

MARTA KLONOWSKA

Lion Dog Meets Garden Dog

February 6 – April 18, 2015

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# Marta Klonowska



**lorch+seidel contemporary**

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" ... Die oft versteckten, untergeordneten Tierfiguren auf den Bildnissen, die ich als Motive auswähle, helfen mir, eine eigene Kunstwelt zu erschaffen. Dass es Tiere sind, ist wie eine Charade; dahinter versteckt sich ein besonderer Charme, ein Geheimnis, eine ungewöhnliche Dynamik oder statische Ästhetik. Die Tiere sind für uns Menschen nicht so fassbar wie die eigene Spezies. Auch wenn diese Tierobjekte so spielerisch wirken, sind sie für mich abstrakte Metaphern, um ein bestimmtes Gefühl, eine besondere Stimmung zu vermitteln, und dabei sind sie nicht so durchschaubar, wie es menschliche Objekte wären. ..." MK

" ... My motives – which I select from among the accessory figures of animals, often partially hidden, that are found in paintings – allow me to create my own artificial world. The fact that they are animals suggests a charade: they conceal a special charm, a mystery, an intriguing dynamic, or static aesthetic. For us humans, animals are less intelligible than members of our own species. While they may seem playful, these animal objects are for me abstract metaphors designed to express a certain emotions, to generate particular moods; at the same time, they are less transparent than depictions of humans would be. ..." MK

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Dessiné par Désirais

Gravé par Leyssard

Demoiselle en Polonoise unie en Buras, garnie d'une bande de même étoffe, en 1778.

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## THE LION DOG

Art work by Marta Klonowska

Executed in 2014 | one-of-a-kind piece | three elements

### Element 1

Dog | sculpture object | glass on metal frame work

Measurements | ca. 45 x 55 x 30 cm | ca. 17.7 x 21.7 x 11.8 inches | H x L x W

### Element 2

Pair of ladies' shoes | two sculpture objects | glass on wire mesh

Measurements | each shoe | ca. 15 x 25 x 10 cm | ca. 5.9 x 9.8 x 3.9 inches | H x L x W

### Element 3

Digital inkjet print on paper | duplex colour | artist proof

Image | 37 x 26 cm | 14.6 x 10.2 inches | H x W

Frame | museum glass | 61,5 x 49,5 cm | 24.2 x 19.54 inches | H x W

after

*Demoiselle en Polonoise unie en Buras, garnie d'une bande de même étoffe, en 1778*

Galerie des Modes et Costumes Français

12<sup>e</sup> Cahier des Costumes Français | 6<sup>e</sup> Suite d'Habillements à la Mode en 1778 | M. 71

Hand-colored engraving on laid paper

Executed in 1778

Designer | Claude-Louis Desrals | French | 1746 - 1816

Engraver | Etienne Claude Voysard | French | 1746 - about 1812

Publisher | Esnaults et Rapilly | Paris | 18<sup>th</sup> century

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Von 1778-1787 erschien in Paris unter dem Titel *Galerie des Modes et des Costumes Français* eine Reihe von Drucken, die anhand von detaillierten Abbildungen und Beschreibungen die aktuelle Mode vorstellten, so wie sie in der Hauptstadt und am Hof von Versailles getragen wurde. Das von Marta Klonowska ausgewählte Motiv *Demoiselle en Polonoise* zeigt eine junge Dame mit Hund in einer ländlichen Szenerie. Die *Robe à la Polonoise* wurde, den Ideen der Aufklärung folgend, als eine besonders natürliche Art sich zu kleiden betrachtet. Bei der hier gezeigten Version handelt es sich um eine *Polonoise à la Jean-Jacques*, benannt nach Jean-Jacques Rousseau, dessen Forderungen nach zweckmäßiger Kleidung auch in der Mode Eingang fanden: Eine schlichte Polonoise aus grobem Burat-Stoff, ohne Muster und Verzierung, der Manteau extrem reduziert, von einem Band aus gleichem Material eingefasst, ohne erkennbare Raffung, die Ärmel schmucklos und im Stil einer Landfrau nach oben geschoben, der Rock die Knöchel umspielend. Frisur und Kopfputz nicht zu elegant, das Schuhwerk einfach und passend. Eine ideale Garderobe für Spaziergänge und Ausflüge aufs Land.

So wie Landschaft und Kleidung die Idee einer Natürlichkeit suggerieren, so täuscht auch der kleine Löwenhund eine ursprüngliche Wildheit nur vor. Der Hund ist hier ein zur Mode passendes Accessoire das den Auftritt der jungen Dame wirkungsvoll unterstützt. Tatsächlich aber wurden diese Hunde (dt. *Löwchen*, engl. *Little Lion Dog*, fr. *Petit Chien Lion*) über Jahrhunderte gezüchtet. Ihr Fell bedurfte regelmäßiger und aufwändiger Pflege, um sie so aussehen zu lassen wie kleine männliche Löwen. Hunde dieser Art lassen sich in der Kunstgeschichte bis ins Mittelalter zurückverfolgen. Sie sind auf Wandteppichen, Gemälden, Zeichnungen, Stichen, Holzschnitten sowie in der Bildhauerkunst zu finden. Albrecht Dürer, Lucas Cranach der Ältere, Jan Breughel, Francisco de Goya und Pietro Longhi haben sie in ihren Werken verewigt. Kleine Löwenhunde waren die bevorzugten Gesellschaftshunde des europäischen Adels und es heißt, sie hätten eine starke Persönlichkeit und den Willen im Mittelpunkt zu stehen. Marta Klonowska betont diesen Aspekt in ihrer Interpretation des Löwenhundes sowohl durch die Wahl der Farbe als auch durch Ausdruck und Haltung, die beide den Fokus ganz auf das Vorführen der prächtigen Toilettage legen. Gleichzeitig findet sich in der Haltung, besonders des Kopfes, etwas vom kecken Ausdruck und Auftritt der jungen Dame wieder.

Appearing in Paris in the years 1778-1787 under the title *Galerie des Modes et des Costumes Français* was a series of prints whose detailed images and descriptions presented the latest fashions worn in the capital and at the court of Versailles. *Demoiselle en Polonoise*, the motif chosen by Marta Klonowska, shows a young lady with a dog in a bucolic setting. In keeping with Enlightenment ideals, the *robe à la Polonoise* was regarded as an especially natural style of attire. The version shown in the print is the so-called *Polonoise à la Jean-Jacques*, named after Jean-Jacques Rousseau, whose demand for practical clothing had an impact on the world of fashion: a plain Polonoise from coarse burat fabric, devoid of patterning or decoration, the frock very reduced and trimmed with a band of matching material, without noticeable gathering at the back, the sleeves bare and folded up peasant style, the skirt playing around the ankles. Neither hairstyle nor headdress is excessively elegant, the footwear is suitably plain. A perfect outfit for promenades and excursions to the countryside.

And just as the landscape and attire evoke the idea of naturalness, the little lion dog only feigns a native savagery. This tiny creature functions effectively as a fashion accessory that enhances the young lady's presence. Such dogs were bred (Eng. *Little Lion Dog*, Fr. *Petit Chien Lion*, Ger. *Löwchen*) over a period of centuries. In order to maintain their resemblance to diminutive male lions, their fur had to be diligently cared for. In the history of art, such dogs can be traced all the way back to the Middle Ages, and are found on tapestries, paintings, drawings, engravings, and woodcuts as well as in sculpture. Albrecht Dürer, Lucas Cranach the Elder, Jan Breughel, Francisco de Goya, and Pietro Longhi immortalized them in their works. It is said that little lion dogs – which were the favoured canine companions of the European nobility – have strong personalities and demand to be centres of attention.

In her interpretation, Marta Klonowska emphasizes this trait through her choice of colour and through expression and bearing, both of which place the focus on the display of the animal's splendid grooming. At the same time, the dog's posture, especially the head, echoes the young lady's pert attitude and appearance.

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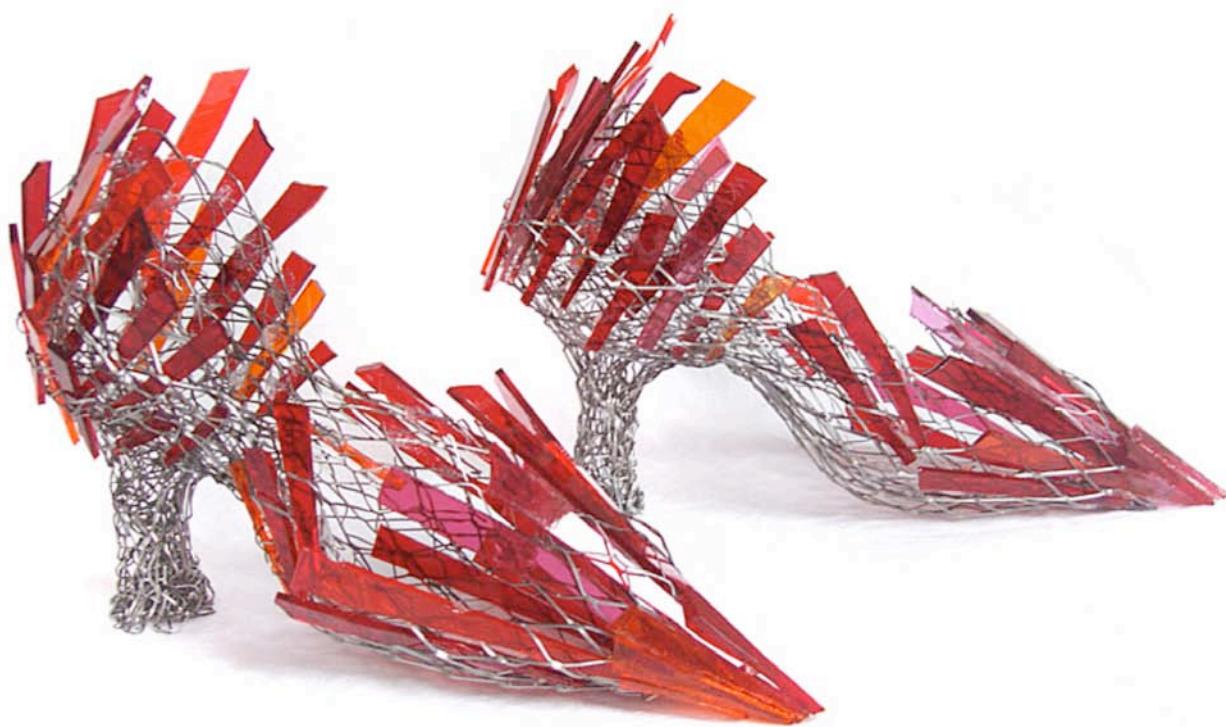


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## THE GARDEN DOG

Art work by Marta Klonowska

Executed in 2014 | one-of-a-kind piece | two elements

### Element 1

Dog | sculpture object | glass on metal frame work

Measurements without tail | ca. 45 x 45 x 30 cm | ca. 17.7 x 17.7 x 11.8 inches | H x L x W

### Element 2

Digital inkjet print on paper | duplex colour | artist proof

Image | 27 x 39,5 cm | 10.6 x 15.6 inches | H x W

Frame | museum glass | 51,5 x 64 cm | 20.3 x 27.2 inches | H x W

after

*Garden View with a Dog*

Oil painting by Tomàs Yépes (Spain, 1610-1674) | executed ca. 1660

Measurements | 109 x 155 cm | 42.9 x 61 inches | H x W

Museo del Prado | Madrid

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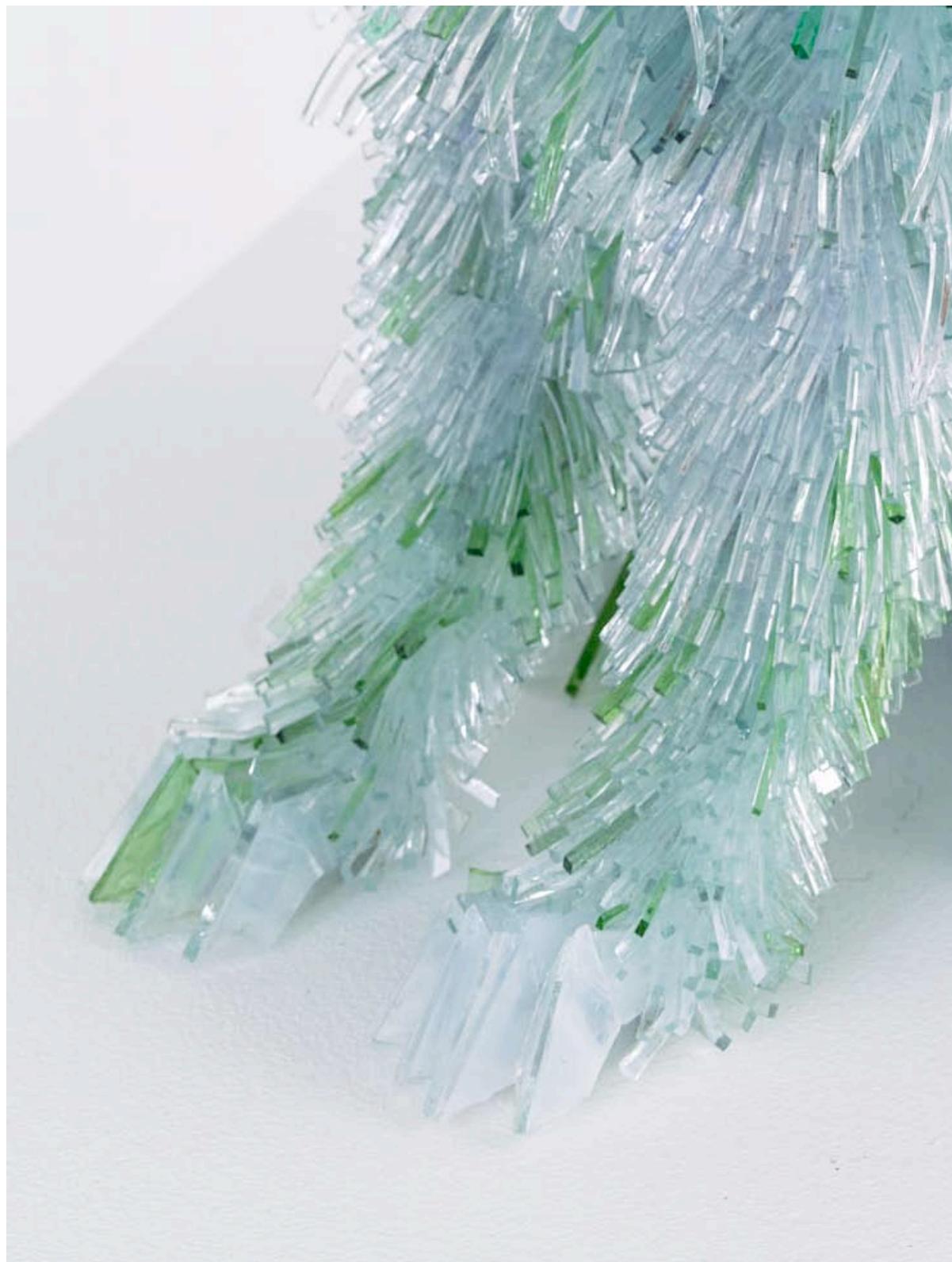


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“Universal history,” according to Jorge Luis Borges, “is the history of a few metaphors.” In the past few years several of the most interesting artists working in glass have mined the history of art and decorative arts to reveal their metaphorical potential. One need only think of the splendidly opulent dining tables of a Beth Lipman, inspired by seventeenth-century Dutch painting that speak simultaneously of consumption and communion, or the reflectively infinite and yet elusive vessel landscapes of Josiah MacIlhenny addressing issues of utopian worlds and question our beliefs about modernism.

Lesser known as an historical provocateur is the Polish artist Marta Klonowska, who for several years has based her sculptures made of shattered glass on masterpieces of sixteenth- to early nineteenth-century painted portraits by such masters as Francisco de Goya, Diego Velázquez, and Lucas Cranach.

Klonowska studied at the Academy of Fine Arts Wrocław in Poland, and later at the Academy of Fine Arts in Düsseldorf, Germany under Professor A. R. Penck. She began showing in group-exhibitions in Germany in 1992, and had her first one-person exhibition in Düsseldorf at Galerie Laden 33 in 1996. Since 2003 she has shown at lorch+seidel gallery in Berlin, and in the United States at Art Miami beginning in 2005.

Her series based on old master paintings features figures of dogs and shoes appropriated from the portraits and reconstructed in glass shards, always in a single color, deep cobalt blue, emerald green, or ruby red. The shards are assembled on a metal armature covered with wire gauze. Klonowska’s standard installation of the works includes a digital print of the original painting from which the objects were derived.

These works had their genesis in an even earlier series of glass assemblages in the form of generic shoes, objects taken from daily life. It was her perception of the “theater of life” depicted in these portraits of elegant ladies and gentlemen with their prized pets that intrigued Klonowska. She recognized that these images were of real people, but that their idealization in the portraits removed them from reality at the same time. Likewise, their costume accoutrements and animal friends were both real and unreal simultaneously. The brittle fractured glass used to construct them was seductive to the eye in its rich color, but its texture immediately conveyed a threatening sense of danger to the touch that made them appealing and repellent at the same moment. In the artist’s own words “The dogs are like jewels for the people from these paintings, my animals are the same. They allure the public, but that are not to be possessed. They are dangerous.”

“La Déclaration d’Amour,” by French painter Jean-François de Troy from 1724-25 was the source of a highly animated figure of a dog begging attention from its master standing on two legs, and two pairs of shoes, one women’s and one men’s. The magic that Klonowska achieves in this work is the result of the intense red color of the glass, which at one level looks like precious rubies and on another suggests the violence of gushing blood. The animal is staged in front of the portrait to suggest that it is seeking attention from the unreal figure in the painting, adding yet another layer of artifice to the theatrical presentation in which Klonowska is interested. Danger and pleasure are inseparable, as are beauty and terror. Klonowska brings the unreal world of real people and animals in paintings into focus, and reminds us that our perceptions of the real are always tempered by our expectations and memories. The history of the painted portrait becomes a metaphor for the theater of daily life that each of us inhabit.

David Revere McFadden | Chief Curator | Museum of Arts & Design New York

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Marta Klonowska, born In Warsaw in 1964, studied at the Academies of Fine Arts in Wroclaw (1987-89) and Düsseldorf (1989-97). In 1997, she was awarded a post-graduate degree (Meisterschüler) by her professor A. R. Penck. Marta Klonowska resides in Düsseldorf und Warsaw.

**Public Collections**

- Alexander Tutsek Foundation | Munich
- Herbert Gerisch Foundation | Neumünster | DE
- The Corning Museum of Glass | Corning, NY | USA
- Kunstsammlungen der Veste Coburg | DE
- Glas-Museum Henrich | museum kunst palast | Düsseldorf | DE
- Glas-Museum Alter Hof Herding | Ernsting Foundation | Coesfeld-Lette | DE
- Musée-Atelier du Verre | Sars-Poteries | FR

**Recognitions**

- 2006 · The Bombay Sapphire Prize - Final Exhibition | London
- 2005 · Jutta-Cuny-Franz Prize | Honorary Diploma | Düsseldorf
- 2002 · Artist in residence | Akerby Skulpturpark | SE
- 1996 · Artist in residence | Cité Internationale des Arts de Paris

**Selected Solo Exhibitions**

- 2015 · Lion Dog Meets Garden Dog | lorch+seidel | Berlin
- 2013 · Puszek and Friends | lorch+seidel | Berlin
- 2009 · Geschöpfe (with sibylle von preussen) | lorch+seidel | Berlin
  - Domestic Animals | The Finnish Glass Museum | Riihimäki | FN
- 2008 · Streichelzoo | museum kunst palast | Düsseldorf | DE
- 2005 · Portraits und Tierskizzen | lorch+seidel | Berlin
- 2003 · Dogwalk | lorch+seidel | Berlin
- 2002 · Akerby Skulpturpark | SE
- 1997 · Galerie Cité Internationale des Arts de Paris

**Selected Participations**

- 2012 · European Glass Context | Bornholm Art Museum | DK
  - Glasstress New York - New Art from the Venice Biennales | Museum of Arts & Design New York
  - In the Name of Love | Alexander Tutsek-Foundation | Munich
- 2011 · Materials Revisited | Museum für Angewandte Kunst | Frankfurt/Main | DE
  - Menschen, Tiere, Sensationen | lorch+seidel | Berlin
  - Glasstress | Palazzo Cavalli Franchetti | Venice | IT
- 2010 · Four in One | lorch+seidel | Berlin
  - Walking the dog | Kunsthalle Osnabrück | DE
- 2009 · Cocker Spaniel and other Tools ... | Kunsthalle Kiel | DE
  - Cocker Spaniel and other Tools ... | Ursula Blickle Stiftung | Unteröwisheim | DE
- 2007 · Audacity in Art | Orlando Museum of Art | USA
- 2006 · The Bombay Sapphire Prize – Final Selection | The Bombay Sapphire Foundation | London
- 2004 · Caterina Tognon Arte Contemporanea | Palazzo da Ponte | Venice
- 2004 · Glas im Großformat | Glasmuseum Alter Hof Herding | Coesfeld-Lette | DE
- 1995 · Art, Design & Barbie | Liberty Street Gallery | WFC New York | USA
- 1994 · Art, Design and Barbie | Martin-Gropius-Bau | Berlin