

Stéphanie Baechler

I SINK ON HER

Residency at CERCCO Centre for Experimentation and Realisation in Contemporary
Ceramics (HEAD–Genève), 2015

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Pictures by Baptiste Coulon, HEAD

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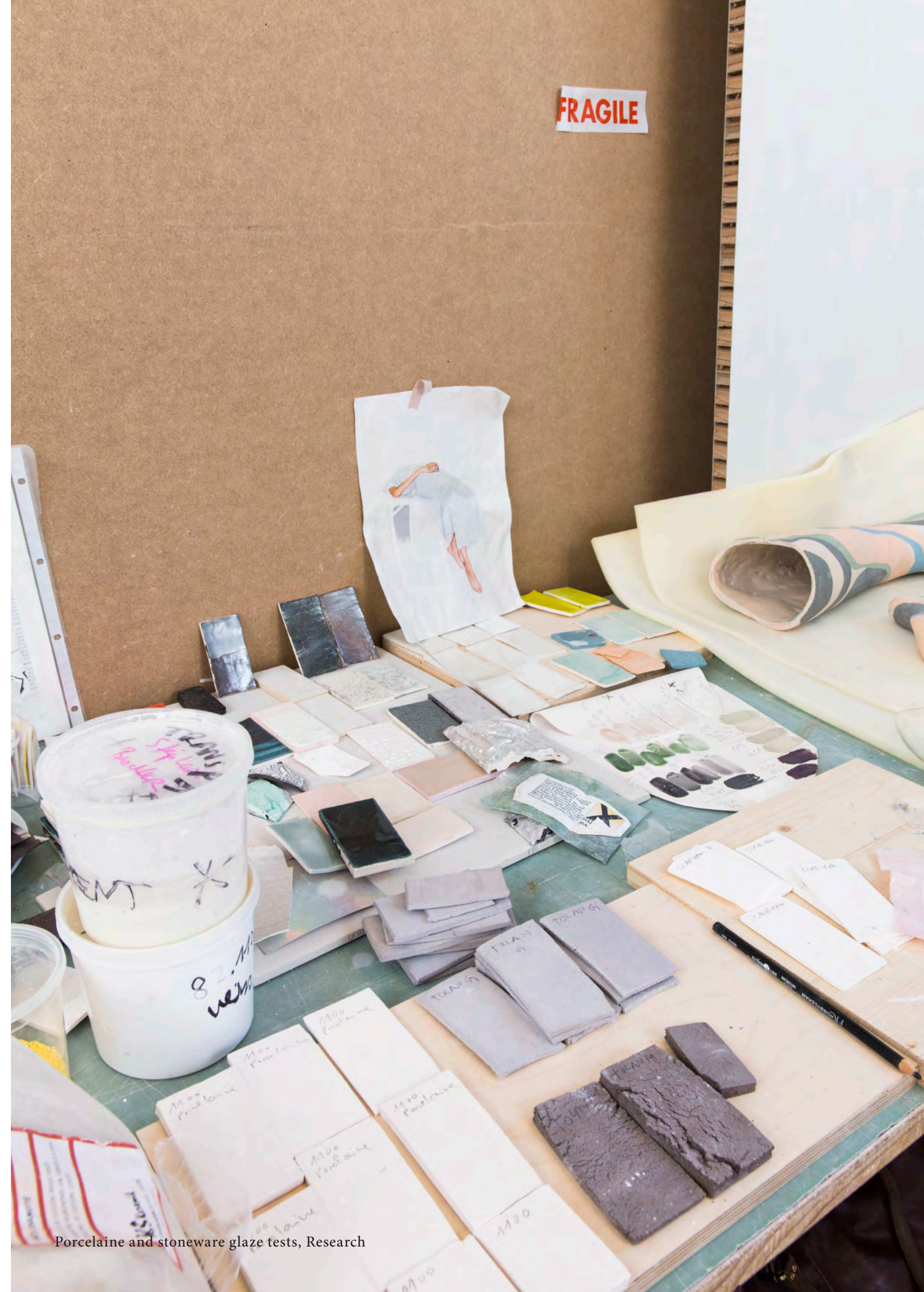
Special thanks to: Isabelle Schnederle, Magdalena Gerber, René Baechler









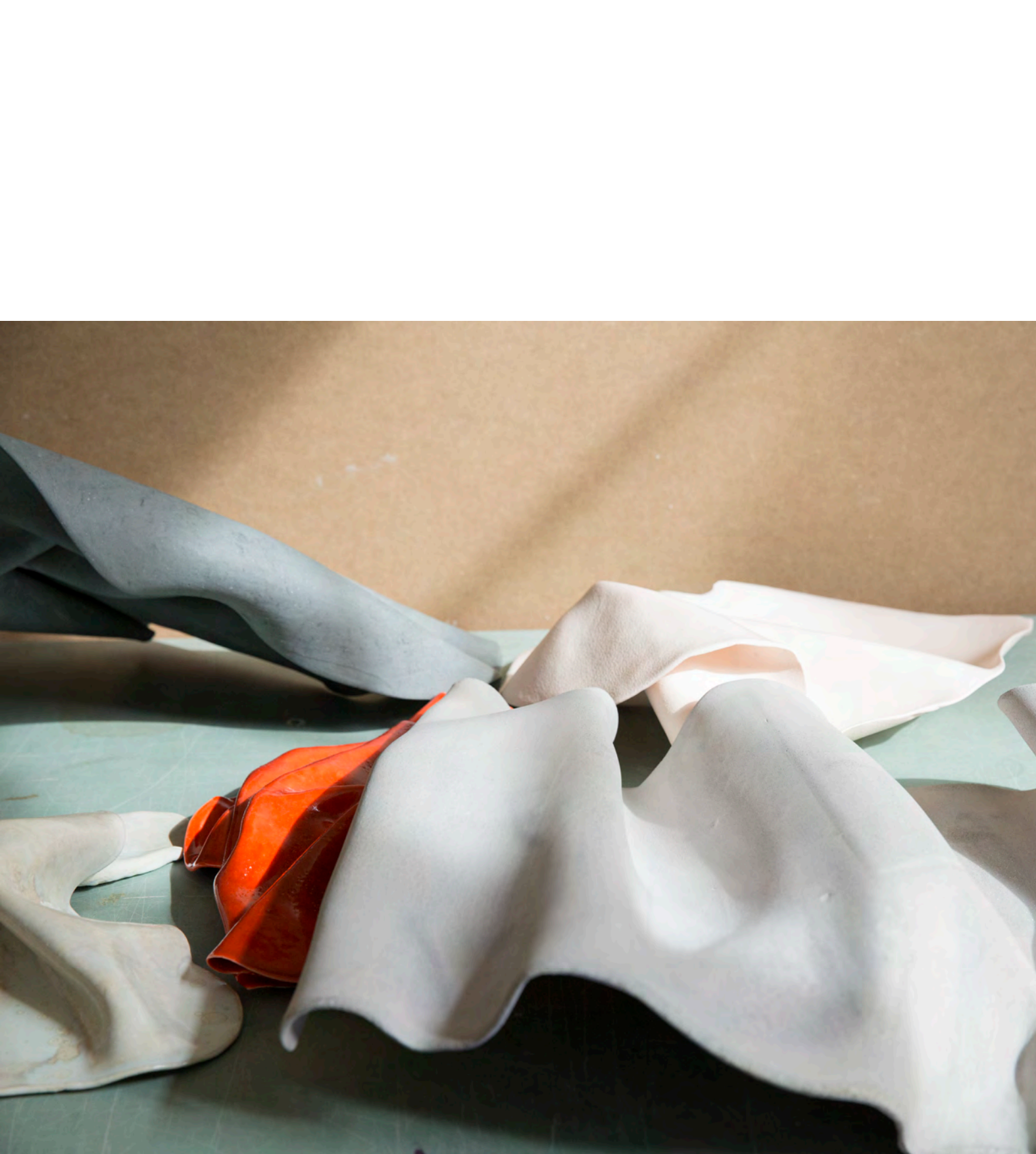


Porcelaine and stoneware glaze tests, Research













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For decades, fashion has lost all functional relationships to the female body and only exists as a folding and unfolding of the self. Practicality and wearability are covered by casuals while eroticism has been replaced by fetishisation and exploitation of the naked body. We are left with status, confidence and story-telling as ornaments of the self, and with the empty suggestion of a body beneath the folds.

The fashion industry is driven by a relentless capitalisation on emotional insecurities and economic disparities. It voluntarily turns against the female body, driving models to anorexia or glamorising drug abuse. Even physical or sexual abuse are regularly glorified in ads portraying gang-rape and editorials featuring violence and murder.

In spite of growing criticism, the industry remains reluctant to enter a post-pornographic stage, in which design, production and promotion are no longer based on the exploitation of women's bodies. As an artist, I respond by articulating the body's physical presence and its claim to personal space, its right to exist.

In ceramics, I found a material that allows me to translate my intuitive ideas into solid, durable sculpture. It helps me deconstruct fashion's intricate hold on feminine subjectivity – on myself really.



Coloured porcelaine in drying process, unfired





Porcelaine in drying process, unfired













Picture by Peter Stitger Team







