Munich, 1995

*Forecast: Shifts in Direction*, Museum of Fine Arts, Santa Fe, 1994

*Quince*. Salon de los 16, MAC Museo de Arte Contemporaneo, Madrid, 1995

*Kunst in Deutschland*, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1995


*German Contemporary Art*, The Singapore Art Museum, Singapore, 1997

*Arteleku*, Fundació Joan Miró, Barcelona, 1998

*Pintura Alemana del Siglo XX*, Caja Madrid – Sala de las Alhajas, Madrid, 1998


Kunstmuseum, Bonn; Staatliche Kunsthalle, Karlsruhe, 1999

Jürgen Partenheimer. Escultura – Pintura – Dibujo, CGAC Centro Galego de Arte Contemporanea, Santiago de Compostela, 1999


Arte Alema de Pos-Guerra, Fundaçao Centro Cultural de Belem, Lisbon, 2000


Jürgen Partenheimer. La robe des choses, S.M.A.K. Stedelijk Museum voor actuele Kunst, Ghent, 2002

Jürgen Partenheimer. Der Schein der Dinge, Museum am Ostwall, Dortmund, 2004

Joyce in Art, Royal Hibernian Academy, Dublin, 2004

A Arañeira – The cobweb. Works from the collection, CGAC Centro Galego de Arte Contemporanea, Santiago de Compostela, 2004

Jürgen Partenheimer. Suave Locoura / Gentle Madness, Pinacoteca Do Estado, São Paulo, 2004

Jürgen Partenheimer. Das römische Tagebuch, Deutsche Akademie Villa Massimo, Rome, 2005


Jürgen Partenheimer. Discontinuity, Paradox & Precision, IKON Gallery, Birmingham; Kunstmuseum, Bonn, 2008

Jürgen Partenheimer. Mimesis, Museum Chasa Jaura, Valchava, 2009

Jürgen Partenheimer. Xenia, Kunsthalle zu Kiel, 2010

Jürgen Partenheimer. Seeds & Tracks and Folded Spirits, Nirox Project Space, Johannesburg, 2011

Jürgen Partenheimer. Lemke, Mies van der Rohe Haus, Berlin, 2011


Jürgen Partenheimer. Das Archiv – The Archive, Pinakothek der Moderne, Munich; Deichtorhallen – Collection Falckenberg, Hamburg; Gemeentemuseum, Den Haag; Contemporary Art Gallery, Vancouver, 2014


Website
http://haeusler-contemporary.com/
Jürgen Partenheimer
Calliope


Practical Information

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Open Tuesday to Sunday, 10 am to 6 pm, closed Mondays
Entrance fee (CHF 5.-/CHF 3.-), free for under 18s and on the first Sunday of the month
On other Sundays, buy one ticket, get one free

Exhibition preview Thursday 19 November 2015 at 7 pm, in the presence of the artist

Press visit: Thursday 19 November 2015 at 3 pm by the curator and the artist or on demand

Guided tours for the public
Sunday 22 November (in the presence of the artist), 10 January, 7 February at 3 pm
Sunday 6 December, 6 and 20 March at 11 am

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Exhibition organisation:
Isabelle Naef Galuba, Director

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Jürgen Partenheimer
Calliope


PICTURES FOR THE PRESS

01 Jürgen Partenheimer (Münich, 1947)
Kalliope I#7, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. 46 cm

Collection Porzellanmanufaktur
Nymphenburg, München
Copyright : Jürgen Partenheimer
et VG Bild-Kunst, Bonn
Courtesy : Häusler Contemporary
München / Zürich

02 Jürgen Partenheimer (Münich, 1947)
Kalliope I#3, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. 46 cm

Collection Porzellanmanufaktur
Nymphenburg, München
Copyright : Jürgen Partenheimer
et VG Bild-Kunst, Bonn
Courtesy : Häusler Contemporary
München / Zürich

03 Jürgen Partenheimer (Münich, 1947)
Kalliope III#7, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. 46 cm

Collection privée, München
Copyright : Jürgen Partenheimer
et VG Bild-Kunst, Bonn
Courtesy : Häusler Contemporary
München / Zürich
04 Jürgen Partenheimer (Münich, 1947)
Kalliope I #4, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. 46 cm
Collection Porzellanmanufaktur
Nymphenburg, München
Copyright: Jürgen Partenheimer
et VG Bild-Kunst, Bonn
Courtesy: Häusler Contemporary
München / Zürich

05 Jürgen Partenheimer (Münich, 1947)
Kalliope II #5, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. 30 cm
Collection Porzellanmanufaktur
Nymphenburg, München
Copyright: Jürgen Partenheimer
et VG Bild-Kunst, Bonn
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06 Jürgen Partenheimer (Münich, 1947)
Kalliope II #2, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. 30 cm
Collection Porzellanmanufaktur
Nymphenburg, München
Copyright: Jürgen Partenheimer
et VG Bild-Kunst, Bonn
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07 Jürgen Partenheimer (Münich, 1947)
Kalliope I, II, 2011
Porcelain, painted in polychrome enamels,
one of a kind
h. max 46 cm
Collection Porzellanmanufaktur
Nymphenburg, München et collection privée, München
Copyright: Jürgen Partenheimer
et VG Bild-Kunst, Bonn
Courtesy: Häusler Contemporary
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08 Jürgen Partenheimer (Münich, 1947)
*Kalliöpe I, II, III*, 2011
Porcelain, painted in polychrome enamels, one of a kind
h. max 46 cm

Collection Porzellanmanufaktur
Nymphenburg, Münich et collection privée, Münich
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Courtesy : Häusler Contemporary
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09 Jürgen Partenheimer (Münich, 1947)
*Kalliöpe I, II, III*, 2011
Porcelain, painted in polychrome enamels, one of a kind
h. max 46 cm

Collection Porzellanmanufaktur
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10 Jürgen Partenheimer (Münich, 1947)
Portrait of the artist

Photo : Rein Ergo, Ghent

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