

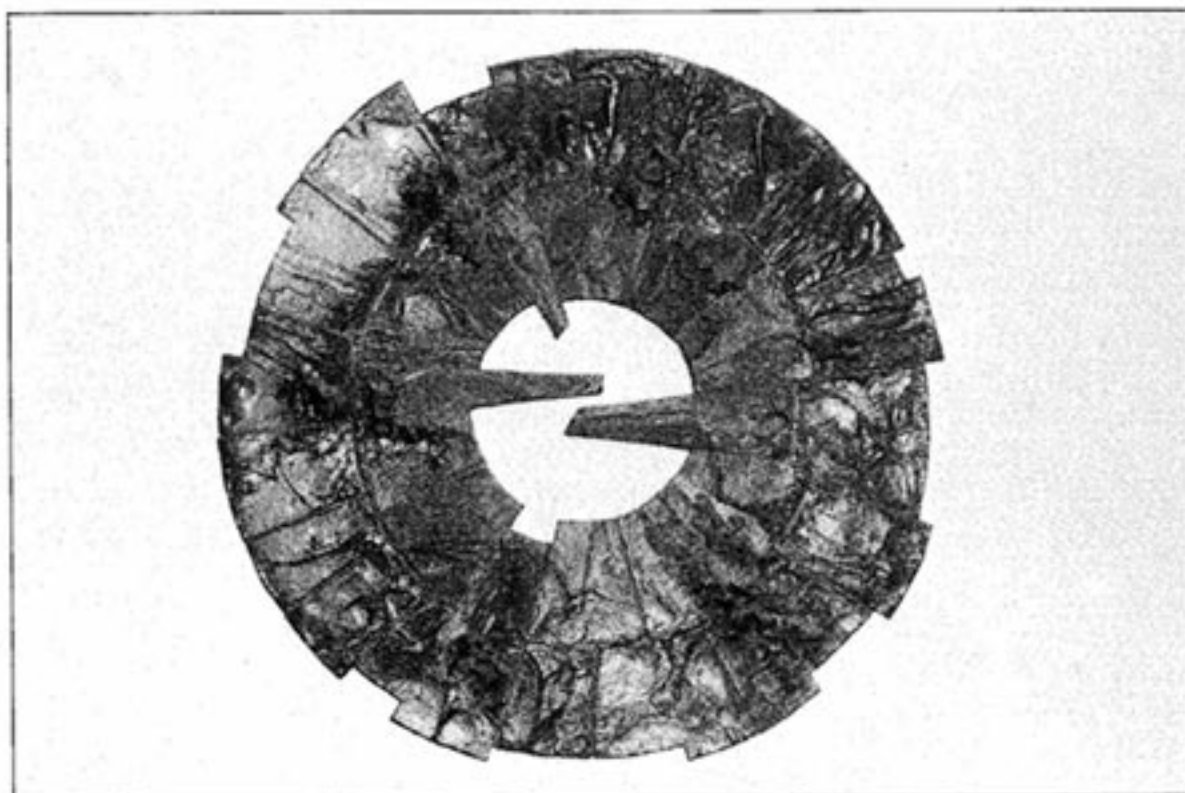
HENRIETTE MORO
SASKIA MORO



CYMR0ZA ART GALLERY

From Tuesday 22nd December 1992 to Tuesday 5th January 1993

HENRIETTE MORO



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'CERAMIC MURAL'

CIRCUMFERENCE 90 CMS

Although Henriette Moro is a ceramist of long standing and enviable experience, her work is being publicly seen for the first time in India at Cymroza Art Galley. She was born in Amsterdam, the city associated with such illustrious forbears as Rembrandt and Van Gogh. Perhaps, if Henriette had chosen painting as her vocation, she would always have been forced to carry the burden of these masters. Fortunately, on her own she does claim the qualities of purity and lyricism which are harder to achieve in concrete genre like ceramics than in the more flexible discipline of painting.

When she was still in her twenties Henriette started her own ceramic workshop in Huizen, Holland. A year later, in 1962, she started working in England with the noted ceramist Geoffrey Whiting. "That was my first contact with stoneware", she says. Henriette showed me some specimens of Whiting's work. Keeping and preserving them thus was, I thought, a touching gesture. But she did not always stick to the Whiting manner. She soon found her own independent track, which is the true sign of a creative temperament.

From 1965 to 1968 Henriette taught ceramics in an institute in Eindhoven, Holland. The newly discovered bonds of marriage - to a Portuguese businessman - made her move to Portugal in 1969. Here she started working on stoneware. She started exhibiting with a show in the Galleria Nucleo. Parede, in 1971. She had two more exhibitions the same year, both at Estoril, one in Salao de Primavera and the other in the Salao de Arte Moderna. She returned to the Salao de Primavera next year and also showed at the Galleria Opinao, Lisbon.

The Moros moved to Madrid, Spain in 1973. The next year Henriette took part in the Third Biennial del Tajo in Toledo. And in 1975 she had a show at the Galleria Chelsea in Madrid. In 1977 came a notable event in which she played a key role: the Concurso Nacional de Ceramica Manises. "Here ceremists and potters from all over Spain had gathered to exchange views and demonstrate techniques", Henriette says, "It was a salutary experience for any creative ceramist".

In 1979, the American Women's Club in Madrid invited

her to have a show. A window on the world was once again opened for the now experienced ceramist. The year 1980 took Henriette back to her mother country. She had a show at the Galleria "de Kykdoos" in Bennekom. Three years later, the Moros moved to Eindhoven. In 1986 Henriette showed her highly sophisticated work at the "Blauwe Bal" in that city.

Since 1988, Henriette Moro has been living and working in Bombay. In Madrid she had a workshop attached to her house: in Bombay she has set up a gas kiln at home. Her shows have always covered a wide range, from jugs, bowls, lamp stands, plant holders and pottery mobiles to exotic wall murals. Jean Jones, reviewing her show in 1979, says: "These murals, round or rectangular, encrusted with geometric shapes, are not only decorative but also show Henriette's love of the Spanish countryside in the way she combines the subtle creams and browns to give us a potter's interpretation of nature's wonders". "I make my own glazes", Henriette told me when I visited her recently, "I put some wood ash in the glaze which makes it possible to experiment with tonalities. Oxides are used for the colour". The technique of "throwing" has been much in the air for some time. It created a big sensation when the well-known American potter Robert Bussaburager held his camps here. Henriette uses both throwing and hand-building techniques. She is in no way a faddist.

I went through a number of specimens of her work laid out in the premises or hung on the walls. There were dishes which Henriette unhibitedly and modestly calls "decorative": They are like flat plantain leaves though, of course, without the vertebral lines. But Henriette's subconscious no doubt does not owe anything to the banana or plantain leaf.

Geoffrey Whiting had reacted positively to Oriental or Japanese tradition. Works in this manner can be seen in Henriette's collection.

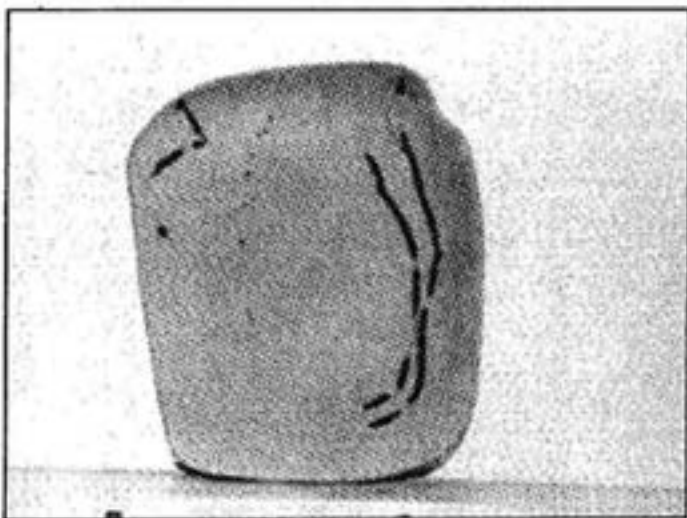
Telling me about the big flat dishes, she says: "I have often found myself surrounded by rocks and influenced by appearances in nature. This has always affected the shape of my work."

Henriette displays her playful spirit by showing me a fountain made of porcelain dishes. These raise a small tower of levels. There is an immaculate watering arrangement. "I thought of these shapes when I saw the semi-circular fishing nets in Cochin", Henriette explains. More familiarly, the hollow shapes are somewhat like the dish antenna.

There are imposing murals on the wall. They have "holes" in the centre but do not wholly look like wheels. Conceiving such shapes and then marking them out for hanging on a wall both constitute a feat of the imagination to which we can readily respond. After all, an artist worth his or her salt must possess this rare quality of originality.

Henriette also works at very pretty miniature sculptures and flat vases endowed with thin blue wing. The exhibition at Cymroza Art Gallery will offer much that is picturesque and reflective of a very sensitive and poetic mind. Henriette Moro has in her personality that philosophic depth and self-effacing charm which perhaps comes from working with clay from sustaining a feel of the soil, of country, of the windmills of Holland, the wines of Portugal and the heady music of Spain.

Dnyaneshwar Nadkarni



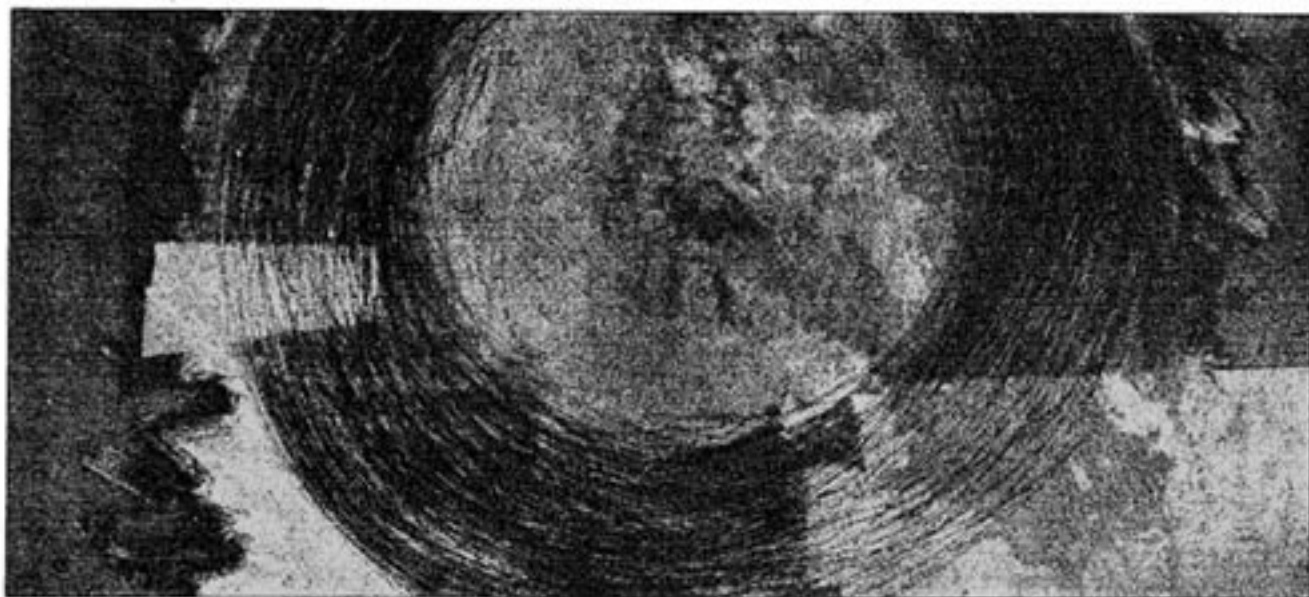
HENRIETTE MORO — CERAMIC DISH — 30 X 39 CM



SASKIA MORO — 'DUERO II' — ETCHING

SASKIA MORO

Yellow Sun, Black Sun



SASKIA MORO

CLEAR WINTER DEPRESSION

ETCHING

"They say that femininity privileges the circle, the circumference, the ring, the O, the zero, the sphere."
— From "The female Warriors" by Monique Witting.

Saskia Moro, under the pretext of a visit to India, "An open look at Bombay", from Cymroza Art Gallery, has proposed a seductive evocation of landscape. This is surrounded by that figure with an eternal taste, that one which is mentioned above this text: the circle. The vital beginning and end which summarizes the inconstancies of different visions of introspective origin, covers its theme completely.

Her recent work is sheltered by this opportunity at this singular collective, allied with Henriette Moro. This collective reveals itself united by complementary techniques, of chalcographic origin. This gives rise to a fusion of several monotypes in the same orbit of selection. Sometimes the selection of the matrix is chosen to be wood, carton, metal, plastic, acetate or polyester. If the painter has chosen engraving as a means of expression, it is only because of the need to handle the material by which she will fix her impressions. For this reason, she uses various types of paper and non-conventional formats, in a skilled game between plastic and technique.

The search of essences, of equilibrium in the composition, and of chromatic simplicity is joined with an urge to research and could be some of the clues that her work suggests. This seems to be the keys that she takes into account when confronting her own yellow or black suns.

What is written onwards, does not pretend to be an

explanation, but rather a commentary about the sensations and suggestions that her language has caused me.

I only understand her engravings in order to feel them. The works are here to delight oneself slowly during the course of its multiple and warm skins. Semicircular sketches that are projected in the sky or in the water of an old river where different lines are to be seen. Or else a circular complicity, in which there is a burst into a silent yell, base of a capricious splitting. Fissures like rugged mountains, ochre and earths, cut the muffled blue sky, adding a slight aggressive tone to the dominantly soft breeze that covers her work homogeneously. It can well be that Saskia, in that wandering on the circle, invoked to any sun goddess, Cihuacoatl for example (which is also Goddess of warriors) gave her the power to know her movements. Her steps are still short, but distance is only a problem of remoteness.

Spheres and circumferences, now untie knots compressed in her interior.

Who knows if tomorrow these will disappear giving rise to new symbols?

For the time being here is her work, made for the enjoyment of this fascinating country.

Camino Sayago
(Art Critic in "Cronica 16" and "Televisión de León")

HENRIETTE MORO



- 1935 Born in Amsterdam (Holland)
1961 Starts her own workshop in Huizen
1962 Working some months with Geoffrey Whiting in England. First contacts with stoneware.
1965-68 Teaching ceramics in a Technical Institute in Eindhoven.
1969 Moving to Portugal where she starts working on stoneware.
1971 Exhibition : Galleria Nucleo, PAREDE
Salao de Primavera, ESTORIL
Salao de Arte Moderna, ESTORIL
1972 Salao de Primavera, ESTORIL
Galleria Opinio, LISBON
1973 Moving to Madrid, SPAIN
1974 Exhibition : III Bienal del Tajo, TOLEDO
1975 Galleria Chelsea, MADRID
1977 Concurso Nacional de Ceramics Manises
1979 Exhibition : American Women's Club
1980 Exhibition : Galleria "de Kykdoos"
Bennekom Holland
1983 Moving to Eindhoven — The Netherlands.
1986 Exhibition "Blauwe Bal" - Eindhoven. Keramisch Kollektief
1988 Moving to Bombay.

SASKIA MORO



- 1967 : Born in London (England)
1984-86 : Begins studies in art in Holland and Belgium.
1986-92 : Studies at Fine Arts University in Madrid (Spain)
Finalizes her studies and starts her doctorate.
Specializes in engraving.
1989 : Starts a collective engraving workshop "Taller Okume."

EXHIBITIONS

- 1986 : — S.K.V.E. Eindhoven (Holland)
1989 : — Collective "Oca 13", Madrid.
1990 : — Pizarro 13, Alternative ARCO, Madrid
— Collective C.H.A.P.A.S. in Joan Miro.
(Palace of Congress and exhibitions, Madrid)
— Tandem Okume, Art Gallery Arrels (Barcelona)
— Tandem Okume. Libertad 8 (Madrid)
— II Collective "Oca 13", Madrid
1991 : — Collective C.H.A.P.A.S. XXI International Biennial of Sao Paulo, Brazil
— I International Biennial of engravings of Orense with itinerary exhibitions. (Spain)
— Permanent exhibition in the University of Fine Arts in Madrid.

PUBLICATIONS

- Cover for the Phillip Morris-Iberia magazine.
— Catalogue and leaflet of the I International Biennial of engravings of Orense.

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