It is thought that the Japanese word urushi comes from uruwashi (beautiful, pleasing) and uruosu (moist, luxurious). For Margareta Daepp, the gently physical nature of urushi, a glaze with remarkable brightness and tactile qualities, becomes many things together. It means linking her relationship with ceramics to the historic identity of Eastern culture, the branch on which Europe has grafted some of its most significant developments. At the same time, it suggests the recovery of the profound meaning of an approach to ceramics in which the ‘less’ typical of modernity is reconciled with the need for a powerfully sensual relation to form. In addition, it demonstrates the acceptance of the past not as a form of blind obedience to a higher authority, but as a living arena of technique and artistic approach, that can be used as the basis for constant ongoing experimentation. Daepp has chosen a privileged relationship with design. But she has also decided to refute the monocultural stance of a specialist training. On the contrary, her training with Rebecca Horn and Isa Genzken, and her understanding – no longer purely a belief – of the values of elemental form and functionality established by the modern movement, have enabled her to maintain a critical approach to design. The fundamental theme of her work is her reflection, renewed with every piece, on the statutes, characteristics and destiny of a sculptural object. Over the years, Daepp has developed a number of elemental geometries, contrasting them with a deep and accurate understanding of decorative values. As regards shape, she has concentrated her attention on cylindrical forms, and a modularity that enables her to make every work the sum of elements on which she works with a collision of differing material and chromatic treatments. Each element is visually independent and at the same time an essential part of an organically-determined whole. As regards decoration, the artist has moved away from the modernist elemental dictum according to which ornamentation was of dubious value, but without resorting to that sort of intellectual ironic backlash that in recent years has moved towards a Postmodern excess of decoration. So, nothing of Gombrich’s ‘conservationist trend,’ neither directly nor indirectly. Daepp has preferred to develop her intellectual and aesthetic approach to decoration within the process of creation, giving rise to her cadenced frieze. She echoes the words of Archibald H. Christie, who, in the memorable hook Pattern Design, expresses the vitality of a sort of collecti...
tazioni materiali e cromatiche diverse, ogni elemento essendo esteticamente autonomo e insieme parte necessaria d’un intero organicamente stabilito. Sul piano del valore decorativo, l’autrice si è sottratta all’essentialismo modernista, che ha sempre teorizzato una sorta di severo disprezzo per l’ornamento, ma senza ricorrere alla blague intellettuale che, soprattutto negli ultimi anni, ha scelto la via di interventi postmoderne il mondo. 

In questa pagina: In alto: Hutong-Set green, 2010, porcellana, stampa su ceramica, smalto per auto.
A sinistra: Hutong-Set light blue, 2010, stampa su ceramica, smalto per auto.

On this page:
Above: Hutong-Set green, 2010, porcelain, ceramic print, car lacquer.
Left: Hutong-Set light blue, 2010, ceramic print, car lacquer.

In questa pagina: In alto: Tokyo Line -Tozai, 2012, porcellana, stampa su ceramica, smalto per auto, Ø 28 cm, h 23 cm.
A sinistra: Tokyo Line -Ginza, 2012, porcellana, stampa su ceramica, smalto per auto, Ø 28 cm, h 23 cm.

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