

**Emma Scully Gallery and Simone Bodmer-Turner present
'A Year Without a Kiln'**

*A non-ceramic translation of the artist's sculptural practice
featuring furniture and other functional objects*

May 2 — June 22, 2024



Manhattan, New York – Emma Scully Gallery is proud to present 'A Year Without a Kiln,' a non-ceramic translation of artist and designer Simone Bodmer-Turner's multi-contextual practice premiering May 2, 2024.

Serving as a topography of self, this inherently personal showcase invites viewers into Bodmer-Turner's inner landscape during a time of immense transition and creative incubation.

Imbued with a sense of kinetic curiosity, each object presented is a marker in a year (2023) when the artist moved her life and practice from an apartment and studio in Brooklyn, New York to a New England farmhouse and orchard in Massachusetts. During this time, Bodmer-Turner didn't have access to her kiln, the primary tool behind her clay creations. With this absence, she was presented with the metamorphic opportunity to introduce – or in some cases, revisit – different materials into her designs. "I've been dreaming of a moment when I had time to experiment with the materials that make up this show – bronze, wood, lacquer, silk – and that moment arrived as soon as I found distance between myself and my usual ways of working," says Bodmer-Turner.

In juxtaposition with her more abstract expressions, 'A Year Without a Kiln' reads more like one's living room than a gallery of untouchable objects. A slip-covered sofa, large coffee table and sideboard-shaped pedestals anchor the space, highlighting the lighting, side tables, and decorative objects, on display – all in conversation with the emotional energy of what it means, feels, and looks like to create a sense of place and a feeling of home. "This work came out of a certain moment of life where I was, and am, making my first true home – a home I intend to grow into and build for a lifetime," explains Bodmer-Turner. "It's also a direct result of my perpetual rumination on how a place can be deeply influential on both the design of a space and a body of work born out of it."

With functionality and timelessness at the forefront of these new pieces, Bodmer-Turner's language of shape-making – biomorphic, sinewy, and sometimes surrealist – can be found in the subtext of these works with winks of whimsy folded into practical forms like standing lamps and tables. Having made her foray into functional design with Chair I, Chair II and lighting in 2021 and 2022 respectively, this exhibition echoes those sentiments of creature comforts with pieces that feel at peace in the inbetween of art and design.

Lights featured gesture gently to Alexander Calder and Diego Giacometti, two lifelong muses of Bodmer-Turner. "Their work has always made Paris' city streets – a place I go for inspiration and creative restoration – feel alive with ghosts of artists' past for me," explains Bodmer-Turner. "Bringing this language into pieces that feel at home in post-and-beam, Deerfield-style architecture has meant that Paris, and this ongoing inspiration, gets to live with me at all times." Produced in collaboration with master metalworkers at West Supply in Chicago, bronze lighting features Bodmer-Turner's signature suspended-ball-pull-chain as well as hand-sculpted arms and feet that have been meticulously cast from plaster and clay models. Every imprint of the model's original texture has been maintained in the form's bronze counterpart and finds simplistic refinement when paired with angular, custom silk shades. In complementary company, a sculptural standing screen with the same fabric and geometric angles of the shades grounds the room at large with a feeling of aesthetic kinship. A gentle homage, the screen's design is a referential reverberation of Isamu Noguchi's modular PL2 Akari light sculpture c.1973.

For the side tables, Bodmer-Turner reinterprets a pared down American Shaker Chippendale candle stand with a Japanese bent. Designed in collaboration with Massachusetts-based woodworker [Laura Pepper](#) – an expert in traditional Windsor furniture – and urushi lacquer artist [Yuko Gunji](#), each table features matte black legs that have been reproduced in pine and cherry wood from carved clay shapes paired with a glossy coating on the inside and a more satin finish on the outside offering an unexpected and delightful aesthetic. "These tables unite my early spark for craft traditions in Japan, and my current environment of the New England countryside. Each material

and motif has a personal history for me... They are intended to act as talismans of memory, creativity, and pleasure throughout this living space,” says Bodmer-Turner.

On a smaller scale, Bodmer-Turner developed a shapely bronze bowl and two fireside andirons – fluid with movement, yet understated – in close collaboration with a Massachusetts-based bronze foundry and blacksmith.

In addition to the new pieces, a selection of antique objects used as models in the bronze casting and mold-making process will be on display, each of which informed the surfaces and materials experienced throughout the show.

“This exhibition is a tactile encapsulation of Simone – of her work and perspective, and how her output is so artfully braided with empathy and gratitude for being in a certain place at a particular time,” says gallerist Emma Scully. “It’s evident from what she’s produced to date that her practice will only get more tender and considered as it evolves.”

‘A Year Without a Kiln’ opens on May 2 and will remain on view through June 22, 2024 at Emma Scully Gallery in Manhattan.

About Simone Bodmer-Turner

Born in 1990 in Berkeley, California, Simone Bodmer-Turner’s multidisciplinary studio is built around the foundation of her iconic line of abstract, ceramic vases which she first introduced in 2018. Articulations of form, those debut pieces were designed as timeless works in conversation with the power of negative space. Following the founding of her studio, Simone evolved her exploration of the medium into organic ceramic sculptures, as well as paintings that are somewhere between assemblage and land art using local soil and plant material. In 2021, Simone made her foray into furniture design introducing Chair I and in 2022 she released Chair II along with an oversized credenza and a series of one-of-a-kind lighting works that were presented as part of the artist’s first solo exhibition — TAKE PART IN — at Matter Projects in New York. In the years that followed, Simone has moved her practice from Brooklyn, New York to rural Massachusetts where she is honing her sculptural medium, designing custom interiors in plaster, and developing a body of multidisciplinary furniture that straddles the line between art and design. In the spring of 2024, she will present her second solo exhibition entitled ‘A Year Without a Kiln’ at Emma Scully Gallery. This showcase will encompass non-ceramic lighting, furniture, and an array of decorative yet functional objects.

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About Emma Scully Gallery

Located in a 19th Century townhouse on the Upper East Side, Emma Scully Gallery presents thought-provoking, contemporary works that aim to answer the question of how design can

gracefully move forward in today's material society facing superabundance, the ecological cost of overproduction and the shift from the physical to the digital world. A balance of established greats, undiscovered talents, and collaborative commissions, the gallery's conceptual programming is academically curated by Emma Scully, a creative professional well-versed in art history, design and decorative arts.

www.emmascullygallery.com
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