NATIONAL COLLEGE OF ART AND DESIGN

CRAFT DESIGN - GLASS

THE METAMORPHIC ART OF MAURICE MARINOT

By

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INTRODUCTION:

> "Maurice Marinot's glass is the fruit of a passionate encounter between a fiery artistic spirit and a fiery and mercurial medium, in which he saw a magically expressive potential. In his glass vessels.....he captured a powerful, abstract poetry of light, colour, texture and form"
>
> (Klein, 1984, P. 223)

Maurice Marinot was born in 1882 in the city of Troyes, France. He was never to leave his home-town except for four years of education in Paris, and a trip to Morocco in 1917. Marinot was originally a painter associated with '*Les Fauves*'. However, after 1911 he was to become completely infatuated with the art of glass. Although Marinot was a determined provincial, his glass work has had a universal effect, and ironically, since his death in 1960, it has travelled all over the world.

Marinot crossed the border which exists between the so-called 'higher' and 'lower' arts, not once, but twice, passionately acquiring a mastery in both the fields of painting and of glass-making. The first time he crossed this line was when in 1911 he gave up, not the pleasure of painting but the status of a painter, for the more seductive world of glass. He returned, once again, in 1937 to the painting arena. Although Marinot never, at any time, considered himself to be anything other than an artist, his move from the world of painting to the world of glass, automatically associated him with the 'Decorative Arts' a term with which, in reference to his glass, he disagreed.

Marinot was a true artist and considered glass to be a true artistic and expressive medium, more so than any of his glass contemporaries, and subsequently can be seen as a precursor of the Contemporary Studio Glass Movement. In his glass-work, Marinot worked primarily with the vessel form, which would seem synomymous with the term 'Decorative Art'. Yet Marinot saw his vessels as an artistic point of departure in order to gain through these forms, his expressive ends.

The Fauvist painter, André Derain wrote of such pieces, "I have never seen anything so beautiful, so precious and at the same time, so simple." (Hunter-Stiebel, 1985, P. 739.)

CHAPTER ONE:

'MARINOT THE FORGOTTEN PAINTER'

France has had a long tradition of the Arts and at the turn of the Century, Paris was notably the centre focus for the Arts. The Great World Exhibition was held in Paris in 1900 and every young Artist in Europe and America turned to Paris with unbearable longing. From every direction young Artists made their way to Paris. In the first ten years practically every Artist who was to become a leader of a new movement in the new Century visited or lived in Paris. However, Paris rarely forgives those who do not give her proper allegiance, and this was one of the reasons why it came about that Maurice Marinot the painter, has not acquired, even now, the fame that his talent would lead one to expect.

Maurice Marinot, a determined provincial, hardly ever came amongst the artistic milieu and even less amongst the more worldly milieu of the Capital. Apart from four years of education, he didn't live in Paris, and even during the course of his life, had very little contact with his friends from the group 'De Puteaux'1 i.e, André Mare, Jacques Villon, Raymond Duchamp-Villon. Before him the Artists, Monticelli and Seyssaud themselves would have had a much greater reputation had they not decided to live in Marseilles.

The history of Art is not an exact science but is an all too human science. Objective facts that it is supposed to take into account are often overlaid by subjective impulses, and once a classification has been set

up it is very difficult to make re-adjustments. This is particularly evident in France where there is such a strong attachment to the higher Arts and Marinot's decision to work with glass unconsciously attached him to the 'decorative arts'.

Another reason why Marinot is hardly known as a painter, is that from 1912 he was completely dedicated to the art of glass, and its success ellipses completely the personality of Marinot the painter, he hardly exhibited any other canvases although he never stopped painting or drawing. To hide your talent under a bushel is evidently not the best way to make yourself a reputation.

Finally, the burning down of his house in Troyes during the War of Liberation in 1944 saw a great number of works lost, about 2,500 canvases, drawings and documents, especially dating from his 'black period'. However, it is not certain that the loss of these canvases had weighed too heavily on the image of which the painter wished to preserve of himself.

In 1901 Maurice Marinot entered the 'Ecole des Beaux-Arts' where he chose to study under the academic painter Fernand Cormon. After a good beginning Marinot was dismissed by Corman as a dangerous non-conformist. Never the less, Marinot, however, continued to attend the studio in the Master's absence, availing himself of the models. He also studied on his own at the Louvre.

Marinot's non-conforming was publicly confirmed when he exhibited two paintings at the Salon d'Antomne in 1905. The two canvases consisted of a portrait; *Portrait de Mademoiselle J. M. (étude)* 1905 (see Fig.1) now in possession of the Museum of Lyon, and a still life that belongs today to the Musée Toulouse-Lautrec in Albi. These paintings along with canvases by Matisse, Derain, Vlaminck, Van Dongen, Manquin and others were exhibited together causing great upset by their violent colours and provoking strong reactions from the critics.

The term *'Fauve'* was adopted following the critic Louis Vauxcelles' now famous outburst "Donatello au milieu des fauves" (Arwas, 1987, P. 215) which he is said to have exclaimed when confronted with a bust by Albert Marque in the Renaissance style amongst the violently coloured paintings of this group of Artists. The group of Artists, to whom this name *Les fauves* belongs and of which Maurice Marinot was one, was in no way an organised movement. The doctrine of fauvism was born from the meeting of painters of very independent spirit. Some were influenced by Van Gogh and Gauguin and all were searching for an art which would liberate them and give them great forces of expression, in fact the group really broke up after 1907, each artist going his own separate way. Marinot was to exhibit regularly in the Salon Indépendent and in the Salon d'Automne, Paris, also in Nice at the Société des Beaux-Arts in 1908 and in 1910 was appointed member of a jury for the Salon d'Automne.

His style from 1905 to 1911 was fiery in colour, similar to that of the other members of *Les Fauves* but his imagery tended towards an intimate and calm view of the world reminiscent of the Nabis.3

Fig 1

'In a Study for David' (see Fig 2) an oil of 1905, there is a strong sense of line and scene. Despite the decapitated figure of David's feet, it is composed in a light hearted series of decorative arabesques.

In 1910 he exhibited a painting of '*Medea*' (see Fig 3) which was singled out for praise by the poet Guillaume Apollinaire. A more typical comment however, came from André Wamod who wrote in 1910: 'By Maurice Marinot, 'Medea killing her children'. How right she is; they are so ugly! One can but hope that in eating them she will be poisoned and the indignant Gods will destroy the landscape in which this drama takes place. Thus everything in this picutre would disappear which would be just as well."4 (Arwas, 1987, P. 216). This painting illustrates the high point of Marinot's controversial era, at least in terms of *Fauvisme* and the year 1913 was to mark Marinot's exit as a painter from the public arena. He did however, participate in the great 'Armory Show' in New York in 1913 which introduced all the most advanced trends in modern art in France to the United States.

After 1911 Marinot's style changed radically and he entered what is known as his 'black period' characterised by tones of black and grey and roughness of contour. Victor Arwas has noted that his style in these years was very close to that of his friends André Dunoyer de Seqonzac and Othon Friesz.5 (Arwas, 1987, P. 223). The move to Bar-sur-Seine at this time appears to have prompted a change in subject matter with landscape becoming increasingly important. *'A Landscape in the Forest of Othe'* is an example of the rather heavy realism that pervaded his painting at this time.

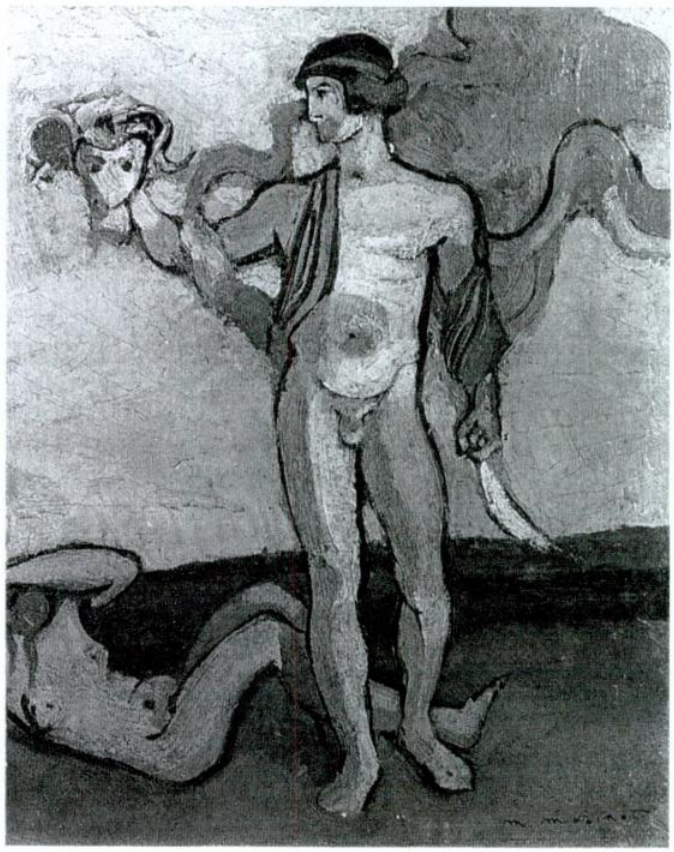


Fig 2

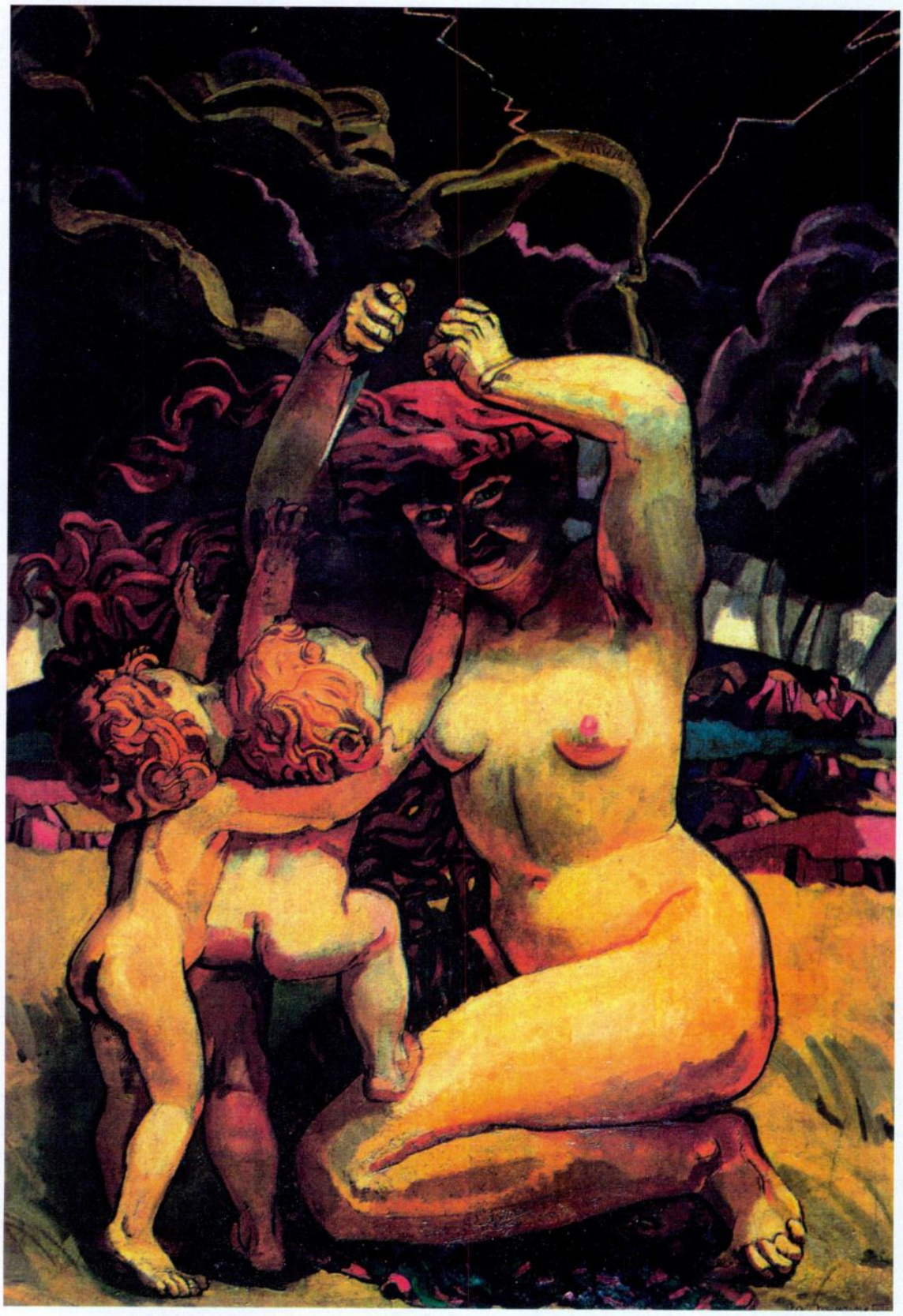


Fig 3.

Other examples of landscapes from this period are *'Le Pay de Cliergue et le Capucin du vu chemin des carrières de l'Angle'*, Auvergne 1931 (see Fig 4) and *'Le Vallee du Sancy'* 1932 (see Fig 5).

At the outbreak of the war in 1914 Marinot was conscripted and served for a period in the Health Service. He was sent to Morocco in 1917, bringing back a large collection of water-colours and drawings. This collection proves most interesting with clear, linear qualities and tendencies towards realism (see Figs 6 & 7). Portraiture played a significant role, throughout his career. In the period 1911 - 1937 his portrait subjects were limited to his family and close friends. The portrait of his daughter *'Florence in a hat'* of 1924 (see Fig 8)[6], a composition of strong contrasts and angular shapes, is in sharp contrast to the portraits of his early years, such as that of his wife *'Marcelle'* of 1904 (see Fig 9).

After the second world war the direction of Marinot's painting style changed and colour emerged again as a dominant feature in a series of sun filled landscapes. A pastel *'Evening Sun'* of 1958 painted just two years before the Artist's death, is characteristic of this last phase of work. "The intense light which radiates from the sun and almost obliterates the landscape has a dazzling even blinding quality which many have observed as Marinot's instinctive desire to return through the medium of painting to the scorching flames of the glass furnace"7 (Ryan - Smolin, 1993, P. 132). After 1945, Marinot began to exhibit again with this new series of work 'Les Soleis' (most notably at the Charpentier Gallery, Paris, in 1948) and attention was once again focused on his painting. From 1950 on he won wider acknowledgement for his achievements as a member of *Les Fauves*

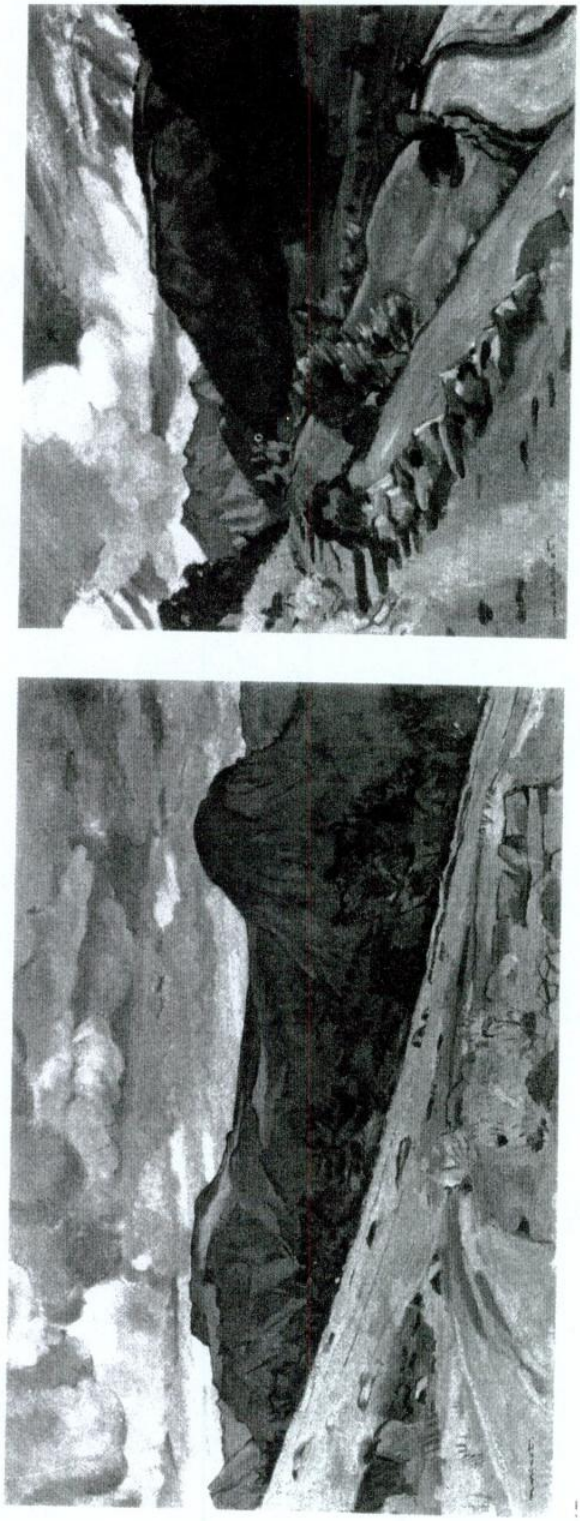


Fig 4.

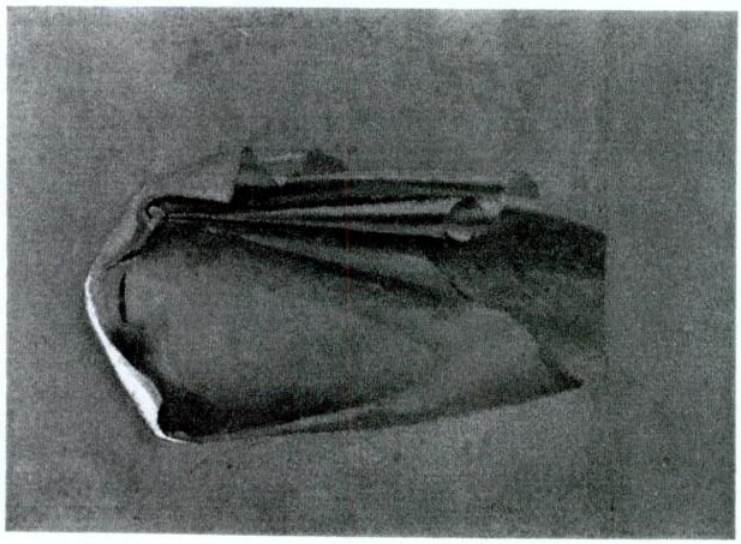


Fig. 6 & 7

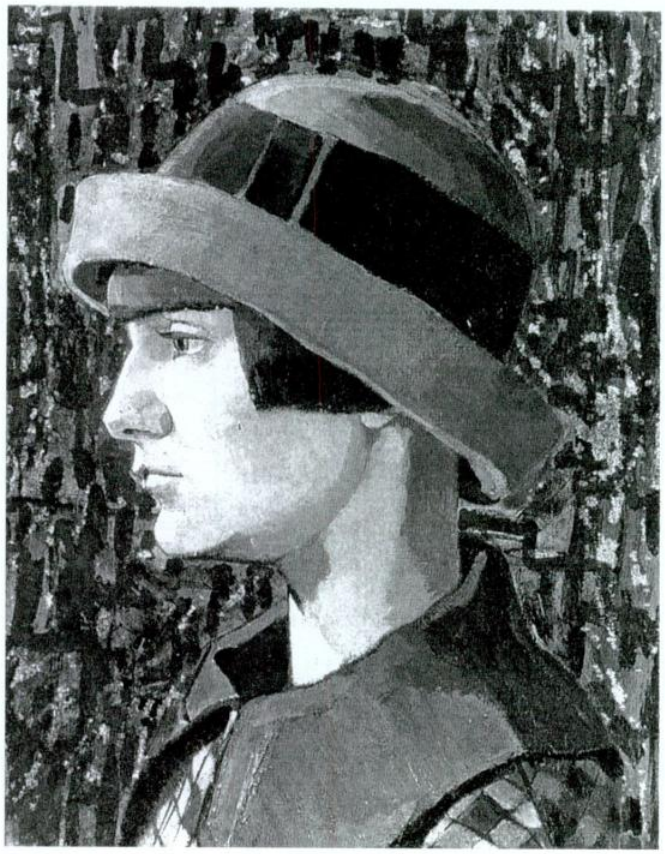


Fig. 8

Fig. 9

and his early works were included in collective exhibitions of their works at the Musée National d'Art Moderne, Paris, in 1950 and 1965.

Notes to Chapter One

1 'De Puteaux', see Beyor, Victor, 'Le Peintre Maurice Marinot', P 18.

2 See, Arwas, Victor, "Glass, Art Nouveau to Art Deco" P 215.

3 'Les Nabis', was the name taken by a small group of French Artists between 1889 and 1899. They were attracted by Gauguin's advice to paint in flat, pure colours; and one of the group, Maurice Denis, uttered 'one of the great battle-cries of modern art' when he said "Remember that a picture, before being a horse, a nude or some kind of anecdote, is essentially a flat surface covered with colours assembled in a certain order."

4 See Arwas, Victor, 'Glass, Art Nouveau to Art Deco', P. 126.

5 See Arwas, Victor, 'Glass, art Nouveau to Art Deco', P. 223.

6 After Marinot's death, Florence Marinot, Marinot's daughter, with extreme generosity, donated some of the paintings and drawings in her possession to various museums throughout the world. The National Gallery of Ireland's collection, contains eight oil paintings and twenty water-colours and drawings. See List of Museums holding works by Maurice Marinot P.

7 Ryan, Smolin, 'Marinot Glass in Ireland', Irish Arts Review, 1993, P. 132.

CHAPTER TWO:

MARINOT AS GLASS-MAKER

> "In 1911, I visited a glassworks belonging to some friends of mine, I was amazed to discover glass in its living form. I enthusiastically gained a violent desire for this new game..."(Olivié, 1990, P. 30.)1

This quotation dating thirty years further on in 1943, which may seem to be a little dramatised and idealised, marks the start of Maurice Marinot's career in glass. The friends he mentioned were the brothers, Thebros, Gabriel and EugéneViard who owned a small glassworks in Bar-sur-Seine near Marinot's home town of Troyes. Marinot was stunned by the beauty of the molten glass; the extremities and contrasts of heat, light, colour and fire, the attempt of man to control elemental forces. His glasswork, which developed over a period of about 25 years, and it is comprised, more or less, of 2,500 pieces. Variations on a theme are very numerous but all his pieces in glass are unique, "born one from the other"(Marinot)2 as he said. Let us remember that even during the most productive years, such as 1922, 1923 and 1924, as a rule he only kept less than 200 pieces per year.

Although Marinot's very first fascination for glass took place in a factory, which was producing a series of ordinary, banal glass products, he was not involved in the managing of a team of practitioners who would carry out his projects. He rejected the division of work within manufacture and one could reasonably ask if this rejection was ahead of its time or rather looking back into the past.

Marinot was very different from a designer, his connection with the glass is totally individualised, and as his technical mastery improves and grows he becomes so intimate with the work itself that he considers it to be a "a battle with the living flesh in fusion"(Marinot)2. "My reflexes are united to the very reflexes of the glass. I am nothing only the glass maker, full of desires and without any memories". In effect from 1913 on and until the end of his activity as a glass maker, Marinot did not submit any of his paintings to the public nor to critics. He gave up not the pleasure of painting but his status as an artist in paint and this was to begin a new era in his life.

There is a traditional division of Marinot's work into four main categories based on successive techniques; painted enamels, acid etching, layered internal decoration and 'modelage à chaud' or hot working. However, this classification is rather simplistic. Yet, the chronology of these four categories corresponds more to a progressive mastery of the techniques by Marinot himself rather than to a chronology of the works.

The first category of his works *'Les Verreries Emaillées'* dating roughly from 1911 - 1914 marks Marinots' transition from painter to glass maker where he uses the glass as a canvas for graphical and decorative motifs. Initially Marinot worked with 'blanks'[4]. Later he designed vessels for his enamelling which the Viard brothers would produce.

The technique of enamelling is quite a perilous one allowing no second chances and where the risk of breaking is very great. Enamel on glass has a tradition which goes back to antiquity. The material most used by Marinot is clear and limpid glass. Often a dark and

opaque blue is the background for a clear silhouette. The decorations are very varied, landscapes, personage, dancing figures, animals and garlands of flowers (see Figs 10, 11, 12, 13). Perspective is hardly suggested so as to respect the two dimensional type of work he was engaged in.

Marinot's favourite colours are violet, yellow and gold. However, he returns again and again to the three national colours of red, blue and white which are sometimes patriotically intended and his taste is close to the very strong nationalistic tendencies of the French traditions of the 16th Century.

> "The old French Glassworks put forward works of great and simple perfection which did not claim great virtuosity and they are all the greater for having been so unaffected. I prefer these to the Venetian
> 'tour de force'. The forms are simpler and more ordered and they are more filled with the love of the glass than with the pride of the glass maker, they express perfectly with the qualities of glass the qualities of the race".(Marinot)2

There are some very rare pieces of French enamelled glass dating from the 16th Century such as a glass by Baron Davilliers, collection Musée du Louvre (see Fig 14) of which Marinot made liberal interpretations in a drawing dating from 1913 and thus executed before 1920.

The second group of French influences corresponds to popular glass works of the 18th Century heavily decorated flasks or finer flagons with decorations of birds and little enamelled detail.

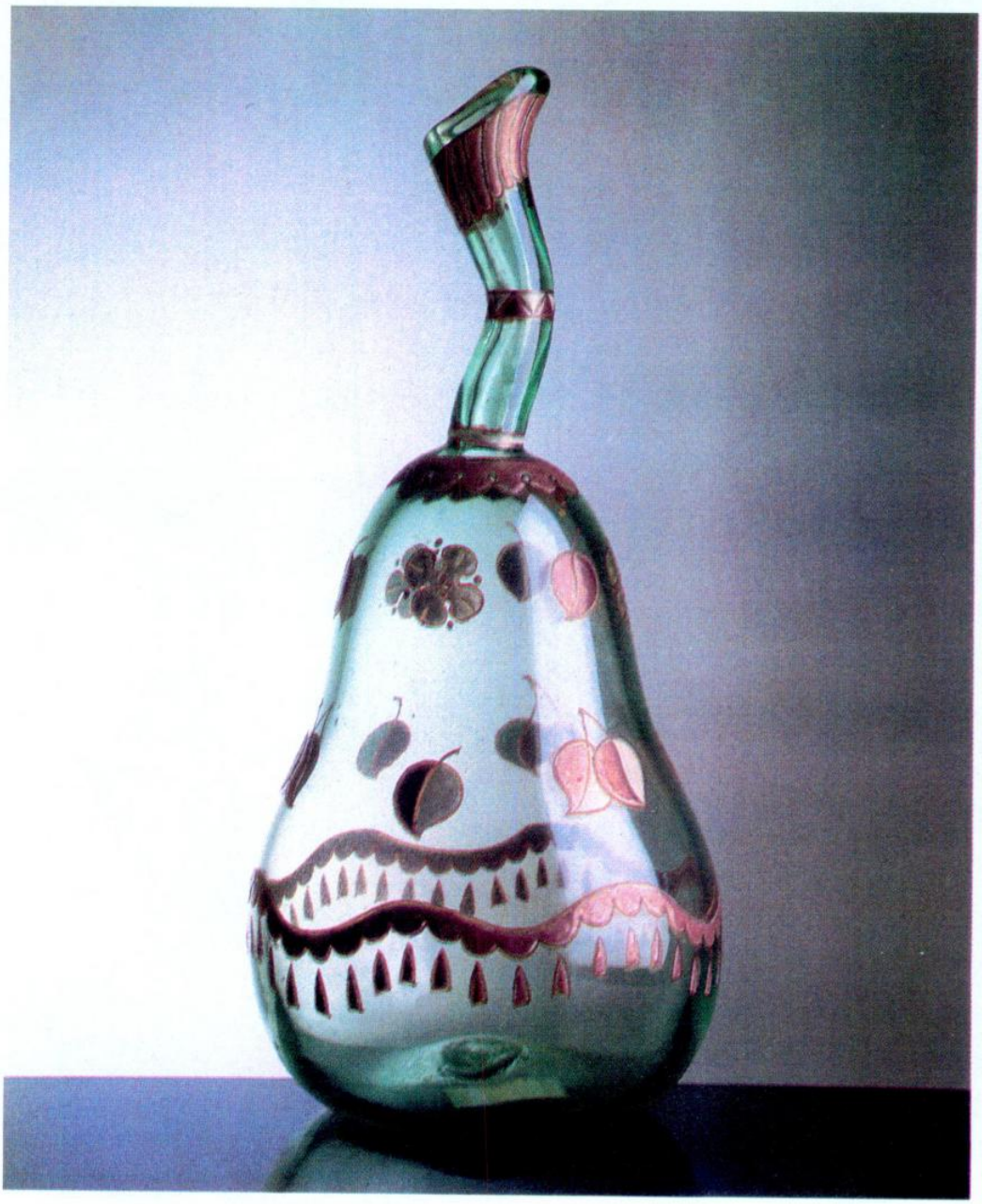


Fig. 10

Fig. 11

Fig. 12

Fig. 13

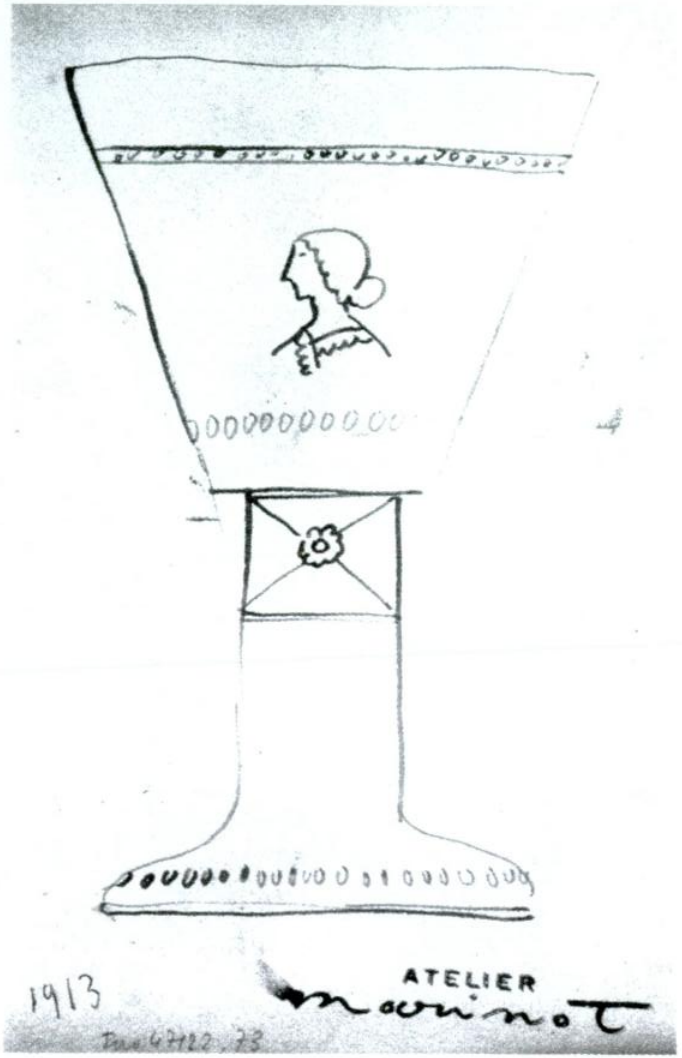


Fig. 14

There are possibly many other influences that work here such as the enigmatic glass pieces Georges Barbier had made in Venice before 1913.3 There is the volatility of fashion, the world of theatre and of dance and of modern art itself. Marinot also studied examples of glass from Germany, Bohemia, the Orient and from Venice (see Fig 15). However, his own style remained unique and was never overshadowed by any of these influences.

One can see his preferences for ornamental motifs which are rectangular and regular. There is in this a rather austere tendency which constitutes in the applied arts from Mackintosh to Hoffaman and also in Architecture, the antithesis of the asymmetrical curves of modern *style*.[5] These forms are often, and not without intention reminiscent of ancient Greek ceramic art (see Fig 16). As to the figurative element in his enamelled pieces, they show charm of fantasy and are often stylised to the point of caricature, similar to book illustrations for children (see Fig 17). Delicate female forms are often defined with one single brush stroke (see Figs 18). Marinot also used the theme of 'des Baigneuses'6 which fascinated everybody at that time.

In 1912 André Mare created the 'Maison Cubiste' for the Salon d'Automne. Marinot designed 'two great vases' for the exhibition:

> "For the chimney piece, I thought naturally of a very striking decoration and I stopped with the medallion which gives it a principle force, this is because I consider that these great vases are not going to be changed and consequently they are going to be seen always from the same position" (see Fig 19) (Marinot)[2].

Fig. 15

Fig. 16

Fig. 17

Fig. 18

Fig. 19

A small series of glass, enamelled vessels entitled *'Le verre d'eau'* (see Fig 20) were also exhibited. Marinot exhibited his new glass not only at the Salon d'Automne but also at the Salon des Independents from 1911 to 1913. One of the first critics to hail his work as Léon Rosenthal, who wrote in the 'Gazette des beaux-Arts' in 1912: "It has been a long time since an innovation of such great importance has come to enrich the art of glass"[7] (Arwas, 1987, P. 216)

One finds a certain naïveté in his first enamelled personalities as he says himself: "To have a vigorous and naïve design to make the detail amusing without it taking over, let it be a bit naïve rather than over refined". However, there remains a certain conflict between the flat tint of the enamel and the pictorial details he wishes to include. He will look for many solutions to this conflict with transparent enamel paints and then with the use of engraving. But the main way this conflict is resolved is when he becomes more sculptural and architectural rather than pictorial, and his work evoke as W. M. Milliken suggested in 1929, African or Roman Art.[8] (See Fig 21), (Hoog, 1990, P. 33).

Marinot realises this need to 'move on' and as he says himself in 1920; "To be a glass maker is not just to trace lines or to put marks or to put marks on glass because there cannot be a real grasp or knowledge of the subject outside of a profound knowledge of the trade or skill."(Marinot)[2]

This marks Marinot's move into his transitional period from 1919 to 1927 where he encompasses all the categories of his work from acid

Fig. 20

Fig. 21

engraving to 'modelage á chaud'. He dedicates himself completely to learning the chemistry and craft of glass thus allowing himself the freedom to express himself through the medium of glass.

"The change from enamelled decoration to the total mastery of the object is much more than a technical mutation, it is the conquest of a poetic language in all its possibilities."[9] (Hoog, 1990, P. 15)

Marinot had in fact seen the possibilities of 'modelage á chaud' prior to the first world war. However, after 1919 he threw himself enthusiastically into learning this new craft, which is an arduous technique requiring a long apprenticeship. As Marinot notes himself; "To make a true glasswork, and there is no higher grade, takes a long training of some twenty years, and that if you start very young which is not my case.."Marinot was 30 years old when he started at the glassblowers' bench and, he adds; "Everything I have done, I have done it with difficulty."(Marinot)[2]. Marinot took to this 'new game' admirably and describes his encounters thus;

> "Every time it is a beautiful battle, a profound pleasure in the physical effort, working in this very heavy live material where the very layers of the glass gleam and fight one another. This material which is born in a battle, in the fire, it can fight or it can obey and it obeys when I contain it, but, respecting its nature. My aim is to bring forth a supple and fleshy reaction and to find then, after the glass has been cooled, pieces which have been born of the fire."(Marinot)2

Creating each piece galvanised all the energies of the artist. He describes his work in enthusiastic terms; "Like a dialogue, a passionate battle, a kind of loving encounter".

Initially, Marinot applied surface decoration to his creations through enamels. Soon he explored further possibilities and goes down two other paths in his creation of glass. Both of these paths are linked to the development of an aesthetic of heavy thick glass which is his great originality. The first path has analogies with architecture, and the second analogies with nature, flesh and the body. In a remarkable way there is a synthesis of two qualities that are very strong in his work; rationality and sensitivity. There is the rationality of the logic of the technique and the strictness of construction and there is a sensuality of the material itself in fusion. "For every piece there is a battle between the breath agitating the material from within and the forces and gentle pressure of the tools applied outside. These two forces play alternatively (Marinot)[2]".

Talking of this period Marinot said, "I will have to find some pieces which, although they are very strongly architectural will also tend to be equivalent of parts of nature itself."(Marinot)[2].

With regard to nature one would think of geology, the different layers of glass sliding and glittering as in geological formations. As Marinot himself stated, ".....and I add the layers in thickness of glass one on top of the other just like geological layers."

Marinot achieves this 'layered' effect (see Fig 22) by trapping colour between thick layers of glass. He achieves these colours by the application of metal oxides to the surface of a gather of molten glass which was then blown in to a gather of clear glass. An important element in the procedure was the mixing and application of the metal

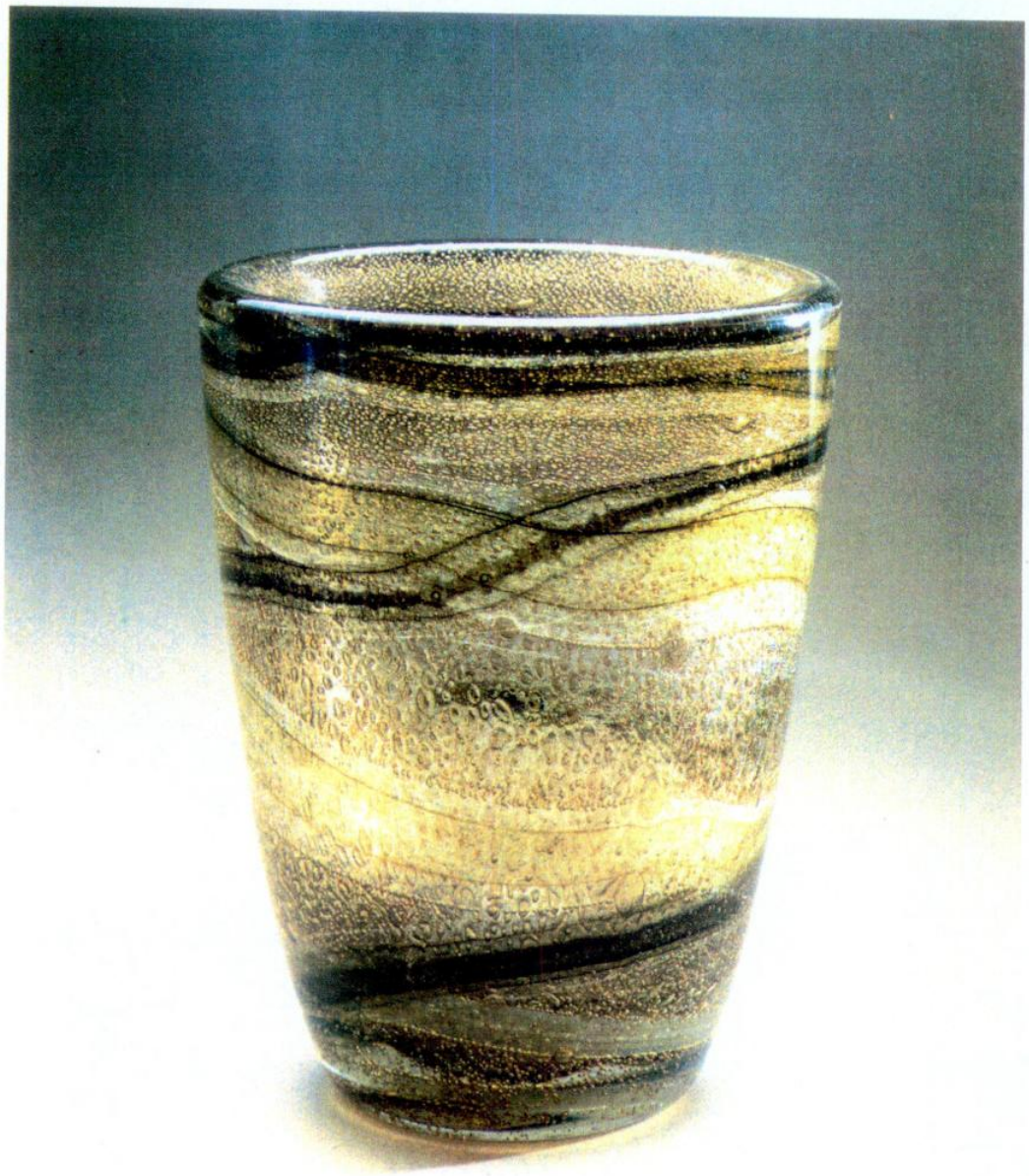


Fig. 22

oxides which ultimately dictated the pattern of the colour ground. The colours more familiar to Marinot are achieved by the following oxides:

Purple	Nickel or Manganese
Red (Ruby)	Copper, Selenium or Gold
Brown	Manganese or Iron
Green	Copper, Chromium or Iron
Blue	Cobalt or Copper
Amber	Selenium

Marinot plays with this sandwiched and layered effect. Certain flasks have up to four layers of colour trapped within the inner and outer walls of clear glass (see Fig 23). Ada Polak, writing in the 'Connoisseur' in 1965 reported; "I shall never forget the beaming expression of this kind and intelligent face when I stood with one of these coloured flacons in my hand, no doubt looking rather puzzled, and he suddenly exclaimed, 'Sandwich'!"[10] (Arwas, 1987, P. 220)

As Marinot followed this path, he also discovered other new forms of internal decoration ".....sometimes the material itself opens up possibilities."(Marinot)[2].

Marinot began to question the accepted standards which necessitated the destruction in the factory of anything less than technically perfect. Where others saw impurities or bubbles in the body of the malfin glass, or imperfect glass, as faults, he saw possibilities of new and strange beauties of textures/irregularities of surface, he saw as virtues to be

Fig. 23

cultivated, exaggerated and controlled as a means of giving a play of light on the fissured and cracked textures.

He found the bubble-thin, perfectly colourless glass, wrought in symmetrical graceful shapes, incapable of serving as a means of expression for his ideas. In realising this he set himself an even harder task. Impurities in the glass can appear by accident but to introduce them deliberately and govern their placing is another matter. The glass may well crack and distort by accident in the process of being blown but to bring about this effect at will, meant learning a technique and then abusing it with intent. Consequently a great number of his efforts failed to achieve the results he envisaged and until he had complete mastery over his material he had to discard more than he finished.

For Marinot the thicker the glass - and consequently the more difficult to manipulate - the greater the opportunities for exciting and mysterious textures made by clouds of bubbles or particles imprisoned in its depths. As the glass became thicker so the shapes of his vessels became heavier and more monumental. (see Fig 24)

Through Marinot's discovery of *Malfin* glass came the emergence of his 'stoppered bottles' which capture these coloured layers and bubbles within. (see Fig 25).

"Practically every stoppered bottle we have seen of Marinots', at first glance, gives one the feeling that the stopper does not belong, but possibly the use of these small stoppers was Marinot's own way of emphasising the feeling he wished directed at the main body of the

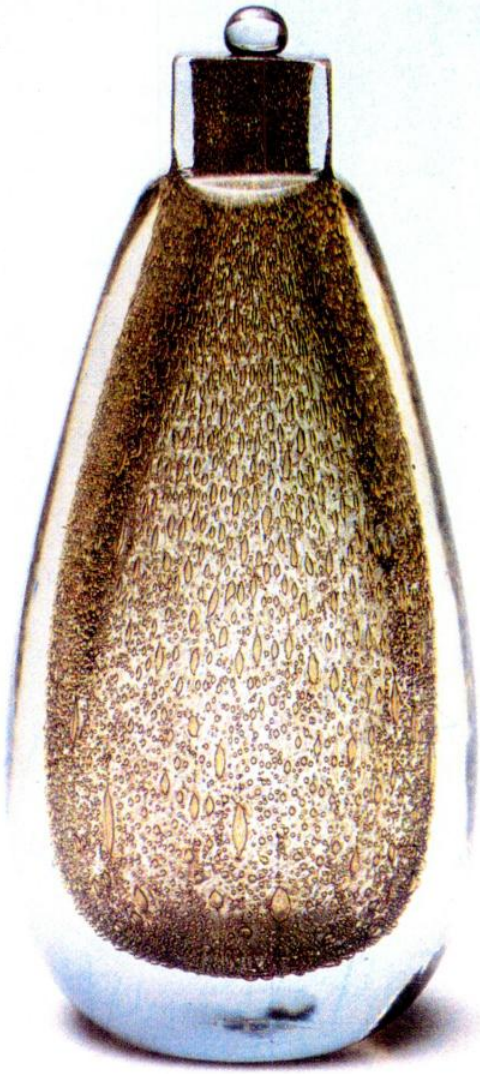


Fig. 24

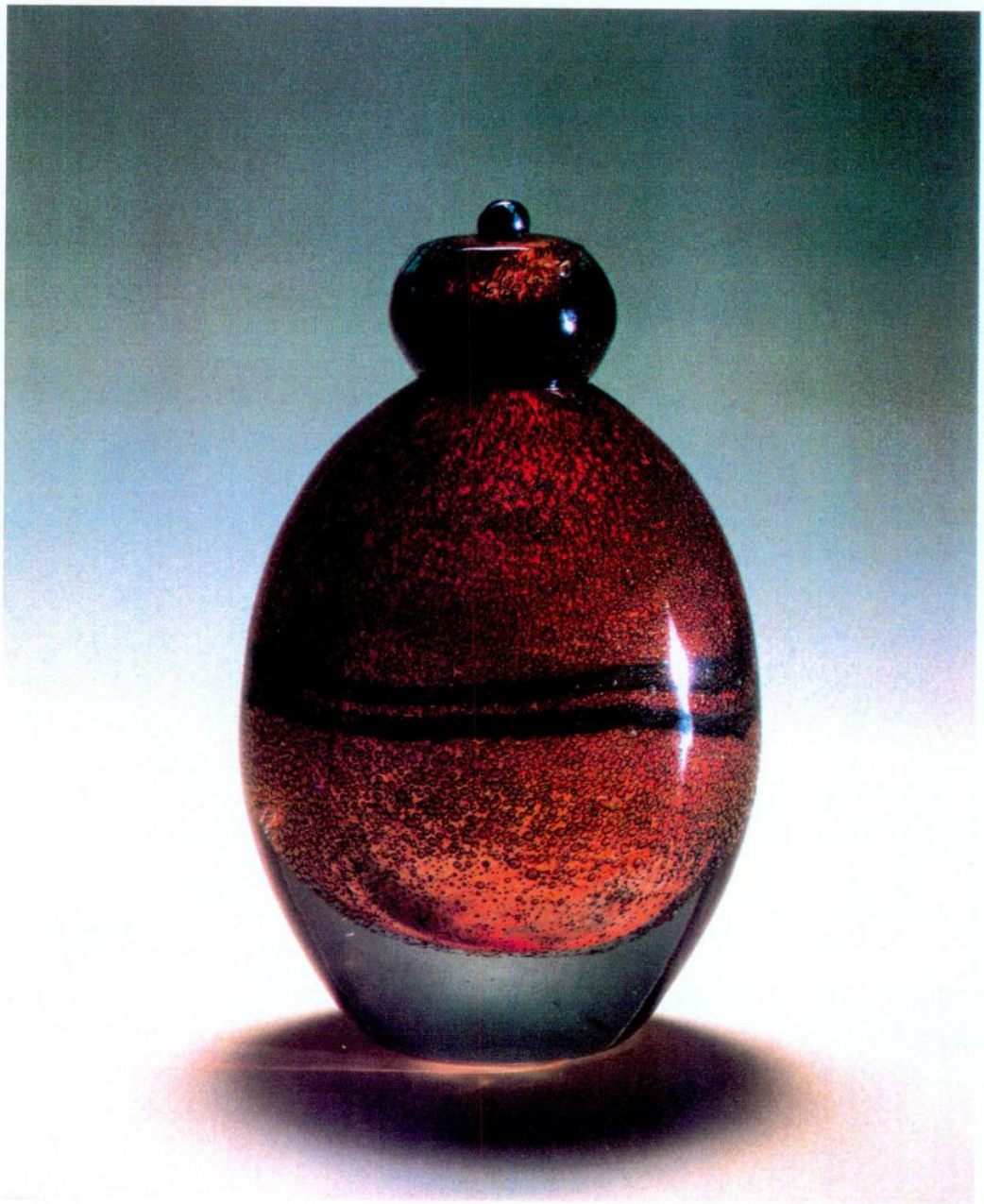


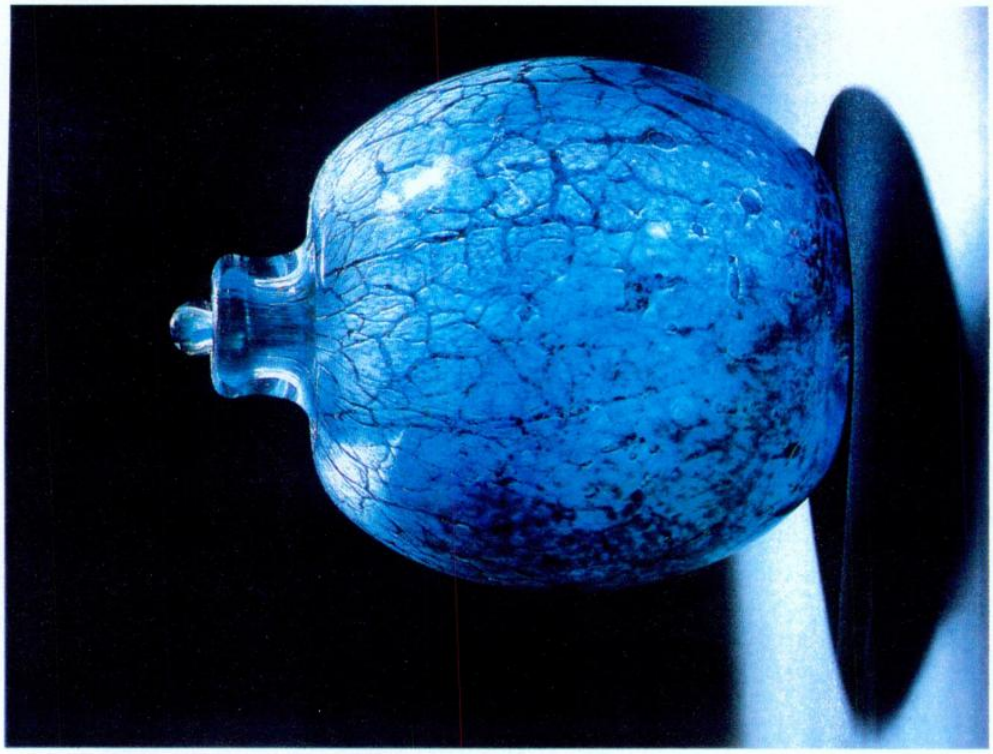
Fig. 25

piece."12 (Grover 1980, P. 132). In other words, the eye is directed through the stopper, which may seem superfluous to the main body of the vessel, thus emphasising this aspect of the piece. (see Fig 26 and 27). Often the stoppers contrast dramatically in colour from the main body of the vessel (see Fig 28) thus conceiving the stoppers as being an entity in themselves although, remaining still, a fundamental aspect of the piece.

Marinot also saw the potential in the crackling effect the metal oxides offered within a piece which he likened to; "Still or running water, or cracking and melting ice". He further experiments with this idea producing yet another form of internal decoration, 'craquelure'. The Venetians of the 16th Century had frequently used this method whereby the glass, still hot from the furnace, is plunged into cold water and then re-heated to produce an overall crackled effect. Marinot describes his glass through this technique as being, ".....une sculpture d'eau, une architecture de glacé" (see Fig 29 and Fig 30) (Marinot)[2].

Through his experiments with *'malfin'* glass, Marinot seems to have brought into fruition a heavier, self-contained massiveness in glass, thus offering him a new point of departure. It was through this thickness in the glass, that it was possible for him to engage in a new technique; that of acid etching.

In an updated and expanded use of the technique first used in 17th Century Europe, Marinot repeatedly dipped heavy, cumbersome pieces into dangerous hydrofluoric acid baths, which ate away at any unprotected glass surface. By covering certain areas with an acid-resistant substance, he created a striking contrast between smooth



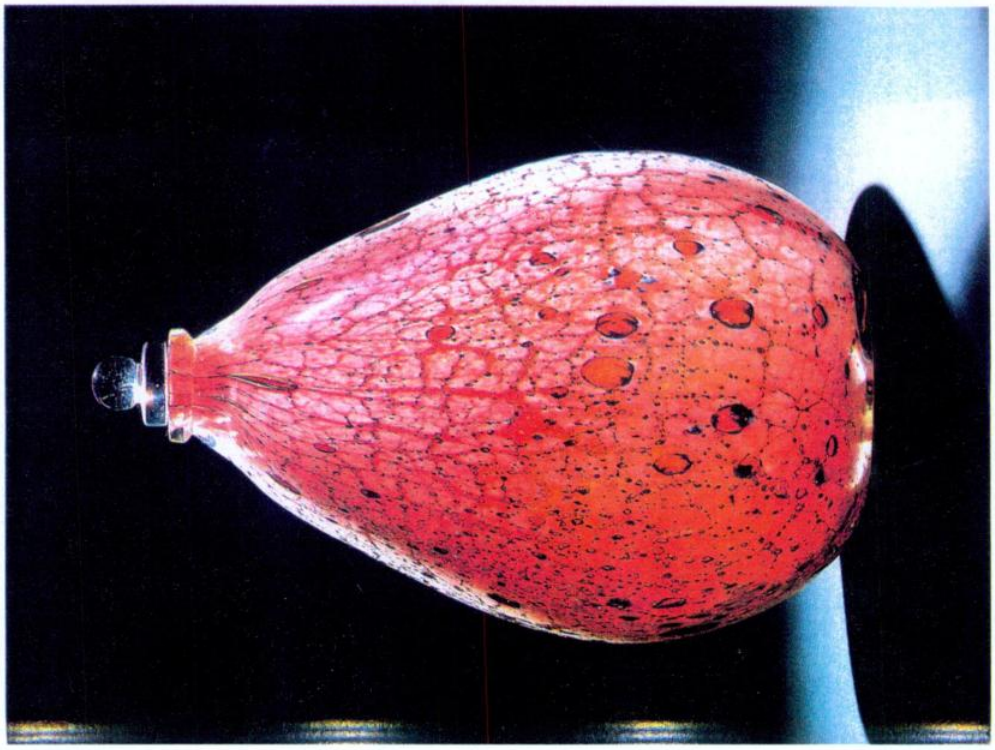


Fig. 26 and 27

Fig. 28

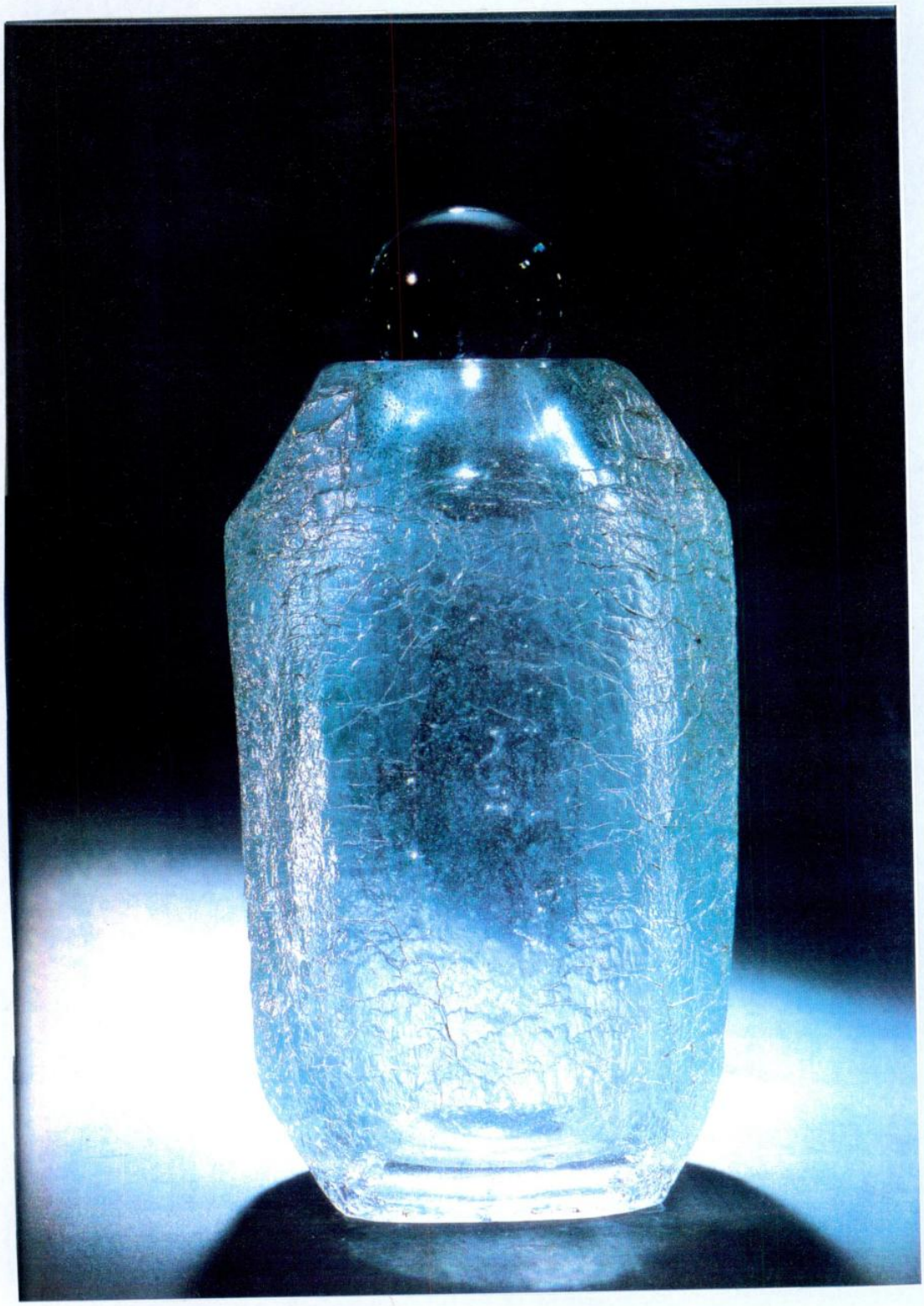


Fig. 29

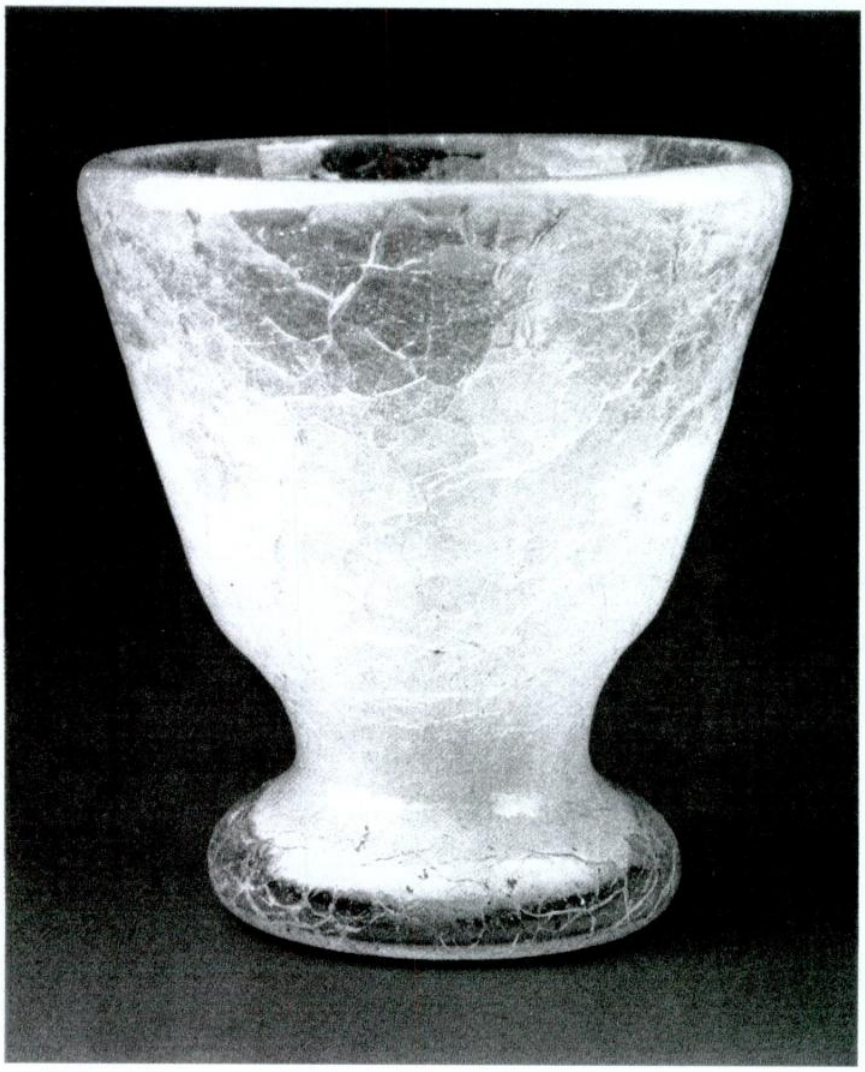


Fig. 30

raised glass and the textured, acid etched motifs (see Fig 31). This technique allowed Marinot to express the architecture he so desired in his glass. Marinot worked the surface into sculptured geometric designs (see Fig 32) and often reached a superb contrast between the architecture of the deeply incised geometric motifs and the naturalness of the layers or bubbles dispersed within (see Fig 33).

Marinot also combined wheel working with acid etching, culminating in a series of formalised 'masques' not unlike ancient or Aztec masks (see Fig 34). Other examples of Marinot's acid etching and wheel working may be seen in (Figs. 35 and 36).

"The use of these procedures implies treating the material in its greatest possible thickness giving new possibilities of expression to the artist. As he progresses in technical mastery, what comes out is not just a simple virtuosity for its own sake but a diversification."13(Hoog, 19901 P. 41). This diversification can be seen in Marinot's third period of glass making 1927 - 1937. These last ten years of glass making are the most expressive for Marinot as an artist.

In this period Marinot culminates all the techniques he had previously mastered, giving him the technical freedom to express himself through the medium of glass.

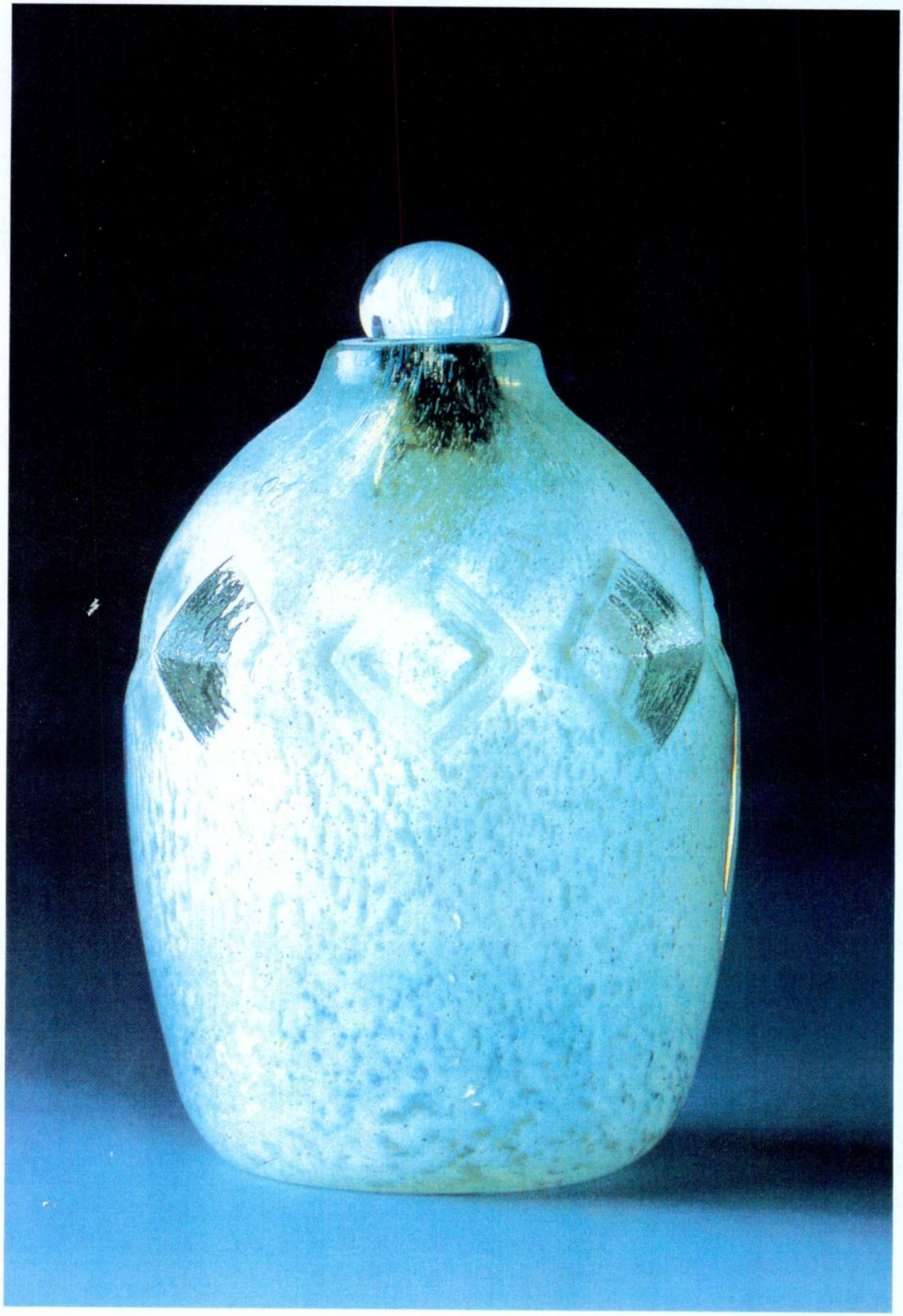


Fig. 31

Fig. 32

Fig. 33

Fig. 34

Fig. 35

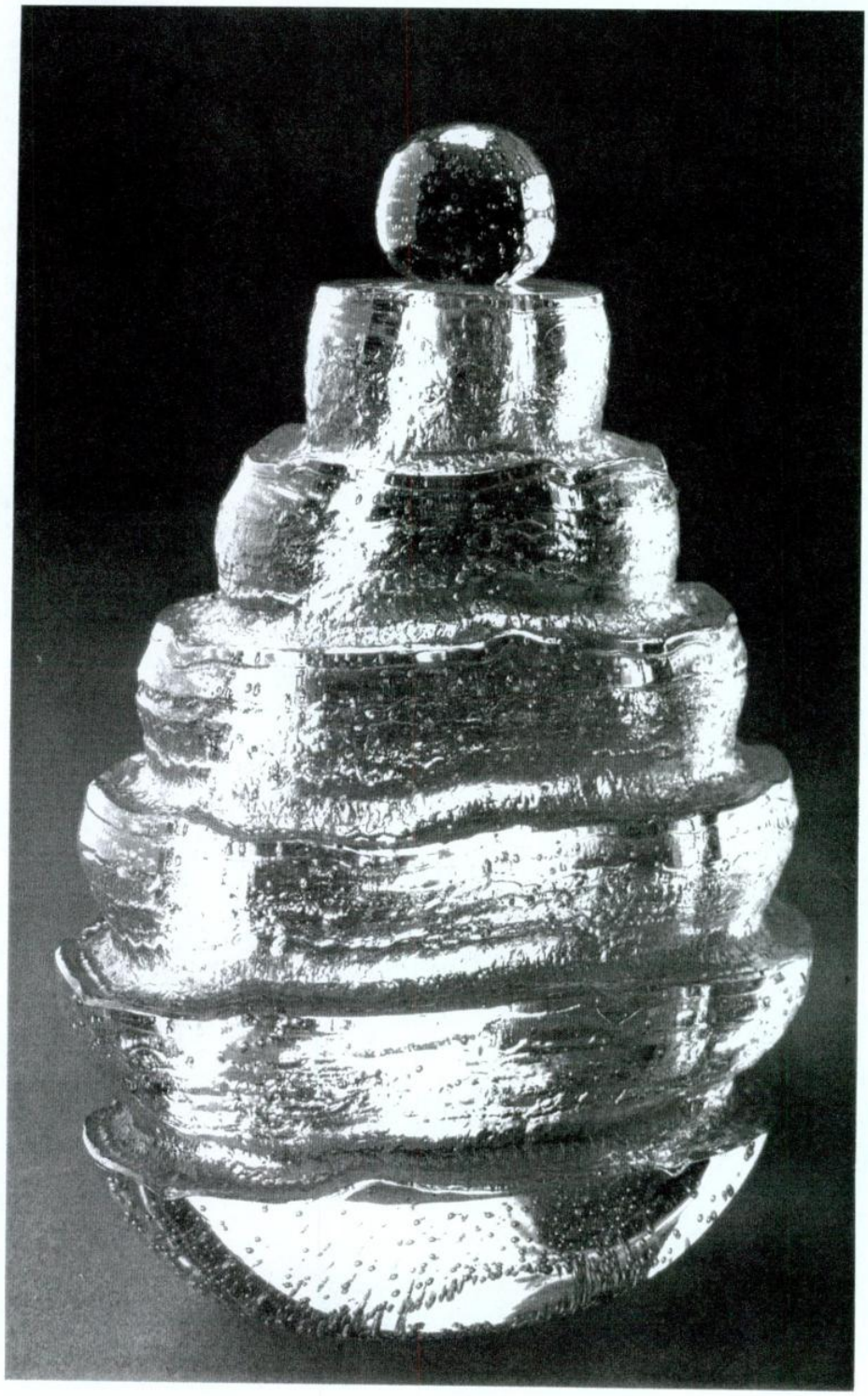


Fig. 36

As Marinot himself says:

> "From 1927 on I began this new period, the most passionate of all that is 'le modelage à chaud' with very heavy pieces from one solid block. This is my personal expression of what I feel about nature and how I can suggest this through glass. My reflexes are united to those of the glass itself, I cease to be anything but the glass maker full of desires and memories.....this block of material which lives by itself and through your breath is transformed incessantly by its own weight and under your utensils and in one and the same rhythm - it joins together to form a piece." (see Fig. 37) (Marinot)[2]

Marinot treats glass as a source of light. As the impressionists expressed light through colour, Marinot expresses colour through light. The colours in Marinot's work appear to change according to the intensity and the angle of the light source under which it is viewed. The outer layer of clear glass has a distinctive magnifying quality which illuminates the trapped colours which appear to float in the depths of the glass (see Figs. 38 and 39).

However, strong the quality of colour, one must not be led astray by the apparent banality of form. Their contours and their proportions achieve a perfect harmony. They belong to no age and to every age, this comes from a fundamental simplicity. Each piece of Marinots is a kind of poem with their fascinating light effects and purity of line snatched from the flames. These precious and fragile objects have become offerings of a very rare beauty.

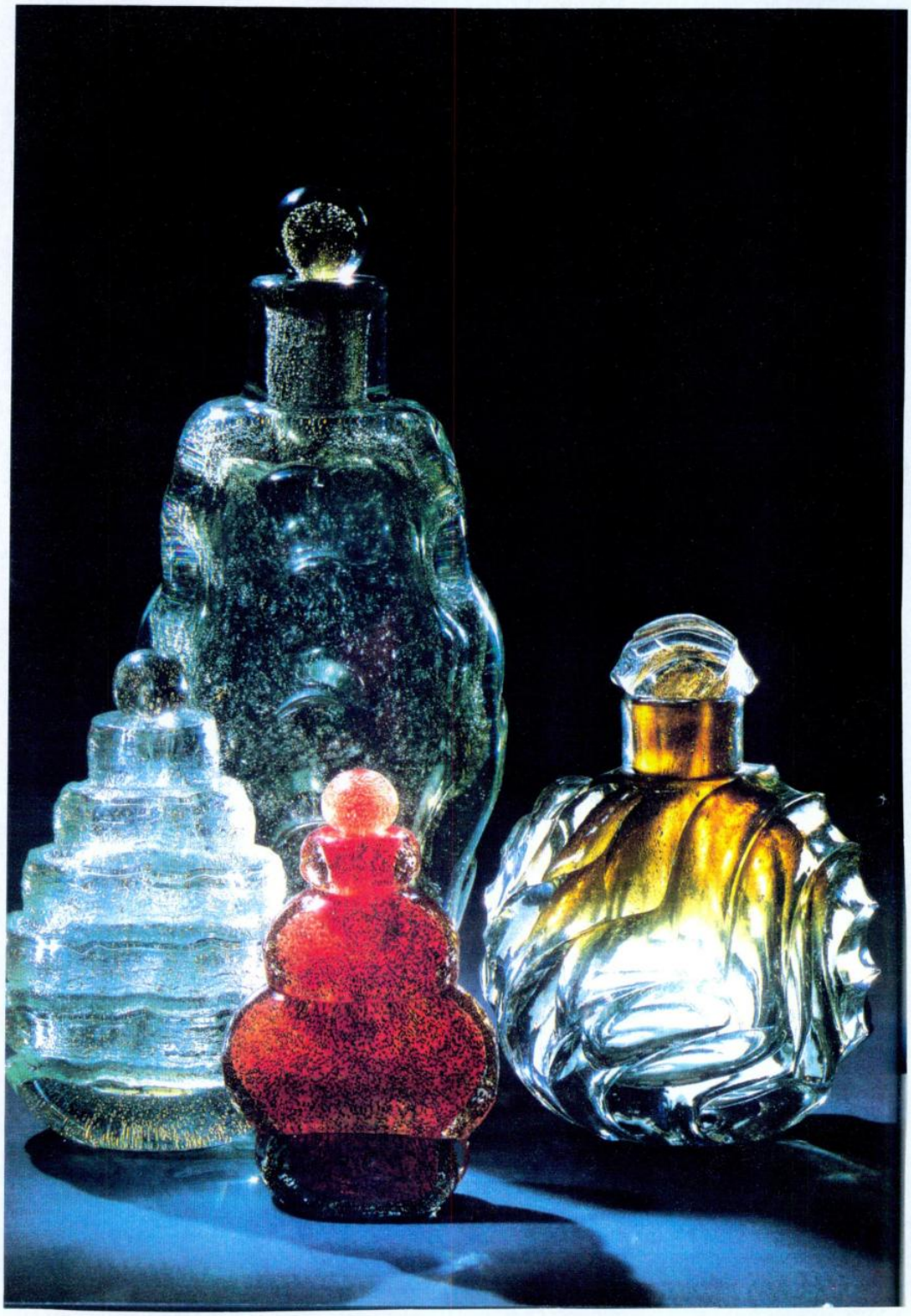
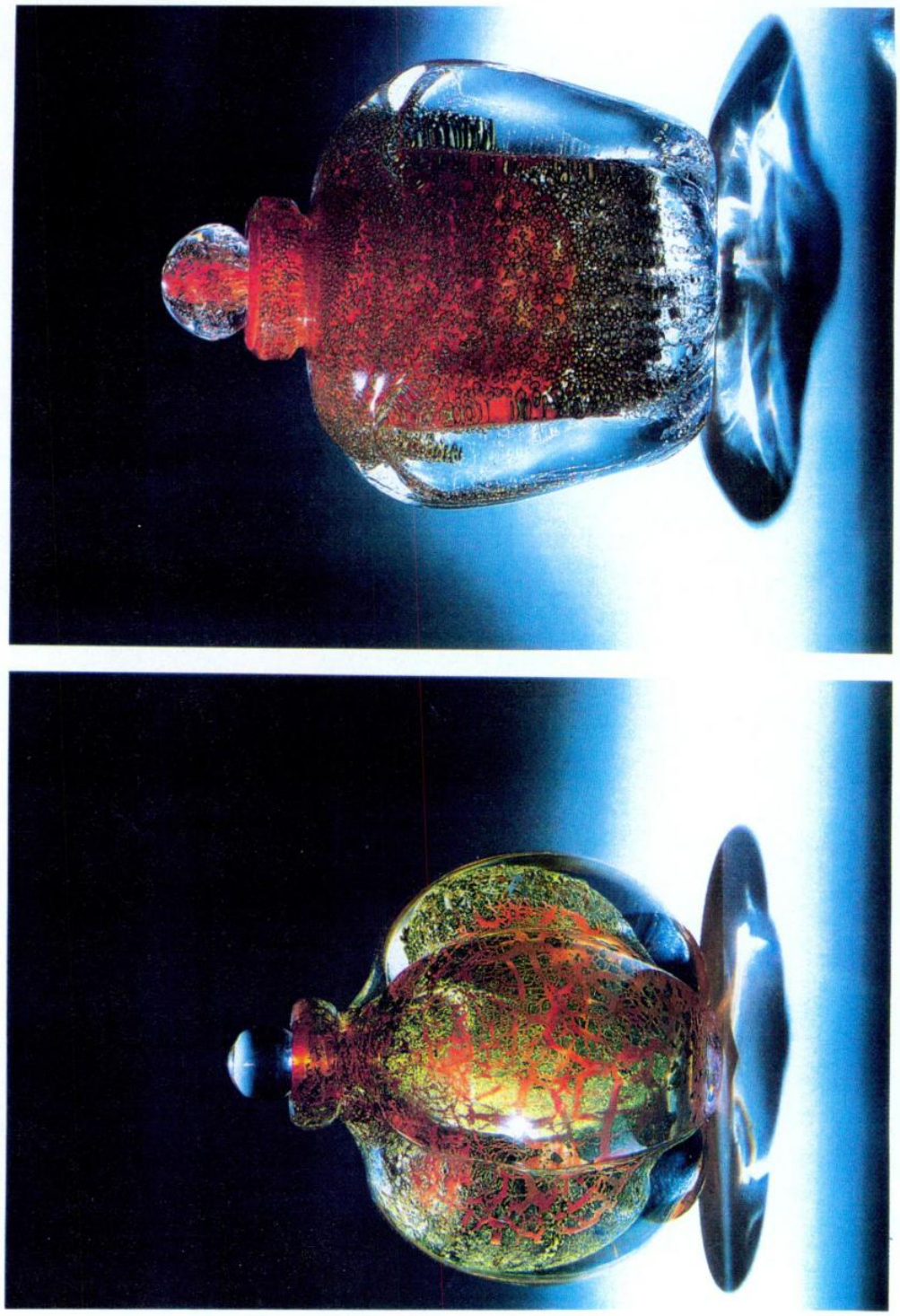


Fig. 37



Figs. 38 and 39

In 1913 Adrien Hébrard, who had first noticed Marinot's work in the 'Maison Cubiste' at the Salon d'Automne of 1912, became his sole agent giving him an exhibition annually from 1914 to 1933 in his Rue Royale Gallery, Paris. The 1925 Paris Exhibition of Decorative and Industrial Arts was to render his name universally known and admired. Marinot himself was vice-president of the admissions jury and a member of the awards jury. His glass was exhibited *'Hor Concouers'* in several pavilions. The Gallery of the French Embassy, designed by Henri Vapin and Pierre Selmersheim, had a cabinet full of Marinot glass, while it was also on display in the curiously domed Museum of Contemporary Art, designed by Süe and Mare for their Compagnie des Arts Français. The same year he was also appointed a member of the Council of National Manufacturers and Applied Arts and the following year to the office of the *Société des Artistes Décorateurs.*

1932 saw Marinot's first individual exhibition in New York in the Brummer Gallery. In the same year he was made a *Chevalier de la Légion d'Honneur* and, in 1937 he became an *officer de la Légion d'Honneur.* A documentary film showing Marinot at work was made in 1933 by Jean Benoit-Lévy and René Chavance. In 1937 the glassworks at Bar-sur-Seine were destroyed by fire and Maurice Marinot was never to work again with glass.

Marinot's daughter, Mlle. Florence Marinot, has, with extreme generosity donated the glass in her possession to a number of museums throughout the world, including eleven vessels to the Victoria and Albert Museum in London. Eleven to the Corning, New York, and in 1970 she donated 20 pieces to The National Gallery of Ireland, Dublin[14]. Her most important donation however, has been

to the Musée Royaux d'Art et d'Histoire in Brussels, in which a special room has been prepared to accommodate the one-hundred-and-one glass vessels, twenty-seven paintings, forty-eight drawings and water-colours, and one-hundred-and-six working drawings for glass, as well as his glass-worker's tools and his palette and brushes.[15] A major retrospective was held at the Fine Arts Museum, Lyon in 1965, and more recently, at the Musée de l'Orangerie, Paris, in 1990.

Notes to Chapter Two:

1 See, Hoog, Maurice Marinot Peintre et Verrier, Section 'Maurice Marinot l'Oeuvre en verre', Jean-Luc Olivié, P. 30.

2 Marinot, Florence, Unpublished notes including several quotes by Maurice Marinot.

3 See Olivie, Jean Luc, Maurice Marinot 'L'Oeuvre en Verre'

4 'Blank', a glass object intended to be decorated, prior to the decoration being applied.

5 Hoog, Maurice Marinot, Peintre et Verrier, Section (ii); Verreries Emaillees.

6 'Des Baigneuses' - 'Bathers', see 'Baigneuses' Maurice Marinot, 1930, oil on board, (Strasbourg, Musee d'Art Moderne)

7 See, Arwas, Victor, 'Glass, Art Nouveau to Art Deco', 1987, P. 216

8 Miliken, W.M. - a glass vase by Maurice Marinot - (The Bulletin of Cleveland Museum of Art, 1929)

9 Hoog, Chez Claude Monet, 1990 P. 15

10 See, Arwas, Victor, 'Glass, Art Nouveau to Art Deco' 1987, P. 220

11 'Malfin Glass', name given to imperfect or distorted glasss.

12 See, Grover, Ray and Lee, 'Carved and Decorated European Art Glass'. 1980

13 See, Olivie, Jean-Luc, Maurice Marinot, L'Oeuvre en verr', 1990

14 See, Appendix, P. 53, National Gallery of Ireland Collection of Maurice Marinot

15 See, List of Museums holding works by Maurice Marinot, P. 65.

CHAPTER THREE:

'MARINOT AND HIS GLASS CONTEMPORARIES'

Marinot's life spans the most cumulative years in the technological and artistic developments of glass since the 17th Century illustrating the fundamental changes in both the art and craft of glass making. France especially was extremely progressive at the turn of the century as regards decorative art and especially in the area of glass itself. One can see that all the conditions in France were right. The influence of the great international exhibitions held in Paris, the supremacy of the works done by Emile Gallé and his followers at Nancy, and the evocative nuances of Art Nouveau gave France a significant lead in late 19th Century glass.
It is therefore necessary to meander through the early innovators of this era in order to define Marinot's position within his own lifetime.

Most historical accounts of the Art Nouveau period show William Morris (1834 -96) as the great innovator and inspiration behind the arts and crafts movement. Morris's thinking brought about fundamental changes in the principles of decorative design. Both he and John Ruskin (1819 - 1900) applied their thinking to every branch of the decorative arts. Ruskin in particular had very precise theories about glass, stating that the two main characteristics of glass were: "Its ductility when heated and its transparency when cold, both nearly perfect..... All work in glass is bad which does not, with loud voice, proclaim one or other of these great qualities."(Klein, 1984, P. 217).

Christopher Dresser (1834 - 1904) worked in many fields of the applied arts, his ideas of stripping design to bare essentials look far ahead towards the most progressive ideas that were to be developed in the 20th Century. Dresser's glass designs date from the mid 1880's to the mid 1890's and were executed by James Couper & Sons of Glasgow. Dresser took his inspiration from the geometry of the plant world and pre-Colombian, Roman or Middle Eastern shapes, which he admired for their clarity of line
(see Fig. 40).

Dresser had two main principles of design, (i) that the material should be worked in a manner most befitting its nature and (ii) that one must always consider the vessel's purpose when evolving a design.

Dresser's theories on design were obviously ahead of his time, his vessels looking modern, even today, with their balance of symmetry and line. Also Dresser placed as much importance on the crafting of the object as on the design. Of his approach to working glass he said:

> "Let a portion of molten glass be gathered upon the end of a metal pipe and blown into a bubble while the pipe drops vertically from the mouth of the operator, and a flask is formed such as is used for the conveyance of olive oil; and what vessel could be more beautiful than such a flask?..... If a material is worked in its most simple and befitting manner, the results obtained are more beautiful than those which are arrived at by any roundabout method of production."1
> (Klein, 1984, P. 218).

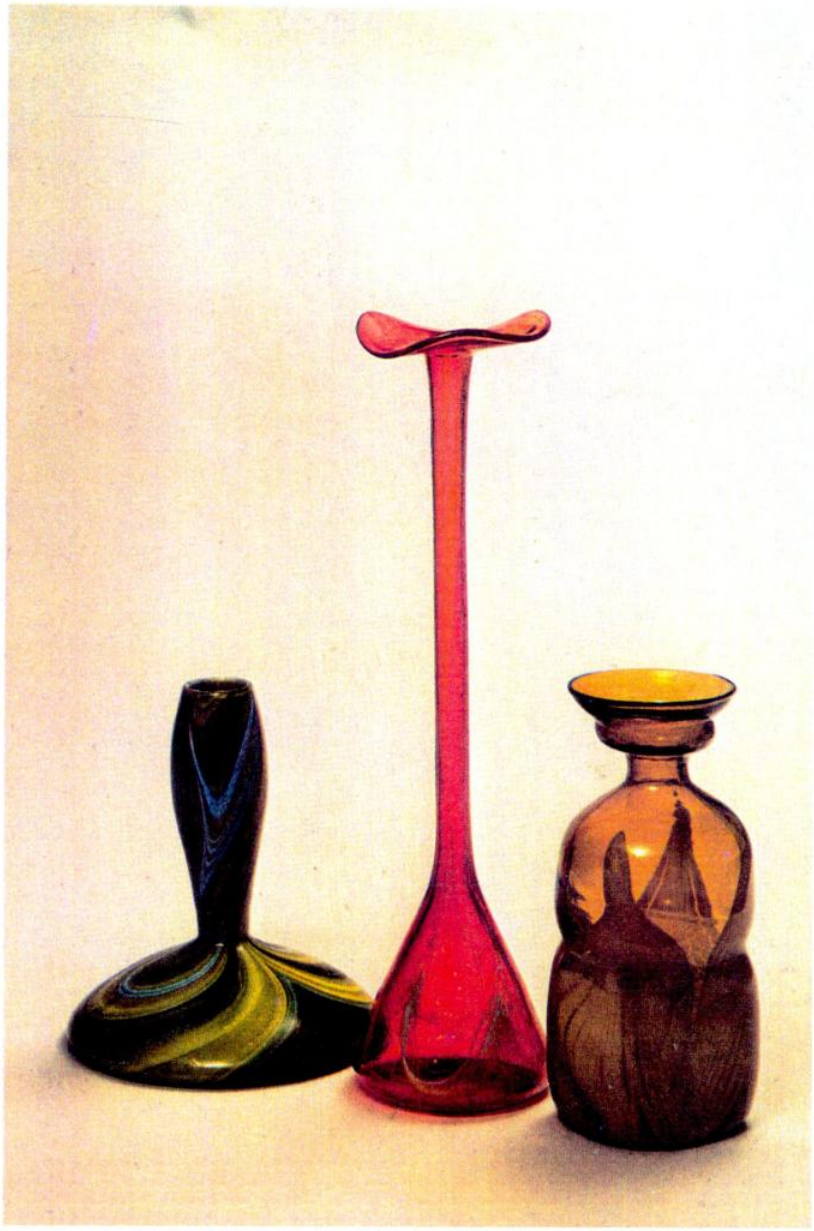


Fig. 40

Dresser's ideas pointed the way for the designers of Art Nouveau and far beyond. Glass lent itself well to the concept of Art Nouveau, an international style of decoration that matured steadily throughout the 1890's reaching its peak at the turn of the Century.

Emile Gallé (1846 - 1904) was the most important glass artist associated with the Art Nouveau period. As Dresser was innovative in his commitment to his theories on design and craftsmanship, so Gallé was of the belief that glass was a viable means of artistic expression. Since childhood Gallé had been fascinated to the point of obsession by the plant and insect world, which have become justifiable trademarks of the Art Nouveau style. Gallé's most important innovation though came with the introduction of his technique of cameo decoration, an oriental influence. This technique is basically one where an object is built up of two or more layers of differently coloured glass fused together and after being moulded or blown, a pattern is painted on with bitumen (Bitumen of Judea) which is then placed in baths of hydrofluoric acid which eats away the pattern exposing the layers underneath (see Fig 41).

Using this medium Gallé developed his own unmistakable style, the most outstanding however, are the glass pieces which Gallé worked himself. His own craftsmanship was confined to pieces in which he alone could express himself artistically and indulge in his own technical advancements (see Fig. 42).

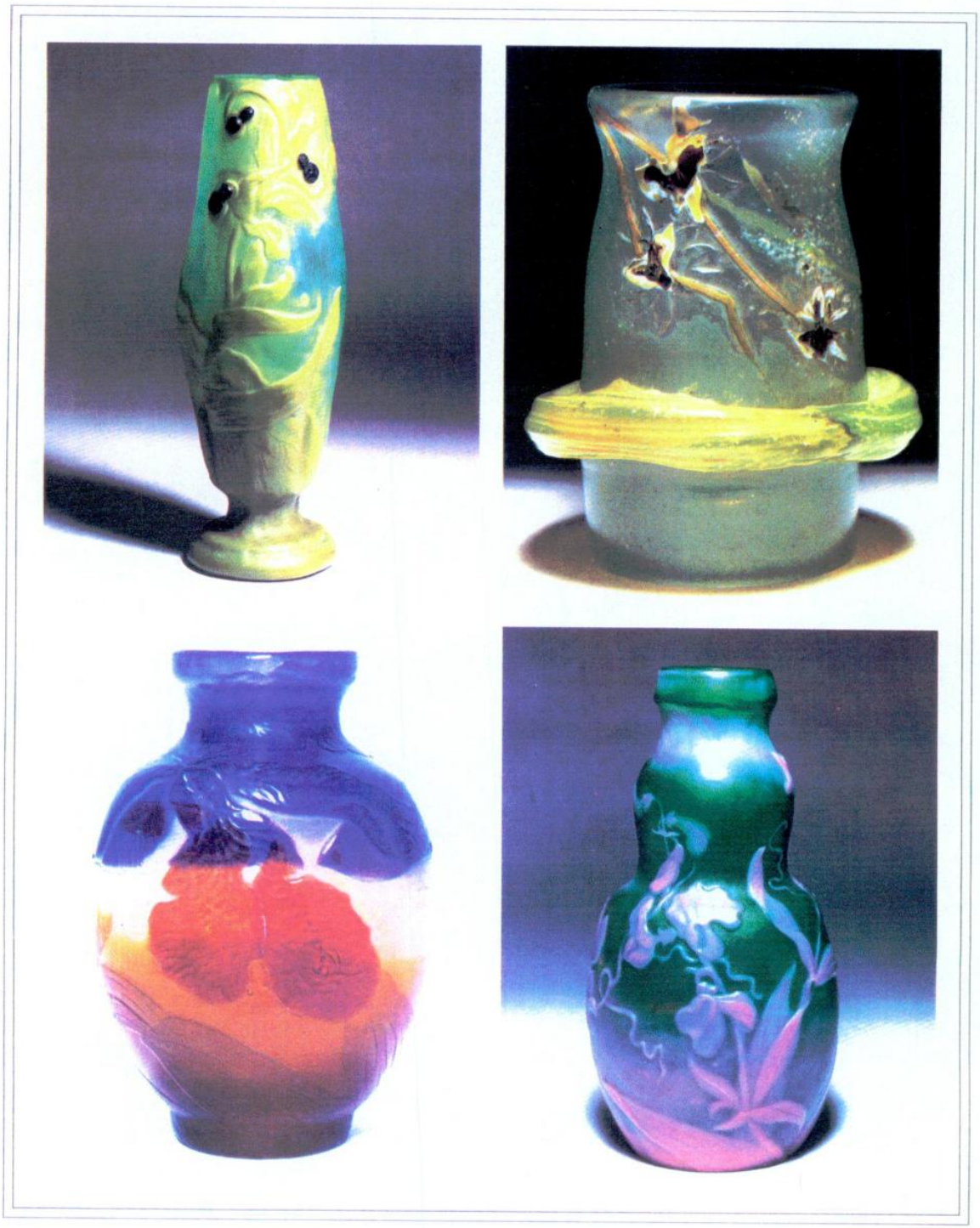


Fig. 41

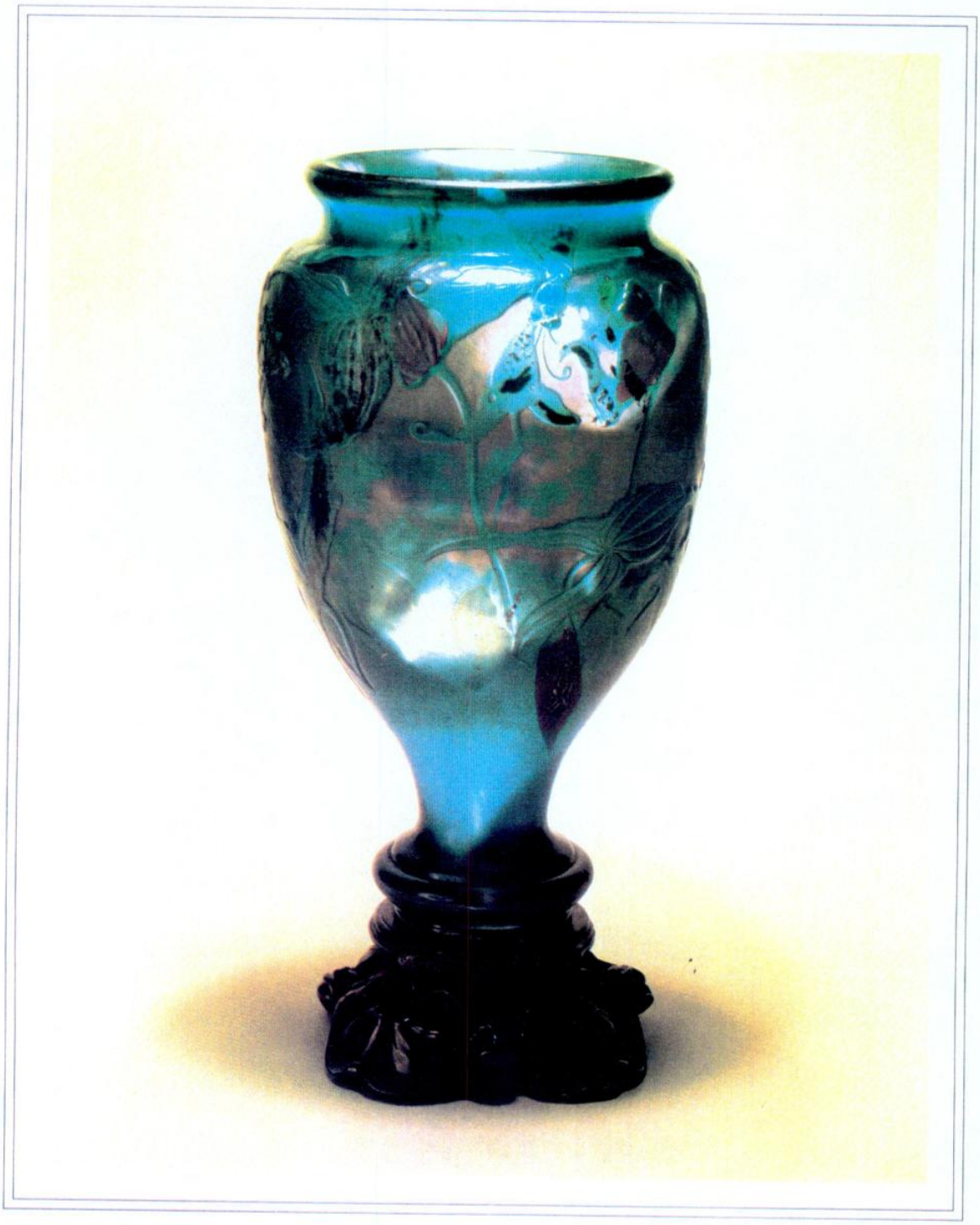


Fig. 42

Gallé explored the possibilities of transparency and translucency of the colours within glass seen in a changing light. It was the impressionist painters who took note of this optical phenomena and who passed it on to a whole generation of artists, even those who were following quite a different aesthetic. The comparison with Gallé cannot be pushed much further than the very style of his work although his poetic references differ profoundly from those of Marinot. However, the example of the older man could have shown to what level one could bring a technique which was held to be merely artisan. In general Gallé remained faithful to an imaginative decor, while it is tempting to read in the glasswork of Marinot after 1925, a kind of abstract sculpture.

Gallé introduced the conception of an artist / designer owned industry in which well designed 'Art' glass pieces were mass produced. Louis Tiffany (1848 - 1933) an American glass designer, was one to follow this idea. Tiffany was innovative in his creation of iridescent glass, a major development during the Art Nouveau period.

Like Marinot, Tiffany was originally a painter and in 1870 abandoned his painting for the field of decorative arts, remarking that there was 'more in it than painting'. Marinot used glass as another means besides painting to express himself artistically, whereas Tiffany chose glass and the decorative arts as a profession. Although the name Tiffany is now synonymous with glass, the man himself was by no means solely responsible for the reputation that accompanies his name. Tiffany's great talent lay in the art of constructing a business

empire, surrounding himself with outstanding talent and using it to full advantage.

As Director of Productions, Tiffany did not allow any recognition to filter through into his immensely talented team of designers and craftsmen.

There were three main areas of glass in which his company excelled; stained glass, Favrille glass and leaded glass. Where stained glass was concerned, Tiffany's main preoccupation was with technique. His own designs were either purely geometric or landscape subjects relating to his work as a painter, but he was equally happy to translate designs by other artists into glass. Tiffany conducted endless experiments in trying to improve the quality of contemporary stained glass aiming to 'outdo the brilliant colour effect of medieval glass'. In this area he excelled . An article in 'The American Arts Review' in 1881 agrees:

> "He has carried the use of pure mosaic further, perhaps, than it has ever been carried before. Mr. Tiffany has shown that many of the most beautiful passages of landscape can be better represented in glass than in paint. Effects of rippled or quiet water, sunset and moonlit clouds, mysterious undulations of distant hills and woods, are given with a force and suggestiveness impossible in any other material." (Klein, 1984, P. 209)

When Tiffany set up his own glasshouse at Corona, Long Island, he employed an Englishman, Arthur Wash, whose influence on the development of iridescent glass later called Favrile Glass, cannot be over-estimated. The name Favrile, taken from the word fabrile

meaning hand-crafted, was adopted for the hand blown art glass pieces. Its iridescent surface was produced by being treated while hot with metallic salts which were absorbed into the glass thus creating a metallic lustre (see Fig.43).

The next area of glass Tiffany specialised in were his lamps. Stained glass and leaded shades with the bases ranging from simple neo-classical columns to elaborate sculptural fantasies in the form of tree trunks, lily pads or other suitable subjects that related to the decorated shades
(see Fig. 44).

Tiffany's was the first glass industry in America to produce 'Art Glass'. Whereas in France the Daum Frères followed closely Gallé's initial innovations. The Daum Company was originally founded in 1870 by Jean Daum producing utilitarian glass such as window panes and watch glass. After Jean Daum's death in 1885, two of his sons Auguste (1853 - 1909) and Antonin (1864 - 1930) took over, and under their direction the company flourished. Artistic production began in 1890, and Art Nouveau glass in the manner of Gallé was made by the brothers until 1925.

Initially they followed Gallé's organic influences, detail in nature such as floral motifs. But by the 20th Century they had developed their own style mainly through several important developments. One was by achieving a mottled effect gained by rolling the hot glass in powdered coloured glass (see Fig. 45). The next was 'intercalaire', a process in which there was decoration between the layers of glass as well as on the surface, which thus led on to a series of opaque vases, known as

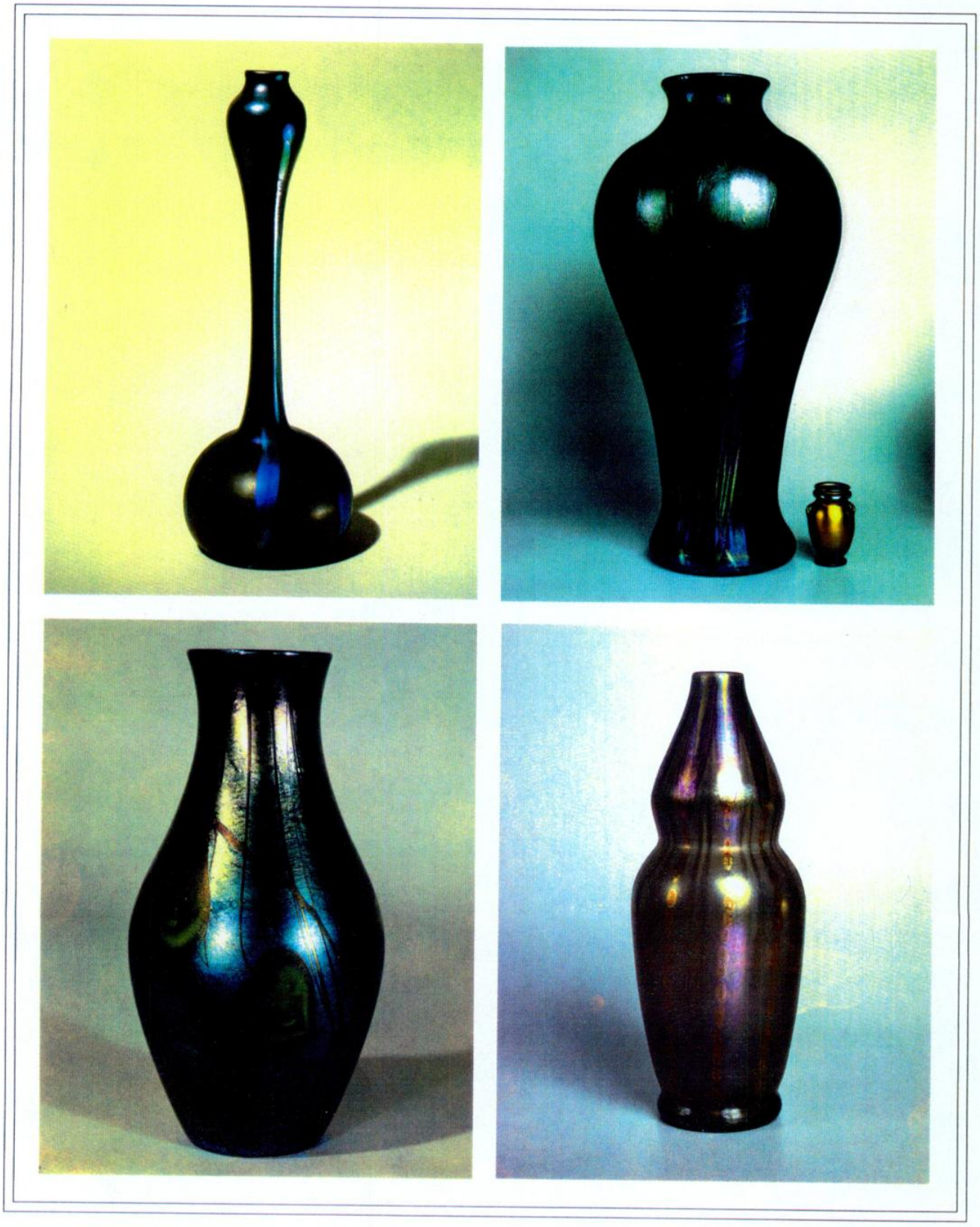


Fig. 43

Fig. 44

Fig. 45

'ceramique de Jade' (see Fig. 46). The most important discovery was more far reaching providing a substance known as pâte de verre, from which sculpture could be moulded with immense subtlety of colour and with detail remarkable for its definition.

Antoin Daum referred to pâte-de-verre as "the greatest discovery of our time in art glass, never hinted at in glass-making of any previous period, and a discovery France can be proud of." (Klein, 1984, P. 206).

Pâte-de-verre is a technique in which crushed glass, a bonding agent and powdered coloured glass are packed in a mould and fired in a kiln. This process was successfully employed around 1883 in Sèvres, France, by the Sculptor Henri Cros (1840 - 1907) in his search for a permanent material with the surface qualities of wax and marble in which to execute his polychrome reliefs. Cros cast granulated coloured glass in imitation of what he believed to be an ancient Roman technique. These wall plaques, fountains and free standing sculptures were unique objects. (See Fig. 47)

Albert Danmouse (1848 1926), Jules-Paul Brateau (1844 - 1923), Georges Despret (1862 - 1952) and later Gabriel Argy-Rosseau (1885 - 1953) and Français-Emile Décorechement (1880 - 1971) followed on the heels of Cros in moulding Pâte-de-verre. Apart from the dense stone-like qualities of Cros' work, the earliest productions of his contemporaries were thin walled vases and bowls. In the 1920's and 30's the delicate vessels were succeeded by heavier examples in addition to free-standing statuettes typified in the work of Amalric Walter (1870 - 1959).

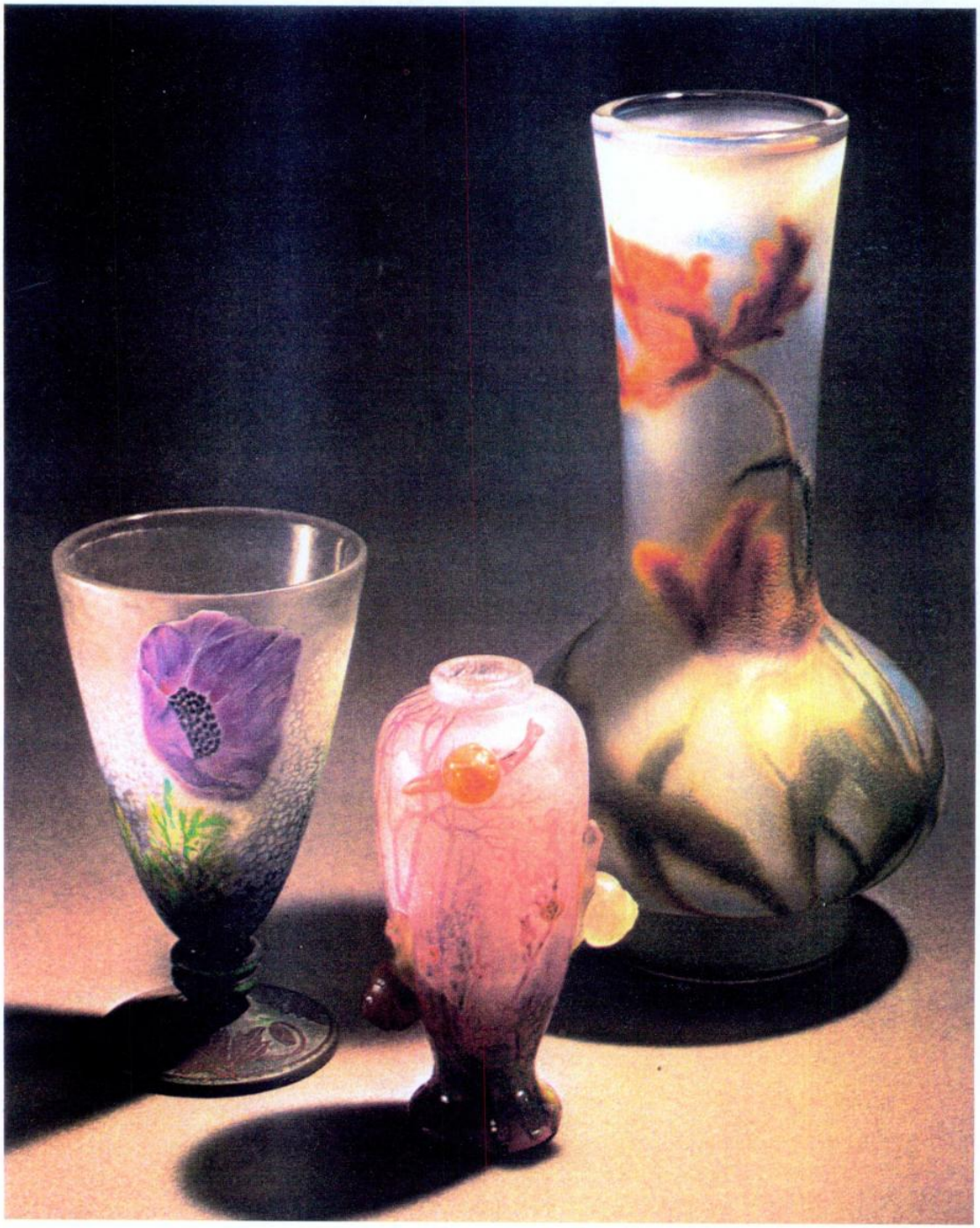


Fig. 46

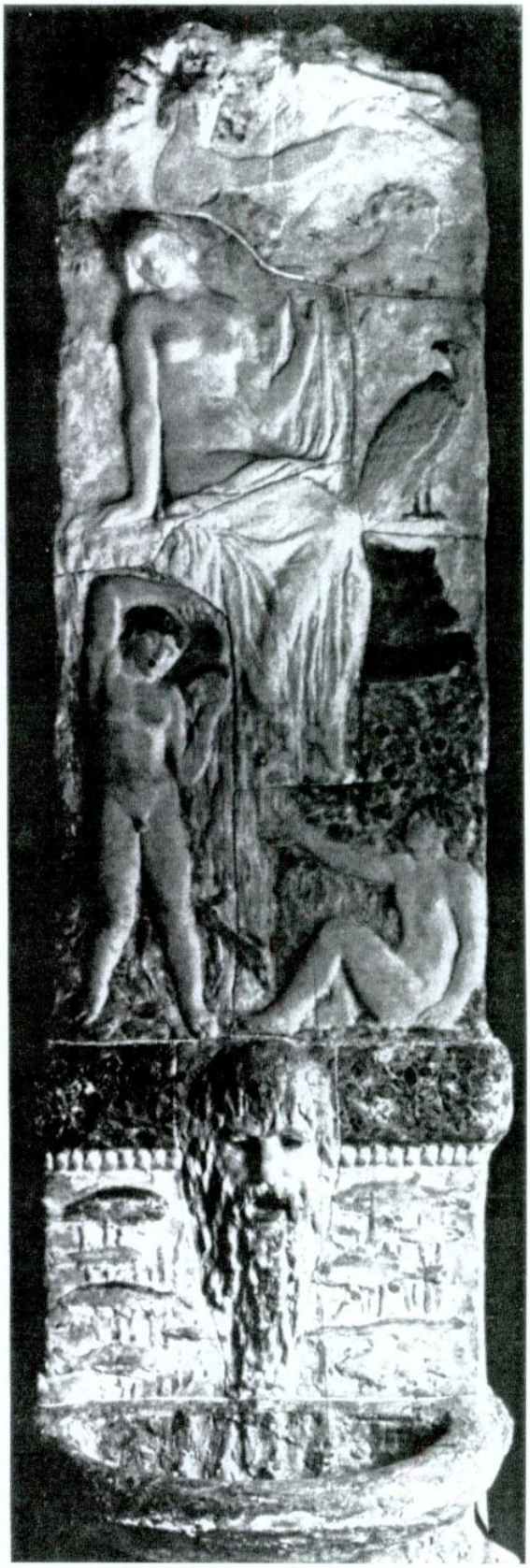


Fig. 47

These pâte-de-verre artists are comparable to Marinot in their approach to glass. Cros considered himself an artist, not an artisan, and by choice was not associated with the glass industry. Most of these artists used the pâte-de-verre process as a means of expression often working it themselves in their own studios. The glass produced at this time around Nancy became known as the Ecole de Nancy whose influence had international significance.

The turn of the century marked a high point of creativity in glass. Works of art in glass of unprecedented technical complexity and virtuosity, notably from the workshops of Emille Gallé and Louis Tiffany, had consolidated the concept of glass as a medium of artistic expression. However, an increasing distinction was emerging between the well designed, expensive, industrially produced luxury multiple and the individually wrought studio creation. This divergence is clearly visible between Maurice Marinot and Réne Lalique (1860 - 1945), a talented designer and successful entrepreneur.

René Lalique began his career as a graphic designer and then as a designer of Art Nouveau jewellery. This discovery of glass came in the course of his search for new and less expensive materials for his jewellery. He experimented with vitreous enamels and glass cast by the *cire perdue* method. It was in the latter technique that Lalique produced his first all-glass object, a tear-shaped vial with stopper, between 1893 and 1897. After this initial success, he made a limited number of glass items, which he displayed alongside his jewellery at his new Atelier in the Place Vendôme, Paris.

It was here in 1906 that Lalique's glass vessels first caught the attention of Parfumier François Coty who commissioned him to create labels and 'flaçons' for his various perfume lines. Lalique's first designs for Coty were produced at Legras et Cie, in crystal and mostly unsigned, but by 1908 Lalique had taken over the Combs-la-Ville glassworks and had begun to execute his own designs. More extensive premises purchased in 1909 allowed him to go into serial production. By 1918 his emphasis on glass was consolidated (he had almost ceased his jewellery production) with the purchase of a larger factory at Wingen-sur-Moder.

Lalique's vessels which incorporated exceptionally high relief and finely detailed decoration, were made in three ways (i) by blowing glass in moulds by mouth (ii) mechanically by an aspirée soufflé or pressé soufflé process or (iii) by casting with a stamping press. The base material used was always demi-crystal, glass with a 50 per cent lead content that was either left clear or coloured with metallic oxides, sulphides and chloride to produce an array of exquisite, jewel-like colours ranging from emerald green to ruby red.

Opalescent effects were obtained by sandwiching a layer of opaque white glass between two layers of coloured glass. Other forms of decoration were achieved by painting or staining with enamels, frosting with acids, 'antiquing' or simulating the effects of ageing by exposing the glass to metallic oxide fumes under a muffle or by polishing with rouge or high speed buffers. Lalique's experiments may be comparable to Marinot. However, Lalique experimented with these techniques through industrial processes for production rather than to gain an artistic or expressive end.

Lalique's repertoire of decorative motifs was equally varied; naturalistic or stylised animals, flowers, human and mythical forms and abstract patterns (see Fig. 48). His product range was enormous and, in addition to a seemingly limitless variety of vases, included tableware, dressing table items, jewellery, car mascots, clock-cases, sculptures (including a series of stylised Madonna's and the celebrated 'Suzanne au Bain' (see Fig. 49), lamps, chandeliers, decorative glass furniture and architectural fittings.

Lalique's venture was a great success throughout the 1920's. Major public and private commissions were given to him and there was considerable acclaim for his exhibits at the Paris exhibition of 1925. Among his commissions were orders for decorative glass fittings for the luxury liner 'Paris' in 1920 and the île de France in 1927. Lalique worked until 1939 when the second world war stopped production.

Lalique was a designer from the beginning and saw glass purely from a designers point of view. He did however, re-define the area of 'art glass' but only in terms of industry and production. Lalique never worked with glass as an artistic medium apart from his experiments with the '*Cire Perdue*' or lost wax process'. Henri Cros and others associated with the 'Ecole de Nancy' are comparable to Marinot in their approach to glass as an artistic medium.

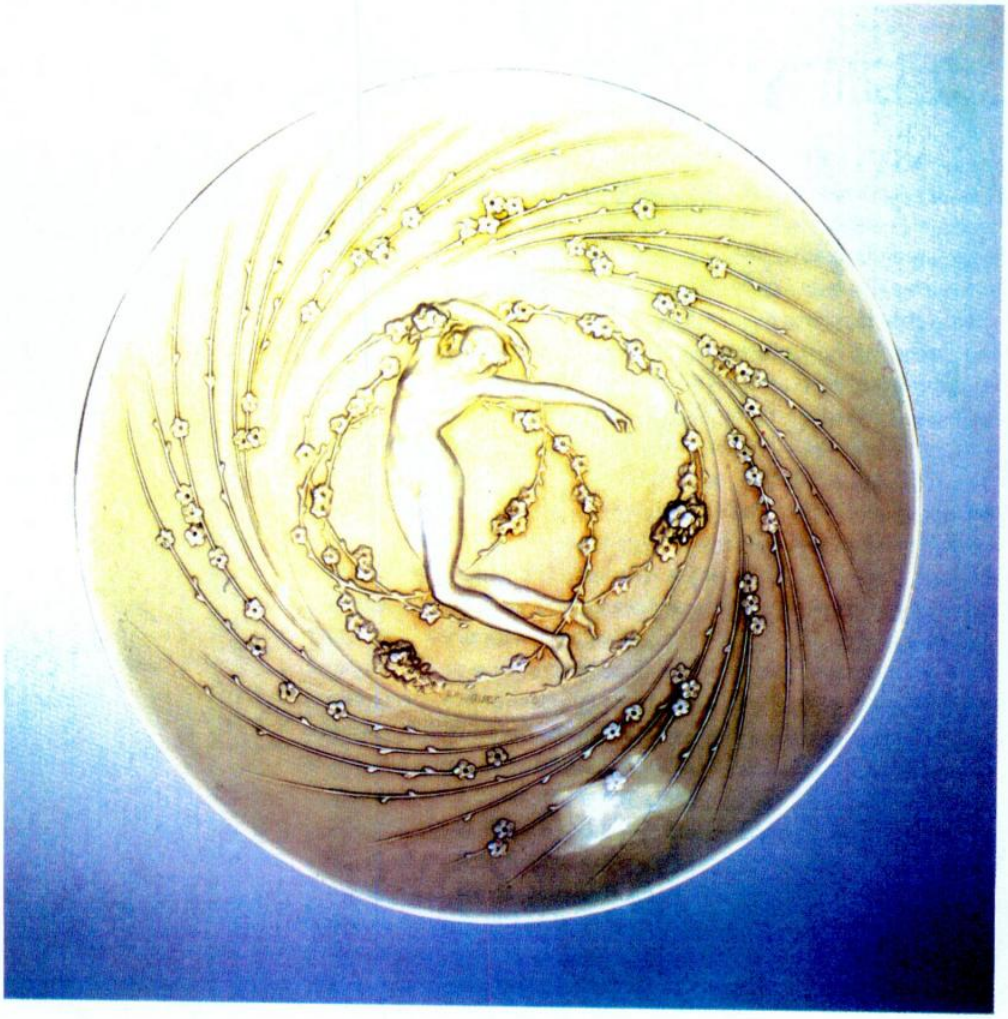


Fig. 48

Fig. 49

However, Cros worked with glass cold and through the use of a kiln, he never worked directly with the molten method or engaged in the process of 'Modelage à chaud".

It was in this area of, hot working, that we can say Marinot was most progressive.

Notes to Chapter Three

1 See, Klein, Dan and Lloyd, Ward, 'The History of Glass', 1984

CHAPTER FOUR:

'MARINOT - ARTIST OR ARTISAN?'

In the early 1900's, due to Marinot's association with Fauvism, the need to question his capacity as an artist did not arise. However, after 1911, with the emergence of his 'glass art', Marinot assumed the new role of 'Decorative Artist'. This move from Artist to Artisan may be a direct effect of the enigmaticism of the time. Largely however, it was due to Marinot's own indifference as to how he was perceived by the wider public. Yet, the perception Marinot held of himself was significant. Marinot conceived himself as an Artist working with this medium in order to reach his expressive ends. "I rise up against the word 'Decorator' and 'Decorative Art, my glasswork is just as pure and as free as painting and sculpture." (Marinot)[1]. Whether using enamels or hot working, Marinot treated the art of glass-making as one of the major arts, with the same sensitivity and enthusiasm as painting, and not just as a passing curiosity.[2]

In his approach to glass, Marinot is comparable to the sculptors, Jean Carriers (1855 - 1894) and Henri Cros (1846 - 1907). However, in contrast to these last two, Marinot did not start in a favourable period such as that of symbolism, a period favourable to the Arts, that is to say, the absence of the principle of the hierarchy of the Arts.[3] At the beginning of the 20th Century the old principle of the hierarchy of the Arts, was very much part of the accepted creed in France and abroad. Many artists and critics reacted against this prejudice. There was a general desire to remove the Applied Arts from the arena of mere decoration.

In England, William Morris (1834 - 1896) and in Belgium, Henry Van de Velde (1863 - 1957) reacted strongly against this in the form of the Arts and Craft's movement, an English social and aesthetic movement of the latter half of the 19th Century. The Arts and Crafts movement believed in an honesty of design and a move away from industrialisation towards hand-worked craftsmanship. They also looked back to the guildman-ships of medievalism in which an apparent synthesis of the Arts existed. Many of these ideas were previously expressed by Augustus Pugin (1812 - 82) and all may be found in the writings of John Ruskin (1819 - 1900).

Ruskin himself may have had some idea of passing from theory to actual social organisation and teaching at the time when he planned the guild of St. George in 1871. But it was left to the business-like genius of Morris to translate Ruskin's ideas into practical activity. Morris was undoubtedly attempting to produce a prolepsis, but his distaste for the machine was not quite as complete as has sometimes been imagined. In fact, the attitude of Morris was different to that of Ruskin - "For Ruskin a work of Art had to be the result of a high moral intention and since the machine had no conscience it was incapable of producing art." (Osbourne, 1970, P. 81). The Arts and Crafts movement did not have a significant effect in the breaking down of the hierarchy of the Arts, mainly because of its transformation due to the acceptance of industrial methods in the late 19th Century.

The next movement which universally questioned the principle of the hierarchy, was modernism, which had its specific beginnings around 1880. Marinot's initial association with *'Les Fauves'* in 1905, could not allow him to ignore the influence of modernity which was strongly prevalent at the time, and in 1912, he once again associated himself with the avant-garde in relation to André Mare's 'Maison Cubiste'. Marinot's participation in one of the most complete synthesis of the Arts was not accidental.

In 1912 André Mare created the 'Maison Cubiste' for the Salon d'Automne. The facade was designed by Raymond Duchamp-Villon in a basically traditional style, but with sharp angles and triangular or pyramidal lines of decoration above the door, windows and on the balconies. The entrance led to two complete rooms, for which Mare had designed the wallpaper and furniture. One of the rooms had four tall mirrors, surmounted by paintings by Marie Laurencin. The painted wood-work was by Roger de la Fresnaye, while Jacques Villon, Paul Véra, Marie-Thérèsa Laura, André Versan and others provided further aspects of decoration, including a collection of enamelled glass pieces by Maurice Marinot. On the walls were hung paintings by Fernand Léger, Albert Gleizes and Jean Metzinger. The general reaction from the public was negative with insults hurled at the "Maison Cubiste' from critics and the press.

It is unclear as to whether this synthesis of the Arts was intentionally related to the doctrines of cubism. Never-the-less, Marinot's participation in the exhibition is significant to his belief in a glass object being an object of art rather than merely an example of the so-called 'minor arts' or decorative arts.

"Cubism was the most archetypal and important modernist movement"[4]. The activity of Cubists between 1907 and 1914 laid the ground for modernist visual theory for much of the rest of the century. Out of it emerged two basic approaches to modernity; the 'Modern Movement' and 'Surrealism'. Virtually all schools and movements fall under the aegis of one or the other. The Modern Movement includes within its ranks the broad sweep of geometric abstract art and 'International' modernism in architecture and design. The influence of Modernism and indeed Cubism can be seen in Marinot's glass period from 1925 on.

It is obvious how the facade of Duchamp Villon for the 'Maison Cubiste' influenced Marinot in a series of projects, unfortunately never carried out for the 'Gallerie Hebrard' in 1925 (see Fig 50). One can find he has a spirit of the Czech Architects of Cubism from the year 1910, such as Josef Gocar and Paval Jsanak[5]. The influence of modernism is visible in Marinot's abstract geometric motifs carried out after 1927 (see Fig 51 & 52). He also especially experiments with the idea of the form of an object in glass itself. This is where one finds a formulation of his idea of the object of art as a representation of a real object of its form, of its function, and of its use[6], echoing the modernist maxim, 'form follows function'[7]. "Every element is related to every other and functions as part of a whole" (Greenhalgh, 1990, P. 18). In terms of individual objects, this helps to explain the modernist revulsion towards decorative elements - which are added to surface but are not integral to the structure.

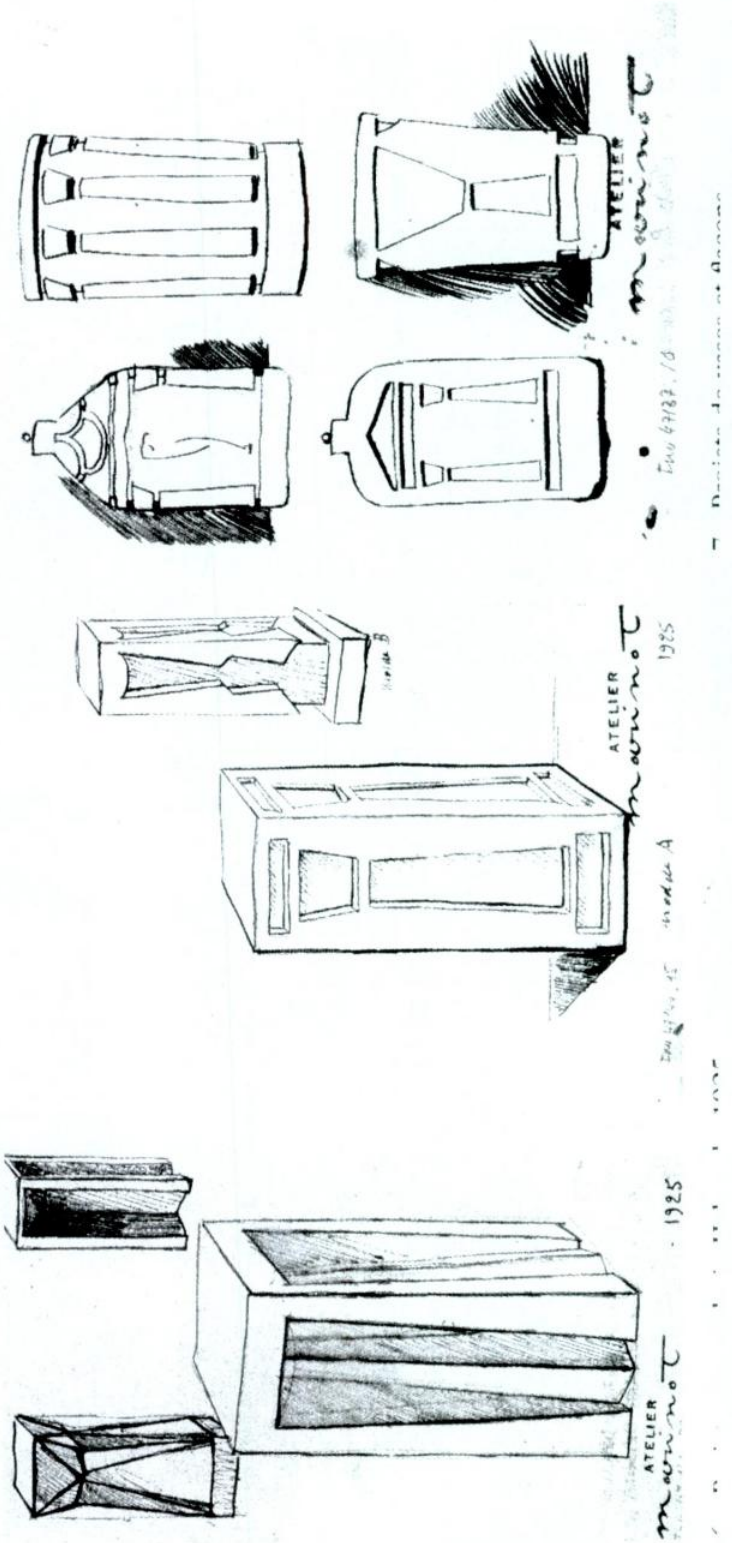


Fig. 50

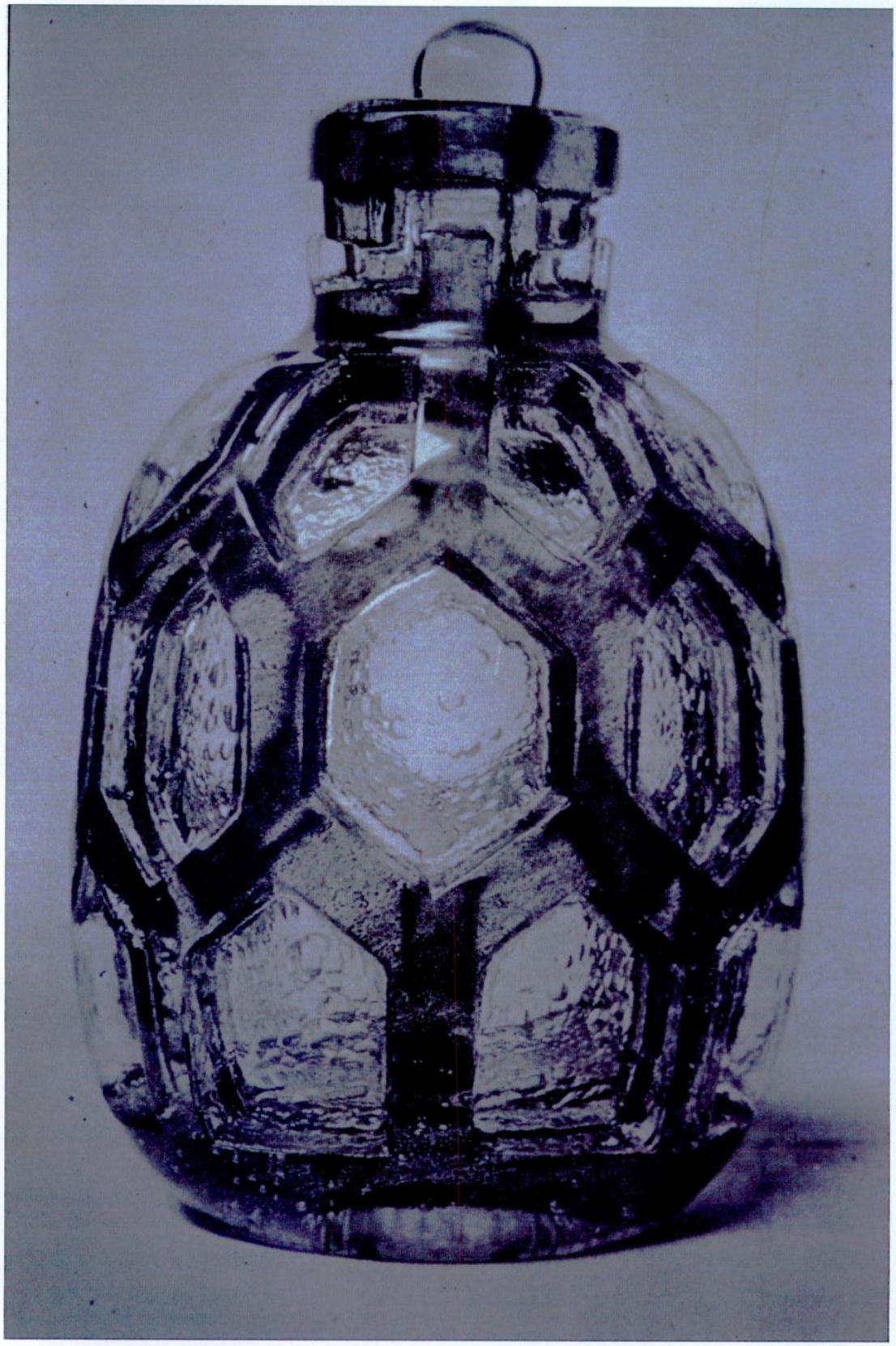


Fig. 51

Fig. 52

This is reflective of Marinot's glass work after 1925, where he consciously did not add surface decoration, but rather incorporated it within the piece itself (see Fig 53).

It is obvious how the effects of modernism had an instrumental impact on Marinot's quest for his glass-work to be ".....as pure and as free as painting or sculpture", (Marinot)[2], when in 1932, Walter Pech, who wrote the catalogue preface for the Brummer Gallery, New York, compared Marinot's glass to the paintings of Matisse and Derain and the sculpture of Rodin, Despain and Duchamp-Villon, finding a similar sense of form and colour[8].

"Maurice Marinot, in his own world of glass, has made a more fundamental 'break away' from given art ideas than the painters and sculptors in their own way." (Hoog, 1990 P. 35). Through his glass-work, Marinot achieved, the colours of fauvism, the form of modernism and the ethics of the Arts and Crafts movement, all of which are comparable to the ideals of the contemporary Studio Glass Movement.

Marinot's most expressive period as an artist was from 1927 on, "I began this new period, the most passionate of all 'Le modelage à chaud'," (Marinot)[1]. It was through his work with molten glass that Marinot truly realised the huge potential glass offered as an artistic and sculptural medium. What was so instigative of Marinot was his decision to work as an artist, on his own, with this 'live' material. Although Marinot operated within a factory situation, and this was purely due to the fact that this was the only means available to him, he did not work with a team of practitioners. He created all of his pieces

Fig. 53

after 1923 himself through this molten material, rejecting the ambitions of industrialism. One can subsequently say that Marinot may be seen as a precursor of the contemporary Studio Glass Movement, the ethics of which seem synonymous with the ideals of Marinot. The Studio Glass Movement had its specific beginnings around 1960 in America with the belief that "glass should be a medium for the individual artist". (Klein, 1984, P. 262). This movement pioneered by Harvey Littleton (born 1922) and Dominick Labino (born 1910), had led to the acceptance of glass, along with painting and sculpture, as a mainstream art-form.

Not only are the wider influences of Marinot's glass obvious but he also had an influential effect upon his contemporaries, the best known of which is probably, Henri Navarre (1885 -1971). Navarre began to experiment with glass in the mid-1910's, after an earlier career as a sculptor, goldsmith and stained-glass artist. Most of his work is furnace worked glass, after Marinot, with heavy walls and internal decoration in the form of swirls and whirls of colour, internal granulation and *intercalaire* (inter-layered) textures. Navarre's palette is more sombre than Marinots and his surfaces are more heavily adorned with applications pressed on to, or wrapped around the body. Navarre also worked in moulded glass producing sculptural relief figures (see Fig 54). Like Navarre, André Thuret (1898 - 1965) began to experiment in glass in the 1920's after working as a glass technician for the Bagneux Glassworks. This work incorporated the same thick walls employed by Marinot, in clear glass enhanced with internal air bubbles (see Fig 55).

Fig. 54

Fig. 55

Georges Marcel Damolin (1882 - 1959) was also a painter, like Marinot, before he began to work with glass. His series of waisted vessels with internal colour and bubble effects are strongly reminiscent of Marinot's work, in which trailing serpentine swirls are applied in spirals around the outside of the glass. Jean Sala (1895 - 1976) also interpreted Marinot's bubbled *intercalaire* form of decoration in his 'Malfin' series.

Marinot probably had the most direct effect upon Daum Frères of Nancy, which re-opened in 1919 under the guidance of Paul Daum. Daum produced a line of thick-walled, large vases in transparent and opaque coloured glass. Among their most prominent works were a series of bowls, vases and lamp-shades with deeply etched, bold geometric motifs, some of which were blown into a bronze or wrought iron armature. The background on these pieces were roughly finished to contrast with the polished relief sections, a technique borrowed heavily from Marinot.

The wider influences of Marinot can be seen in the glass-work of Finnish designer Kaj Franck (born 1911). Franck studied furniture design at the Institute of Industrial Art in Helsinki from 1929 - 1932. Both as a ceramist and as a glass designer, he soon became a revolutionary force in his native country. He adopted Marinot's approach in his use of heavy glass filled with air bubbles and mixed-in metal particles (see Fig.56), and in 1950 he became the Art Director of Navtajärvi glass. One may also see the influence of Marinot in the glass-work of American, Sam Herman, (born 1936).

Fig. 56

Herman's approach to glass is reminiscent of Marinots in his use of form and colour and especially in his belief that the glass should preserve the moment in which the piece was formed by the breath which creates the form[9] (see Fig 57). Herman pioneered the Studio Glass Movement in Britain, constructing the first small furnace in Edinburgh College of Art, in 1965. In 1966 he became a Research Fellow of the Royal College of Art, where a second small furnace was constructed and a year later, opened the College's first course in glass-making. In 1969 he established the 'Glasshouse', an independent London workshop, and in 1974 he helped to introduce studio glass to Australia by starting the glass work-shop in an old jam factory for the South Australian Craft Authority.

Notes to Chapter Four:

1 See Marinot, Florence, unpublished notes.

2 See Hoog, Michel, 'Marinot Chez Claude Monet'

3 See Hoog, Jean Luc Olivié, 'L'Oeuvre en Verre'

4 See Geenhalgh, Paul, "Maelstrom of Modernism"

5 See Hoog, Jean Luc Olivié, "l'Oeuvre en Verre". On this subject see the catalogue of "L'Expostion a Darmstadt", Mathilden-höhe 1984 - 1985. Tschechische Kunst 1878 - 1914. Auf dem weg in die moderne.

6 See Greenhalgh, Paul, "Maelstrum of Modernism".

7 See Greenhalgh, Paul, "Maelstrum of Modernism".

8 See, Arwas, Victor, "Glass from Art Nouveau to Art Deco", P.223

9 See 'Conclusion'.

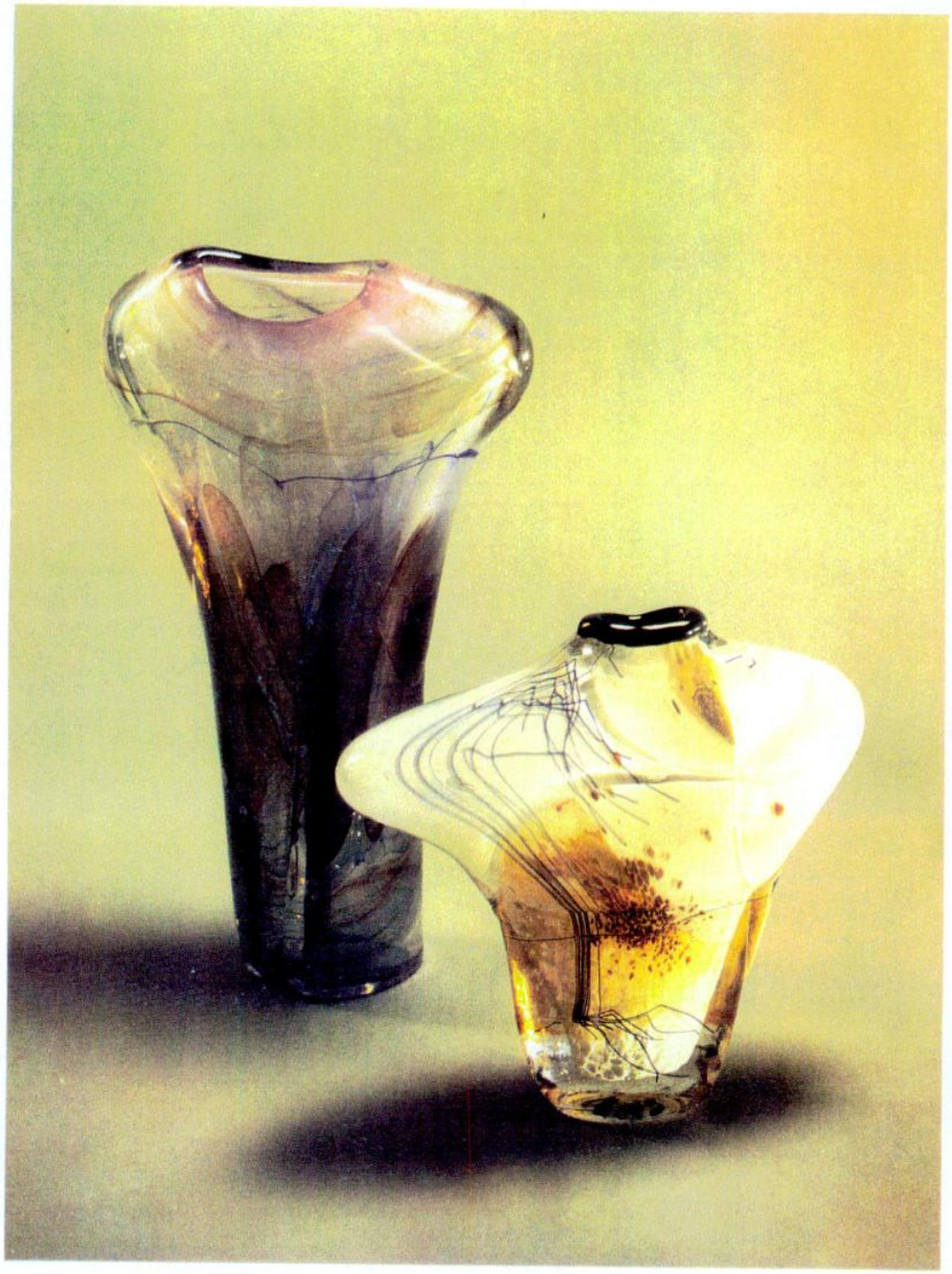


Fig. 57

CONCLUSION:

Maurice Marinot may be seen as the most significant precursor of the Studio Glass Movement. It is interesting to note however, that German Glass Artist, Erwin Eisch (born 1927), a contemporary of the movement, stated in 1960, "For me a vessel cannot serve as an artistic point of departure; my primary concerns are purely three dimensional form, the glass as a medium for expression and art for its own functionless sake." (Klein, 1984, P. 265). It is paradoxical however, that Marinot actually achieves all of these concerns through the apparent banality of his vessels' forms.

Marinot uses the form of an object to express the glass itself. He believed that the glass should preserve the moment in which the piece was formed by the breath which controls the form. In other words if one should attempt to blow an object, the glass would naturally create a hollow, and in its moment of cooling, the glass will capture or freeze this hollow within the shape of a vessel.

This is the true form which glass will naturally create, and it is this natural reaction of glass which Marinot wishes to preserve within the object itself.

He gains a beautiful balance between these forces and the living flesh of the glass itself creating through this battle the natural form which glass itself will offer. Hence, his vessel forms, which are for him a pure expression of glass through glass itself with as much expression and significance as any contemporary piece of art can offer.

> "To be a glass-maker, is to blow transparent matter by the side of a blinding furnace.....to shape sensitive material into simple lines by a rhythm suited to the very nature of glass, so as to re-discover later in the bright immobility of the piece the life which has breathed it into a perfect form. This form will be worthy of respect, or something more, in proportion as it bodies forth the two significant qualities of glass - transparency and lustre. I think that a good piece of glass preserves, at its best, a form reflecting the human breath which has shaped it, and that its shape must be a moment in the life of the glass fixed in the instant of cooling....."

Maurice Marinot
1927

APPENDIX:

In my research on Maurice Marinot, I wrote to his daughter, Mlle. Florence Marinot who, in return, kindly sent me some interesting unpublished information on her father. She also sent me a very beautiful personal letter in which she stated her complete dedication and devotion to her father, and, although she is 83 years of age, she is still working on the documentation of Marinot's memoirs. In 1970, with extreme generosity, Florence Marinot donated twenty pieces of glass to the National Gallery of Ireland. The National Gallery of Ireland's collection dates from 1926 to 1927, which was one of Marinot's most progressive years. These pieces offer a rare diversity in extremes of which Marinot was capable of achieving within glass.

In order to fully appreciate or understand the glass-work of Maurice Marinot, it is crucial to touch the extremities of surface, to see the amazing light effects these vessels create and most importantly, to plunge one's eye into the mysterious hidden depths these wonderful forms offer. Sadly, however, due to lack of space within the Gallery, these pieces are kept in storage. Hopefully one day, they will be on view to the public in order that everyone may have the opportunity to experience the preciousness of Marinot glass.

ATechnical Note on Selective Pieces of the National Gallery of Ireland's Collection of Marinot Glass

12,008: Flaçon in dark green and brown/red, 1926, 14 cm. Marinot Catalogue 1233.

This is a very delicate piece with definite 'Marinot' colourings, deep red and emerald green. The bottle is an overall green becoming lighter towards the base with air bubbles appearing very near the surface. The deep red spirals around the top of the piece with ray-like lines shooting from the neck. The neck is extremely delicate supporting perfectly the stopper which is clear with an orange hue. The bubbles trapped within the stopper beautifully reflect the ray-like lines shooting from the top of the neck. (See Fig. 57(a)).

12,011: Large bottle with internal red and black craquelure, 1927, 22 cm. Marinot Catalogue 1290.

This piece was obviously made in successive layers. After the initial gather of blue/black, a deep red/orange was gathered over this. The inside of the vase was acid etched in a zig zag fashion, near the top, achieving an interesting internal effect. (See Fig. 58).

Fig. 57(a)

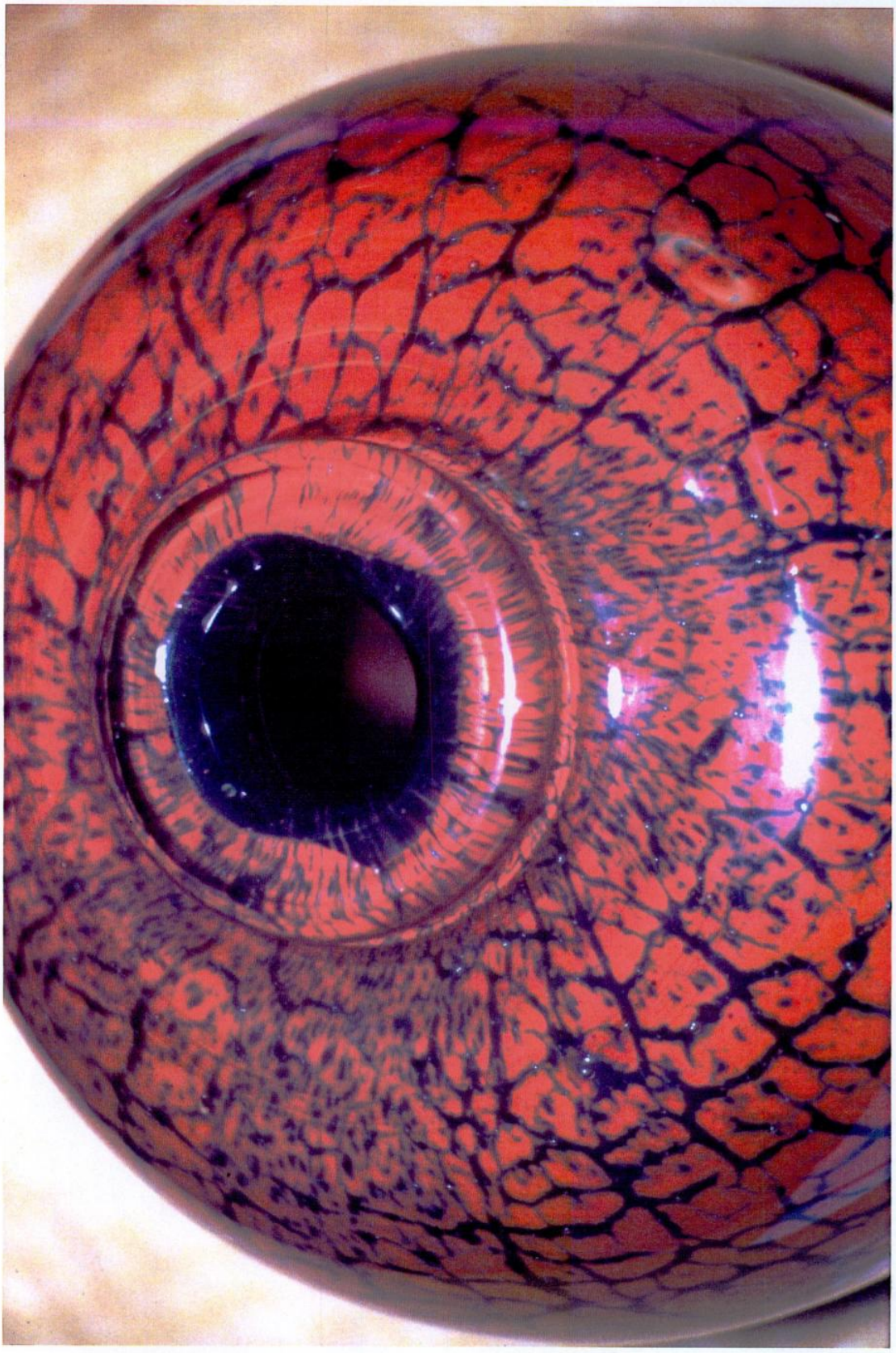


Fig. 58

12.017: White Glass Flaçon engraved with masks, 1972, 15.5 cm. Marinot Catalogue 1353.

This is quite a sculptural piece, and made with extremely heavy gathers of clear glass. The piece itself looks extremely heavy, however, it is actually light to lift. This is because the geometric, mask design was achieved by covering certain areas with an acid resist and then submerging the piece in hydrofluoric acid which ate away over half of the glass. An interesting contrast arises between the roughness of the acid eaten areas and the smoothness of the raised glass. The pattern is continued through to the base and interesting reflections arise within the piece. The squared stopper, adds to and continues the pattern. (See Fig. 34).

12,019 Round blue/green bowl with double craquelure 1927, 10 cm. Maurice Marinot catalogue 1289.

This piece which consists of a green/blue gather with an overall clear gather, was immersed in cold water when hot and then re-heated to achieve the 'crackled' effect. (See Fig. 59).

12,026 White bottle with bubbles, 1927, 23.5 cm. Marinot catalogue 1285.

This large bottle, with a subtle white hue running through it, has highly defined bubbles achieved by the application of metallic salts to the surface of the initial gather. The bubbles move in a spiral motion around the piece. (See Fig. 60).

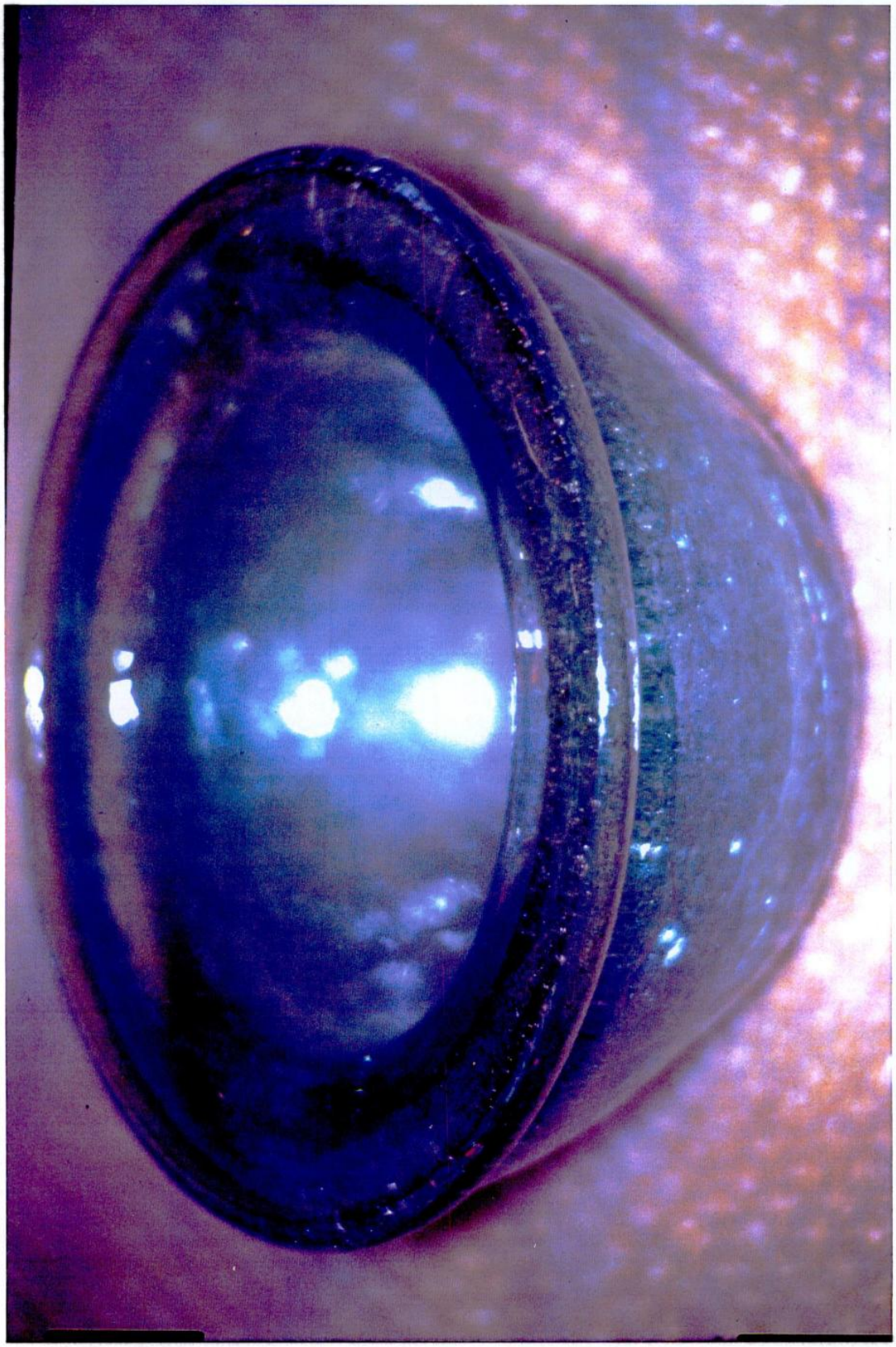


Fig. 59

Fig. 60

12,027 Large conical vase with cover, 1927, 28.5 cm.

Marinot catalogue 1264.

The cover of this vase is exquisitely clear with several golden bubbles trapped within. The top of the base is grey/green in colour. The bulges are created by pressing out the glass from within when hot. The base becomes clearer and more simple. (See Fig. 61).

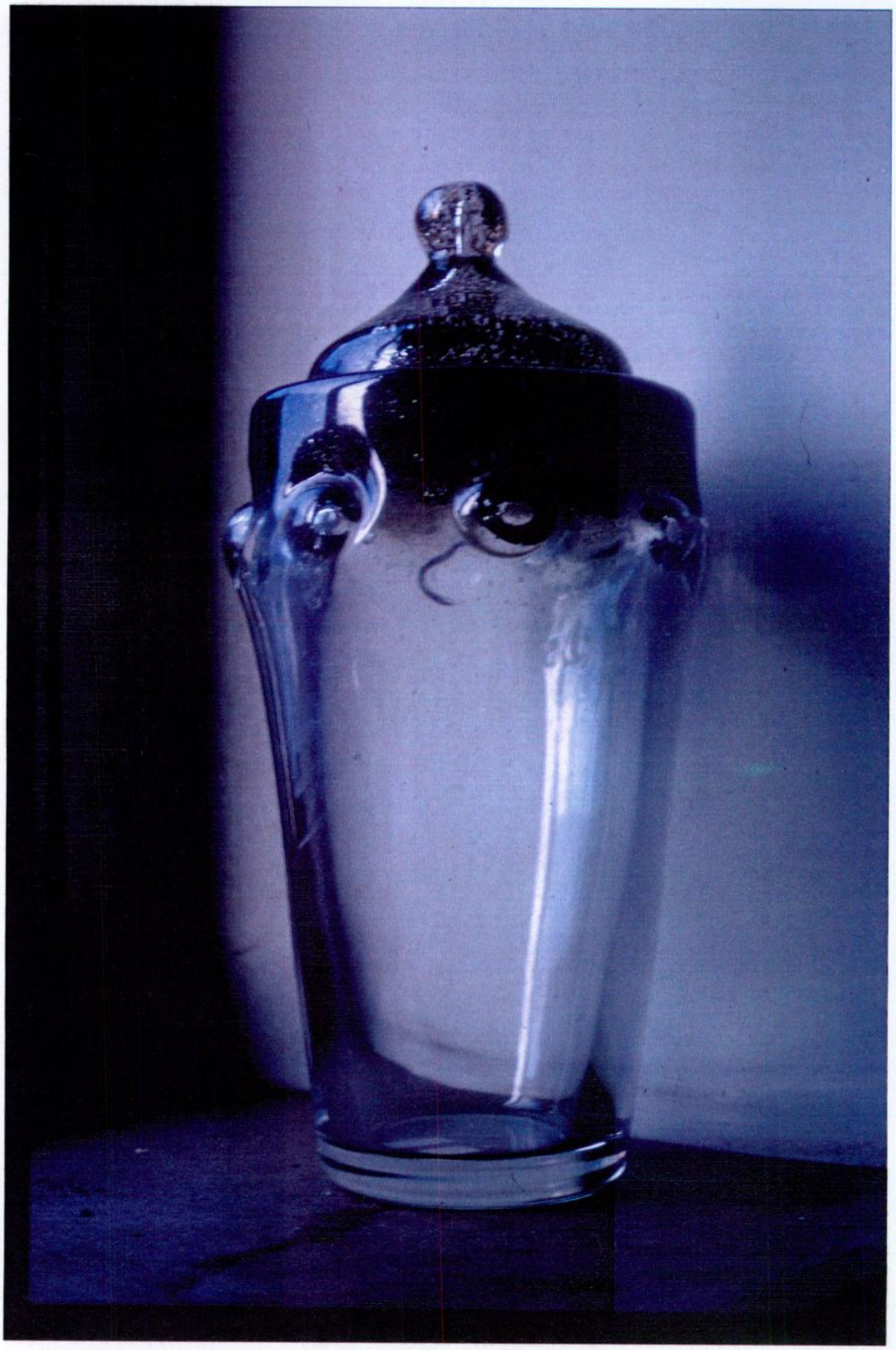


Fig. 61

Fig. 62

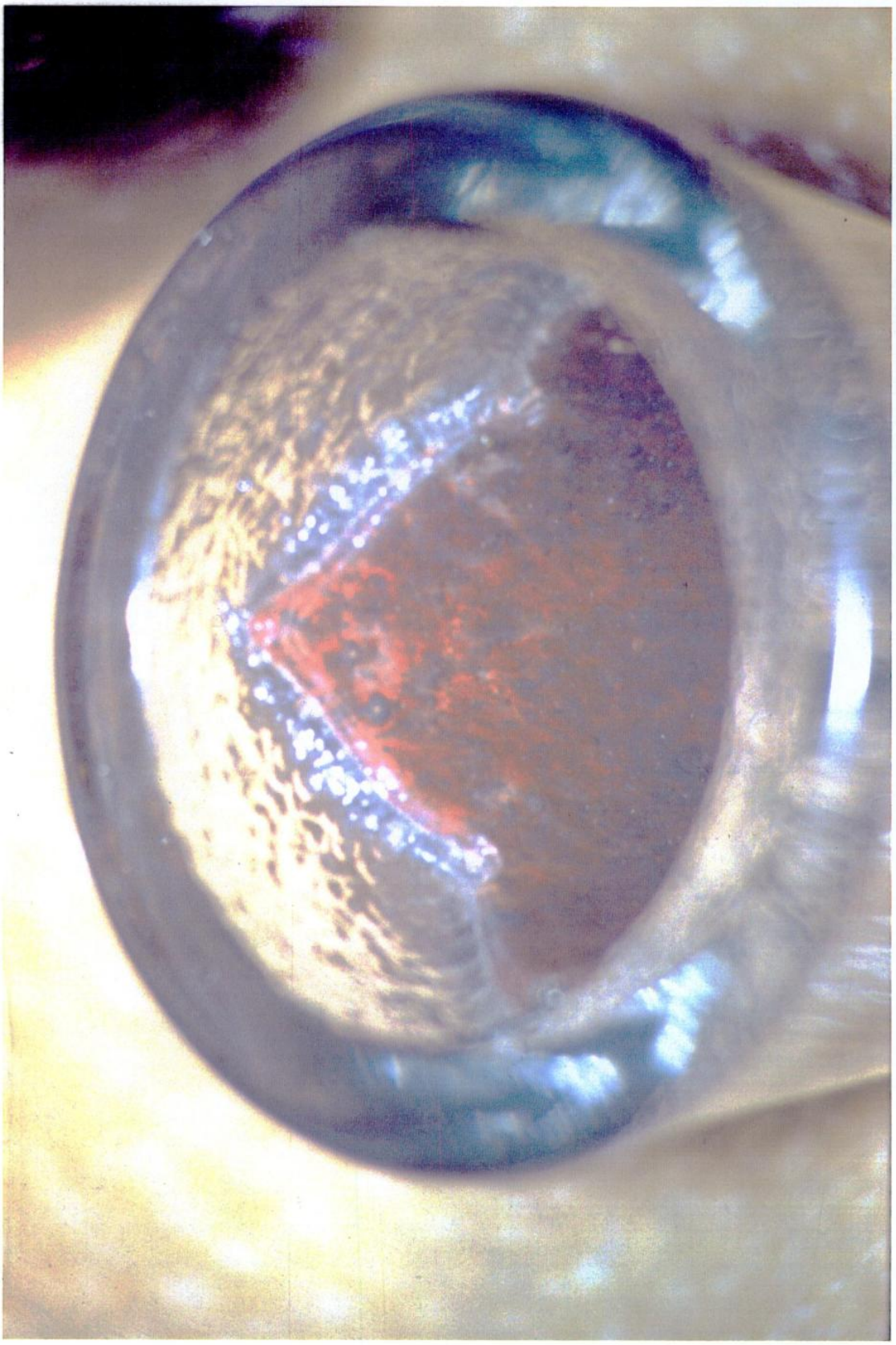


Fig. 63

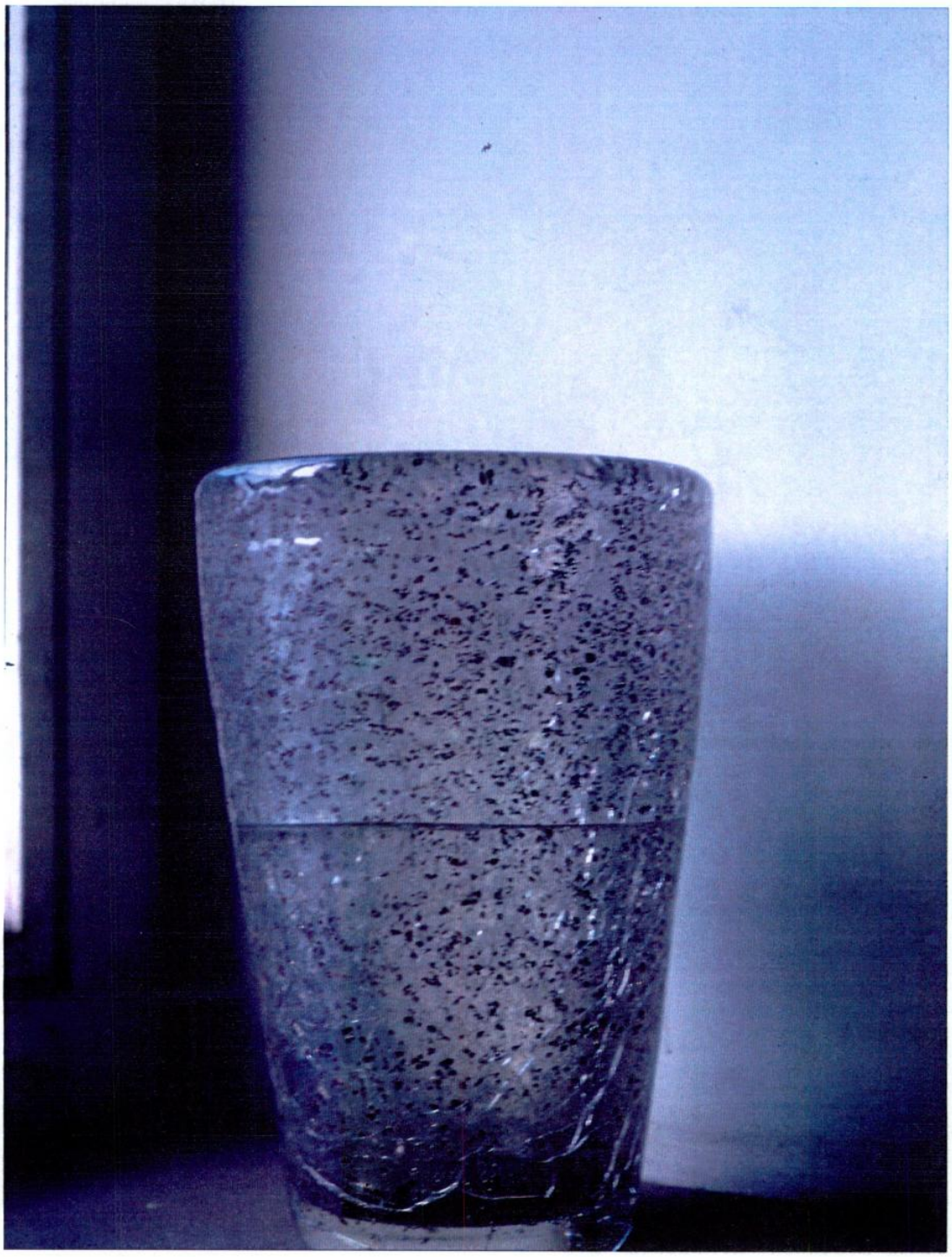


Fig. 64

BIOGRAPHY:

1882

Born 20th March, at Troyes, last of a family of three children, father a hosiery-maker, secondary schooling at Troyes Lycée; already a skilled caricaturist.

1901 - 5

Comes to Paris, enrolls in painting section of Ecole des Beaux-Arts in work-shop of Fernand Cormon. Afater a good beginning, Cormon took his non-conformist spirit badly and let him go, in spite of his friends' support. He made use of the master's absences to work from models. Made copies in the Louvre. (Poussin, Moîse des eaux).

1905

Exhibits two pictures in Salon d'Automne amongst the Fauves and is connected with the subsequent scandals. He exhibits there regularly. In 1910 he forms part of the adjudicators of the Salon.

1911

Visits the glass-works of his friends the Viards, at Bar-sur-Seine - enthuses over his new medium. Practices enamelling on white glass first. However, he never abandons his painting.

1912

Exhibits his glass pieces at Salon d'Automne in the Maison Cubiste. Andre Mare assembled a group including Raymond Duchamp-Villon and Jacques Villon, Roger de la Fresnaye, Georges Desvallières and Marie Laurencin.

1913

Hebrard notices him and organises his first exhibition. The State's first purchase.

1914

Called up and entered the Health Service.

1917

Sent to Morocco where the settings and costumes inspire paintings and water-colours.

1919

Goes back to glass making. Begins to work the glass directly and acquires extraordinary technical mastery. Lives in Troyes and goes daily to the work-shop at Bar-sur-Seine.

1921

Hebrard organises a yearly exhibition of his pieces in his gallery in the Rue Royale . In 1921 Marinot comes to Paris. Some of his first admirers are well-known collectors - Jacques Zoubaloff, a patron, generous donor of works of art to museums - he offers glass pieces to Galliera Museum, also the Politician, Louis Barthou, distinguished book-lover and his wife, who willed their glass pieces to the Museum of Decorative Arts and Baron and Baroness Gourgaud, other partrons of museums.

Marinot leads a retiring life, keeps up contacts with some artist friends, Derain, Villon and Dunoyer de Segonzac.

1925

Vice-President of adjudicators of the Exhibition of Decorative Arts in Paris, member of the prize-giving jury - appointed member of the Board of National Manufacture and Art applied to industry.

1932

Exhibition in New York, in the Brummer Gallery. (Joseph Brummer, before becoming a director of a famous gallery in New York, lived in Paris and knew Matisse and Derain. He must have met Marinot during his Paris years).

1932

Chevalier de la Légion d'Honneur.

1934

Film of his life and works by Jean-Benoit Lévy and René Chavance.

1937

International exhibition. Officer de la Légion d'Honneur.

1944

After the liberation of Troyes, work-shop burnt to the ground, several thousand canvases, drawings and glass pieces destroyed.

1948

The Charpentier Gallery devotes an exhibition to him.

1950

From 1950 on, exhibitions begin to acknowledge his place in the Fauve movement (Paris, Museum of Modern Art 1951 and 1966) and his contribution to the art of glass-making (The Art of Glass, Paris, musée des Arts Décoratifs, 1951).

1960

8th February - died at Troyes.

EXPOSITIONS:

1905
Paris Grand Palais, Salon d'Automne

1906
Paris Grand Palais, Salon d'Automne

1907
Paris, Grand Palais, Salon d'Automne

1908
Nice, Societe des Beaux-Arts

1910
Paris, Grand Palais, Salon d'Automne

1911
Paris, Grand Palais, Salon d'Automne

1912
Paris, Grand Palais, Salon d'Automne

1913
Paris, Grand Palais, Salon d'Automne

1914
Paris, Galerie Hébrard, Maurice Marinot, Paris, Hôtel de la revue, Les Arts, Exposition d'Art décoratif

1920
Paris, Grand Palais, Salon d'Automne

1922
Paris, Grand Palais, Salon d'Automne Paris, Salon des artistes decorateurs

1923
Paris, galerie Hebrard, Maurice Marinot

1925
Pavillon de Marsan, Exposition Internationale des Arts Decoratifs et industriels de 1925

1926
Paris, galerie Hébrard, Maurice Marinot

1927
Paris, galerie Hébrard, Maurice Marinot

1929
Paris, galerie Hébrard, Maurice Marinot

1931
Paris, galerie Hébrard, Maurice Marinot

1932
Paris, galerie Hébrard, Maurice Marinot

1933
Paris, galerie Hébrard, Maurice Marinot

1948
Paris, galerie Charpentier, Marinot. Peintures

1950
Berne, Kunsthalle, Les Fauves

1951
Paris, musee des Arts Decoratifs, L'Art due verre

1952
Rennes, musee de Beaux-Arts, Fauvisme

1959
Schaffhouse, Triomphe de la couleur

1961
Paris, Musee des Art decoratifs, Exposition due don d'Andre Vera

1964
Paris, musee des Arts Decoratifs, Cent ans, cent oefs-d'oeuvre. Collection due musee des Arts decoratifs.

1965

Lyon, musee des Beaux-Arts, Marinot Paris, Galerie de Paris, La Cage aux Fauves

1966
Paris, musee national d'Art moderne - Munich Haus der Kunst -Hambourg, Kunsthalle.

Le Fauuvisme francais et les debuts de l'Expressionisme allemand
Paris, musee des Arts decoratifs, Les Annees 25

1968
Sete, musee municipal, Maurice Marinot 1882 - 1960 Presentation de la donation faite par Mademoiselle Florence Marinot au musee municipal.

1969
Mont-de-Marsan, musee Despiau-Wlerick, Maurice Marinot 1882 - 1960. Peintures, verreries, dessins.

1972
Musee de Dieppe, Marinot. Donation Florence Marinot. Nimes, musee des Beaux-Arts, Exposition Maurice Marinot 1882-1960. Donation de Mademoiselle Florence Marinot.

1973
Calais, musee des Beaux-Arts, Marinot. Donation Florence Marinot
Lausanne, galeriedes Arts decoratifs, L'Art verrier a l'aube du xx^{e} siecle
Zurich, Kunstgewerbe Museum, Die Zwanziger Jahre Kontrast eines Jahrzehnts.

1974
Beziers, musee des Beaux-Arts, Maurice Marinot 1882 - 1960. Donation.

Florence Marinot au musee Des Beaux-Arts de Beziers
Nantes, musee des Beauz-Arts, Sept ans d'enrichissements.

1975
Tokyo, grands magasins Isetan, 1900 - 1925: Images des annees insouciantes Bruxelles, Societe generale de Banque, Arrs Deco, 1925.

1976
Paris, musee des Arts decoratifs, Cinquantenaire de l'exposition de 1925
Troyes, Hotel de Ville de Troyes, A la decouverte de la collection Pierre Levy.

1977
Paris, musee des Arts decoratifs, Le cinquantenaire de l'exposition de 1925 Troyes, Hotel de Ville de Troyes, Donation Pierre Levy.

1978
Paris, Orangeriedes Tuileries, Donation Pierre Levy
Paris, Grand Palais, L'Art moderne dans les musees de province

1979
Paris, C.N.A.C.G.P., Paris-Moscou 1900-1930

1980
Copenhague, Magasin du Nord, Paris 1925.

1981
Moscou, musee Pouchkine, Moscou-Paris 1900-1930.

1982
Corning (New York) Corning Museum of Glass (1979) - Toledo (Ohio), Toledo Museum of Art (1979) - Washington (DC) Renwick Gallery of the National Collection of Fine Art (1980) - New York, Metropolitan Museum of Art (1980) - San Francisco (Calif.) California Palace of the Legion of Honor (1981) - Londres, Victoria & Albert Museum (1981) - Paris musee des Arts Decoratifs (1982) sous le titre: New Glass Verriers francais contemporains Arat et industrie.

1983
Osaka (japon), International design festival, Paris 1925 Between Tradition and Design.

1986
Seoul (Korea) , galerie Ho-Am, Cent ans d'art du verre en France.
Marcq-en-Barcoeul, Foundation Septentrion, Art Deco 1920-1930.

1987
Orleans, musee des Beaux-Arts, Transparences. L'Art du verre en France de 1914 a 1960.

1989
Lausanne, Foundation de l'Hermitage - Tokyo, musee national d'Art occidental - Kita, chefs-d'oeuvre du musee de Lyon.

LIST OF MUSEUMS HOLDING PAINTINGS AND DRAWINGS BY

MAURICE MARINOT

IN FRANCE

-Musée National d'Art Moderne de Paris
-Musée d'Art Moderne de la Ville de Paris
-Musée des Arts Décoratifs de Paris
-Musée de Lyon
-Musée de Grenoble
-Musée d'Art Moderne, Strasbourg
-Musée de Lille
-Musée Paul Valéry à Sète
-Musée de la Rochelle
-Musée de Mont-de-Marsan
-Musée Chéret à Nice
-Musée d'Orleans
-Musée de Rennes
-Musée de Picardie a Amiens
-Musée d'Unterlinden a Colmar
-Musée de Dieppe
-Musée de Nantes
-Musée d'Epinal
-Musée de Pau
-Musée de Nimes
-Musée de Gueret
-Musée de Calais
-Musée Ingres a Montauban
-Musée de Brest
-Musée de Saint-Etienne
-Musée de Poitiers
-Musée Lambinet de Versailles
-Musée d'Ales
-Musée de Beziers (salle Marinot)
-Musée de Narbonne
-Musée de Caen
-Musée de Saint-Quentin
-Musée de Quimper
-Musée d'Albi
-Musée de Besancon
-Musée de Dunkerque (salle Marinot)
-Musée de Marseille
-Musée de Cognac
-Musée de Chateauroux
-Musée de Dreux
-Musée de Bordeaux

-Musée de Saintes (salle Marinot)
-Musée de l'Annonciade a St-Tropez
-Musée de Carcassonne
-Musée de Menton
-Musée de Rouen
-Musée de Prieure a St-Germain-en-Laye
-Musée d'Art Moderne de Troyes
-Musée de Villeneuve-d'Ascq
-Musée de Cambrai
-Musée de Mountpellier
-Musée de Havre
-Musée de Roanne
-Musée de Guebwiller
-Musée de Bernay
-Musée de Perpignan
-Musée de Belfort
-Musée de Periguex
-Musée de Chartres

LIST OF MUSEUMS HOLDING GLASSWORK

BY MAURICE MARINOT

IN FRANCE

-Musée National d'Art Moderne de Paris
-Musée d'Art Moderne de la Ville de Paris
-Musée des Arts Decoratifs - Paris
-Musée de Sevres (detruit a la guerre)
-Musée des Beaux-Arts de Lyon
-Musée de Grenoble
-Musée de Strasbourg
-Musée des Beaux-Arts de Beziers (salle Marinot)
-Musée Paul Valery - Sete
-Musée de Saint-Etienne
-Musée de La Rochelle
-Musée de Mont-de-Marsan
-Musée Cheret a Nice
-Musée des Beaux-Arts de Rennes
-Musée de Picardie a Amiens
-Musée de d'Unterlinden a Colmar
-Musée National Adrien Dubouche a Limoges
-Musée de Dieppe
-Musée des Beaux-Arts de Nantes
-Musée Departmental des Vosges a Epinal
-Musée des Beaux-Arts de Pau
-Musée des Beaux-Arts de Nimes
-Musée de Gueret
-Musée de Calais
-Musée de Brest
-Musée de Poitiers
-Musée d'Orleans
-Musée de Caen
-Musée Ingres a Montauban
-Musée de Quimper
-Musée d'Albi
-Musée de Mulhouse
-Musée de Rouen
-Musée de Besancon
-Musée de Dunkerque
-Musée de Cognac
-Musée de Chateauroux
-Musée d'Art Moderne de Troyes
-Musée de Vaunonoade St Tropez
-Musée de Petit Palais Paris

LIST OF MUSEUMS HOLDING PAINTINGS AND DRAWINGS

BY MAURICE MARINOT

ABROAD

-Philadelphia Museum of Art
-National Gallery Prague
-Musée des Tübingen
-Fine Arts Museum of Liège
-Musee Royaux des Beaux-Arts Brussels
-Museum of Dusseldorf
-National Gallery of Ireland, Dublin
-Corning Glass Museum, Corning, New York
-Museum of Art, Pittsburgh
-The Brooklyn Museum, New York
-The J. B. Speed Art Museum, Louisville
-Musee de Tournai
-State Museum Luxembourg
-National Museum of Cardiff
-Museum of Leicester
-Victoria and Albert Museum, London
-Musee de Lausanne
-Musee de Winterthur (Switzerland)
-Virginia Museum of Fine Arts, Richmond, U.S.A.
-Musee des Beaux-Arts de Berne (Switzerland)
-Metropolitan Museum, New York

LIST OF MUSEUMS HOLDING GLASSSWORK BY

MAURICE MARINOT

ABROAD

-Musée de l'Etat de Luxembourg
-Museum of Leicester
-National Museum of Cardiff
-Musée de Murano
-Musée des Arts Decoratifs de Gand
-Kunstgewerbe Museum, Zurich, Switzerland
-Musée de Malmo
-Metropolitan Museum, New York
-Worcester Art Museum
-Cleveland Museum of Fine Arts
-Springfield Museum of Fine Art
-Galerie Nationale de Prague
-Philadelphia Museum of Art
-Art Institute of Chicago
-Corning Glass Museum, Carning, New York
-Victoria and Albert Museum, London
-Musée Cortius Liege
-Musée de Dusseldorf
-Wadsworth Atheneum Hartford
-The Chrysler Art Museum of Provincetoven
-Musée Royaux d'Art & d'Histoire Bruxelles (Salle Marinot)
-Cooper Hewith Museum, New York
-National Gallery of Ireland - Dublin
-Museum of Art, Pittsburgh
-The Brooklyn Museum, New York
-The J. B. Speed Art Museum, Louisville
-Musée de Tournai
-Musée de Lausanne, Musee des Beaux-Arts
-Musee de Genève, Musee d'Art et d'Histoire
-Kroller - Muller Ottterlo
-Stiftung Brohan Museum, Berlin
-Kunstgewerbe Museum, Berlin
-Kunstgewerbe Museum, Cologne, Germany

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