

## Form and Content

Jugs are anthropomorphic, their shape recalling the human body. The body contains just as much water as a filled up jug, but you're unable to consume its contents. The jugs of Bastien Aubry and Dimitri Broquard are dysfunctional—objects of everyday life that have been artistically sabotaged. Most of them would spill out their essence before breaking. Their sculptural quality takes control. They seem to be blown up like plastic bags in the wind or scattered like bundles of rumpled cloths. Others seem to be signature pieces by Cézanne or Boccioni in their early Cubist or Futurist years.

The artists have the jugs produced in the Jura mountains by an artisanal workshop. Perfectly handcrafted, made in Switzerland and fresh air-dried, they possess an ideal form that the artist duo then takes over. The first step is sculptural intervention. With the help of hands they leave depressions and dells on the surfaces of the clay bodies, and further alter the bellied silhouettes by stacking several on top of each other.

The second step is firing the clay, and then painting the surfaces. Here the artists apply strategies of mimicry. The concave surface of each jug is treated as a canvas. One part is stylistically driven in the tradition of Delft pottery. From about 1615, Dutch potters began to coat their pots completely in white tin glaze instead of covering only the painted surface and finishing the rest with clear ceramic glaze. The artisans then began to cover the tin glaze with clear glaze, which gave depth to the fired surface and smoothness to cobalt blues, ultimately creating a resemblance to Chinese porcelain. Instead of bucolic scenes, Aubry/Broquard paint car crashes on their surfaces. Another family of jugs is more abstract—colored in beautiful monochromes such as Renault blue or Pastis yellow—there is something quite French about these jugs, too.

The last elements in the game are handcrafted copies of Ikea-type shelving. They figure as both frame and pedestal and can be flipped up onto all sides as supports.

The small-size sculptures of Dimitri Broquard and Bastien Aubry develop a dynamic presence that extends far beyond their life as objects. Like still life props that have jumped off the frame, they seem magically suspended in the air. And so these jugs do not go to the well to be broken, but rather blossom into a state of art.

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