

PAN

AMSTERDAM

COLLECTIE HARMS ROLDE



Bavaria Screen

Inspired by 17th and 18th century Bavarian hand-painted furniture, as seen in the collections of the Bayerisches Nationalmuseum, Munich, and the Germanisches Nationalmuseum, Nuremberg, Studio Job playfully switch mediums and methods, using marquetrie, a traditional craft of the 'applied arts', to impersonate the 'fine art' of painting. In the process, they wantonly dismiss the historic distinctions between the fine, the graphic, and the applied arts, declaring,

"In marquetrie you are free as a painter; the veneers are like paint and the furniture piece functions as the canvas".

The furnishings, while in style antiquated, rural and mysteriously regional, are so finely, so preciously conceived and executed that they seem surely more destined for Queen Marie Antoinette's 'Pleasure Dairy' at Rambouillet than for the everyday wear and tear of the common man's farm house.

In Studio Job's 'Bavaria', we return to Eden – or at least an animated, naively happy, story- book rendition of Paradise, where man's innocent, simple toil, applied to nature's bounty, reaps a peaceful and prosperous harvest.