

C O N T I N E N T A L D R I F T

Opening 10th August 6 pm - 8 pm
Exhibition 11th August - 2nd September 2018
Mr Kitly Gallery, Brunswick, Australia

ADAM BUICK

St Davies, Wales, UK

**JESSICA COATES &
MICHEL MÜLLER**

Darmstadt, Germany

CÉCILE DALADIER

Drôme, France

MATTHIAS KAISER

Grafendorf, Austria

MARIA KRISTOFERSSON

Gothenburg, Sweden



C O N T I N E N T A L D R I F T

Mr Kitly 
381 Sydney Road (upstairs)
Brunswick Vic 3056 Australia
+61 3 9078 7357
mrkitly@mrkitly.com.au
mrkitly.com.au
[@mrkitly](https://www.instagram.com/mrkitly)

Theme

Continental Drift is about contemporary ceramic artists making work in Europe for an Australian audience on the opposite side of the world, perhaps a continent they may have never visited before.

The terrain has shifted in the way we interact. The internet has brought our artistic influences closer, despite geographical distance. For centuries Europe literally drifted towards Australia, firstly via ships, then aeroplanes and now the internet.

How has the geography of modern Europe influenced their practice?

Theory

Continental drift was a theory that explained how continents shift position on Earth's surface. Set forth in 1912 by Alfred Wegener, a German geophysicist and meteorologist, continental drift also explained why lookalike animal and plant fossils, and similar rock formations, are found on different continents.



Mr Kitly's Bree and myself are proud to bring you new ceramic works from five prominent European artists with an analogous aesthetic. All the artists are not only highly proficient in their medium but also convey a distinct European sensibility. Artists Adam Buick, Jessica Coates & Michel Müller, Cécile Daladier, Matthias Kaiser and Maria Kristofersson come from different parts of Europe but their work evokes a wintry and culturally rich wonderland.

I spent six months of 2017 making ceramics in Germany and was able to see many ceramic works by artists I had long admired. Immersing myself in a European culture and landscape inspired my own creativity but six months was not enough time to feel like I knew what it was like to be innately European.

None of the five European artists have travelled to Australia but we are excited that their work has made the long journey. The European earth has been crafted, fired, transformed and transported to Mr Kitly in Melbourne Australia for us to admire in its material form.

Curator, Kirsten Perry

[@kirstenpp](https://www.instagram.com/kirstenpp)



Contents

04	Essay - Dr Anika Ramholdt	10	Cécile Daladier
06	Adam Buick	12	Matthias Kaiser
08	Jessica Coates & Michel Müller	14	Maria Kiristofersson

Home is wherever I'm with you...

I've been thinking a lot about what it means to be indigenous, to originate in a particular place, to belong somewhere. As a non-indigenous, but naturally born Australian it can be confusing trying to establish a nourishing root network. One sometimes feels like a parasitic plant species, blooming tentatively atop something more majestic than oneself. Is my redheaded, freckled DNA truly at home in this sun-bleached desert? With one hand on my heart and the other on a vegemite sandwich, I swear I'm not entirely sure this is my home.

Siegfried Kracauer describes a condition of 'transcendental homelessness'¹ which I think is felt acutely by many of us. It's a sense of displacement beyond our street or suburb or continent, unease in our relational position to

¹ Kracauer, Siegfried, 'The Hotel Lobby' in *Rethinking Architecture: a reader in cultural theory*, Neil Leach ed., (London: Routledge, 1997), 51.

things. Kracauer writes about the hotel lobby as a space where everyone comes and goes but doesn't truly belong. He refers to such a space as an 'invalidation of togetherness'² even though it's where many people can be found together at one time. This reminds me of the Internet, the great Pangaea in the ether, the virtual supercontinent. It's arguably the most egalitarian space in the world, a space to which we all have the opportunity to be indigenous, to 'connect' and yet we know that it has the potential to leave us all feeling more isolated than ever before, one of a billion sprouts screaming in the dark for sunshine.

Social animals, even in virtual spaces, naturally crave connection, belonging and togetherness. Plato wrote an interesting account on the origin of this impulse in his Symposium. In the beginning, according to Plato, there were originally three genders.

² Kracauer, 55.

The first consisted of two men joined together as a single being, with two sets of arms and legs, two heads etc. The second consisted of two women and the third, the 'androgynous', was a combination of a man and a woman. By all accounts these beings lolled about happily eating grapes until Zeus, the original party pooper, decided to slice them up so that each being was divided into two and separated from its other half. The severed halves clung to each other, trying impossibly to join themselves back into one.

This frustrated communion went on for a very long while, then eventually these folks wisened up and invented the Internet. They felt a little bit closer for a time, 'connected' even, until Marjorie couldn't decide if the 'lol' in Dean's Whatsapp message was legit or passive aggressive, so she ghosted him. She 'invalidated their togetherness' with the flick of a finger. The gradual loss of relational form, from single body, to severed body, to virtual body is surely exacerbating our sense of homelessness? With our head in the cloud we barely occupy our own flesh homes most of the time. It's a world wide web of hotel lobbies, of 24/7 parties where you're always invited but never truly welcomed, where no matter how hard you tap your fingers you can't quite make contact. Do you feel me?

Just like Plato's original beings, the continents were once a single mass. Slowly and irreparably it broke apart, scattering its pieces about the deep blue, separated from itself forever. These continents became alien to each other, evolved new and different species, took on vastly different characteristics, leaving them connected only in the deepest of their deepest places, in the fossils of their lost togetherness, feet touching under the table but eyes that wouldn't look up from their phones. Love letters deleted from your deleted items, which could only be found in a pile of encrypted data by some super-hacking archaeologist. In a thread leading

back to our ancient swamp residing ancestors we are all indigenous to this lost Pangaea.

Sixty years ago my grandparents traveled on a ship from Germany to Australia. When they arrived from Europe did they cease to feel a sense of belonging in their new home, to which they were not indigenous but where their children, grandchildren and great grandchildren were subsequently born? Do we not all just truly belong to earth in its ever-evolving form and shift about on its continents as the continents themselves shift, as weather shifts, as borders shift, as definitions and values shift? Are the lines we trace around places, identities and bodies not just a form of violence that divide us from ourselves, our nature? Is it even possible to exist in a definition vacuum like Lewis Carroll's 'woods where things have no names'³?

I have been drinking coffee from the same piece of earthenware for over a decade. This particular mug has migrated across the deep blue with me more than once. It's the longest committed relationship I have experienced. I have fallen in love with and been ghosted by people who I've only ever known virtually, and yet every time the real tears are spilled into the same real mug in a real world where I experience real emotions, for real. I don't feel a sense of belonging generally and yet I know I belong because I am part of earth's ever rearranging matter. We split, we divide, we multiply, membranes rupture and burst, mountain ranges rise, continents drift, birds and data migrate. Between physical form, individual mysticism and wifi we find real and virtual places to call home.

Dr. Anika Ramholdt

[@gingerdarkly](https://www.instagram.com/gingerdarkly)

³ Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass*, (London: Penguin Books Ltd, 1998).



Photo: Mr Kitty

ADAM BUICK

adambuick.com
[@atdbuick](https://twitter.com/atdbuick)

My work uses a single pure jar form as a canvas to map my observations from an ongoing study of my surroundings. I incorporate stone and locally dug clay into my work to create a narrative, one that conveys a unique sense of place. The unpredictable nature of each jar comes from the inclusions and their metamorphosis during firing. This individuality and tension between materials speaks of the human condition and how the landscape shapes us as individuals.

Landscapes have inspired artists for generations but for me a landscape has to be felt. To depict it is always going to fall short. I was inspired by archaeological theories that the Menhirs of prehistory are a veneration of the landscapes that surrounds them. With my site-specific work I too am venerating the landscape. By placing a Jar at a particular location within the landscape I hope that it will make us look beyond the object to its surroundings.

My work is also about change, about natural cycles and the transience of human endeavor. Part of my 'Earth to Earth' project is to illustrate one cycle as a metaphor for all. I placed a raw, unfired Jar at the top of Carn Treliwyd in Pembrokeshire. Made from the earth; the wind and rain will return it back to the earth. Clay in turn is created from the weathering of igneous rocks upon which this unfired Jar stands.

Paths are a motif I use to represent my actual and metaphoric journeys through a place. To understand a landscape is to move through it, to give it context. Paths are like common routes of experience, guiding us through the landscape. They are connections through time, to others and to the land. Ultimately my work is about being present within a landscape.

What local landscape do you see daily or regularly?

My studio is at the base of a line of igneous outcrops that run along the north coast of the peninsula. Out beyond them are wild heathland and the Atlantic Ocean. I look walk and swim in this area regularly.

What part of your country's landscape inspires you?

Spending time within the land and seascape that surrounds my studio and home. The details within it and the points between pattern and arbitration.

What comes to mind when you think of the Australian landscape?

I have never visited Australia. I immediately think of dreamtime and the aboriginal approach to landscape. Desert and a large red sun are obvious thoughts. I also think of the sea and the beautiful waves that break around the coast, captured in Alby Falzon's Morning of the Earth film.

JESSICA COATES & MICHEL MÜLLER

objects.studio-mc.de
[@jessica_coates](https://www.instagram.com/jessica_coates)

With their ceramic objects Studio MC (Jessica and Michel) operate small scale work that allows for play and experimentation. Referencing primary shapes and architectural forms Studio MC aims to make the viewer question his expectations of an object. Although it is often stressed that ceramics need to be touched, a matter of particular interest consists of how a viewer translates shape and silhouette of an object into something tangible and describable. A sort of inquiry takes place concerning the human need to categorize objects. When is a shape easily recognized and part of the collective form vocabulary and when does it speak to the individual or unconscious?

Studio MC's objects make use of various techniques. Some pieces are coil built step by step and developed during making, resulting in organic shapes with an irregular silhouette. Others are rather linear sculptures, planned in advance and carefully assembled from slabs and wheel thrown parts. This oscillation between the two different techniques helps to maintain a state of exploration and highlights different aspects of the universal quality of a vessel. It promotes a deep interest and understanding of shape and formal vocabulary.

For Studio MC ultimately all work may be traced back to the vessel and its various traditions. Be it in the classical sense of something that can hold food, liquid, flowers etc., or the more architectural shapes, where the function of a vessel is comparable to an enclosure that houses more intellectual or spiritual matters. With the concept of the intact vessel there is automatically a link to the broken and shattered. Ceramics are thought of as fragile and simultaneously they can last for ages. When a vessel or sculpture is fragmented, the wholeness of the vessel has dissolved in pieces leaving behind something similar to a ruin. A symbol of the bygone, derelict and failed. Although offering its own aesthetic it is the antipode of the safeness and comfort provided by a vessel.

What local landscape do you see daily or regularly?

We are very lucky to have many beautiful historic parks with very old trees near us and the Odenwald, a low mountain range with woods and beautiful sights to visit. Visiting the hinterland of Darmstadt is part of our routine and allows us to take a break and put things into perspective. We consider it an important part of our work/life.

We've had the typical discussions about the pro's and con's of big city life versus small green city, and the usual fear of missing out but are now content with having chosen the latter. While living in big cities like Berlin we always missed the quick access to nature and the much calmer life of a small town.

What part of your country's landscape inspires you?

In our surrounding countryside we have lots of castles and vista points to survey the region. In summer, to get there you pass through a lot of cool shadowy valleys, sunlit fields and hilltops. So it's the quick change of light and temperature and the soft modulation of the landscape that's inspiring. The passing of time feels kind of different. We have a few go to places that seem to charge you with a special energy. Also living with kids and observing their dealing with nature and play is great inspiration.

What comes to mind when you think of the Australian landscape?

We mainly imagine the Australian landscape the way it is usually portrayed in the media: vast, wild and arid with threatening sun and heat, where you better not get lost in the desert like interior.



Photo Jessica Coates & Michel Müller

CÉCILE DALADIER

ceciledaladier.com
[@ceciledaladier](https://www.instagram.com/ceciledaladier)

Cécile Daladier was born in Paris in 1955. She first dedicated herself to music and later to the fine arts. For a few years now, the creation of vases and singular objects all linked to the botanical world has become her main field of work. She works in the south of France where she shapes and fires her ceramics. In this isolated place Cécile also devotes herself to gardening and her passion for plants.

What local landscape do you see daily or regularly?

Sloping meadows with hedges, then in the near distance mountains covered by trees, and North a profound view on a succession of hills, towards the Rhone valley.

What part of your country's landscape inspires you?

Sky, spring water at the fountain, trees, herbs, mosses, flowers, birds, butterflies, clouds, soil, clay, stones, rocks, seasons, snow, sun, stars, rain...

What comes to mind when you think of the Australian landscape?

Ochres, grey eucalyptus, huge landscapes, oceans with waves, large and deep horizons.



MATTHIAS KAISER

matthiaskaiser.com www.loyalexports.com
[@matthiasjosefkaiser](https://www.instagram.com/matthiasjosefkaiser)

I studied at Parsons school of design in NY and at Vienna's university of applied arts, apprenticed with two Japanese master potters in Seto and Karatsu, spent a combined 2 years travelling on the Indian subcontinent and for a period of 13 years I was the akhavan of an Iranian dervish. My vocation remains to make pots.

I focus on the inherent qualities of the material and the succession of steps that constitute the process of creation. Trying to reveal, not hide, what is there and has been done and to give respite from the world of contrived concepts and passing excitement.

I've always had an affinity to mystery and obsession. The alchemical transformation of earth into stone and glass is full of uncertainties and a neverending source of amazement by subtracting industrial processes as far as possible from the refinement of the raw materials and totally from manufacture, the finished pieces retain a heterogenous appearance. They are a sum of parts, with infinite possible combinations of shape and surface, texture and colour, weight and size. My pots contain more than a functional and decorative aspect, their poetry lies in the balance of intent and accident as well as in the interplay of physical attributes.

What local landscape do you see daily or regularly?

I spend most of my time in the studio and walk through the garden, on my way to the kiln shed, several times a day. One of the stones my grandfather has used to pave the walkway carries special significance. It is monolith with a hole in it, that he had brought from his orchard.

This stone is an ancient cultural artefact dating from 5000 to 10000 years ago. Similar monoliths can still be seen standing in the surrounding hills, marking the entrances to a system of underground passageways that predate the pyramids of Egypt. It is a fascinating aspect of local history.

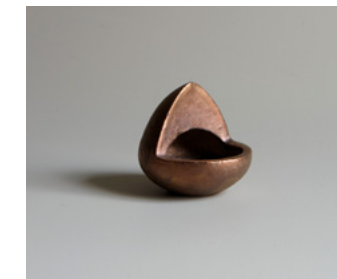
What part of your country's landscape inspires you?

I am deeply moved by and interested in the still largely unexplored paleohistoric culture that left the hole-monoliths and the corresponding elaborate system of underground passages in the area I live in. They could have been created by local hunter-gatherer societies as refuges from incoming farmers from the Middle east (after about 9000 years ago) or by people who were a mixture of hunter-gatherers and farmers, as a refuge from Yamnaya people from Central Asia (after about 5000 years ago). Or by someone else for an entirely different reason.

The mystery is increased by the precision with which the tunnels have been made, mostly in solid rock in a supposedly pre-iron culture. Much later on, churches and chapels were invariably built exactly on top of the entrances to the passages.

What comes to mind when you think of the Australian landscape?

I think about how early humans spread from Africa to the whole globe, some ending up in Europe and some in Australia, all of them being a mixture of diverse populations, all of them sharing largely the same DNA.





MARIA KRISTOFERSSON

mariakristofersson.se

In recent years I have mainly worked with The box as a form. It interests me because it has both space and body, an inside and an outside. It can be seen as a three-dimensional drawing. My intention is never to give these items a practical function. I build up my items by hand and make decisions during the course of work. I use an earthenware-clay and fire twice. I do not use glaze.

What local landscape to you see daily or regularly?

I go to the sea at least once a week for a swim, in winter with sauna.

What part of your country's landscape inspires you?

Any landscape reminds you about scales, distances, structures...

What comes to mind when you think of the Australian landscape?

Colours and values for example.

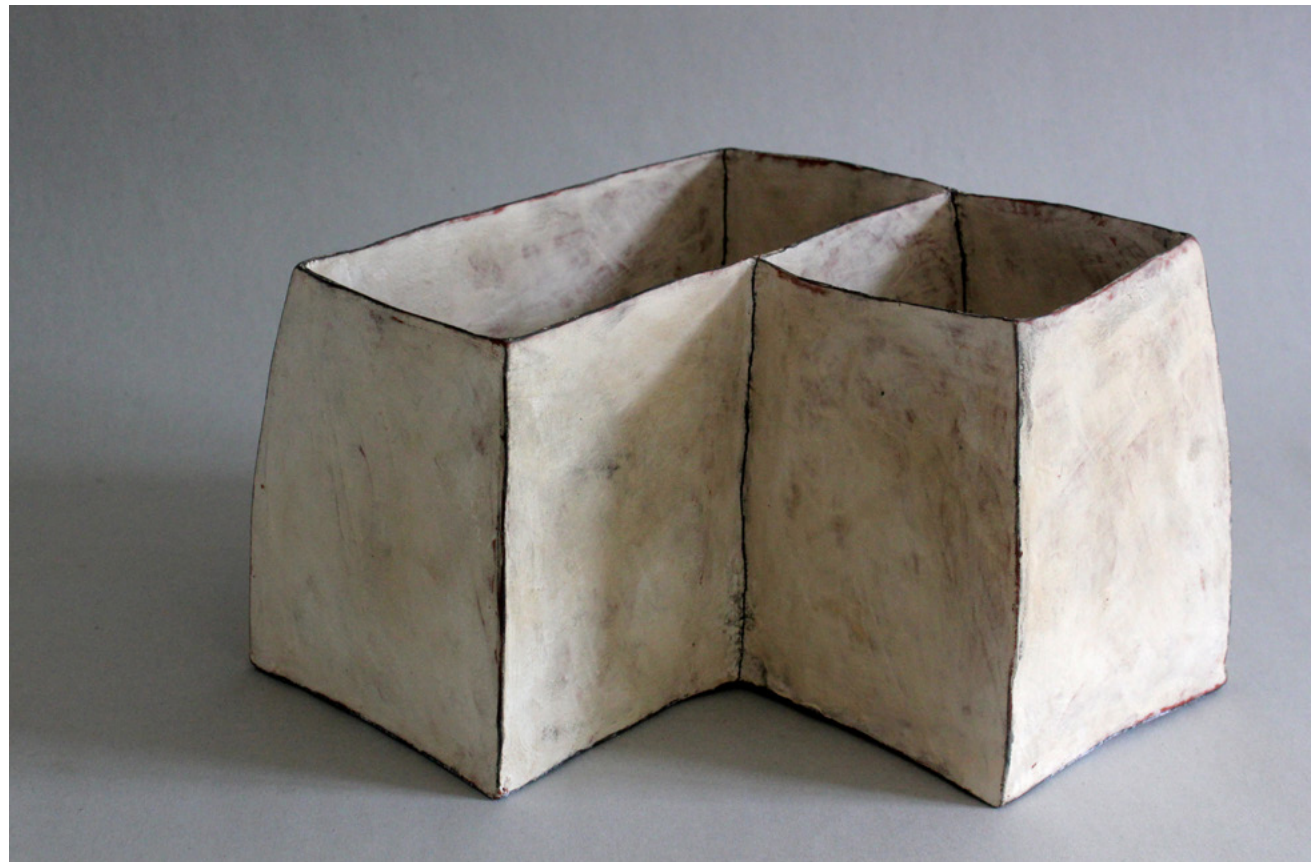


Photo Maria Kristofersson

PRICELIST

All prices include GST

ADAM BUICK



01 \$240
9 x 8.5 cm



02 \$240
9 x 8.5 cm



03 \$240
9 x 8.5 cm



04 \$240
9 x 8.5 cm



05 \$240
9 x 9 cm



06 \$240
9 x 8.5 cm



07 \$240
9 x 8.5 cm



08 \$240
9 x 8.5 cm



09 \$240
9 x 8.5 cm



10 \$240
9 x 8.5 cm

JESSICA COATES & MICHEL MÜLLER



01 \$1500
17 x 17.5 cm



02 \$1500
15 x 20 cm



03 \$590
13.5 x 8 cm



04 \$990
14 x 17 cm



11 \$240
9 x 8.5 cm

CÉCILE DALADIER



01 \$1200
17 x 20 x 22 cm



02 \$750
19 x 12 cm



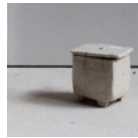
03 \$590
28 x 10 cm



04 \$590
23 x 8 cm



05 \$1050
10 x 20.5 x 15 cm



06 \$380
8.5 x 7 x 8 cm



07 \$380
3 x 19.5 cm



08 \$1500
50.5 x 50.5 cm



09 \$1500
50.5 x 50.5 cm

MATTHIAS KAISER



01 \$420
25 x 11.5 cm



02 \$350
13.5 x 10.5 cm



03 \$1500
31 x 16 cm



04 \$350
8 x 14 cm



05 \$350
8 x 14 cm



06 \$520
8 x 12 cm



07 \$315
7.5 x 11 cm



08 \$350
11 x 11 cm



09 \$250
9 x 10 cm

MARIA KRISTOFERSSON



01 NFS
28 x 24 x 14 cm



02 \$1650
24 x 21 cm