



FUTURE RETRIEVAL CLOSE PARALLEL

02.26.21–08.29.21

LOOKING GUIDE

Please Return Looking Guide When Finished. Thank You.

FUTURE RETRIEVAL: CLOSE PARALLEL

is a project space for artists Katie Parker and Guy Michael Davis who collaborate as Future Retrieval. It is inspired by their mining of museum and archival collections, including our own decorative art and design collection. Combining traditional processes and new technologies with media like cut paper backgrounds, ceramics, weaving, and lighting, Future Retrieval creates an atmosphere that invites you to rediscover historical artworks and artifacts. The artists encourage you, through their artworks and site-specific creations, to move through the past into a speculative future, using art historical connections as your guide.

Please use this Looking Guide to engage with a selection of the works in this exhibition. Please return the guide when you are finished. Thank You.



ELKINGTON CRUNCH AND OLD WORLD CONVENIENCE | GALLERY 124

Elkington Crunch and *Old World Convenience* collage elements that were never meant to fit together. Perched atop a gilt tripod that is a nineteenth-century copy of a Roman piece discovered in Pompei, and an early twentieth-century Art Deco side table by Paul Frankl, these contemporary sculptures take on added meaning. This combination of old and new works creates a fresh dialogue.

In looking at this suite of objects, ask yourself these questions:

- Why do you think the artists paired these objects with these works from the museum's collection?
- What stories do these works tell?
- Why do you think the artists chose to include these specific animals and natural elements in their porcelain sculptures?
- What repeating motifs do you see in the Future Retrieval pieces and the museum's objects? Why do you think these motifs are repeated?
- Do you see any direct references between the objects?
- How does the placement of each work on a museum object affect the overall feel of the Future Retrieval sculptures?
- What emotions do you feel when looking at these works?
- What questions do you have after looking at this grouping of objects?

Take a picture of an object that intrigues you and send it with your question to #FutureRetrieval on Instagram. The artists will answer your questions.

“ We want to place our objects into some kind of home, either literally or metaphorically.
They need a place to live. – FUTURE RETRIEVAL



NEGOTIATING SPACE | GALLERY 125

Slowly move around *Negotiating Space*, taking your time to observe each piece included in this art history-inspired and world-spanning vignette. Future Retrieval challenges us to think about displaying decorative art objects in both our domestic and museum spaces. In this open shelf that was influenced by the furniture of American designer Paul Frankl (examples on view in Gallery 211), the artists have brought together porcelain vessels, both old and new, and floral silhouettes, cut from aluminum for their artist-in-residence at Cincinnati's Lloyd Library and Museum. The artists have also created an Art Deco-inspired wooden screen to complete the scene. The space, while composed of elements copied from museum pieces, is an entirely new and reimagined entity.

In looking at this work that suggests a domestic setting, ask yourself these questions:

- How do these works speak to one another as a collection?
- What about this collection of objects recalls a domestic space?
- Why did the artists gravitate to these floral forms?
- Looking closely at the porcelain vessels, what qualities do they share? How do they differ?
- The title of this piece is *Negotiating Space*. Why do you think the artists selected this title?
- How does the open shelf affect your ability to view the objects it contains?
- What questions do you have after looking at this grouping of objects?

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HIGH RISE FARAGO | GALLERY 125

In *High Rise Farago*, Future Retrieval, once again, draws inspiration from Paul Frankl in creating a pair of Art Deco-inspired straight-back chairs, positioned on a shag rug displaying a collection of vases drawn from an image of open storage at the Medelhavsmuseet (The Museum of Mediterranean and Near Eastern Antiquities) in Stockholm. Between the chairs sits the museum's French eighteenth-century *Console Table*. It holds a large, porcelain, ochre-colored tureen with goat skull handles, created by the artists. A golden sun-like sphere hovers behind the scene.

The artists have shared that the shape of the vessel is one that they gravitate to and will continue to explore in the future. It was inspired by the museum's *Tureen with Lid* by Meissen Porcelain Manufactory, dating 1745–1747 (on view in Gallery 150). The museum's piece was made for a member of the Saxon royal family. In addition to the green pastoral scenes inspired by painter Jean-Antoine Watteau, it displays the royal coat of arms of Saxony/Poland and Naples/Sicily. Meissen discovered the secret formula for porcelain in 1710. At this time, porcelain was a luxury material, often referred to as “white gold.”

While looking at this work ask yourself these questions:

- These objects seemingly do not go together, or do they? What connections can you draw between the objects?
- What about Paul Frankl's furniture do you think inspires the artists?
- This scene is ready for a conversation. What would you discuss sitting in one of these chairs and with whom?
- What features of the museum's objects and architecture can you find in Future Retrieval's works?
- In the quote below, the artists speak of copying and the transformation they pursue. How is that evident in these works and others that are part of this exhibition?
- Why do you think the artists were drawn to the tureen's shape?
- What questions do you have after looking at this grouping of objects?

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“We do copy things. We aren't recycling them: we're refreshing pieces that we want and love: making them new. Everything goes through a transformation. We take things out of context, and then there is some level of manipulation to change the content before they are transformed... By going through this process, the work slowly becomes our own. — FUTURE RETRIEVAL

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Sculpture from Elkington Crunch, Future Retrieval (est. 2008), United States (Cincinnati), porcelain, © Future Retrieval

Sculpture from Old World Convenience, 2020, Future Retrieval (est. 2008), United States (Cincinnati), porcelain, © Future Retrieval

Green Mellon Vase from Negotiating Space, 2020, Future Retrieval (est. 2008), United States (Cincinnati), porcelain, © Future Retrieval

Navy Poppy from Negotiating Space, 2020, Future Retrieval (est. 2008), United States (Cincinnati), aluminum and porcelain, © Future Retrieval

Green Globe Vase from Negotiating Space, 2020, Future Retrieval (est. 2008), United States (Cincinnati), porcelain, © Future Retrieval

Vase, circa 1830, Marc Schoelcher Manufactory (1794-1834), France, porcelain, Bequest of Reuben R. Springer, 1884.428

Tureen with Lid, 1745–1747, Meissen Porcelain Manufactory (German, est. 1710), manufactory, Gottlob Birckner (German, circa 1712–1771), decorator, porcelain, Centennial Gift of the Cincinnati Institute of Fine Arts from the collection of Mr. and Mrs. Arthur Joseph, 1981.80. On view in G150

Tureen from *High Rise Farago*, 2020, Future Retrieval (est. 2008), United States (Cincinnati), porcelain, © Future Retrieval

Artist quotes: Adams, Amanda Dalla Villa. "Fabricating History: A Conversation with Future Retrieval." *Sculpture Magazine*. Volume 39, No. 1. January/February 2020.

