

annex
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Margrit Linck
Skulpturen

16.1. - 30.3.2019

annex14 | Raum für aktuelle Kunst
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Opening hours: Tu-Fr 12-18h, Sa 11-17h, or by appointment



Margrit Linck, *Skulpturen*, Installation view, annex14, 2019



Margrit Linck, *Skulpturen*, Installation view, annex14, 2019



Margrit Linck, *Femme grise III*, 1983
Terrakotta, bemalt, H 80 cm



Margrit Linck, *Femme*, um 1983
Terrakotta, bemalt, H 58.3 cm



Margrit Linck, *Aazon*, um 1982
Terrakotta, bemalt, H 46.7 cm



Margrit Linck, *Femme*, 1982
Terrakotta, bemalt, H 39.2 cm



Margrit Linck, *Désespérance*, 1982
Terrakotta, bemalt, H 35 cm



Margrit Linck, *Femme*, 1981-83
Terrakotta, mit Erde bemalt, H 96.8 cm



Margrit Linck, *Femme grise*, 1981-82
Terrakotta, bemalt, H 101.7 cm
Privatbesitz



Margrit Linck, *La bonne femme (die Sanfte)*, 1982
Terrakotta, bemalt, H 100 cm



Margrit Linck, *Skulpturen*, Installation view, annex14, 2019



Margrit Linck, *Weibliche Figur*, 1976
Terrakotta, bemalt, H 35.5 cm



Margrit Linck, *Weibliche Figur*, um 1976
Terrakotta, bemalt, H 33.5 cm



Margrit Linck, ohne Titel, um 1961
Terrakotta, bemalt, H 37.1 cm



Margrit Linck, ohne Titel, 1960er Jahre
Terrakotta, bemalt, H 41.2 cm



Margrit Linck, ohne Titel, um 1982
Terrakotta, glasiert, H 16 cm



Margrit Linck, ohne Titel, um 1978
Terrakotta, bemalt, H 24.1 cm



Margrit Linck, ohne Titel, 1981-83
Terrakotta, H 21.5 cm



Margrit Linck, ohne Titel, 1981-83
Terrakotta, bemalt, H 24.3 cm



Margrit Linck, *oDrei Figuren*, 1975
Filzstift und Kugelschreiber auf Papier, 55 x 70 cm



Margrit Linck, *Entwurfsskizzen*, o.D.
Filzstift auf Papier, 55 x 70 cm



Margrit Linck, *Entwurfsskizzen*, o.D.
Filzstift auf Papier, 55 x 70 cm



Margrit Linck, *Skulpturen*, Installation view, annex14, 2019

Margrit Linck – Sculptures
16.2 – 30.3.2019
Opening: 15.2.2019, 6pm

After the artist-couple Margrit and Walter Linck came across a nuns' convent building in Saint-Romain-le-Haut during a trip through Burgundy in 1957 and acquired it as their second studio, Margrit, a ceramicist, created a series of works there; statuary objects whose form and impact differed significantly from her earlier vessels. The initial absence in Saint-Romain of a potter's wheel, which constituted the crucial technical tool in the production of functional ceramics in their workshop in Reichenbach near Berne, led to a preoccupation with hand-crafted ceramic vessel-objects. These objects largely addressed the theme of the female form, reproduced as a torso, missing arms and including just a small part of the upper thigh. And where the head should be there is an opening, enabling a view into the hollow body built up out of clay. These are three-dimensional creatures formed out of earth and reproducing the earth in their colourfulness. They are vessel-like figures that take up the existentialist discourse of art of those years by reproducing the figure in a threatening fragmented and deformed way. At the same time, stylistically, these objects exude the spirit of Informel art and the Nouvelle Ecole de Paris, given their non-figurative colourfulness and the emphasis on the material.

Margrit Linck's artistic career started as of 1915 when she painted Heimberg Ceramics in a workshop in Wichtrach. Having trained in the early 1920s at the Keramische Fachschule in Berne and the Kunstgewerbeschule in Munich, she turned her attention to modelling animal figures, which mutated into "Schauefässe" (display vessels) as of the 1940s, undergoing a metamorphosis from jug and vase to animal and female figure. Her figurative ceramics of the 1940s and 50s particularly emphasised the ornamental painting underscoring the figures' corporeality and bringing out the characteristics of what is being depicted by means of linear and arabesque accents. During those years, and alongside her object like ceramics, Margrit Linck further developed her functional crockery at her own ceramics workshop, and initially this provided the family income. As Master Craftswoman in the workshop, she directed her colleagues at the potter's wheel, and finally, from the 1950 to the early 1980s, created the white craft- and design-oriented ceramics that are still made by hand in the manufactory today based on models.

In Saint-Romain she created archaic-looking figure-vessels that have abandoned functionality. They could sometimes be used as vases, but only for dried flowers as water would seep through their base. Given that their statuary, figurative qualities outweigh everything else, they easily stand just for themselves. The vessel-objects of the 1970s crafted as female figures emphasise the motif of striding and movement. In them, artistic questions prevail over the functional considerations in the vessel ceramics.

A series of works that she began after these striding leg-less figure-vessels, so to speak, illustrates that the hand-crafted objects raise new formal questions. Around 1978, Margrit Linck demanded that vehement interventions be made in the pieces which her colleagues were turning according to her specifications. The vase-objects, designated as "Zämetätschte" (also, more seriously, as the "Gestauchten" or squashed pieces), were turned axially and distorted, resulting in the body becoming fantastically rotated or buckled, collapsed. Drawings were done in preparation for their implementation as ceramics, which now went out of shape and sometimes even acquired cracks. Functionally, these vessels are very akin to vases, but the ironic infringement of their utility-value turns them into striking individual objects with which flower arrangements are possible but not necessary. With these crushed, slumping constructs the artist Margrit Linck defiantly thinks vessel-ceramics anew, and also the sculpted body. Here the same basic existential questions raised by the torsi of her early years in Saint-Romain are discernible again. Thanks to the rigorous freedom with which the harmonically turned form is dissolved, these vessels cause an artistic disturbance and so confuse our visual expectations by stimulating the most varied emotions and reflections.

The figurative late oeuvre of the ceramicist Margrit Linck, who is over 80 years old, makes a surprising and blithe impact. In view of the head-section completing the hollow body – an intriguingly puzzling mixture of bird and fish – these late works mark a new direction.

The shapes, hermaphrodites hovering between the animal and the human, archaic figures, chimeras and doll-like idols, some of them quite tall, betray their formal origins in the "Zämetätschten" in view of their individual rotating movements. Their bodies partly recall vase forms, and the composition out of several formal elements has its roots in the working principle of designer ceramics from the workshop studio. But unlike those ceramics, these figures act out a narrative potential which becomes particularly graphic when works are grouped together. For example, when several of these happily chattering, lamenting, sulking, ironically gazing or shyly introverted but always female figures meet, a narrative dynamism is generated that provides direct and sometimes caricatural information on human types and behaviour patterns. These primal figures also recall mythical narratives and thus point to one origin of art.

The painter and graphic artist Rolf Iseli was so enthusiastic about this lively late oeuvre, among other things, because he was able to experience the genesis of the figures, having had his attention drawn to Saint-Romain by Margrit Linck in 1960 and become her neighbour. "In Saint-Romain her much-loved surrealism put down new roots, added to that her Bernese liking of the humorous and bizarre. All of that can already be identified in her early works." (Catalogue Hommage a Margrit Linck, Galerie Medici, Solothurn 1984, no pagination)

Rainer Lawicki

Margrit Linck (1897-1983)



1916 – 1926

Grown up in Wichtrach, Canton Bern; frequently worked in the pottery Murachern by Gottfried Moser, Wichtrach. Several months at the Kunstgewerbeschule (School of Arts and Crafts) and also at the Ceramic Fachschule in Bern. During three years she attended a private School of Arts and Crafts in Munich.

Funding of her drawing talents, which later became visible in the painting of her ceramics and in the sketches for her sculptures. Several inspiring residencies in Berlin.

1927 – 1940

Marriage (1927) with sculptor Walter Linck (1903 - 1975). Frequent shared studio stays in Paris, where they made acquaintances with Swiss artists such as Alberto Giacometti, Louis Conne, Charles Bänninger and his wife Germaine Richier. From 1930 shared apartment in Wabern near Bern, pottery in Alt-Heimberger tradition in their own studio. First recognition and successes at the Paris World Fair (1937) and the Swiss National Exhibition in Zurich (1939).

1938 Birth of their son Christian.

From 1941

Domicile, studio and pottery workshop in Zollikofen/Reichenbach. Margrit Linck is the first woman with her own pottery workshop in Switzerland! From 1942 employment of Potters and the end of

her own work on the potter's wheel. On the other hand she concentrates her efforts on the development of a diverse collection of samples of everyday pottery with the mark of the fish, which becomes the economic foundation of the family. From 1963, a switch in the production to monochrome ceramics (white, later also black, rarely blue).

On the other hand, and parallel to this from the end of the thirties ceramic sculptures were created. Margrit's special artistic talent manifested itself in these sculptures, which increased in strength till her death. In the fifties she created highly regarded, colorfully painted figures, often based on a female body. They are shown in numerous exhibitions. They are strongly influenced by art from Africa and the South Seas, something she got to know and love mainly through the Bern painter Serge Brignoni.

From the late sixties, a new group of twisted vases was added, matt glazed in white or blue.

From 1957

Second domicile and studio in Saint-Romain, Burgundy. Over the years, an extensive group of hand-built objects of immense expressiveness has been created there. In this studio she designed her new models for everyday ceramics as well as a large number of sketches for sculptures.

The death of her son (27.12.1974) and of her husband (3.1.1975) led to a creative break. In the short time between 1981 and her death at the end of 1983, her large later work was created. Starting from drawings made in Saint-Romain and in a close collaboration with a young potter, high figures of unusual power and great presence were created.

Margrit Linck died on 3.12.1983 in Bern.

Exhibitions (Selection)

- 1937 Paris, Weltausstellung, Swiss Pavilion
- 1939 Zürich, Schweizerische Landesausstellung
- 1949 Bern, Kunsthalle, <Juan Mirò, Margrit Linck, Oskar Dalvit>
- 1950 Paris, Galerie Jeanne Bucher
Zürich, Galerie Chichio Haller
- 1951 Dortmund, Museum am Ostwall
London, Hanover Gallery
Düsseldorf, Hetjens-Museum
- 1952 Hamburg, Museum für Kunst und Gewerbe
Lausanne, Musée des Arts Décoratifs
- 1953 Baden-Baden, Staatliche Kunsthalle
- 1954 Mailand, Galleria d'Arte Totti
- 1957 Mailand, 11. Triennale, Schweizer Pavillon
Hagen, Karl-Ernst-Osthaus-Museum
- 1962 Lausanne, Musée Cantonal des Beaux-Arts
- 1965 Washington DC, Smithsonian Institute
- 1973 Bochum, Haus Kemnade
- 1979 Bern, Galerie Kornfeld (with Kurt Blum)
- 1983 Folkestone (GB), Arts Center
- 1984 Solothurn, Galerie Medici (Gedächtnisausstellung curated by Rolf Iseli)
- 1994 Bern, Kunstmuseum, <Künstlerpaare – Künstlerfreunde. Margrit und Walter Linck
- 1997 Bern, Kunsthalle, Zum 100. Geburtstag von Margrit Linck