



ANTOINE LEPELIER

STOP the time

拦截时间

法国国宝级玻璃脱蜡铸造大师 安东尼·勒彼里耶个展
Living National Treasure of France and Pâte-de-verre Master Exhibition

FACING LIFE IN GRACEFUL REPOSE

Antoine Leperlier is rarely upset. He recalls being 14, working alongside his grandfather in the glass studio. There were no Saturdays or Sundays - for a teenager, this was truly upsetting. Never once did it cross his mind that he was an active part in a European glass legacy.

Recall yourself at 14. Your greatest concern was playing, not philosophy. And it definitely was not the rote daily routine of kiln firing, removal and cleaning. Recounting the story to me, he impersonated his teenage self, grumbling as he pretended to clean his face with his tears. Antoine never mentions the honors and titles his home country of France has bestowed upon him, his focus is on continuously creating glass.

Winding through the streets of Saint-Germain-des-Prés and Université Paris I - Panthéon-Sorbonne, we came to a small coffee shop called La Palette. Antoine repeatedly told me that this coffee shop had remained unchanged since he first started coming at 20. He pointed to a scuffed up decoration on the wall and said, "Nothing has changed." Weaving his tall frame through the tables, he was like a bull in a china shop.

Antoine Leperlier is a man of composure, not competing with anything or anyone. If you have the chance to accompany him to Conches-en-Ouche, a commune in Northern France, you will catch a deeper glimpse into his self-possession. In the twenty minutes we spend driving in the car, we only come across one or two people. Together, we walk across the narrow paths to his garden. The stillness of the town forces one to take a deep languorous breath. Antoine still holds on to the notebook left behind eighty years ago by his grandfather François Décorchemont. I wonder out loud what it was like back then, keeping company with Impressionist painter Claude Monet, what did they talk about?

"Well", Antoine says, "they surely were not discussing whether or not they were master artists".

During Antoine's years in university studying philosophy, he would often wonder, "Why glass?" And, "Is glass art?"

In 1878, glass master Émile Gallé took the world by storm at the Paris World Fair. Ten years later in 1889, in observation of the French Revolution, Paris once again hosted the exposition. In this time, Émile Gallé had become a lauded artist for his work in glass and French glass art had spread across the world. One hundred years later, Gallé's World Fair dragonfly remains unreplicable. In the same year, leaked intelligence predicted that corruption would lead to the fall of the great Qing Dynasty within 30 years. True enough, 16 years later, the Wuchang Uprising, the catalyst for the Xinhai Revolution, ended the Qing Dynasty and imperial rule.

Being familiar with the past will better allow us to understand the art and the life questions triggered by art as we embark upon Antoine Leperlier's artistic journey. In the rich culture of the West, candid and absolute fine art is plentiful. MOMA confidently acquired the work of Tom Patti to emphasize that within a rich cultural reservoir, art is unconcerned with the consciousness of life. The value of art exists as a separate entity. Yet Antoine Leperlier continues to ponder: why glass? He tells me that he does not believe in the word "design". At times and on a certain level, he believes that the word is a fraud.

"Upon what would art adhere to if life did not exist?"

Time and life are recurring themes in his work. Glass is the only material that flows. For Antoine, it is this flow that is the nucleus of life's sorrows. A sorrow that pools in the bottom of his heart, a sorrow that transforms into a tranquil marker for passing time.

Only glass. Antoine believes that glass is the only possibility.

Antoine Leperlier carries himself with a composed dignity familiar to the Chinese people. A composure that recalls Confucius, unwavering in day or night. This is one of the key reasons why, in our twenty-six years of learning, observation and contemplations, we choose and stand behind Antoine Leperlier.

Chang Yi

LIULIGONGFANG & LIULI CHINA MUSEUM Founder

A BRIDGE TO THE WORLD

A March thunderstorm echoes across the Shanghai sky. Through the mist of sprinkling rain, we welcomed the work of Antoine Leperlier. Arriving straight from customs, each wooden crate is stamped with "Conches-en-Ouche", the name of an Upper Normandy commune in Northern France and the birthplace of Pâte-de-verre art.

Our team opens each crate with care as if unfurling panels of history. Seeing in person, the name of a location familiar to us for its connection to Pâte-de-verre, brings an indescribable joy and excitement that was revealed in the expression of each and every team member.

The art of Loretta H. Yang and Chang Yi is synonymous with Chinese LIULI and has made its way into the permanent collections of over twenty internationally renowned museums. The journey of Chinese LIULI into all four corners of the world started in the LIULI CHINA MUSEUM Shanghai. The exhibited works from the *Contemporary Glass Exhibition, Glass from a Distant Land – The Work of Three French Houses* arrived at their destination in China due to the bridge built by LIULI CHINA MUSEUM. It is the institution responsible for initiating and sustaining the global cultural exchange of LIULI by erecting a LIULI bridge. This cultural exchange feeds the creativity of Chinese artists, broadens the vision of Chinese audiences and cultivates a level of refinement.

Today, Antoine Leperlier's solo exhibition opens to the same expectations. Heir to a Pâte-de-verre legacy, Leperlier's grandfather François Décorchemont's blood flows through his veins. His passion for glass is revealed through each creation. The abstract collection from the exhibition presents a potent contrast to the Eastern perspective.

Stop the Time uses time, existence, memory and love to communicate the artist's self-reflection. Laden with philosophical

significance, each abstract rendering actually comes from tangible phenomena in life. Leperlier's use of glass stops the constant motion of time; flowing color is not unlike time itself, slipping through our fingers like sand no matter how tightly we hold on.

An expert in contradiction, Leperlier explores yin against yang, hard against soft, radiant against dark and the haphazard use of ink against the precision of cutting. Through his interpretation, glass art becomes a concrete representation of life. The slipping away of time, the elegy of life, the return of everything to the origin, memories and love that cannot be erased, words through space - these abstractions solidify here to become eternal echoes like illusory dreams.

Art is diverse, subjective and frees the mind to interpretation. Prior to knowing the other, both Loretta H. Yang and Antoine Leperlier decided to use the Pâte-de-verre technique to express their creative voice. In 1994, Yang and Chang Yi took part in Exhibition 982 International Transparent Art Exhibition of Venice for the first time. Her outstanding contribution *Healing Hand* caught the eye of Leperlier and led to a lasting friendship. Today, twenty years later, they have cultivated their respective artistic domains, using their respective cultures as the richest source of nourishment. Upon glass, both durable and fragile, they have paved their paths with confident footsteps.

Loretta H. Yang - pioneer of the Chinese LIULI revival movement, Antoine Leperlier - heir to a French Pâte-de-verre legacy. LIULI CHINA MUSEUM Shanghai is honored to bear witness to this historical moment. The landscape of contemporary glass art gathered here is like Leperlier's work - it transcends time and the limitations of space to manifest before our eyes.

Here is where the stars shine, here is where the light of LIULI shines.

Tang Si-fu

Curator of LIULI CHINA MUSEUM, Shanghai

SURFACE AND STRUCTURE: ANTOINE LEPERLIER AT LIULI CHINA MUSEUM

Lustre, which in reality moves over the surface of things as the spectator moves, is played down in favour of the broader, more stable, architecture of colour; surface shine is renounced in favour of internal glow, and transparency purged of lustre is reified in colour.¹

A loose insight on lustre, cut free from a book on Venetian painting of the quattrocento, might seem a strange place to begin these brief reflections on the glass œuvre of Antoine Leperlier on the occasion of this exhibition of new work at LIULI CHINA MUSEUM in Shanghai. But our epigraph contains key words and ideas that reside at the very heart of Leperlier's artistic DNA.

Antoine Leperlier works consciously, even self-consciously within the Western tradition, discovering ideas, motifs, materials and questions in sources ranging from early Greek philosophy to Renaissance art and – more recently and closer to home – in the work from 1903 in *Pâte-de-verre* of his grandfather, François Décorchemont (1880–1971) in turn building upon that of Henri Cros (1840–1907), and of a fin-de-siècle generation of French artists who shared a deep regard for antiquity and an experimental, material approach to art making, including Albert Dammouse (1848–1926) and Georges Despret (1862–1952).²

If such precedents provide an essential ingredient of the Leperlier artistic DNA, then so does a lifelong preoccupation with the technical and imaginal possibilities of materials and of making – for Antoine Leperlier a core legacy and also an implacable creative mandate in an age that increasingly witnesses “the dematerialisation of knowledge, communication and memory”³. He knows that ‘not-making’ is merely an episode in the history of making.

The new work on display at LIULI CHINA MUSEUM perfectly embodies a classical tradition, a *métier*, and a kind of philosophical rage against the conceptual orthodoxy of the new academicism in contemporary visual art practice – the almost superstitious gesture of its disconnection of hand and mind.

This relationship between hand and mind in art making, and a series of consequential relationships: between the object and the viewer, moving around the object; and between the surface and structural features of artefacts, lie at the heart of our epigraph

concerned as it is with the imaginal possibilities of materials in the mind's eye. Paul Hills in his richly absorbing thesis *Venetian Colour* cites the art historian James Ackerman in remarking upon a shift, in the aesthetics of late quattrocento Italian painting, ‘from Alberti's notion of colour as a property of the objects to Leonardo's of colour as generated in the eye’, identifying Alberti's view of pictorial mimesis as ‘object-centred’, whereas:

... for Leonardo painting was a record of things seen by a subject – crucially affected by point of view and by atmosphere between the surface seen and the eye. But this model of the shift in the conception of mimesis between Early and High Renaissance fails to take sufficient account of how colour that is non-descriptive gets framed within a representational context, thereby transforming the merely visible into the meaningfully visible.⁴

Leperlier's impatience with contemporary art theory, and particularly with the false polarity of conceptual versus craft practices, identifies his enduring artistic interests more closely with those of his Renaissance antecedents in art and alchemy. His subject motifs provide active materials for making, not contextual alibis for interpretation. Aesthetic qualities for example in his architectural, or non-descriptive, use of colour; in his philosophical regard for the compatibilities and incompatibilities of glass and ceramic (*les arts du feu*) as material and as idea; in his searching inquiry into the nature of representation; and in his careful staging, within the finished artefact, of how and where exactly the eye comes to rest in the vitreous exchange of luminosity between surface lustre and deep transparency.

Paul Hills goes on to contrast the quattrocento use of colour, either subdued (for the purpose of pictorial modelling), or finely graded (to indicate the edges and angles of things), with colour that lay beyond the boundaries of the figure – that is to say, colour released from the full accountability of descriptive reference. This vibrant colour ‘field’ was an intrinsic quality of Venetian glass, and was to transform the symbolic order:

In Bellini and Titian, as in glass vessels, the arcs and scherzi of colour create space which – far from being plotted and pinned down by linear perspective – is alive with curvilinear energy.⁵

To my eye and mind, the abstractive energy of Leperlier's work shares this essentially vitreous chromatic-spatial sensibility. In his creation of a material and symbolic order as interior and exterior dimensions within the space of the glass artefact, it is difficult to over-estimate the significance for Leperlier of making in the production of meaning, working as he does in terms defined by his compatriot the writer, philosopher and literary theorist Maurice Blanchot (1907–2003), that appear:

...to make of the work a road toward inspiration – that which protects and preserves the purity of inspiration – and not of inspiration a road toward the work.⁶

and which seem wholly in keeping with the artist's own account of his creative process:

To begin with, every one of my projects arises like a kind of memory in my mind. It is as if I am already familiar with it, in the very moment of its occurring in my imagination. They arrive unexpectedly, but with always that unmistakable sense of "déjà vu".

As objects, they are already complete within my inner vision. I can view them from every perspective. If they show themselves with particular intensity, they are accompanied by the kind of feeling we have when a word that we had been struggling to remember springs suddenly to mind. And in that moment I know that I have to make the work. This feeling returns when I am finishing the piece in glass, and I recognise this immediately, at the very moment that I reach it.⁷

For Leperlier the alchemical process by which such complete, if disembodied sources of inspiration acquire material form is then the business of a transformational conversation within and between physical substances and techniques in time, a preoccupation that the artist perhaps inherited from his grandfather:

To shape his piece, Décorchemont employed a technique called 'stamping'. A new fireclay mold was made in the desired way, with the decoration worked in intaglio. Over this interior surface went the 'slip' of powdered glass bound with a liquid, which Décorchemont had made from quince pips according to a recipe borrowed from a 16th-century monk – Brother Théophile – known as an alchemist. Upon firing, the pips acted like a glue, but disappeared without trace, having in no way altered the colors.⁸

The primary significance of mold-casting as a definitive engagement in Leperlier's work transcends its technical circumstance and, paradoxically, takes him much closer to the interests of another compatriot, Marcel Duchamp, than has perhaps been commented previously.

Duchamp was fascinated by glass as a transparent medium, by the phenomenon of surface, and by the inter-dimensional qualities of the mold-casting process. His masterpiece, *The Large Glass*⁹ is also a work of modern alchemy, a constructed hazard – the product of chance and meticulous craftsmanship.

Still further reflection on the imaginal significance of the ancient technique of mold-casting might yield still further reflection on the very nature of human consciousness. For, in the transfer print of moulded three-dimensional relief, whilst something is most certainly lost in detail – some invisible nuance of definition or instance of wear with each successive impression – at the same time something else intervenes within that infinitesimal space between the mould surface and the fused skin of the melted glass medium. This is the space, one might say, of the idea. It is the space in which, by touch, consciousness arises, and is thus a physical space: the distance between that which touches and that which is touched; the tactile gap between sensation and mental awareness of sensation; requiring a sense that is a sense of itself, in "a duration in which the present of perception comes to pass."¹⁰

1. Paul Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250–1550* (Yale University Press, 1999) p.131, ISBN 0-300-08135-9

2. Ref. Janine Bloch-Dermant, *The Art of French Glass: 1860–1914* (New York, The Vendome Press, 1980) pp. 168–93.

3. Antoine Leperlier, preface to *Banquet* (July 2013), in correspondence with the author.

4. *Venetian Colour*, p. 105

5. *Venetian Colour*, p.125

6. Maurice Blanchot, *L'Espace Littéraire* (1952), translated by Ann Smock as *The Space of Literature* (University of Nebraska Press, Lincoln and London, 1982) p.186

This spatio-temporal physical and conceptual dimension bears comparison with Marcel Duchamp's preoccupation, in his Notes, with inframince – the infra-thin – where the example of mould-production arises as more than mere analogy:

The (dimensional) difference between 2 mass-produced objects [from the same mold] is an infra thin when the maximum (?) precision is achieved.¹¹

an idea that Duchamp then develops:

Infrathin separation.

2 forms cast in the same mould differ by an infrathin separative amount –

All "identicals" as identical as they may be, (and the more identical they are) approximate by this infrathin of separative difference.¹²

Duchamp's concept of the 'infra-thin' is one he frequently associates with transparency and rays of light, with polished and reflective surfaces, patination, iridescence, and also with mirror-images and glass. In Duchamp's case, the swift passage from retinal to conceptual experience implies a further exchange between external and internal dimensions:

Irisation as a special instance of reflection.

– Mirror and mirror image maximum passage from the 2nd to the 3rd dimension – (incidentally / why do the eyes accommodate to the mirror?)¹³

I think that, by means of inframince it is possible to pass from the second to the third dimension.¹⁴

Antoine Leperlier's material, retinal and conceptual fascination with the contrasting properties of glass and ceramic as flow and substance, as embodied in new work at Liuli China Museum is the latest manifestation of a creative sensibility that operates as a kind of inquiry within time and material, and within the material of time. The work is at the same time both utterly contemporary and deeply embedded in traditions that cannot be understood or even approximated by theoretical positions that wearily rehearse the old misconceptions of conceptual versus object-centred art practices or the art/craft divide.

7. Antoine Leperlier, in correspondence with the author, 2007.

8. *The Art of French Glass: 1860–1914*, p.191.

9. *La Mariée mise à nu par ses célibataires, même (Le Grand Verre)*, [The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)] (1915–23), now in the Philadelphia Museum of Art.

10. Daniel Heller-Roazen, *The Inner Touch: Archaeology of a Sensation* (MIT Press: Cambridge MA, 2007), p.53. "What if the activities of awareness and self-awareness attributed to the modern faculty were forms not of cognition but rather, as Aristotle maintained, of sensation? What if consciousness, in short, were a variety of tact and contact in the literal sense, 'an inner touch' as the Stoics are reported to have said of the 'common sense' by which we perceive ourselves." (p.40)

11. La différence (dimensionnelle) entre 2 objets faits en série [sortis du même moule] est un infra mince quand le maximum (?) de précision est obtenu." Marcel Duchamp, Note 18, from Marcel Duchamp: Notes, Avantpropos de Paul Matisse, préface de Pontus Hulten (Flammarion, Paris, 1999) p.24, with Duchamp orthograph on p.25 I am grateful to Antoine Leperlier for drawing my attention to this idea.

12. "Séparation infra-mince, 2 formes embouties dans le même moule différent l'autre entre elles d'une valeur séparative infra mince. Tous les "identiques" aussi identiques qu'ils soient, (et plus ils sont identiques) se rapprochent de cette différence de séparative infra mince." *ibid.*, Note 35, from Marcel Duchamp: Notes p. 33 and Duchamp orthograph p. 35r on p.31

13. "Irisation en tante que cas particulier du reflet. | – Miroir et réflexion dans le miroir maximum de ce passage de la 2e à la 3e dimension – (incidence / pourquoi les yeux <accommodent> – ils dans le miroir?)" *ibid.* p.36

14. "J'ai choisi exprès le mot mince qui est un mot humain et affectif et non une mesure précise de laboratoire.... Je pense qu'au travers de l'inframince, il est possible d'aller de la seconde à la troisième dimension."

Prominent glass critic, member of the jury panel
for the British Biennale Exhibition,
national board member of the Art Council, England.

Andrew Brewerton
March 2014

PÂTE-DE-VERRE, LEPERLIER'S CREATIVE LANGUAGE.

Pâte-de-verre is a technique developed by artists who wish to create unique sculptures; it is the ideal answer to the pursuit of the aesthetics and vitality of art.

—Antoine Leperlier

Throughout the extensive history of glass art, glass as a material has been limited by its medium and creator's innovativeness. Constrained also by time, glass was typically used to create functional objects.

Bronze and marble are the most common materials used in sculpture. Toward the end of the 19th century, artists became exploring different materials in order to add life to their work. The discovery that colors were used in ancient Greek sculpture inspired artists to seek out a new medium and creative language that could support their desire for color. Coincidentally at this time an ancient Egyptian amulet was unearthed and prompted a Pâte-de-verre renaissance. Henry Cros, a neo-gothic revivalist sculptor with an affinity for archaeology tapped into the technique's wide range, allowing rich color to manifest both on and below the glass surface. Cros is the pioneer of the Pâte-de-verre revival.

Together in 1911, Henry Cros's son Jean Cros and August Rodin (1855-1894) created Mask of Camille Claudel. This piece was a turning point for Rodin. From classic Greek bronze sculptures, his work became softer and detailed through the use of glass and the Pâte-de-verre technique. This was also the turning point in which glass became recognized as fine art. With the escalating popularity of glass art, Rodin was energized by the possibilities afforded by the material. Later, revolutionary artist Marcel Duchamp intentionally applied an unconventional and painterly effect to glass. He discovered that the medium, due to its transparency, was capable of unique optical expression. Painting via glass allows the audience to see through to the background, the passage of light and fine detail. Duchamp spent 11 years



creating *The Large Glass*. To Duchamp, the 4th Dimension should, logically, be the dimension behind the painting since 3D forms are the shadows cast by 4D forms. Although Duchamp treated glass as a canvas for painting and not a sculptural medium, his genius line of thinking had tapped into what is the nucleus of glass art: light.

With the end of the 19th century in France came the rising influence of Impressionism. Claude Monet, Vincent van Gogh and other painters attempted to capture fluctuations in light and shadow while making the effort to retain color. Monet's close acquaintance François Décorchemont was strongly influenced by Impressionism. In the 1910s, Décorchemont abandoned his affair with ceramic after discovering Pâte-de-verre and its ability to reveal colors, light and shadow in various degrees of transparency. Thus began Décorchemont's exploration of the Pâte-de-verre technique. In Décorchemont's time, colors either moved through glass with ease or blazed with untamed fury; it was both alluring and unpredictable. Kilns were manually controlled and heated by coal. Color placement was virtually impossible because glass powder under high heat would flow out in all directions. Yet Décorchemont was able to accurately gain control to establish a unique creative language. He is referred to as the Impressionist master of glass art.

Antoine Leperlier inherited his grandfather's kiln in the 1980s along with his journal through which he explored the possibilities of Pâte-de-verre. Through Leperlier's experimentation with the technique, glass art went from representational to abstract; he imbued it with philosophy and nuanced soul.

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A CENTURY OLD PÂTE-DE-VERRE BACKGROUND
NAMED MAÎTRE D'ART BY THE MINISTRY OF CULTURE OF FRANCE



FRANCE'S MOST NOTABLE CONTEMPORARY GLASS ARTIST

Born in 1953, Antoine Leperlier received degrees from the Université Paris I - Pantheon Sorbonne and L'Ecole de Louvre in philosophy and sculpture. Challenging academic limits, Leperlier believed that the ideal creative state lies in finding a material that can accurately convey one's personal views.

With philosophical leanings, Leperlier delves into different techniques, expanding the possibilities of glass art. His work features symbols pertaining to history, people, art and time through relief and inscription, revealing his beliefs on the essence of life and care for his fellow humans. A carrier for time and memory, Leperlier's art captures the flow of time within transparent and sturdy glass blocks; he uses captured moments to express the perpetuity of philosophy.

Leperlier's glass art has been exhibited in over thirty internationally renowned museums in the countries of France, Germany, the United States, Japan, Czech Republic and England. Highly sought after by private collectors, his work has become increasingly popular in the Chinese art market over the past several years.

A CENTURY OLD PÂTE-DE-VERRE BACKGROUND

Antoine Leperlier's grandfather is François Décorchemont, a French Pâte-de-verre pioneer and a man whose name is synonymous with the technique in his home country.

Leperlier recalls apprenticing at his grandfather's studio as a youth (1968 - 1971). "He never showed me his formulas or passed on specific techniques". But when Leperlier officially began working

with Pâte-de-verre, it was second nature, like breathing. Only "when breathing, one is not aware of the process of breathing in and out, so I knew I had to start from the beginning in order to understand those unawares."

This profound survey into the soul can also be credited to Décorchemont. In Décorchemont's early years studying the Pâte-de-verre technique, he explored the craft of bronze casting. He would use cow (or horse) dung in the mold because it contained rich levels of highly flammable grass that would aid the flow of glass and color as the smoke rose.

Leperlier grew tired of his days as an apprentice. These were days without breaks, weekends, his only company a kiln and broken glass. He did not yet realize that those days would shape him as an artist. Once, strolling with his grandfather in the yard, they came across a rose. Décorchemont reminded him that the flower's color in glass was 60% yellow gold and 30% white gold; the remaining 10% was the oxidization of tin and metals. A glass artist must retain a firm grasp of metals and color matching. Leperlier recalls that his grandfather was still sketching on the eve of his passing at 92 years of age.

In 1978, armed with Décorchemont's kiln and journal, Leperlier completed his very first creative experiment; it was the beginning of his stylistic evolution. In 1994, he was nominated for Maître d'Art in his home country of France for his contributions to the conservation of the Pâte-de-verre cultural art form. Leperlier accepted the honor on behalf of the heritage and innovation of Pâte-de-verre. He professed, "We must release Pâte-de-verre from the confines of its craft inheritance. The importance lies not in the technique but in the reason an artist chooses to utilize this technique."

FLUX ET FIXE INTRODUCTION

From his earlier collections *Reliquary* and *Vanity* to his latest *Flux et Fixe*, it is difficult to pinpoint the creative evolution of Antoine Leperlier. This is because he is constantly in pursuit of two concepts relating to the essence of time: the time shown on the face of a clock is the present; time is eternal, it is constantly passing us by and it leads to aging and eventually death.

How can time be expressed within a static space? How can a piece of art prove the existence of time? Leperlier's work debates these questions through philosophy, literature, religion and art. Time, etched upon a three-dimensional world, transforms into a four-dimensional artistic declaration. Within the confines of sculptural art, Leperlier uses glass to imagine an alternate realm.

Leperlier uses different symbols to express the passing of time, e.g. rotting fruit and rising air bubbles. They represent moments in time as well as the inevitable journey to the end of life. The skull, both soft and resilient, is like a flowing stream and a towering boulder; two disparate images that draw out the philosophical implications of time.

In *Flux et Fixe*, the artist inserts opaque ceramic into a transparent glass body.

The artist believes that glass and ceramic are related by blood. *Pâte-verre* has previously been used to combine glass and ceramic as

one but what Leperlier is doing today is reuniting the two materials as individuals. Aside from their chemical properties, he assigns new meaning to them. Glass is a substance with no set form. It is fluid, changeable, it represents the unpredictability of time. On the other hand, ceramic is stable, fixed, it represents the imprint of memories on time.

In illusions, in reality, from the present to eternity, Leperlier seeks and probes the fixed concept of time.

The code to Antoine Leperlier's work: love and memory, impede the passing of time.

Eternal life, evading death, this could be the deepest wish of the human race.

Yet no one has been able to conquer the passing of time.

This is a world dictated by time. Even if the clock stops, flowers will wilt, love will fall, people will age. Time cannot be seen nor felt, but it carries with it infinite life, it walks toward the origin.

If time is the precursor to death, then art becomes an expectation, anchoring all the sweetness, joy and despair life brings.

Ancient Greek statues capture life in its most perfect state in hope that a single moment of power and beauty may be rendered eternal;

Art is the mean to protect us against the frightening life.
With art we have the ability to stop the Time,
for just the time to live in peace for a while.

—Antoine Leperlier

Nihilism enjoyed a brief stint of popularity in the art history of 16th century France and other European countries.

Life is brief, death is inevitable, pleasure is nothingness. The artist uses a skull, flowers, bubbles, an hourglass, smoke and a clock to present the passing of life and the abruptness of death.

Glass is fragile, symbolizing the irreversible journey toward death and a theory on time. Antoine Leperlier, who holds a degree in philosophy, and like his fellow countryman Jean-Jacques Rousseau, explores this question with pride.

He says, glass is a souvenir to the existence of time and memory.

To Leperlier, his grandfather is proof that time and memories can be stopped. Both Décorchemont and Leperlier are pioneers of Pâte-de-verre. The influence of Henry Cros and Almaric Walter has long since faded and their respective studios and kilns lost. After Décorchemont's passing in 1971, his kiln was preserved and used by his grandson for an additional ten years. Leperlier realized that "the time I spent together with my grandfather was a race against the swiftness of time, his death was so easily foreseen." This heir to a hundred year old French Pâte-de-verre establishment did not fall in love with glass art by chance. It was passed on from his family through tradition, resolve, and history. Everyday lived is a day closer to death but is has yet to influence this moment or the key elements of everyday life. Only recently has Pâte-de-verre been rediscovered

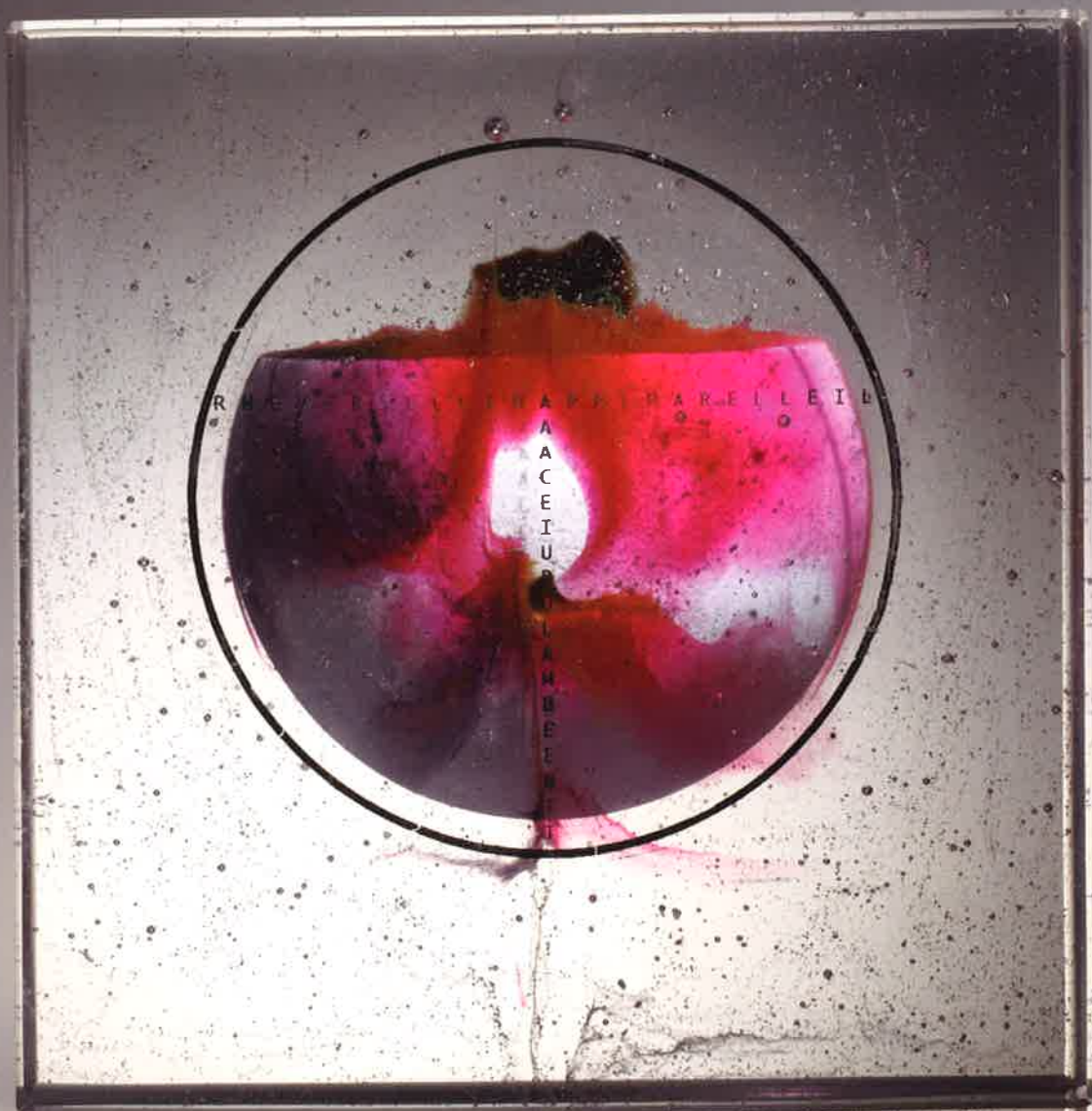
as a direct result of archaeological revelations. It is believed that there is nothing more suitable than Pâte-de-verre to express memory through time and our concern for history.

In regards to Antoine Leperlier's work that features metaphorical symbols such as text from the Middle Ages, it is all abundantly clear:

Glass and ceramic, circle and square, active and static - these dichotomies represent the desire to stop time and the inability to do so. Fulfillment and emptiness, darkness and light, airy and dense - these dichotomies are self-reminders of our daily outlook. Do we build up our walls in anticipation or do we live contently in the present?

For many people this recalls Loretta H. Yang's *Formless, But Not Without Form* collection. When faced with the most inherent life question, it does not matter if one comes from the East or West, we are all one.

Humans may not possess the ability to stop time but we can allow our love and memories to impede its passing.



P R E P A R E L L E

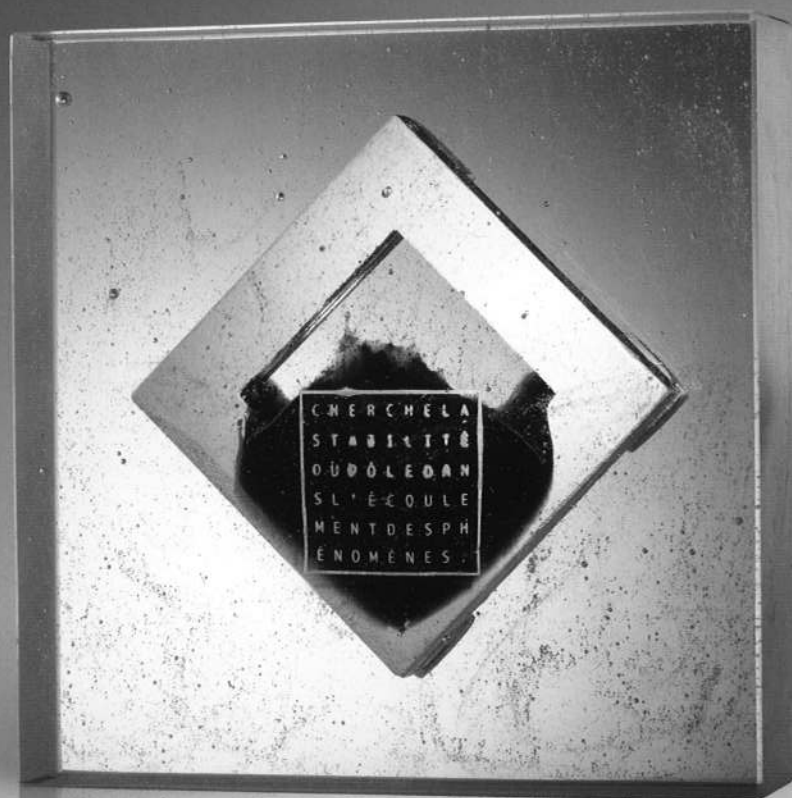
作品上的文字出自法国诗人雷蒙·鲁塞尔(1877-1933),内容描绘了一位女性的声音忠实被纪录下来的过程,仿佛世间的絮语。
An extract from the book "Locus Solus" written by Raymond Roussel (1877-1933), explaining how the voice of a women has been recorded.

勒彼里耶说,现实是混乱的、不可预测的,你只能尽量抓住身边的美好。透明方块玻璃里,那一颗颗的气泡,仿佛被收纳的星辰,凝固了美好的瞬间、永恒的记忆。浮动的色彩凝结在圆形轮廓与光影之上,透明、渐层与鲜红色块的流动,如水如雾,如赵无极。

Leperlier has said that reality is chaotic and unpredictable, all you can do is hold on to the beauty around you. Bubbles appear within the transparent glass square like stars, encapsulating moments of beauty and eternal memories. Flowing color coagulates within the outlines and shadows of the circle. Transparent and gradient red flow like water, like fog, boundless.

作品上的文字出自德国诗人席勒(1759-1805): 在急流中, 仍然寻找稳定的力量。

"Cherche la stabilité du pôle dans l'écoulement des phénomènes." Written by Johann Christoph Friedrich von Schiller(1759-1805).



用画框保护的色彩, 终将消退; 金字塔永留的王国, 终将风化; 随心脏搏动的血液, 终究流逝。所有能想象的, 为了封藏生命、抓住时间的努力, 就像达利的时钟一样, 随着岁月瘫软、消失。这一切是徒劳的, 毫无意义的吗? 当然不。你看, 当昭示生命的浓烈色彩消失, 清晰的文字开始浮现, 像是牢牢印刻着的、不能抹去的爱与记忆。人走过, 必有痕迹。

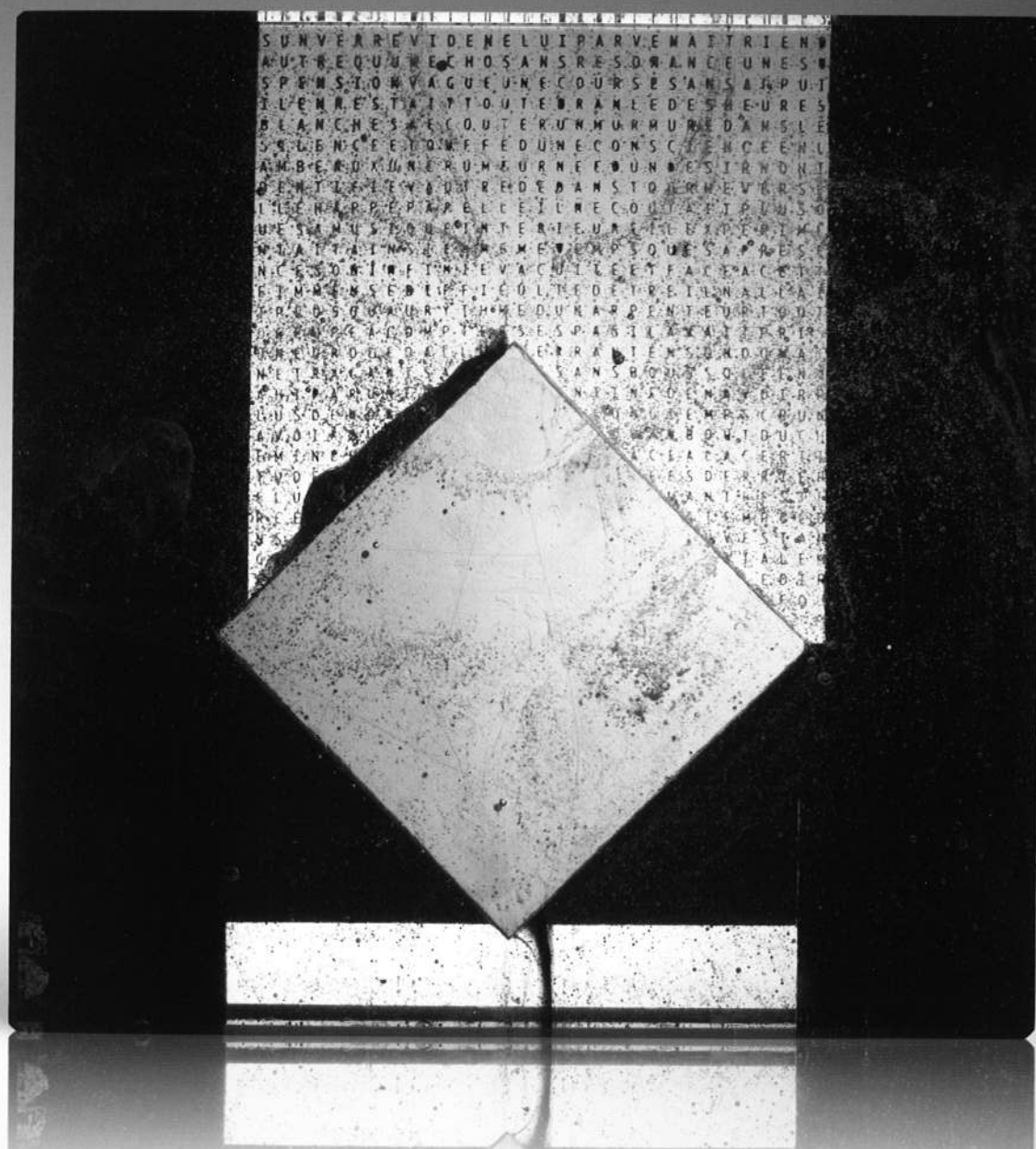
Painted colors shielded by a frame will nonetheless fade; a kingdom protected by pyramids has nonetheless fallen; the life within our hearts will nonetheless bleed dry. All human efforts to preserve life and time is not unlike a Dali clock, vanishing in space. So is it all futile and meaningless? Of course not. Look - as life's rich colors dissolve, letters appear in clarity, like the loves and memories etched in our minds. Human life leaves an indelible imprint.

FRIUFTIUSRELSAPESSE



INMANTLETSICHT

INMANTLETSICHT





作品以玻璃与陶瓷相结合，高温下流动的玻璃，如同飞速流逝的时间、生命；黝黑、坚硬的陶瓷，像是永恒的记忆结晶。人生，就是一个向死而生的过程，呐喊、挣扎，终需归于宁静。那些细细小小的文字，仿佛在诉说着什么——生命，只要存在过，终究留下印记。

Ceramic combines with glass, flowing in high heat, with a swift force not unlike the passing of time. The darkness of the glass and hardness of the ceramic stands frozen like an eternal memory. Life is a journey through life and death. We scream and struggle through life only to return to tranquility. The fine text conveys that a life lived will leave a mark.

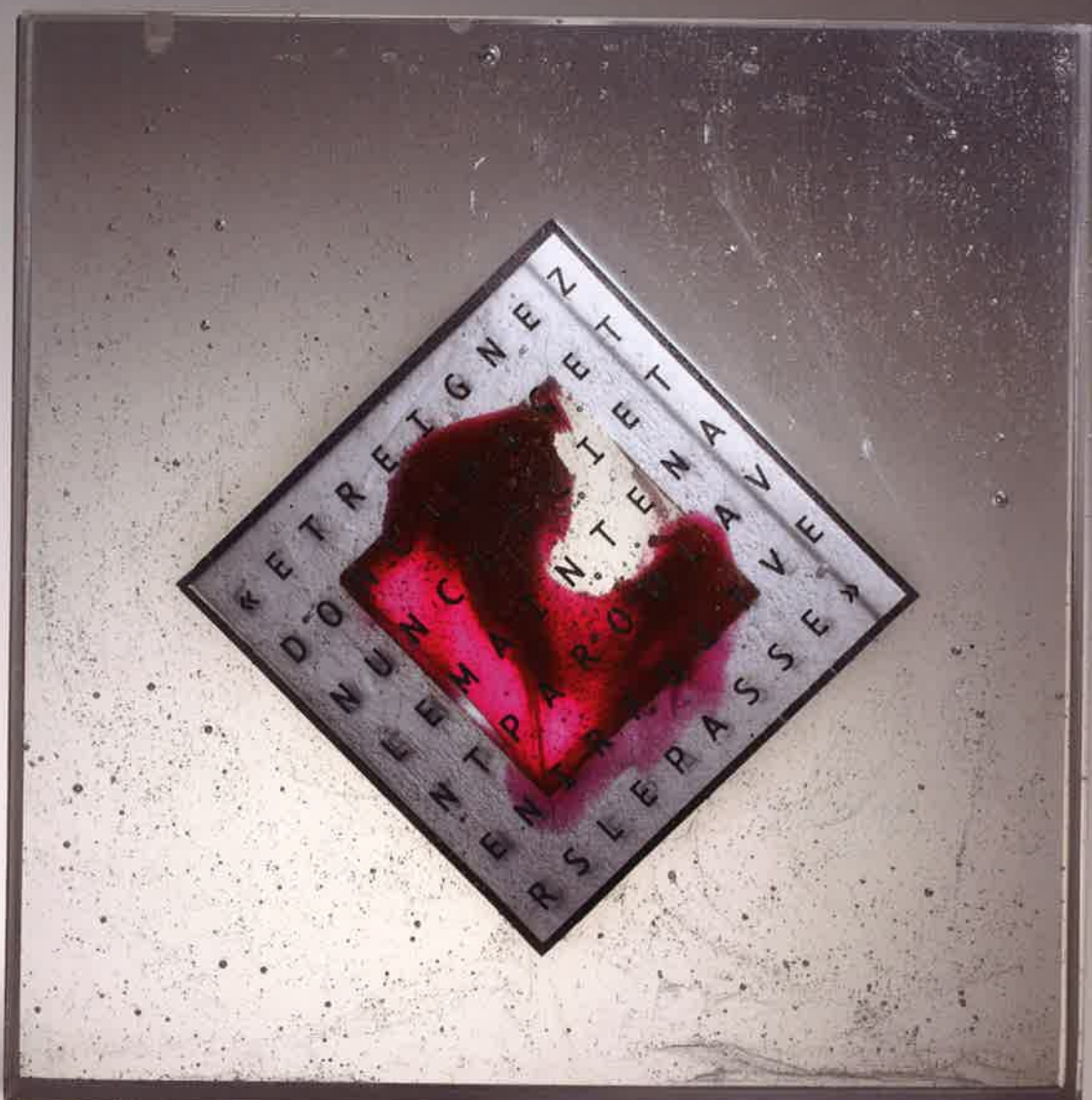


作品上的文字截取自爱尔兰诗人詹姆斯·乔伊斯(1882-1941):“在拥抱当下的同时,未来竟义无反顾的,奔向过去。”

An extract from the book "Ulysses" written by James Joyce (1882-1941): "Thus embrace there and then by where the future runs away towards the past."

层层方框里流动的,是酒杯中葡萄甘美的汁液,密密麻麻的字迹,像是一场充满仪式感的祝祷,一场对永生的渴求与祈愿。

What flows within the square layers is the dry nectar of red wine. Ritualistic text symbolizes a desire and hope for eternal life.



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An extract from the book "Locus Solus" written by Raymond Roussel (1877-1933), explaining how the voice of a women has been recorded.





FSLTEEULVEE, 奇怪的字眼, 是勒彼里耶综合法文里“河流”与“石柱”所造的词组。艺术家试图用一个字, 聚集两个矛盾的自然元素。漂浮的色彩, 如河流般涌动、流逝, 又像一张血盆大嘴, 是时间的深喉。透明的方框, 如石柱般稳定, 被凝固在那一瞬间。

FSLTEEULVEE - what an odd word. Leperlier combined the French words for Fleuve and Stèle to bring together two natural elements. Suspended color rushes forth like water, like a ferocious gaping mouth; it is the portal of time. The transparent frame is stable, frozen.

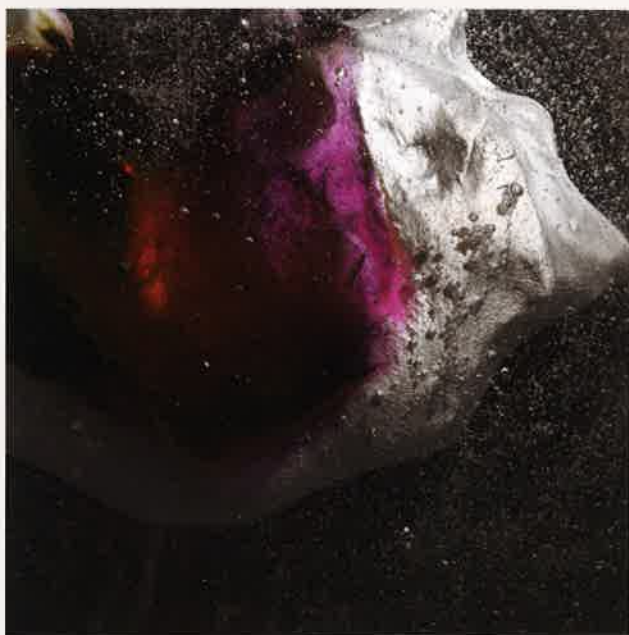
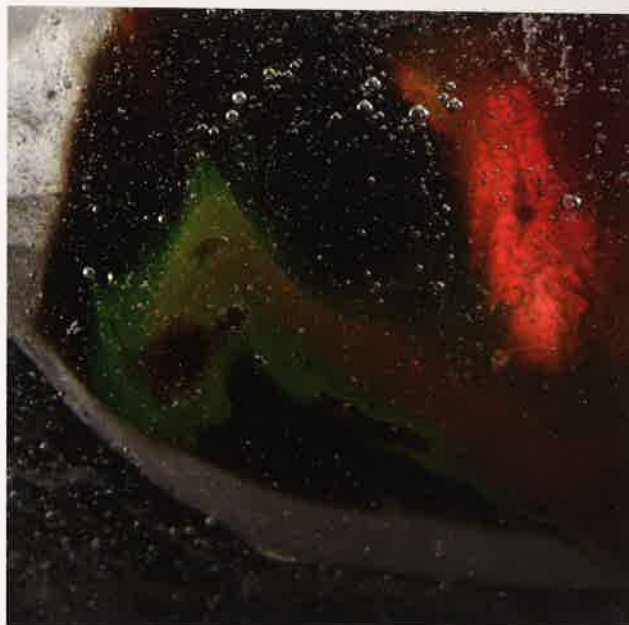


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作品上的文字截取自爱尔兰诗人詹姆斯·乔伊斯(1882-1941):“在拥抱当下的同时,未来竟义无反顾的,奔向过去。”

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爱与死,永恒的哲学命题。人在拥有爱的同时,总不免同时想象,爱的消逝。然而爱,跟着被气泡抓住的时间,就在这一方天地中定格。艺术家直指情感最深刻的问题,并以艺术,对抗因死亡终会到来而惶惶不安的人生。为什么是艺术?艺术家说:因为艺术能使我们在混沌世界中,拥有暂停时间的能力,并在这短暂的瞬间,获得内心的宁静。

Life and death - a perennial philosophical talking point. To be in love is to also imagine the loss of said love. Love, lifted up by air bubbles, solidifies within this square existence. The artist probes into the heart of the matter and through art, challenges the uncertainty in life brought on by death. Why art? The artist says: Because art has the ability to stop time in this chaotic world we live in; it can bestow a sense of inner peace within a split second.



在空间中，定格瞬间。作品中央的黝黑色泽，像一股时间之泉，自喃喃的文字中，漫泻而下，无法拦截。流成相近却相异的色阶。来自中世纪的文字纷纷被时间覆盖，成为完美的圆形迷宫，隐藏待解的时光之谜。

Within this space, within this square is a darkened smudge, like a fountain of life. The dense text is unable to stave it off as it flows both united and independent. Text from the Middle Ages becomes obscured through time to become a perfect circular maze, concealing the mysteries of the past.

作品上的文字截取自爱尔兰诗人詹姆斯·乔伊斯(1882-1941):“在拥抱当下的同时,未来竟义无反顾的,奔向过去。”

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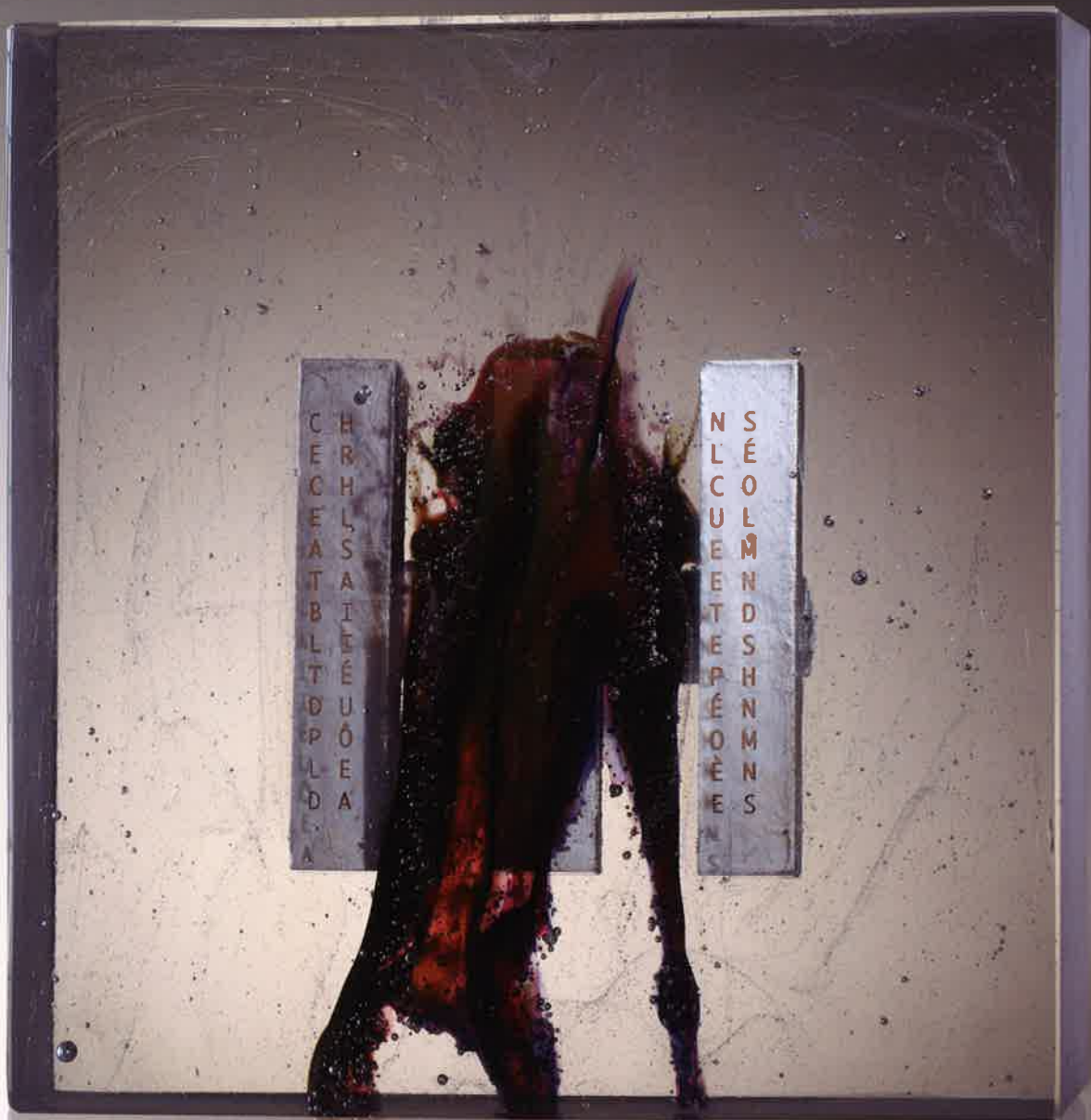


当脆弱的生命终将被时间的长河所吞噬, 那么, 这一切的存在, 意义何在?

勒彼里耶说: 生命, 只要曾经存在, 就永远存在。

Fragile life is consumed by the sands of time, what was the meaning of it all?

Leperlier: As long as life once existed, it shall forever exist.



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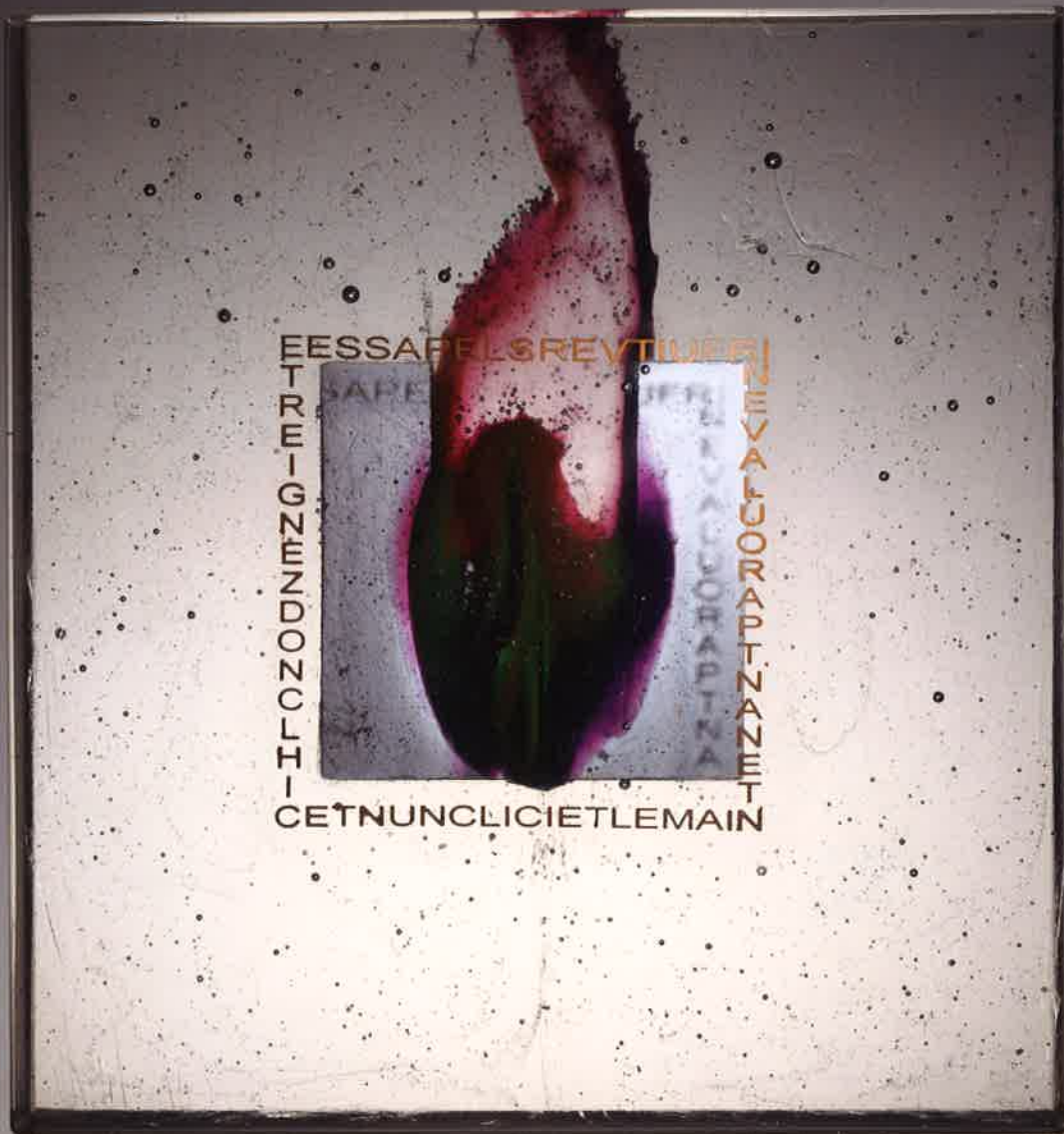
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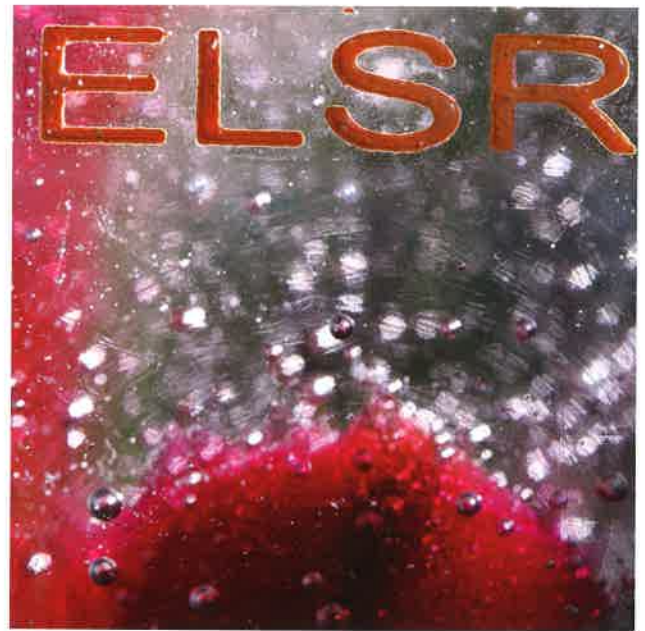
圆，不知其始，不知所终，终究是一场不可复制的完美。方，锋利的角，像是无法磨灭的遗憾。方圆之间，浓烈的红，像是时间，无法抑制的流淌、消逝。人们无从倒转时光，唯有抓住当下的美好，然后，将这一段美好，悄然封藏。

A circle has no beginning, no end; it is a perfection that can not be replicated. A square has four corners, like four points of regret that can not be erased. Between the circle and square lies an intense red. It is time, flowing unsuppressed. Humans can not turn back time. We can only grasp the beauty of the moment and treasure it.



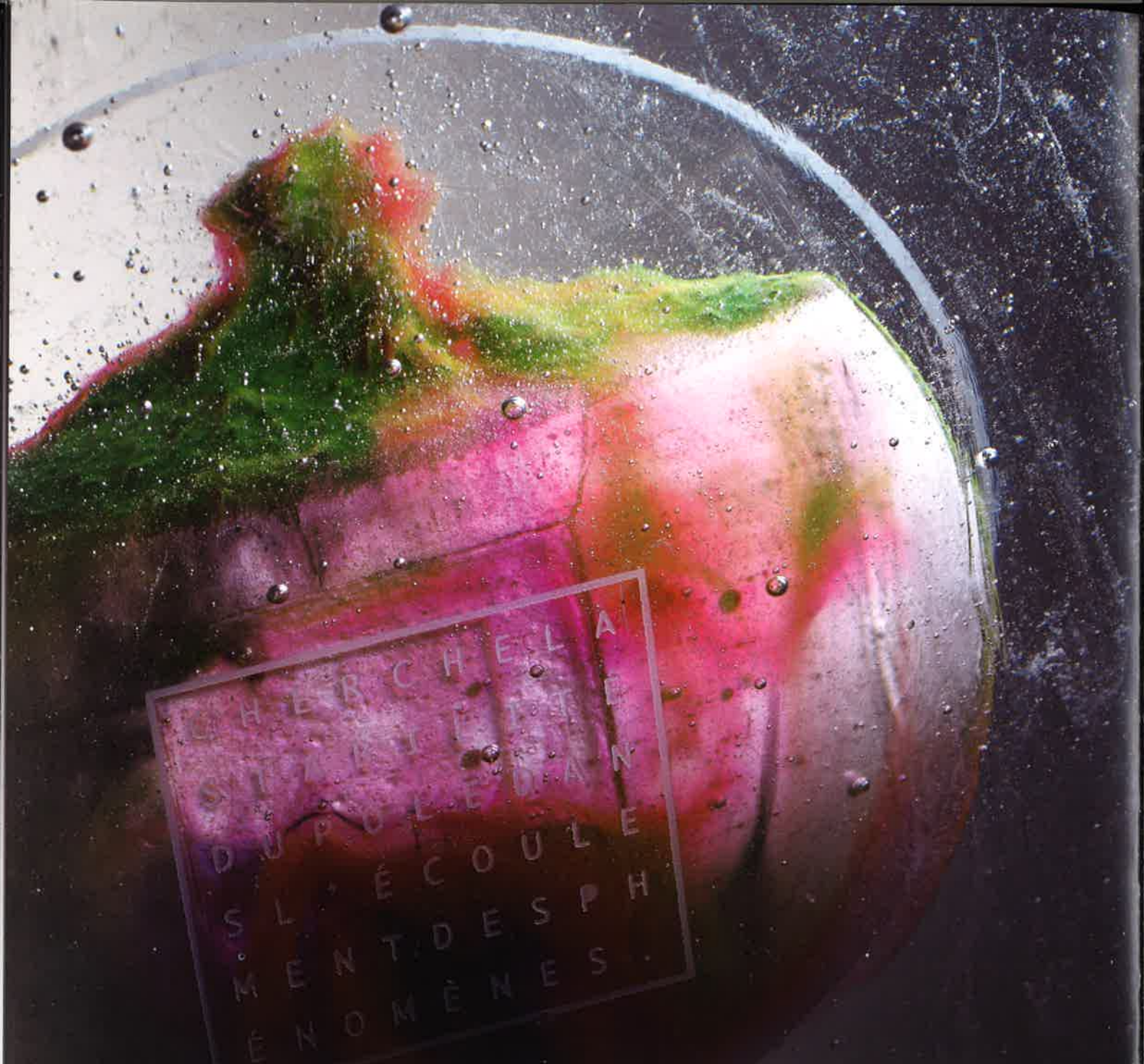
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对你的爱,就像我倾注在你身上的时光。生命一点点流逝,留下美好的时光印记。作品中的主体,仿佛一颗跳动的的心脏,心脏是生命和爱的象征。红色的疏纹,是时间的脚印。这是一颗心吗?在毫无色彩的地方,兀自跳动着。时间在流逝、生命在流逝,一切都终将归零。只剩下,我对你的爱,一刻刻累积的记忆,是最美好的印记。

My love for you is the time spent by your side. Time slowly falls away, leaving behind the impression of good memories. The form within the design is like a beating heart; a heart is symbolic of life and love. Red streams symbolize the footprints of time. Is this a heart? It beats within a colorless void. Time and life pass by, all returns to zero. All that is left is my love for you, our memories, the most beautiful imprint.



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流动的色彩，乍看，宛如耳朵；文字，是时间写成的声音。话语穿过时间、空间的阻碍，来到耳边，喃喃自语。梦一般的回声，似远又近的回旋音。你听到了什么，是永恒吗？

Take another look, does the flow of color resemble an ear? These letters are sounds written by time. Words travel through obstacles of time and space to arrive at your ear. Dreamlike sounds, a near yet far echo. What do you hear? Is it the sound of eternity?





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