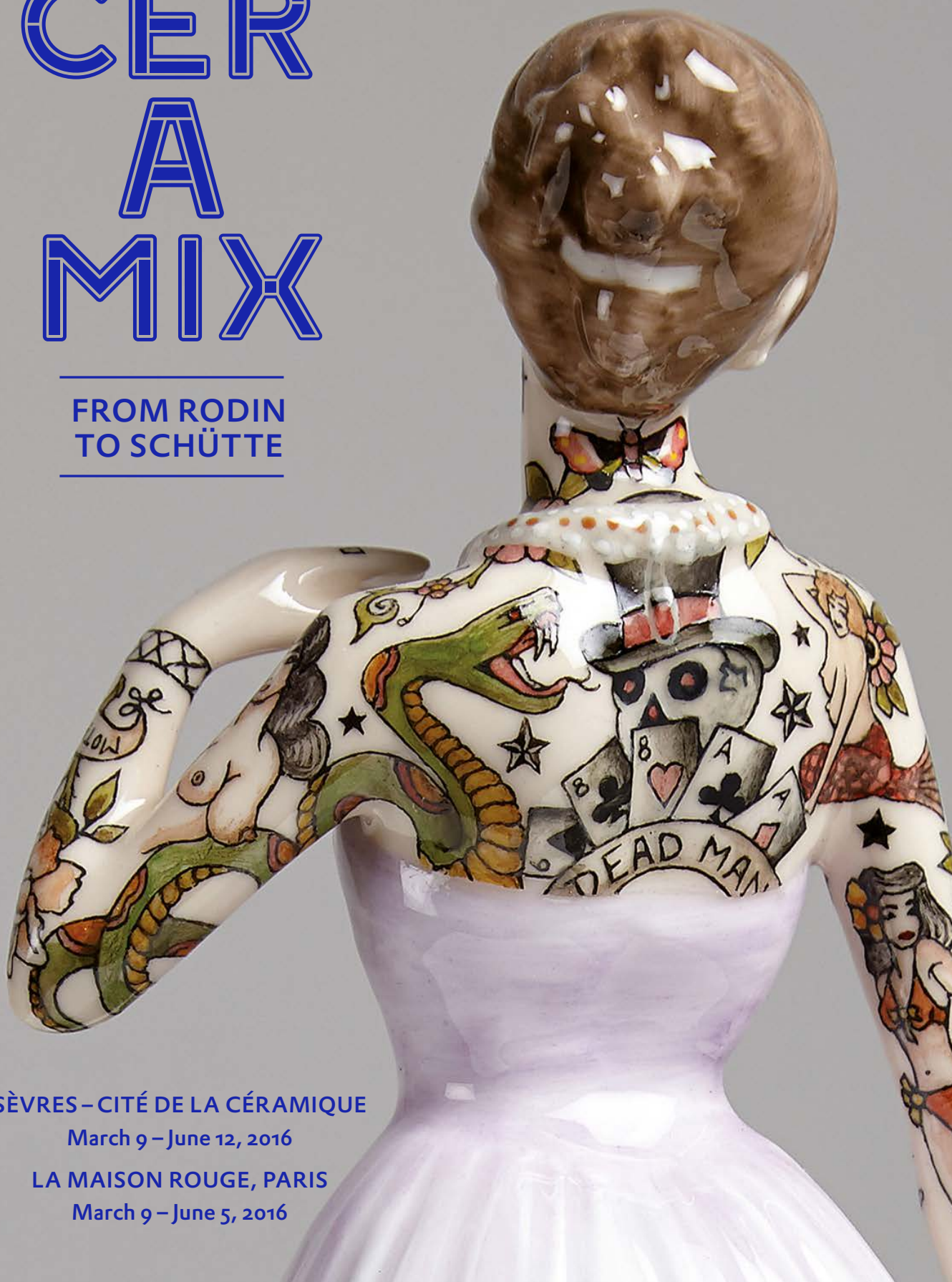


ART AND CERAMICS

CER A MIX

FROM RODIN
TO SCHÜTTE



SÈVRES – CITÉ DE LA CÉRAMIQUE

March 9 – June 12, 2016

LA MAISON ROUGE, PARIS

March 9 – June 5, 2016

Art and ceramics – CERAMIX – From Rodin to Schütte
Exhibition: March 9–June 12, 2016 (Sèvres–Cité de la céramique), March 9–June 5, 2016 (La maison rouge)

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CERAMIX

ART AND CERAMICS

FROM RODIN TO SCHÜTTE

SÈVRES – CITÉ DE LA CÉRAMIQUE March 9 – June 12, 2016

LA MAISON ROUGE, PARIS March 9 – June 5, 2016

Preview: March 8, 2016

Press preview

9:15 a.m. to 11:15 a.m.: Sèvres – Cité de la céramique (8.45 a.m.: departure Palais Royal for Sèvres)

10:30 a.m. to 12:30 a.m.: La maison rouge (shuttle bus between Sèvres and Paris)

Professionnal preview

17 p.m. to 21 p.m.: La maison rouge

18 p.m. to 23 p.m.: Sèvres – Cité de la céramique

Cité de la Céramique in Sèvres, **La maison rouge** in Paris and the **Bonnefantenmuseum** in Maastricht present CERAMIX, the first international exhibition devoted to the use of ceramics in the twentieth and twenty first centuries. The timing of this exhibition is no coincidence: ceramic is an incredibly popular medium in sculpture right now, largely due to its new and freer uses.

After the Bonnefanten Museum in Maastricht (October 16th - January 31st, 2016), the exhibition is presented in Paris and Sèvres from March 9th, 2016.

Sevres, Paris and Maastricht have strong historical connections to ceramic production in all its guises. Sevres is both a worldwide known manufacture of art since the eighteenth century and a national

museum dedicated to ceramics from all over the world. Devoted to the promotion of ceramic art and creation, the institution had the strong desire to undertake the exhibition. In Paris, for a long time La maison rouge has had the feeling that ceramics needed to be explored in depth. Whilst meeting with Camille Morineau, this idea was corroborated and the ability to make it real arose.

Next to that, the Bonnefanten is celebrating the twentieth anniversary of its iconic building designed by Aldo Rossi! And what could be a more appropriate and significant venue for the exhibition than a museum situated on the Avenue Ceramique, on what was once the Ceramic terrain in Maastricht.

CERAMIX presents a selection of over 250 highlights of ceramic art from international museum and private collections (e.g. Victoria & Albert Museum in London, Museo Internazionale della ceramica in Faenza, Petit Palais in Paris, Marck Larock-Granoff, Isabelle Maeght, Alain Tarica and Luciano Benetton). It's the first exhibition to focus on the relationship between art and ceramics from the early 20th century to the present.

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The exhibition is curated by guest curators **Camille Morineau** and **Lucia Pesapane**, who have previously worked together on exhibitions of Gerhard Richter, Roy Lichtenstein, Niki de Saint Phalle and *elles@centrepompidou*.

The use of ceramic as a sculptural medium has really taken off in the 21st century and made an indelible mark on the art world. How can we explain this revival? Where and when did ceramics gain influence in the work of painters and sculptors? In which styles, movements, countries and production centres did this art form originate? These questions form the basis of *CERAMIX*.

The layout of the exhibition is both chronological and thematic. For instance, one of the rooms gives a chronological overview of the use of ceramics in the art history of Europe, the United States and Japan. Other rooms focus on various themes, such as The origin of ceramic sculpture, with works by artists like **Rodin** and **Gauguin**, the **Otis group** from California, with artists like **Ken Price** and **John Mason**, and Falling vases, breaking plates, with works by **Picasso**, **Ai Weiwei**, **Anne Wenzel** and **Edmund de Waal**. Finally, there are a number of monograph rooms that have been created in close cooperation with the artists: **Katinka Bock**, **Johan Creten**, **Eduardo Chillida & Antoni Tàpies**, **Leiko Ikemura**, **Klara Kristalova**, **Luigi Ontani**, **Elsa Sahal** and **Thomas Schütte**.

Curators

Camille Morineau, former curator at Centre Pompidou, and **Lucia Pesapane**, art historian. They worked together on the Gerhard Richter, Roy Lichtenstein, Niki de Saint Phalle exhibitions, as *Elles* in Centre Pompidou.

Co-production by



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Exhibition sections

by Camille Morineau and Lucia Pesapane

Birth of the ceramic sculpture, the 'feeling of great heat'

It was at the turn of the twentieth century, at the moment when the notion of modernity was being developed, that certain artists – modern masters like Auguste Rodin and Paul Gauguin – embraced ceramics in a completely different way and revolutionised sculpture. The freedom of the sculptor's gesture and that of the movement of the body of the model, and the explosion of colour given by the glaze, were artistic novelties that would also give rise to new content. The new subjects introduced by ceramics are the emergence of hybrid and grotesque forms in the work of Jean Carriès, eroticism in those of Francisco Durrio, the use of found objects in Rodin's sculpture, and overall the modernisation of the 'character' of ceramics that would then be explored in thousands of ways for almost a century. As summarised by Gauguin, the first theoretician of ceramic sculpture: 'I search for the character inherent in each material. The character of stoneware is the feeling of great heat'.

Sèvres–Cité de la céramique

Paul Gauguin | (France) Paris, 1848 – Atuona 1903

Jean-Joseph Carriès | (France) Lyon, 1855 – Paris, 1894

Francisco Durrio | (Spain) Valladolid, 1868 –

Paris, 1940

La maison rouge

Auguste Rodin | (France) Paris, 1840 – Meudon, 1917

Auguste Rodin et Paul Jannoney | (France) Paris,

1840 – Meudon, 1917 | (France) Strasbourg, 1861 –

Saint-Amand-en-Puisaye, 1920

Masks and grotesque figures

Probably influenced by the masks in Japanese Noh theatre, around 1890 Jean Carriès created masks representing horrified and laughing faces. These pieces are characterised by a combination of humour and the grotesque, like carnival masks. In 1938-39, André Derain experimented with the form of masks by drawing on the cultures of Africa and Oceania. With their sometimes curious and disquieting gaze, his ceramic works sow doubt about their identity. In architecture, grotesque figures are ornaments in the form of often frightening human faces whose function is to scare away bad spirits from a building. With his Basler Maske, Thomas Schütte renews the genre, presenting frightening masks whose expressions are reminiscent of certain caricatures from the nineteenth century and the carnival in Basel.

Sèvres–Cité de la céramique

Johan Tahon | (Belgium) Menen, 1965 – Lives and works in Munkzwalm (Belgium) and in Istanbul

La maison rouge

Jean-Joseph Carriès | (France) Lyon, 1855 – Paris, 1894

André Derain | (France) Chatou, 1880 – Garches, 1954

Thomas Schütte | (Germany), 1954 –

Lives and works in Düsseldorf

Paloma Varga Weisz | (Germany), 1966 –

Lives and works in Düsseldorf

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Ceramics, the material of the avant-gardes

The popularity of this material in the twentieth century is demonstrated by the role it played in nearly all the avant-garde movements and by its importance for some of the greatest artists of the period. Along the ceramics made by painters, the Fauves in France applied their revolutionary use of colour to vases and plates. In Italy, everyday objects were reinterpreted by the Futurists, and Joan Miró's ceramics opened up a new, little-known chapter of Surrealism. Ceramics allowed a new means of expression in which the liberation of form, colour, gesture and thought could coincide in a single object, as is demonstrated in such diverse pieces as Raoul Dufy's gardens, the portraits by Maurice Savin, the murals by Fernand Léger, and the Tanagra figurines and other experiments by Pablo Picasso. All these avant-garde artists worked with potters in established production centres.

Sèvres–Cité de la céramique

Maurice Vlaminck | (France) Paris, 1876 –
Rueil-la-Gadelière, 1958

Henri Matisse | (France) Le Cateau-Cambrésis, 1869 –
Nice, 1954

Joan Miró | (Spain) Barcelone, 1893 –
Palma de Majorque, 1983

Fernand Léger | (France) Argentan, 1881 –
Gif-sur-Yvette, 1955

Maurice Savin | (France) Moras, 1894 – Paris, 1973

André Derain | (France) Chatou, 1880 –
Garches, 1954

La maison rouge

Tullio d'Albisola | (Italy) Albisola Superiore, 1899 –
Albisola Marina 1971

Ivos Pacetti | (Italy) Figline di Prato, 1901 –
Albisola, 1970

Luigi Colombo dit Fillia | (Italy) Revello, 1904 –
Turin, 1936

Bruno Munari | (Italy) Milan, 1907–1998

Pablo Picasso | (Spain) Malaga, 1881 –
Mougins (France), 1973

Sèvres–Cité de la céramique and La maison rouge

Raoul Dufy | (France) Le Havre, 1877 –
Forcalquier, 1953

Teatrini, Italy from the 1930s to the present day

La maison rouge

Two trends coexisted in Italy during the 1930s – Futurism and the archaism represented primarily by Arturo Martini. He created his *Chiaro di Luna*, inspired by Etruscan funeral sculpture, as an expression of the social unease inherent during the period. Several years later Fausto Melotti created poetic works whose lyricism and archaic forms reveal the influence of Martini and often take the form of indoor scenes. Similarly dreamlike are Giosetta Fioroni's *Teatrini* and Alessandro Pessoli's playlets, whose recurring elements – pieces of furniture, ladders and windows – are suggestive of theatre sets. These miniature universes composed of iridescent earthenware and enamel take their artistic language from fairytales, poetry, cinema and the Italian tradition of ceramics.

Arturo Martini | (Italy) Trévisé, 1889 –
Milan, 1947

Fausto Melotti | (Italy) Rovereto, 1901 – Milan, 1986

Giosetta Fioroni | (Italy) Rome, 1932 –
Lives and works in Rome

Alessandro Pessoli | (Italy) Cervia, 1963 –
Lives and works in Los Angeles (United States)

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The 'informel' yesterday and today

Sèvres–Cité de la céramique

The French term 'informel' was coined by art critic Michel Tapié in 1951. It refers to a pictorial movement in which artists and their matter are free and faced by potential unforeseen events. The practice of certain ceramists can be likened to this approach. In 1936, Lucio Fontana and Leoncillo Leonardi took an interest in raw clay and worked respectively at the Mazzotti workshop in Albisola and the Rometti workshop in Umbertide in Italy. By lumping together masses of clay in unplanned fashion, they created forms that were neither figurative nor abstract, thereby confirming their rejection of a politically aligned art. The Cobra group, led by Asger Jorn and Karel Appel, was also interested in ceramics and settled in Albisola in 1954. Taking spontaneity as his watchword, Jorn developed a type of figure-based sculpture in constant evolution marked by experimentation with the material and colour. Similarly, the two contemporary artists Cameron Jamie and Rosemarie Trockel work without defined forms and may be considered as belonging to the same artistic tradition.

Lucio Fontana | (Argentina) Rosario, 1899 – Comabbio (Italy), 1968

Karel Appel | (Netherlands) Amsterdam, 1921 – Zurich (Switzerland), 2006

Asger Jorn | (Denmark) Vejrum, 1914 – Aarhus, 1973

Rosemarie Trockel | (Germany) Schwerte, 1952 – Lives and works in Cologne

Cameron Jamie | (United States) Los Angeles, 1969 – Lives and works in Paris

Revolution in Japan: Sodeisha and beyond

Sèvres–Cité de la céramique

In 1948, the art world in Japan was thrown into upheaval by the creation of the group Sodeisha. Revolving around three ceramists from Kyoto – Kazuo Yagi, Yamada Hikaru and Osamu Suzuki – the group moved away from traditional Japanese ceramics and the Mingei current through the creation of non-functional pieces. Their works were characterised by the absence of openings and necks, which are traditionally associated with the ancient form of the vase. The group met with success and recognition during the decades that followed. During the 1970s and '80s, the young artists Chieko Katsumata, Yoshimi Futamura and Setsuko Nagasawa decided to leave Japan to perfect their technical skills in Europe. The aesthetically diverse works are inspired for some by minimalist art and for others by the colours and forms of the plant world, but they all share the leitmotif of Sodeisha – the non-functionality of the works.

Mutsuo Yanagihara | Kōchi (Japan), 1934 – Lives and works in Kyoto

Yasuo Hayashi | Revello (Italy), 1904 – Turin, 1936

Junkichi Kumakura | Kyoto (Japan), 1920–1985

Miyanaga Rikichi Tozan III | Kyoto (Japan), 1935

Osamu Suzuki | Kyoto (Japan), 1926–2001

Nakamura Kimpei | Tokyo (Japan), 1935 – Lives and works in Tokyo

Setsuko Nagasawa | Kyoto (Japan), 1935 –

Chieko Katsumata | Gotenba (Japan), 1950 – Lives and works in Paris

Yoshimi Futamura | Nagoya (Japan), 1959 – Lives and works in Paris

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Freeing the clay: The Otis Group in California

La maison rouge

In 1954, Peter Voulkos founded the ceramics department at the Los Angeles County Art Institute (today the Otis College of Art and Design). A group of students that included Billy Al Bengston, John Mason and Ken Price assembled around the charismatic figure of Voulkos to form what would become the 'Otis Group'. These artists were inspired by functional objects, which they used as the basis for abstract sculptures. In 1959, Voulkos left Los Angeles to teach at Berkeley University where he trained another generation of artists, including Jim Melchert and Ron Nagle. In 1966, John Coplans, the publisher of Artforum, mounted the exhibition 'Abstract Expressionist Ceramics' and reunited all these artists. The exhibition attempted to create bridges between the ceramists and the contemporary generation of abstract painters, with whom they shared the free use of colour and the same lack of concern for figuration.

Peter Voulkos | (United States) Bozema, 1924 – Bowling Green, 2002

Ken Price | (United States) Los Angeles, 1935 – Arroyo Hondo, NM, 2012

Ron Nagle | (United States) San Francisco, 1939 – Lives and works in San Francisco

Funk ceramics

La maison rouge

'Funk art' came into being in the early 1960s in the Bay Area in northern California as a reaction to the then dominant abstract expressionism. The 'Funk' exhibition held in 1966 at the University Art Museum in Berkeley brought together twenty-six artists, including Robert Arneson, David Gilhooly and Emanuel Neri. The exhibition sanctified the new return to figuration, the use of irony and a Dadaist and Surrealist use of humour. The movement died out in 1970, but artists like Robert Arneson and Viola Frey continued to work in the same spirit with the use of bright colours and the adoption of social and political subjects. During the 1980s Kathy Butterly, one of Arneson's pupils, employed models of sophisticated vessels that she transformed into sculptures characterised by soft forms, amusing titles and, often, a sexual connotation.

Robert Arneson | (United States) Benicia, 1930 – 1992

David Gilhooly | (United States) Auburn, 1943 – Newport, 2013

Viola Frey | (United States) Lodi, 1933 – Oakland, 2004

Marilyn Levine | (Canada) Medicine Hat, 1935 – Oakland (United States), 2005

Kathy Butterly | (United States) Amityville, 1963 – Lives and works in New York

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Drop the vase, break the plate

Sèvres–Cité de la céramique

Picasso was the first to reinterpret the two 'clichés' of ceramic history, the vase and the plate. However, the hyper-realist still-lives made by Giampaolo Bertozzi and Stefano Dal Monte Casoni refer more to the table pieces produced by Bernard Palissy and to the eighteenth century. The citation and then deconstruction of a stereotypical form and function, and interest in a marginal artistic practice made the vase an important subject in postmodernism, as seen in the playful forms by Richard Slee, the geometric pieces by Ettore Sottsass and the mural deconstructions by Betty Woodman. Grayson Perry revisits the idea of the 'painter's vase' with a sometimes grating, social and even sexual humour. Dropping a valuable Han dynasty vase is a way for Ai Weiwei to speak indirectly of the violence perpetrated on history in his country; with his blue porcelain works Ni Haifeng refers to the traces of colonialism in Asia, and Yee Sookyung evokes the ancient practice of repairing vases. Increased in size out of all proportion, the vase becomes a body in the work of Norbert Prangenberg, a monster in that of Anne Wenzel, and a reference to flower painting in that of Clemence Van Lunen. And when reduced in size, it becomes the note in a sculptural melody by Edmund De Waal.

Grayson Perry | (England) Chelmsford, 1960 –
Lives and works in Londres

Charles-Jean Avisseau | Tours (France), 1796–1861

Georges Pull | Wissembourg (France), 1810 –
Paris, 1889

Pablo Picasso | (Spain) Malaga, 1881 –
Mougins (France), 1973

Erik Andriess | (Netherlands) Bussum, 1957 –
Amsterdam, 1993

Bertozzi & Casoni | (Italy) Borgo Tossignano, 1957 – /
Lugo di Romagna, 1961 –

Ettore Sottsass | (Austria) Innsbruck, 1917 –
Milan (Italy), 2007

Richard Slee | (England) Carlisle, 1946 –
Lives and works in Londres

Betty Woodman | (United States), 1930 –
Lives and works in New York

Norbert Prangenberg | (Germany) Nettlesheim, 1949
– Krefeld, 2012

Ai Weiwei | (China) Pékin, 1957 –
Lives and works in Pékin

Ni Haifeng | (China) Zhoushan, 1964 –
Lives and works in Pékin (China) and in Amsterdam

Yee Sookyung | (Corée du Sud) Séoul, 1963 –
Lives and works in Séoul

Miquel Barceló | (Spain) Felanitx, 1957 –
Lives and works in Paris (France), Majorque (Spain),
République du Mali (Mali)

Anne Wenzel | (Germany) Schüttdorf, 1972 –
Lives and works in Rotterdam (Netherlands)

Clémence Van Lunen | (Belgium) Bruxelles, 1959 –
Lives and works in Paris (France)

Edmund De Waal | (England) Nottingham, 1964 –
Lives and works in Londres

Unleafable books

Sèvres–Cité de la céramique

Light, pliable and short-lived, paper seems to be the complete opposite of baked clay. And yet ceramic books take on a poetic dimension in the work of Pierre Alechinsky. Their pages are frozen stiff and the collections of poems 'unleafable'. Engaged artists like Takako Araki, Halim Al-Karim and Kimiyo Mishima make books the symbol of a certain religious and political freedom. The first two attempt to remedy the possible disappearance of their memory, faith and writing by embedding them in clay. Their books become an emblem of the transmission of knowledge and memory. Kimiyo Mishima, on the other hand, criticises the excessive quantities of information and waste,

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by solidifying press cuttings and packaging into ceramic sculptures.

Pierre Alechinsky | Schaerbeek (Belgium), 1927 –

Lives and works in Bougival (France)

Kimiyo Mishima | (Japan) Osaka, 1932 –

Lives and works in Osaka et à Gifu

Takako Araki | (Japan) Nishinomiya, 1921–2004

Human compote

Sèvres–Cité de la céramique

This section brings together several works that use humour to reinterpret some of the clichés governing representation of the male body. It is inspired by the title of a series of works by Erik Dietman created from the traditional lump of clay in which it is possible to recognise the origin of all ceramics and which the artist handles in different ways. The erect phalluses by Michel Gouéry return to the functional nature of ceramics by being simple pegs. Instead of being pierced by arrows, the St Sebastian modelled by Guido Geelen is shot through with flowers. These male artists take the theme of fertility and a communicative body and renew the popular and folkloric character of ceramics.

Guido Geelen | Thorn (Netherlands), 1961 –

Erik Dietman | Jönköping (Sweden), 1937–2002

Giuseppe Penone | Garessio (Italy), 1947 –

Michel Gouéry | Rennes (France), 1959 –

Hetero is, Erotic is

Sèvres–Cité de la céramique

Taking its title from an exhibition of Hanna Wilke in New York in 1967, where she showed ceramic works in the form of vaginas, this section explores the female and often feminist connotations of ceramics today. The earth, associated due to its fertility with the female realm, has long been contrasted with the sky, considered as the male realm. It has been chosen as a preferred material by several artists who make the link between ancient goddesses and modern-day heroines. Turning away from the dominant values of our patriarchal culture, Françoise Vergier creates heads of women in the image of Neolithic fertility goddesses, to which she adds imaginary landscapes. Jacqueline Lerat and Simone Fattal create anthropomorphic works with their roots in prehistory and the mythology of the Middle East.

Hannah Wilke | (United States) New York, 1940–1993

Jacqueline Lerat | (France), 1920 – 2009

Simone Fattal | (Syria) Damas, 1942 –

Lives and works in Paris (France)

Françoise Vergier | (France) Grignan, 1952 –

Lives and works in Paris

Gabrielle Wambaugh | (France) Hauts-de-Seine,

1962 – Lives and works in Paris

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Sacred and profane: revisited traditions

Ceramics managed to cover a wide range of subjects between antiquated pietà and the frivolous scenes represented in the porcelain knick-knacks of the eighteenth century, and it is precisely this diversity of subjects and forms that interests artists today, just like the balance between the potential sacred and profane connotations of the material. The great ceramist from Maastricht, Charles Vos, focused on religious subjects during the 1930s and it is this tradition that Philip Eglin explores when he covers religious figures with signs of the twentieth century or bright colours. Another genre, the still-life, is revisited in a macabre version by Carolein Smit, while Marlène Mocquet combines it humorously with the landscape. Guillaume Apollinaire disparaged eighteenth-century porcelain knick-knacks as the height of bad taste: today they are forcefully returned to attention, tinged with feminism and irony, by Shary Boyle and Jessica Harrison. Monstrous, grotesque, hybrid creatures: this other ceramic tropism is the subject of Han Van Wetering.

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Philip Eglin | Gibraltar (United Kingdom), 1959 –
Lives and works in Londres

Charles Vos | Maastricht (Netherlands), 1888-1954

Shary Boyle | Scarborough, Ontario (Canada), 1972 –
Lives and works in Toronto

Jessica Harrison | St Bees (England), 1982 –
Lives and works in Édimbourg

Marlène Mocquet | Maisons-Alfort (France), 1979 –
Lives and works in Paris

Han Van Wetering | Maastricht (Netherlands), 1948 –
Lives and works in Maastricht

Carolein Smit | Amersfoort (Netherlands), 1960 –
Lives and works in Zussen

Sèvres–Cité de la céramique

Ljubica Jovic-Knezevic | Belgrade (Serbia), 1973 –
Lives and works in Belgrade

Eros and Thanatos

La maison rouge

In 1907, when Sigmund Freud juxtaposed the life instinct, the 'inexorable god' Eros, with the death drive, Thanatos, he also pointed out that they are inextricably linked. The same year, Rainer Maria Rilke described the masterpiece that Rodin was in the process of creating, The Gates of Hell, as follows: 'Here hands reach out towards eternity. Here eyes open, look at death and do not dread it. [...] Here are tempests of desire and the flat calms of waiting'. This sculpture is one of the most important sources of inspiration to Rachel Kneebone, where eroticism explodes in a throng of bodies. The same sexual energy is apparent in the architectures of Elmar Trenkwalder, which when seen from afar appear like religious or commemorative monuments, as in the works of Arlene Shechet. In the work of Katsuyo Aoki, death is the morbid aspect of this twin-faced urge in her ceramics. It is expressed in the white section in tribute to the tradition of porcelain, a rare and expensive material called 'white gold' when it arrived in Europe from the Far East. It was long the prerogative of kings, but arrived on the tables of the bourgeoisie in the nineteenth century.

Katsuyo Aoki | Tokyo (Japan), 1972 –
Lives and works in Tokyo

Arlene Shechet | New York, NY (United States), 1951 –

Rachel Kneebone | Oxfordshire (England), 1973 –
Lives and works in Londres

Elmar Trenkwalder | Weissenbach am Lech (Austria),
1959 – Lives and works in Innsbruck

Catherine Lee | Pampa, TX (United States), 1950 –
Lives and works in New York et au Texas

Mai-Thu Perret | Genève (Switzerland), 1976 –
Lives and works in Genève and in New York

Rachel Labastie | Bayonne (France), 1978 –
Lives and works in Bruxelles and in Paris



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Art and ceramics – CERAMIX – From Rodin to Schütte

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Vestiges of a fragile world: Latin America and its identity

La maison rouge

The three artists exhibited here share an interest in the modest origin of ceramics and take inspiration from the clay objects fired by ancient South American peoples. The Chilean artist Paula de Solminihac and the Uruguayan Carol Young unite objects that have the form of identity-related vestiges. Their works offer a reflection on the relics of a world on the way to extinction, on the indigenous peoples in their countries and on South American identity. Taking inspiration from the animal and plant worlds, the ceramics of Ana Hillar are created in original forms. Her pieces reinterpret the image of the nest, whether it is human, like the belly of a pregnant woman, or animal, like a butterfly chrysalis.

Ana Hillar / Oscar Dominguez | Santa Fe (Argentina), 1969 – | Tucumán (Argentina), 1970 –
Ana Hillar Lives and works in Faenza

Oscar Dominguez Lives and works in Faenza

Carol Young | Montevideo (Uruguay), 1952 –
Lives and works in Bogotá

Paula De Solminihac | Santiago (Chili), 1974 –
Lives and works in Santiago

Gabriel Orozco | Jalapa (Mexico), 1962 –
Lives and works in Paris (France), in Mexico D.F.
and in New York

Installations

Handprints on clay created the first sculptural form. Fire was what separated man from animals. Clay subjected to fire – the definition of ceramics – harks back to the primordial gestures and concepts that interest artists today. What fascinates them is clay's authenticity, in particular its intimacy with the body, but also its ability to reproduce in space a simple, durable form that allows it also to occupy the landscape. Simple gestures and forms on the one hand, and series and installations on the other, place ceramics at the intersection of a historic definition of sculpture and the contemporary expansion of installation; between Land Art and conceptual or procedural art; and between minimalism and performance. Objets trouvés reproduced either uniquely or in series in ceramics give rise to forms and meanings that question the world of art and, more broadly, the symbolism of certain objects.

Sèvres–Cité de la céramique

Daniel Pontoreau | Paris (France), 1947 –
Lives and works in Paris

La maison rouge

Piet Stockmans | Leopoldsburg (Belgium), 1940 –
Lives and works in Genk-Winterslag

Bitā Fayyazi | Tehran (Iran), 1962 –
Lives and works in Tehran

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Katinka Bock

Sèvres–Cité de la céramique

Katinka Bock began working with ceramics in 2007. She does not attempt to represent subjects taken from nature or to create definite objects. Instead, using abstract, simple forms, she investigates the artist's gesture and the space in which it resides. She often questions the very nature of the materials she uses in her installations, in which clay plays an essential role by emphasising the facility with which it records all the deformations to which it is subjected. The work *Orangerie* is a clay sculpture whose walls have been folded over and of which we discern the marks she left in the sculpture during its manipulation. At the top, a small opening contains a haricot bean.

Katinka Bock | Francfort (Germany), 1976 –
Lives and works in Paris and Berlin

Eduardo Chillida and Antoni Tàpies

Sèvres–Cité de la céramique

These two Spanish artists began working with ceramics in the late 1970s and early '80s in the studios of Galerie Maeght in Saint-Paul-de-Vence, then in the studio of Galerie Lelong in Grasse, where they initiated a partnership with the German ceramist Hans Spinner. From 1981, Antoni Tàpies produced an astonishing series of everyday objects in ceramics, some of which were hugely magnified and enhanced with the signs and symbols so typical of his work, such as the cross and brushstroke. He produced ceramic works until 1991, then more sporadically from that date. The series *Lurra* (Basque for 'earth'), made by Eduardo Chillida using either grog (a clay with

a high percentage of silica) or oxidized clay, is characterised by the masterly balance of masses typical of the sculpture of this Basque master, and is related in its monochromy to minimalism.

Eduardo Chillida | San Sebastian (Spain), 1924–2002
and **Antoni Tàpies** | Barcelone (Spain), 1923–2012

Johan Creten

La maison rouge

Johan Creten began to take an interest in ceramics in 1985 while studying painting at the Fine Arts academy in Ghent.

After a residence in the European Ceramics Centre in 's-Hertogenbosch, he was a grant-holder at Villa Medici in Rome in 1996 and it was there that he produced the first ceramics belonging to the series *Odore di femmina*, in which masses of petals and the name of the work are suggestive of a vulva. As a sculptor, he works exclusively with ceramics, lamenting the art world's lack of recognition of the material.

'In contemporary art, I think it is linked to the fact that for some time we have given more importance to the intellect than to the hands. All conceptual and minimalist artists who use their brain are clearly better, more intelligent and more refined than the poor guy who dares to actually touch his materials with his hands'. His work goes well beyond aesthetics and often harbours a committed, political message: 'It is stimulating to be able to use this medium to talk about homosexuality, racism, social prohibitions or the rise of the extreme right'.

Johan Creten | Saint-Truiden (Belgium), 1963 –
Lives and works in Paris

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Leiko Ikemura

La maison rouge

Leiko Ikemura began studying art in Osaka in 1970. Two years later, she left Japan and settled in Germany where she has lived for more than thirty years. Her first ceramic works were colourless but with the passing of time she started to experiment with glazes and colour, which are now characteristic of her pieces. They may be decorated with images of animals and plants but also human bodies and faces, landscapes and architecture. Leiko Ikemura has created her own mythology in which everything is affected by hybridity and metamorphosis. The characters she presents transport us to a poetic universe that combines myth with reality.

Leiko Ikemura | Tsu (Japan), 1951 –
Lives and works in Berlin and in Cologne

Klara Kristalova

Sèvres–Cité de la céramique

The figures who inhabit the strange world of Klara Kristalova seem to come from the fairytales of our childhood. The portraits of adolescents with unsettling features, who may have escaped from either a dream or a nightmare, are disturbingly familiar. Interested by the transformation of living creatures, Kristalova often portrays characters in the process of metamorphosis. She gets her inspiration from ancient Scandinavian tales and draws on the aesthetic of cabinets of curiosities to turn the presentation of her pieces into a narrative. Demonstrating great technical skill, her practice follows on from the decorative tradition of Meissen porcelain. However, the specific use that she makes of the glaze gives her sculptures a pictorial

dimension, as though the colour were imbuing these creatures from folklore with life.

Klara Kristalova | Prague (Czech Republic), 1967 –
Lives and works in Norrtälje (Sweden)

Luigi Ontani

Sèvres–Cité de la céramique

Luigi Ontani used ceramics for the first time in Sapienza (Wisdom) in 1984. This was a mask that he donned during a lecture on *L'idea italiana della pittura* (The Italian Idea of Painting) given at La Sapienza University in Rome. The mask allowed him to blend certain characteristics of painting (particularly form and colour) with those of sculpture (projection in volume and space). The applied arts provide him with a wide range of motifs and techniques that he uses to build an art typified by deep eccentricity and a recurrent use of self-portraiture. Masks, busts and standing figures in ceramics are always portraits of himself that he varies depending on the iconographic tradition he borrows from: folklore, popular culture, mythology, literature, etc. When placed together, they suggest a sort of drunken revel.

Luigi Ontani | Grizzana Morandi (Italy), 1943 –
Lives and works in Rome

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Elsa Sahal

La maison rouge

Elsa Sahal's production questions the ways in which the female body is represented and the clichés conveyed by gender. The sex of her figures, which often unite female curves with phallic forms, is not always clear. In her last series, Pole Dance, she showed cut up bodies held vertical by metal poles that are also suggestive of striptease dancing, the Michelangelesque forms in Rubens' Leda and the Swan, the contortions of Picasso's and Matisse's young Junonian women, and the balance of the sculptures by Joël Shapiro. Her dancers reveal that another ideal of beauty is possible. Their greenish tinge is suggestive of bronze and creates ambiguity about the material used.

Elsa Sahal | Paris (France), 1975 –
Lives and works in Paris

Thomas Schütte

La maison rouge
and Sèvres–Cité de la céramique

Thomas Schütte began using clay for his creations towards the end of the 1980s and ceramics gradually occupied an increasingly important place in his production. Interested in modelling, he also liked to use old-fashioned materials like modelling paste to create figurines that populate architectural models. From the 1990s, the human figure became central to his work and often monumental. In 1992, he produced the group Die Fremden (Foreigners) for Documenta IX, composed of several life-size, vase-shaped figures in the midst of vases, which he used to question national identity. Later, his ceramic art focused on male heads and female bodies, to which he has recently added dogs. His most famous ceramic works include

the Ceramic Sketches, more than 120 'sketches' of female bodies made between 1997 and 1999. The ones he found acceptable were enamelled while the others were crushed but kept and presented like the others in order to create a sort of iconographic repertoire of the female nude, the bearer of many different artistic and anthropological implications.

Thomas Schütte | (Germany) Olenbourg, 1954 –
Lives and works in Düsseldorf

Past resident artists or solo show artists in Sèvres:

Pierre Alechinsky, Johan Creten, Valerie Delarue, Erik Dietman, Lucio Fontana, Viola Frey, Jacqueline Lerat, Marlène Moquet, Giuseppe Penone, Pablo Picasso, Auguste Rodin, Maurice Savin, Elsa Sahal, Ettore Sottsass, Elmar Trenkwalder, Clémence Van Lunen, Françoise Vergier, Gabrielle Wambaugh, Betty Woodman

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Lenders list

Cette exposition a été réalisée avec le concours exceptionnel du Museo Internazionale delle Ceramiche à Faenza, du Stedelijk Museum's Hertogenbosch à Bois-le-Duc et du Stedelijk Museum d'Amsterdam, du Victoria and Albert Museum de Londres et du Petit Palais à Paris. Elle n'aurait pas pu avoir lieu sans la générosité de Luciano Benetton, Marc Larock-Granoff, Isabelle Maeght et Alain Tarica.

Institutions publiques

Bonnefantenmuseum, Maastricht
Collectie Gemeente Sittard-Geleen, De Domijnen
FRAC Limousin Les Coopérateurs, Limoges
FRAC Provence Alpes Côte d'Azur, Marseille
Kunstsammlung Nordrhein- Westfalen, Düsseldorf
Les Arts décoratifs, Paris
Maison de Balzac, Paris
Middelheim Museum, Antwerpen
Ministerie van de Vlaamse Gemeenschap, Lommel
Musée d'Art moderne de la Ville de Paris
Musée d'Orsay, Paris
Musée Maillol, Paris
Fondation Dina Vierny, Paris
Musée national d'Art moderne,
Centre Pompidou, Paris
Musée Picasso, Paris
Musée Rodin, Paris
Officio Cultura di commune di Albissola Marina.

Prêteurs privés

Alexandre Axarlis, Genève ; Mattia Bonetti, Paris ;
Noël Corbin, Paris ; Antoine de Galbert, Paris ;
Charles Diehl, Paris ; Antoine Frérot, Paris ;
Albert Groot, Sittard ; Andreas Gursky, Düsseldorf ;
Didier et Dominique Guyot, Paris ; Kohler Harsch ;
Karen Knispel et M. Henk Drosterij, Amsterdam ;
Philippe Lebois, Paris ; France Lejeune, Malines ;
Claude Lemarié, Nanterre ; Christian Levett ;
Emmanuel Moyne, Paris ; Xavier Id Nacer, Paris ;
Kurt & Sandy Nys-Vranckx, Bierbeek ;

Klaus et Heidi Schwab, Biel ; Arnaud Oliveux, Paris ;
Lauretta Orsini, Albissola ; Annamaria Pacetti,
Albisola ; Ton Quik, Maastricht ;
Et tous les prêteurs qui ont souhaité conserver
l'anonymat

Prêts d'artistes

Giampaolo Bertozzi et Stefano Dal Monte Casoni,
Johan Creten, Simone Fattal, Paula de Solminihac,
Yoshimi Futamura, Leiko Ikemura, Chieko
Katsumata, Rachel Labastie, Setsuko Nagasawa,
Luigi Ontani, Daniel Pontoreau, Thomas Schütte,
Pieter Stockmans, Johan Tahon, Carol Young

Prêts des galeries

Alison Jacques Gallery, Londres ; Flatland Gallery,
Amsterdam ; Gagosian Gallery, Genève
Galerie Almine Rech, Bruxelles ; Galerie Anne de
Villepoix, Paris
Galerie Bruno Bischofberger, Männedorf
Galerie Claudine Papillon, Paris
Galerie Éric Dupont, Paris
Galerie Jocelyn Wolff, Paris
Galerie Karsten Greve, Paris–Cologne–Saint-Moritz
Galerie Larock-Granoff, Paris
Galerie Lefebvre & Fils, Paris
Galerie Lelong, Paris
Galerie Maeght, Paris – Barcelone
Galerie Perrotin, Paris
Galerie Polaris, Paris
Galerie Sadie Coles HQ, Londres
Galerie Suzanne Tarasiève, Paris
Galerie Transit, Malines
Galleria Continua, San Gimignano, Pékin,
Les Moulins
Galleria Lorcan O'Neill, Rome
Gallery Isabelle van den Eynde, Dubai
Gladstone Gallery, Bruxelles
Greengrassi Gallery, Londres
Sprüth Magers, Cologne
Vigo Gallery, Londres
White Cube, Londres



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Around the exhibition

Free exhibition booklet, pedagogical resources for teachers, guided tour, conference programme.

Sèvres – Cité de la céramique

Young public activities:

Sunday for children

narrated visit, modeling and drawing workshop free for children

– Sunday June 5th 2016 at 4.45pm

Ceramic workshop

From 6 years old and for young people

– Saturday, March 26th, April 9th, May 14th, June 4th from 2.30pm to 4.30pm

La petite visite / young people activity

From 6 years old

– Wednesday, April 6th, May 4th, May 25th, June 1st from 3 to 4pm

Story telling

– Wednesday, May 18th at 3pm

3 guided tours with artists of the exhibition

– Thursday, March 31st at 12pm: Marlène Mocquet
– Friday, April 15th at 12pm: Johan Creten
– Friday, May 20th at 12pm: Elsa Sahal

Guided tours I

– Sunday, March 27th, April 3rd, May 29th at 3pm

La maison rouge

Conferences

- Thursday, 17th March at 7pm:
« A delight in the materials », artistic creation in post-war California
- Thursday, April 7th at 7pm:
“Ceramic in Italy, 1920-1960” by Valérie Da Costa
- Thursday, June 2nd at 7pm:
“Ceramic nowadays, from Jeff Koons to Johan Creten” by Lucia Pesapane

3 guided tours with artists of the exhibition

- Thursday, March 31st at 7pm: Marlène Mocquet
- Thursday, April 14th at 7pm: Johan Creten
- Thursday, May 19th at 7pm: Elsa Sahal

Young public activities:

La petite visite / young people activity

from 6 to 99 years old

– Every Wednesday at 2.30pm

Story telling / tea&cake

- Wednesday, March 16th at 3pm
with the narrator Florence Desnouveaux
- Wednesday, April 13th at 3pm
with narrator Julien Tauber
- Wednesday, May 11th 13th at 3pm
with narrator Aurélie Loiseau
- Wednesday, June 1st at 3pm
with narrator Laetitia Bloud

Every Saturday and Sunday, 4pm / guided tours

Weekend visits

(free with entrance ticket)



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Paul Gauguin, *Petite jardinière*, 1886-1888, [Small flower box], Enamelled stoneware, 15 × 7 × 12 cm. Collection Larock-Granoff | Sèvres–Cité de la céramique

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Thomas Schütte, *Basler Maske*, 2014, [Basel mask], Enamelled ceramic, 34.5 × 30.5 × 21 cm. Courtesy of the artist | La maison rouge

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Ivos Pacetti, *Maschera antigas*, 1932, [Gas mask], Enamelled terracotta, silver gilt, rubber and chalk pipe, 22.5 × 24 × 19 cm.
Collection Annamaria Pacetti | La maison rouge

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Alessandro Pessoli *Legionari*, 2012-2014, [Legionnaires], Painted faïence and cast bronze, 128 × 68,5 × 56 cm.
Courtesy Greengrassi, London | La maison rouge

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Chieko Katsumata, *Akoda*, 2015, Ceramic and coloured slip, 45 × 47 × 46 cm. Photo Taku Saiki. Private collection | Sèvres–Cité de la céramique

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Grayson Perry, *Memory Jar*, 2013, Ceramic, 40 × 35 cm. Bonnefantenmuseum, Maastricht | Sèvres–Cité de la céramique

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Bertozzi & Casoni, *Astratto*, 2013 [Abstract], Polychrome ceramic, 53 × 79 × 62 cm. Studio Bertozzi & Casoni, detail.
Photo Bernardo Ricci. Courtesy Bertozzi & Casoni | Sèvres–Cité de la céramique

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Ai Weiwei, *Bowl of pearls*, 2006, [Bol de perles], Jingdezhen porcelain, fresh water pearls, 40 × Ø 100 cm.
Courtesy Galleria Continua, San Gimignano, Beijing, Les Moulins, Habana | Sèvres–Cité de la céramique

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Elmar Trenkwalder *WVZ 206*, 2008, Red terracotta with white varnish, 305 × 135 × 135.
Collection Antoine de Galbert, Paris | La maison rouge

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Bita Fayyazi, *Cockroaches*, 1998-1999, Enamelled ceramic and metal wire, 2 000 pieces, c. 17 × 7 × 3 cm each, Variable dimensions.
Courtesy Isabelle van den Eynde Gallery, Dubai | La maison rouge

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Elsa Sahal, *Fontaine*, 2012, [Fountain], Ceramic, hydraulic system, 290 × 120 × 65 cm.
Courtesy Galerie Claudine Papillon, Paris | La maison rouge

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Arturo Martini, *Chiaro di luna*, 1931-1932, [Moonlight], Terracotta, 180 x 133 x 54 cm.
© Middelheimmuseum | La maison rouge

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Robert Arneson, *Captain Ace*, Enamelled faience and wood, 112 x 60 x 47 cm.
Stedelijk Museum, Amsterdam | La maison rouge

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Visiting information

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Metro: Pont de Sèvres (ligne 9)
Autolib near
Bus lines to Pont de Sèvres: 169, 179, 279, 171, 426

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www.sevresciteceramique.fr

Admission ticket

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Opening days and times

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Access

The galleries are accessible to the disabled
and mobility impaired visitors

cover p. 1 :

Jessica Harrison, *Painted Lady 4*, 2014, detail, Ceramic,
painted enamel, 21 × 10 × 10 cm. Collection Arnaud Oliveux |
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Chronology

Baimba Kamara

1878 — Jean-Joseph Carriès discovers Japanese ceramics on the occasion of the Paris World Exhibition.

1879 — Auguste Rodin begins a three-year-long collaboration with the Sèvres Porcelain Manufactory, recently inaugurated near the Parc de Saint-Cloud.

1885 — Paul Gauguin takes up ceramics. Two years later, he collaborates with the ceramicist Ernest Chaplet to create 55 ceramic pieces, mainly jardinières. This is a considerable production, seeing that Gauguin only produced a hundred or so pieces during the decade he devoted to this medium.

1888 — Jean-Joseph Carriès opens his studio at Saint-Amand-en-Puisaye to concentrate solely on ceramics, mainly stoneware. He produces a series of masks and faces, as well as some grotesque and hybrid animals.

1889 — Ernest Chaplet, also called Master of Flames for his skilled use of enamels, especially the so-called ‘bull’s blood’, enjoys triumphant success at the Paris World Exhibition.

1892 — Jean-Joseph Carriès exhibits 130 ceramic pieces to unanimous success at the Société Nationale des Beaux-Arts.

1894 — Upon his return from a journey to Tahiti, Paul Gauguin produces his ceramic sculpture *Oviri*, which he fires in Ernest Chaplet’s kiln. The following year, it is rejected at the Salon de la Société Nationale des Beaux-Arts, but owing to Ernest

Chapelet’s intervention, the work is finally accepted and exhibited. That same year, Paul Gauguin leaves France for Tahiti, never to return. Over the following years, Ernest Chaplet organises exhibitions of Gauguin’s ceramics.

1895 — Auguste Rodin makes assemblages by combining antique terracotta vessels from his collection with female figurines in plaster.

1899 — Mikhail Vrubel creates earthenware portraits inspired by the subjects of his paintings, such as *Princesse Volhova* and *Lelle*.

1900 — Paco Durrio produces *Pot anthropomorphe* whose curves evoke both female and phallic forms. A figure in foetus position, covering its ears, can be discerned. The sculpture recalls ceramics by Paul Gauguin, with whom Paco Durrio was acquainted before Gauguin’s departure from France.

1901 — André Metthey presents his stoneware at the ‘Salon des indépendants’ and at the ‘Salon d’automne’. A great advocate of artisanal fabrication of ceramics and opposer of industrial techniques that homogenise the product, he sympathises with the English Arts and Crafts movement of the second half of the eighteenth century. Metthey seeks to abolish the distinction between lesser, greater and applied art.

1907 — The Fauvist painters such as André Derain, Henri Matisse, Jean Puy and Maurice de Vlaminck present a hundred or so pieces of painted pottery at the ‘Salon d’automne’. They are made in Asnières at the studio belonging to André Metthey, who takes it upon himself to produce the vessels to be decorated by the Fauvists. Metthey puts an end to this collaboration around 1909.

1908 — The exhibition ‘Esposizione Internazionale di Faenza’ is organised at the former convent of Saint Magloire in Faenza. This exhibition is at the origin of the creation of the MIC Faenza (Museo Internazionale delle Ceramiche in Faenza), Italy.

1911 — Bernard Leach, an Englishman born in Hong Kong, who has recently moved to Japan, discovers raku ceramics and begins his pottery apprenticeship.

1917 — Marcel Duchamp presents his *Fountain* at the first exhibition of the ‘Société des artistes indépendants de New York’. The piece is a commercially bought urinal, displayed upside-down and signed with the pseudonym ‘R. Mutt’. This ready-made in industrial porcelain, presented as a sculpture, is not accepted at the Salon, and is subsequently lost.

Opening of the Princessehof Ceramics Museum in the city of Leeuwarden, the Netherlands. The museum, still active today, presents a large collection of antique Asian ceramics, as well as early, modern and contemporary European ceramics.

1919 — Walter Gropius founds the Bauhaus School in Weimar. He designates Gerhard Marcks as form master and Max Krehan, a traditional potter, as crafts master. They work in the studio belonging to Max Krehan, in Donburg. The Bauhaus School produces functional objects and does not distinguish between art and craft. The first ceramic pieces are all unique pieces that are then reproduced.

1920 — The year of Bernard Leach’s first exhibition in Osaka, just before his departure for Britain. Upon his return home, he creates his studio

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Leach Pottery, equipped with a traditional Japanese kiln, in St Ives. Bernard Leach mixes Oriental and Western traditions.

1922 — Josep Llorens Artigas and Raoul Dufy meet at Paco Durrio's studio in Montmartre. They embark on a collaboration lasting eight years.

1925 — Kazimir Malevich and Nikolai Suetin exhibit their plates and their tea set (*Suprematist Teapot*, 1923) in Paris. The tea set is a revelation for the Futurists.

1926 — Yanagi Sōetsu founds the movement Mingei (popular art movement). To be in keeping with Mingei philosophy, the object must be handmade by an anonymous artisan. It must also be functional and inexpensive, available to the general public and representative of the region where it has been produced.

1927 — Raoul Dufy's *Jardinières*, produced in collaboration with Josep Llorens Artigas, are presented for the first time at the Galerie Bernheim-Jeune in the exhibition 'Jardins de salons'. The previous year, the two men had already exhibited their vases.

1928 — André Derain devotes himself to ceramics. Until his death in 1954, he creates a number of masks, bas-reliefs and figurines. At the beginning of the century, he had collaborated with André Metthey, decorating Metthey's vases for him, but he now works only as a sculptor of ceramics.

The sculptor Riccardo Gatti founds the Bottega d'Arte Ceramica Gatti in Faenza. This earthenware studio, which is still functioning today, has welcomed numerous artists, including the Futurists.

1931 — Arturo Martini participates in the first Rome Quadriennale and is favourably received. The same

year, he produces *Chiaro di Luna*. This nearly two-metre-high ceramic work reveals his taste for the dramatic.

1932 — The Futurist painter Luigi Colombo (known as Fillia), who practises aeropittura, produces vases in terracotta, entitled *Aerovaso*, in Albisola, Italy.

Since the Renaissance, Albisola has been renowned for its ceramic studios, and mainly for the production of polychrome tiles.

During the 1920s, Tullio d'Albisola breathes new life into the city thanks to the many artists he invites to his studio. The city becomes a centre for ceramic experimentation for artists such as the Futurists, Lucio Fontana and the Cobra Group (i.e. Karel Appel and Asger Jorn).

1933 — Renato Bertelli produces a bust of Mussolini in black-painted ceramics, entitled *Profilo continuo del Duce*. Being a member of the Futurist group, he calls the work an aereoceramica.

Maurice Savin makes his first attempts at modelling and ceramics. He meets Josep Llorens Artigas and continues to explore the medium of ceramics on a training course at the Sèvres Porcelain Manufactory.

1935 — Lucio Fontana, who began working with ceramics in Milan in 1930, joins the avant-garde artist group Abstraction-Création in Paris. In 1937, he is artist in residence at the Sèvres Porcelain Manufactory and wins a silver medal for his ceramic practice at the World Exhibition.

1937 — Maurice Savin exhibits his ceramics at the Pavillon de Sèvres at the Paris World Exhibition. In the same year, he produces the *Bust of Irène* and the *Bust of Madame Rose*.

1938 — Publication of the *Manifesto futurista della Ceramica e Aereoceramica* (Futurist Manifesto of Ceramics and Aereoceramics) in La Gazzetta del Popolo, edited by Tullio Mazzotti (known as Tullio d'Albisola) and Filippo Tommaso Marinetti.

1940 — Publication of Bernard Leach's *A potter's book*, in which he describes his techniques and philosophy. His vision of ceramics, which combines art, craft, philosophy and design, is to have a great influence on the potters of his time. During the 1950s, together with the potters Shōji Hamada and Sōetsu Yanagi, he sets out on a tour of seminars and demonstrations of his work in the United States.

In 1952, he takes part in a seminar at the Black Mountain College, North Carolina, an establishment renowned for its experimental and pedagogical approach.

1943 — Fausto Melotti makes his first ceramics. In his studio in Milan, he begins the production of his work *Teatrini* in terracotta.

1944 — Joan Miró and Josep Llorens Artigas begin their intense collaboration on ceramics.

1946 — The Galerie Maeght, inaugurated in Cannes in 1936, opens in Paris. A large number of French and Spanish artists of the time are exhibited there, notably Joan Miró, Henri Matisse and Marc Chagall.

1947 — Jean Lerat and Jacqueline Lerat work in cooperation with the Limoges porcelain factory, initially under the name 'Jean Lerat', then under the name 'Jean et Jacqueline Lerat'.

The Japanese ceramicists Sango Uno, Uichi Shimizu, Yasuo Hayashi and Yasunori Suzuki form the group



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Shikokai. They wish to take ceramics into the realm of fine art in the Western world, and to be considered on a par with the great European sculptors.

1948 — Yagi Kazuo, Yamada Hikaru and Suzuki Osamu found the avant-garde group Sodeisha, in opposition to Mingei, the dominant philosophy for ceramics in Japan at the time. Through the quasi-systematic absence of openings or holes in their sculptures, the group denote their ambition for the work not to be associated with vases or vessels. These artists consider themselves both potters and ceramicists, and are interested only in this medium.

Eduardo Chillida takes up residence in France and begins to work with sculpture in his studio in Paris. His first attempts are in clay.

Forty years after his Fauvist experience, Henri Matisse rediscovers ceramics at the Madoura studio (a contraction of: Maison Douly Ramié), created a decade earlier by Suzanne Douly (future wife of Ramié) and Georges Ramié in Vallauris.

Pablo Picasso takes up residence in Vallauris to continue his exploration of ceramics at the Madoura studio.

The group Cobra is founded. Its members, of whom Karel Appel is one, experiment with ceramics.

1949 — Lucio Fontana produces his first canvasses entitled *Concetto spaziale*. Onto monochrome supports the artist introduces holes (buchi) and lacerations (tagli). At the same time, he also demonstrates his *Concetto spaziale* on works in ceramics and bronze.

1950 — American-Japanese artist Isamu Nogushi spends two years in Japan.

His presence has a great impact on the Sodeisha group, who recognise elements of their own artistic issues in his work. By firing his pieces on an open fire and employing raw clay without enamel, Isamu Nogushi shows that he has integrated some of the traditional Japanese techniques into his practice.

The travelling exhibition 'Picasso in Provence' tours Great Britain. As the British public are accustomed to Bernard Leach's raku and much more sober ceramics, it receives only a lukewarm response.

Marc Chagall, who has recently discovered terracotta, exhibits thirteen ceramic pieces at the Galerie Maeght, the majority of which are made at the Madoura studio.

1951 — Fernand Léger shows a growing interest in ceramics. Assisted by the ceramicist Roland Brice in Biothe, he produces some bas-reliefs and small sculptures, which he exhibits in 1953 at the Galerie Louis Carré, Paris. In 1953, he creates a number of bas-reliefs around one metre in height, such as *Femmes au perroquet sur fond rouge*, kept at the Musée Fernand Léger in Biot. Léger works with ceramics right up to his death.

1953 — Joan Miró joins Joseph Llorens Artigas in his studio in Gallifa. In this year, the two artists produce nearly 400 ceramic works.

The sculptors Viola Frey, Robert Arneson, David Ireland and Manuel Néri visit one another and study each other's work at the California College of the Arts, Oakland (CCA).

1954 — Peter Voulkos becomes head of the new ceramics department at the Los Angeles County Art Institute (the future Otis College of Art and Design), where he meets John Mason. The two of them

decide to share a studio. Asger Jorn organises the 'International Ceramics Meeting'. He invites Lucio Fontana, Corneille (Corneille Guillaume Beverloo), Karel Appel and Roberto Matta, among others, to make ceramics in Tullio d'Albisola's studio and to intensify their experimentation. In 1959, over a period of four months, Asger Jorn produces a bas-relief in Albisola, to be installed at the Aarhus Statsgymnasium, Denmark. Asger Jorn creates his 27-metre-long mural in a very free style, and even drives a Vespa scooter across the clay as it lies on the ground.

1955 — Kazuo Shiraga performs *Challenging mud* during the first Gutai exhibition at the Ohara Kaikan Hall in Tokyo. Using his entire body as a tool, the artist plunges to the ground and writhes around in a pool of mud. In this direct interaction with his medium, the artist makes the clay the subject of his work.

1956 — Ettore Sottsass produces his first ceramic series, spurred on by Irving Richards, in NYC. After a journey to India in the early 1960s, he creates a new series entitled *Ceramics of Darkness*, a minimal and geometric design, which is well received. Other ceramic series follow.

1958 — Peter Voulkos leaves Los Angeles. During his four years at the Los Angeles County Art Institute, he teaches ceramics to artists such as John Mason, Paul Soldner, Michael Frimkess, Ken Price, Stephen De Staebler, Jerry Rothman and Billy Al Bengtson.

1959 — Peter Voulkos founds the ceramics department at UC Berkeley where he teaches until 1985. Jim Melchert is one of his pupils.

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1962 — Ken Price travels to Japan to meet the Sodeisha artists.

Robert Arneson, already considered the father of Funk Art, becomes head of the ceramics department at University of California Davis.

The exhibition 'Work in Clay by Six Artists', held at the San Francisco Art Institute, presents the work of six artists: Jim Melchert, Stephen De Staëbler and Ann Stockton (ex-pupils of Peter Voulkos), and Ron Nagle, Ricardo Gomez and Manuel Neri.

1963 — Robert Arneson presents *Funk John*, a sculpture representing a urinal. Besides referring back to *Fountain* (1917) by Marcel Duchamp, Robert Arneson intends to lend a vulgar yet humorous touch to his sculpture. The work causes controversy and is rejected. Robert Arneson goes on to make other ceramic pieces in the same spirit. The Museo Internazionale delle Ceramiche in Faenza organises the first 'Premio internazionale di Faenza'. This annual prize, still awarded today, becomes biennial from 1987.

1964 — Michael Frimkess and Magdalena Suarez Frimkess, who had left Venezuela for the United States in 1962, settle in Los Angeles and work together. Michael Frimkess develops a so-called 'dry-throwing' technique and a way of firing inspired by ancient Greek and Chinese methods. Magdalena Suarez Frimkess paints Aztec and Amerindian motifs on her pottery. Having studied there, Viola Frey goes on to teach at the California College of the Arts, Oakland. Inauguration of the Maeght Foundation in Saint-Paul de Vence. Since 1960, Joan Miró has devoted some of his time to preparing a large number of works for the foundation.

1965 — Jim Melchert obtains a teaching post at the UC Berkeley. Charles Simonds is one of his students.

Roy Lichtenstein presents his ceramics for the first time at the exhibition 'Roy Lichtenstein: Brushstrokes and Ceramics' at the Leo Castelli Gallery, New York. The works include his female bust entitled *Blonde*, as well as *Ceramic sculptures*, a series of stacked coffee cups. The majority of Roy Lichtenstein's ceramic works are produced in the same year.

1966 — John Coplans organises the exhibition 'Abstract Expressionist Ceramics' at the Irvine University gallery and at the Museum of Modern Art, San Francisco. In the exhibition catalogue, he groups together Peter Voulkos and the artists gravitating around him under the expression: 'Abstract Expressionist ceramics'.

1967 — Hannah Wilke exhibits her terracotta sculptures of vaginas for the first time at the exhibition 'Hetero Is, Erotic Is' at New York City Art Teachers Association.

1968 — The first 'Biennale Internationale de la Céramique d'art' is organised by the city of Vallauris. In 1966, Vallauris had already held the 'Concours national de la Céramique d'art'.

1969 — Jean-Pierre Raynaud begins the construction of his house in La Celle Saint-Cloud. For the next twenty-five years, the house becomes his oeuvre (*Maison*), as he completely tiles its interior in white porcelain tiles. In 1993, he destroys the house and exhibits the fragments divided into 1000 containers at the CAPC, Bordeaux Contemporary Art Museum.

1970 — Betty Woodman holds her first solo exhibition entitled 'Salt Glaze' at the Joslyn Art Museum, Omaha, Nebraska.

Richard Slee graduates from the Central School of Art and Design, London, specialising in ceramics.

Charles Simonds makes the film *Birth*. In 1973, he makes *Landscape-Body-Dwellings* and *Body-Earth*. In his films he directs himself in a confrontation with his preferred material, clay, modelling himself on his former teacher Jim Melchert who in 1972 made *Changes*, a film of a performance in Amsterdam.

Joan Gardy Artigas takes over from his father in assisting Joan Miró with his ceramic production.

1973 — The initial 'Cumichi International Exhibition of Ceramic Art' biennial is organised in Japan. It already comprises two important ceramics prizes. The biennial 'Japan Ceramic Art Exhibition' had been inaugurated two years earlier, while the annual 'Asahi Ceramic Art Exhibition' celebrates its 10th anniversary.

1974 — Daniel Pontoreau is awarded the 'Grand Prix de la Biennale de la ville de Vallauris'.

Piet Stockmans opens his personal studio in Genk in Belgium, following a career as a designer at the Mosa porcelain factory.

1975 — Magdalena Suarez Frimkess begins to paint motifs from popular culture (publicity slogans, cartoon characters, brand logos) onto her ceramics.

1977 — Setsuko Nagasawa holds her first ceramics exhibition while taking her degree in sculpture at the Ecole Supérieure des Beaux-Arts, Geneva. Richard Slee holds his first exhibition at the Smith and Others Gallery, London.



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1978 — Giuseppe Penone creates *Soffio* (Breath), a series of large terracotta sculptures.

1979 — Niki de Saint Phalle begins to create her *Jardin des Tarots* at Capalbio, Tuscany. In this garden she installs monumental sculptures covered in ceramic mosaic tesserae and small pieces of broken mirror.

Takako Araki wins the prize of the 5th 'Japan Ceramic Art Exhibition' for a ceramic work representing an open Bible. Until her death, she continues to make ceramic bibles in different series.

Judy Chicago exhibits *The Dinner Party* for the first time. Her triangular table is set with thirty-nine place settings. Each place setting is dedicated to an important feminine figure. The ceramic tableware is hand-painted.

Peter Callas introduces Peter Voulkos to the 'wood kiln' that he uses for the firing of some of his pieces.

On the occasion of the exhibition 'A Century of Ceramics in the United States, 1878-1978', held at the Everson Museum of Art in Syracuse in the state of New York, the Syracuse University organises a conference on ceramic art. The art critic Clement Greenberg presents a seminal paper with the title *Status of Clay*.

1980 — Eduardo Chillida, who takes up residence in France in 1948, presents 'Terres de grand feu' at the Galerie Maeght, Paris. The exhibition comprises his first ceramic works. The Maeghts subsequently invite him to Saint-Paul de Vence where he works with Hans Spinner. Giampaolo Bertozzi and Stefano Dal Monte Casoni found the studio 'Bertozzi & Casoni s.n.c.' in Imola, Italy.

Han van Wetering holds his first solo exhibition at the Bonnefantenmuseum, Maastricht.

Antoni Tàpies begins to make ceramic sculptures with assistance from Hans Spinner in Grasse, France.

1981 — Opening of the Garth Clark Gallery. For 27 years, Garth Clark remains devoted to exhibiting modern and contemporary ceramics with more than 600 exhibitions in Los Angeles and New York City.

Artists such as George Ohr, Hans Coper, Ken Price, Jerry Rothman, Ron Nagle, Michael Frimkess and Magdalena Suarez Frimkess, Anthony Caro, Lucio Fontana and Isamu Noguchi all exhibit there.

Robert Arneson creates *Portrait of George* to honour the memory of the former San Francisco Mayor George Moscone and Supervisor Harvey Milk, who were assassinated in 1978.

The words Bang Bang Bang Bang and Harvey Milk Too!, inscribed by Arneson on the plinth, are distasteful to some, and the commission is cancelled. In 2012, the San Francisco Museum of Modern Art (SFMOMA) acquires the work.

1983 — Grayson Perry exhibits his ceramics for the first time at the James Birch Gallery, London.

1985 — Elmar Trenkwalder holds his first solo exhibition at the Galerie Krinzinger, Innsbruck.

1986 — Johan Creten creates *La langue*, a ceramic sculpture that he uses for a performance.

1987 — Leiko Ikemura becomes interested in sculpture, in addition to her painting.

1988 — Luigi Ontani makes his first ceramic statues. He produces a great number during the 1990s.

Jeff Koons presents a series of ceramics entitled *Banality*. Each sculpture is produced in several copies, which allows him to present them in three galleries simultaneously during the winter 1988-1989: in Cologne, New York and Chicago.

The whole series is inspired by consumer objects, popular culture and advertising.

1989 — Thomas Schütte begins to work with ceramics in the series *Schwarze Zitronen* (black lemons), exhibited at the Kunsthalle Bern, in 1990.

Erik Dietman wins 'Le Grand Prix national de la sculpture', awarded by the French Ministry of Culture. The following year he creates a set of nine unique sculptures in collaboration with the Sèvres Porcelain Manufactory. Between 1992 and 1994, he produces his series *Compotes humaines*.

Simone Fattal produces her first ceramics with help from the ceramicist Hans Spinner, in Grasse.

1990 — Miquel Barceló shares his time between Paris, Majorca and Mali, where he discovers ceramics.

1991 — Opening of the European Ceramic Work Centre (EKWC) in 's-Hertogenbosch, the Netherlands. The centre originally opened in 1969 in the town of Heusden under the name Ceramic Work Centre (KWC). The centre welcomes artists, designers and architects, providing them with studio space to explore the artistic possibilities of ceramics.

1992 — Thomas Schütte takes part in Documenta IX and installs his monumental work *Die Fremden* on the parapet of the Royal Palace in Kassel, Germany.

Erik Andriessse, winner of the Dutch Prix de Rome 1988, produces



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an important series of ceramics at the European Ceramic Work Centre in 's-Hertogenbosch, the Netherlands.

1993 — Ettore Sottsass collaborates with the Sèvres Porcelain Manufactory and designs a series of fourteen vases. In 2005, he continues the collaboration in a new way as he produces another series of vases, mixing ceramics made at Sèvres with glass from CIRVA (Centre International du Verre et Arts Plastiques), Marseille.

Ai Weiwei creates *White wash*, a series of Neolithic vases that he covers in white paint. In 1995, for his performance entitled *Dropping a Han-Dynasty Urn*, he drops an antique vase, letting it break into pieces at his feet. The scene is captured in three photos.

1994 — The Japanese artist Yoshimi Futamura completes her training at the Centre Artisanal de Céramique de l'Ecole Duperré. She has lived in Paris since 1986.

Pierre Alechinsky creates the series *Infeuilletables* ('unbrowsable' books in bisque porcelain) with Hans Spinner.

1995 — Françoise Vergier creates her first works in terracotta. In 2001, she produces a series of disproportioned, fantastic-looking heads. In 2004, she presents her ceramics along with some sculptures in glass at a solo exhibition at the Carré d'art, Nîmes.

1996 — Philip Eglin wins the Jerwood Prize for Applied Arts for his ceramic work.

Johan Creten is awarded the Villa Medici Prize in Rome. He begins his production of ceramic busts entitled *Odore di Femmina*.

The exhibition 'La céramique fauve: Andre Metthey et les peintres' is held at the Musée Matisse in Nice,

then at the Fondation Saint-Jean de Bruges.

Michel Gouéry produces his first ceramic piece inspired by a sculpture by the artist Camille Saint Jacques.

1998 — Bitā Fayyazi installs *Cockroaches* at the Tehran's 6th Biennial of Contemporary Ceramic Art. The work comprises 2000 ceramic cockroaches and stirs up controversy. Initially rejected by the biennial, it is then exhibited.

2000 — Anna Wenzel holds her first solo exhibition 'Heimatkunst' at the Museum van Nagsael in Rotterdam.

The Musée de la faïence, Château Pastré, Marseille, organises the exhibition 'De la couleur et du feu, céramiques d'artistes de 1885 à nos jours' (Colour and fire, ceramic artists from 1885 until today). The exhibition brings together 85 artists and more than 200 works.

The Musée Ariana, Geneva, presents the collections of Fred Marer and the Scripps College, Claremont, California, in the exhibition 'La libération de l'argile: aux sources de la ceramic contemporaine americaine'.

Elsa Sahl graduates from the Beaux-Arts de Paris and exhibits for the first time at the Galerie Claudine Papillon, Paris, in the group show 'Œuvres de tous poils'.

2001 — Miquel Barceló presents his exhibition 'Miquel Barceló : un peintre et la céramique' at the Musée des Arts Décoratifs, Paris. He embarks on the production of a monumental decoration for the Palma de Mallorca Cathedral, which he completes in 2006.

Mark Del Vecchio publishes *Postmodern Ceramics*. Through the work of 130 artists from 25 different countries, he explores ceramic art since the 1980s.

2003 — Michel Gouéry begins his series *Patères*, colourful ceramic pieces in phallic forms.

Edmund de Waal publishes *20th Century Ceramics*, a reference book tracing the development of modern and contemporary ceramics over a century.

Regular/Fragile by Liu Jianhua is represented in the Chinese Pavilion at the 50th Venice Biennale, and at the Centre Pompidou in the exhibition 'Alors, la Chine?'. *Regular/Fragile* consists of one thousand pieces of white porcelain, each of which is a replica of an everyday object.

Yee Sookyoung is artist in residence at the Villa Arson in Nice. She takes inspiration from a Japanese restoration technique, kintsuji, which consists of repairing the broken pottery with lacquer dusted or mixed with powdered gold, so as to leave the repair visible.

Grayson Perry wins the Turner Prize.

2004 — The Tate Liverpool organises the exhibition 'A Secret History of Clay, from Gauguin to Gormley', bringing together nearly 80 artists from the late nineteenth until the early twenty-first century.

2005 — Opening of the Galerie Pierre Marie Giraud, Brussels. The gallery specialises in ceramics and represents thirty or so artists who work not only with clay but also with glass and silver.

2006 — Ni Haifeng presents the exhibition 'Of the Departure and the Arrival' at Het Museum Prinsenhof, Gemeente Delft.

Miquel Barceló and Josef Nadj present the performance *Paso Doble* at the Festival d'Avignon.

The sculptor and the choreographer share a stage covered in clay.



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Side by side, they carve and batter the clay and tear off lumps to make masks from it.

In 2006, the Metropolitan Museum of Art in New York dedicates a first retrospective to Betty Woodman.

Rachel Kneebone holds her first solo exhibition at the Madder Rose Gallery, London. She presents porcelain sculptures inspired by Ovid's *Metamorphoses*.

2007 — Elsa Sahal is artist in residence at the Sèvres Porcelain Manufactory.

2009 — The exhibition 'Dirt On Delight: Impulses That Form Clay', held at the ICA – Philadelphia, presents the work of 22 artists and shows an array of different practices within ceramics, ranging from arts and crafts to sculpture. The exhibition curators are Ingrid Schaffner and Janelle Porter.

Rachel Labastie presents the series *Entraves* in her solo exhibition 'De l'apparence des choses, Chapitre II' at the Espace Valles, St Martin d'Hères, France.

2010 — The first retrospective at the Kunsthal Rotterdam of Carolein Smit, 'Huid en haar' comprises sixty or so ceramic pieces by the artist.

The Sèvres Porcelain Manufactory and Sèvres Museum merge under the name Sèvres Cité de la céramique.

The Victoria and Albert Museum, London, dedicates a retrospective exhibition to Richard Slee.

Ai Weiwei exhibits *Flower seeds* on the floor of the Turbine Hall at Tate Modern, London, as part of the *Unilever Series*. The work consists of porcelain sunflower seeds, individually hand-modelled and painted by more than 1600 artisans in Jingdezhen, China. The 100 million seeds weigh a total of 150 tons.

The exhibition 'Circuit Céramique' is presented simultaneously at several Parisian exhibition spaces:

the Sèvres Cité de la céramique, Musée des Arts Décoratifs, the Galerie Collection and in about forty galleries and cultural centres, under the direction of the exhibition curator Frédéric Bodet.

Cameron Jamie presents his ceramics to the public for the first time on the occasion of the 6th Berlin Biennale. His *Kreuzberg Chamber* consists of a series of ceramic pieces suspended from the ceiling along with wooden masks. Since the beginning of the 21st century, the artist has been experimenting with this medium and producing 'informal' creatures.

Sterling Ruby begins a series of ceramics entitled *Basin Theology*, representing ceramic basins. In them, he places broken ceramic fragments that evoke archaeological remains. Continuing his interest in simple forms of pottery, in the same year he presents the exhibition 'Ashtrays' at the Galerie Pierre Marie Giraud, Brussels.

2012 — Kathy Butterly wins the Smithsonian American Art Museum Contemporary Artist Award. By honouring a ceramicist, the museum demonstrates its openness towards the ceramic medium.

Gabrielle Wambaugh's solo exhibition 'Black chalk and thoughts' is presented at the Sèvres Cité de la céramique.

The travelling retrospective (Madrid, NYC, London) 'Rosemarie Trockel: a cosmos' devotes an entire exhibition room to the ceramics created during the first decade of the 21st century by the German artist.

The Limoges Musée National Adrien Dubouché is linked to the Sèvres

Cité de la céramique under the name Cité de la céramique – Sèvres & Limoges.

The Galerie Gladstone, Brussels, presents the exhibition 'Prima Materia', bringing together works by nine ceramicists: Jessica Jackson Hutchins, Cameron Jamie, Liz Larner, Andrew Lord, William O'Brien, Sterling Ruby, Rosemarie Trockel, Paloma Varga Weisz and Andro Wekua.

Anna Maria Maiolino participates in the Documenta (13) in Kassel, organised in the Karlshaus park. In the park keeper's house, she presents *Here & There*. Her installation, composed of an accumulation of clay pieces, a total of 2000 kilos of simply modelled terracotta, fills the entire space of the small abode.

2013 — The exhibition 'Back to earth, from Picasso to Ai Weiwei', organised by Martin Henatsch at the Gerisch-Stiftung, Neumünster, Germany, presents the work of 75 artists.

The exhibition 'Body and Soul – New International Ceramics' is presented at the Museum of Art and Design (MAD), New York. The exhibition brings together 25 international artists, practising ceramics in different ways, as painters, artisans or simply sculptors, and is organised by Wendy Tarlow Kaplan, with assistance from Laurent de Verneuil, Martin S. Kaplan, David McFadden, and William and Mildred Lasdon.

Shary Boyle represents Canada at the 55th Venice Biennale. Under the title *Music for Silence*, her installation comprises different objects, notably small ceramic figurines that she immerses in a dark, calm atmosphere.



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Publication of Artpress2 n°31, 'La céramique au-delà de la céramique / Ceramics beyond ceramics'. The issue, which is entirely dedicated to ceramics, focuses in around fifteen texts on the history of ceramics and on contemporary ceramic works of art.

Katinka Bock takes part in the Lyon Biennale, where she presents *Série de sculptures* on the floor of the Sucrière. The work is a set of elongated ceramic pieces showing marks from car tyres and marks left by the artist herself.

2014 — The exhibition 'FIRE' at the Venus over Manhattan Gallery in New York City brings together 17 international ceramists of different generations.

The exhibition 'Keramische Räume' (Ceramic Spaces) at the Morsbroich Museum in Leverkusen, Germany, presents ceramics by Lucio Fontana, Norbert Prangenberg, Thomas Schütte, Rosemarie Trockel and the German sculptor Markus Karstieß.

Klara Kristalova holds her solo exhibition at the Norton Museum of Art, West Palm Beach, Florida. She presents 70 sculptures and drawings representing animals and enigmatic figures.

2015 — Clémence van Lunen and Valérie Delarue show their work together at the Sèvres - Cité de la céramique at the exhibition 'Sculpteurs!'.

The museum Keramis-Centre de la Céramique opens its doors in La Louvière, Belgium. A part of the collection comes from the Keramis Earthenware production (1841-2009), created by the Boch brothers who made La Louvière famous for its earthenware.

The Galeria Nazionale d'arte Moderna in Rome organises the exhibition 'La scultura ceramica contemporanea in Italia'.

Sèvres Cité de la céramique organises the second 'Sèvres outdoors' exhibition, held in the gardens, including work by Katinka Bock, Johan Creten, Clémence Van Lunen and Anne Wenzel.

Exhibition 'My Blue China. La mondialisation en bleu et blanc' in the Fondation Bernardaud in Limoges.



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