

Klara Kristalova, Girlforest, 2021. (MBF)toneware. Girlforest: 57 x 75 x 38 cm | 22 7/16 x 29 1/2 x 14 15/16 in, A pair of trees: 34 x 11 x 13 cm | 13 3/8 x 4 5/16 x 5 1/8 in.
Photo: Carl Henrik Tillberg. Courtesy of the artist and Perrotin.

KLARA KRISTALOVA

Soft Parade

24 June – VMTJ2021

Perrotin Seoul is pleased to present the first exhibition of Klara Kristalova in Korea.

This presentation brings together a selection of sculptures and drawings created specially for this occasion. Before being installed in Seoul, the pieces first inhabited her immediate surroundings, in her studio located in the Swedish countryside in the forest by a lake, North of the Stockholm region.

Kristalova's figures speak to our emotions immediately. The artist is a storyteller who uses the plasticity of sculpture to build small micro worlds, where something peculiar has just happened or is about to happen. She usually relates to a sculpture tradition that has its roots several hundred years in the past.

A brand new monograph which features a new FTTB by Fanni Fetzer, director at Kunstmuseum Luzern, is now available in our bookstore.

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Klara Kristalova, *Cat girl*, 2021. Glazed porcelain. 31 x 21 x 17 cm | 12 3/16 x 8 1/4 x 6 11/16 in.
Photo: Carl Henrik Tillberg. Courtesy of the artist and Perrotin.



Klara Kristalova, *Creatures flying and standing still*, 2021. Glazed Stoneware. 112 x 39 x 40 cm | 44 1/8 x 15 3/8 x 15 3/4 in. Photo: Carl Henrik Tillberg. Courtesy of the artist and Perrotin.

The artist chooses the scale of her objects in a way that ensures her figures are never lovely. We are not looking from a birds-eye view at the universe of a cute family of mice, but experiencing the effect of Kristalova's art, which though not actually threatening, is an encounter occurring at eye level—this too because the figures are typically presented on a plinth, stage, or shelf. The qualities of surface, specifically the visibly hand-formed clay and painterly glaze intensify the impression that Kristalova's works are of their own essence. These are not small knickknacks with the complexion of porcelain, but assured and willful entities. Kristalova's figures communicate, they look or deliberately look away, they turn to us or away from us, they present themselves as reserved or obtrusive. Some figures are melancholic, others tired, patiently expectant, or have an almost vexatious presence. All are warm, but none sentimental.

We only need to listen, then the figures speak to us. We can eavesdrop and interrogate the sealed suitcase, perhaps for the secrets of our own family; see in the strange relation of the deer and tree the trouble in our parents' marriage or our own intimate relationships; recognize the energy that lies in the wicked mood of the apple. All of it exists within us.²

1. Bénédicte Ramade, *Camouflage*, Perrotin Paris, 2017
2. Fanni Fetzer

More information about the exhibition >>>

For safety reasons, the exhibition will be open by appointment only until further notice. Please contact seoul@perrotin.com to make an appointment.

작가는 작품의 크기를 조절하여 그의 오브제들이 절대 사랑스러워 보이지 않도록 한다. 우리는 귀여운 쥐 가족의 세상을 위에서 내려다보는 것이 아니라 크리스탈로바만의 예술의 효과를 경험하는 것이다. 위협적이지는 않게 느껴지는 그의 작품 세계는 눈높이에서 벌어지는 만남이며, 이 높이를 맞추기 위해 작품은 받침대나 무대, 혹은 선반에 주로 놓인다. 손으로 작업한 흔적이 눈에 띄는 점토와 질감이 드러나는 유약은 크리스탈로바 작품의 외적 특성이자 그 작품만의 본질이 존재한다는 느낌을 심화시킨다. 이 작품들은 도자기의 외적 특징이 있는 작은 장신구들이 아니라 주제적이고 확실한 하나의 독립체들이었다. 크리스탈로바의 조각상들은 우리와 소통하며 의식적으로 쳐다보거나 눈을 피하고, 우리를 향해 서기도, 멀어지기도 하며, 내성적인 모습과 눈에 띄게 자신들을 선보이는 모습을 보인다. 조각들은 우울해하기도 하고, 피곤해하고, 참을성 있게 기대감에 차 있으며, 꽤 성가신 모습으로 있기도 하다. 그의 모든 조각은 따스하지만 감성적이지는 않다.

우리가 귀를 기울이면 조각들이 말을 걸어온다. 우리는 가족의 비밀을 알아내기 위해 닫힌 여행 가방을 엿듣거나 심문할 수 있고, 사슴과 나무의 이상한 관계 속에서 부모님의 결혼생활이나 본인의 개인적이고 친밀한 관계의 문제점을 찾을 수 있으며, 사과와 짓궂은 기분에서 나타나는 기운을 느낄 수 있다. 이 모든 것이 우리 안에 존재한다.²

1. 베네딕트 라마드, 2017년 페로탕 파리 카모플라주전
2. 파니 팻저

여러분들의 안전을 위하여 추후 공지가 있을 때까지 예약제로 운영됩니다. 예약은 방문 전 seoul@perrotin.com 으로 이메일 부탁드립니다.

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