

resonating ceramics

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Béatrice Guilleman and Sébastien Schnyder

Sculpture a Cappella
2022
Stoneware and ceramic
2 sculptures: 100×86×65 cm each

Starting from the idea of the “acoustic mirror”, we decided to make two sculptures that would make sound heard without producing it. Before the Second World War and the invention of radar, acoustic mirrors were implemented around the coasts of Great Britain as an early warning device. They made it possible to hear planes further away than was possible with “simple” human ears.

The vocabulary of sculpture and that of sound have much in common, they speak of materials, noises and textures. The aim here is to use the language of sculpture, which, even when silent, is not devoid of meaning. We built two blocks with a reflective and absorbing face; one smooth, a parabola, and the other rough, with reliefs inspired by an anechoic chamber. It is also a question of spatializing these pieces differently depending on where they might be exhibited: back to back, face to face, or alone. In this project, it is not a matter of reproducing the appearance of reality, but rather of expressing a dynamic, and the active relationship that is maintained with a living and acoustic reality.

All texts published (except the introduction)
in this document were written by the artists themselves.
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Perrine Boudy

Antique Jars
2022
Engobe and transparent covering on red
and black sandstone
Varied dimensions

Two jars, one slender and large, the other small and round. On the first, among other motifs, Donald; on the second, Mickey, still crying because of his troubles. This is how I might start my story, or rather the double story I’ve created over time. I might add my own words to the pictures drawn on the jars, as the Greeks did in antiquity. Thus, we will move from the verbal to the iconic and from the iconic to the verbal, like a walk in the middle of this abandoned garden.

Debbie Alagen

Jacqueline
2022
Ceramic
120×70 cm

Jade
2022
Ceramic, enamel, ceramic ink
40×30 cm

Jacqueline is the brown ceramic and *Jade* the green. I began this work with a desire to craft, but also with a desire to reclaim the long history of counterfeit archaeological objects. Nevertheless, I gradually moved away from reality by creating a fictional territory and history related to these two objects. *Jacqueline* & *Jade* are two vases dating from around 2022, BCE. Both objects were found east of Guejero on the South American continent. *Jacqueline* & *Jade* were named after the first names most attributed to that period. The proportion of these works and their details suggest that the two jugs belonged to high-ranking people who were part of the political class of this ancient civilization. Their inscriptions correspond to poetry or song indicating that they were associated with ceremonies and celebrations.

Elise Leleu and Arpy Gokceyan

x{3}15μs
Listen to the Passing of Time
2022
Black sandstone, turquoise enamel
120 cm high×70 cm wide
Drop, suspension in black non-enameled
sandstone
20 cm high×15 cm wide

It’s all about listening, being attentive, perceiving the tiny resonance of a drop of water. The installation *x{3}15μs* evokes the time that flows, the time that elapses. There is an echo from the abyss in this strange rock, a profound sound connecting the eternal and the primitive. At the opening of the rock, the folds of an ear appear, stimulating us to approach, posed in anticipation of a sound. It is a moment of restraint, where silence is felt between the clink of a bell. Then, our gaze might follow the random flow from top to bottom, into the hollow of the sculpture. In his philosophical essay *L’Eau et les Rêves* (1942), Gaston Bachelard asked himself: “Where is the real? In the sky or at the bottom of the sea? The infinity of our dreams is more profound than the firmament or far beneath the waves [...] Here, at this union the water takes on the sky. Dreams give the sea the meaning of the most distant birthplace, of a heavenly homeland.” The concept of dreaming is important. Our proposal is akin to a meditation, an intimate feedback, joining us to the flow of time and dreaming.

Ban Lei and Léonore Chastagner

Tinkling (2 interpretations of 1 verb and 1 material)
2022
Performance filmed
20 minutes
Porcelain instruments
Varied dimensions

Tinkling is a performance composed of two sets, united around a sound unique to porcelain: tinkling. We wanted to focus on a single principle, and study it in detail. Each of us has approached it according to their individual personalities, according to their medium – music for one, narration for the other – and has given this sound a specific interpretation. Venturing off in different directions from a common starting point, our two practices come back together in a hybrid room where each set responds to the other in a form of dialogue, intuitive and observant. Ban Lei has made a minimalist musical instrument of porcelain, which he manipulates on the ground, like a game of cards or dominoes. He explores the rhythmic and melodic possibilities in an experimental approach. Léonore dedicated herself to the production of a single bell. It is the starting point of a text that plunges into memories and travels through the New York underground music scene. The whole is the result of our many exchanges, of that which we are passionate about each other, and creates a place for the repetitive, obsessive part that exists in music.

Arielle Christina Tarzia and Eva Filipczak

Time Capsules
2022
Four ceramic sculptures
P1: 15 cm in diameter
P2: 15 cm in diameter
P3: 85×50×25 cm
P4: 40×30×26 cm

In his *The Hidden Messages of Water*, Masuru Emoto conjectures that water is able to change its molecular arrangement depending on the energy (thoughts and emotions) that it receives. We chose to believe in this, and create four pieces that establish a dialogue between humanity and nature. On the one hand, the “actor” transmits his energy through movement and the water responds with acoustic messages. The pieces of our installation act as objects of transmission and promote this exchange, suspended in time. On the other hand, the sculptures need to be intertwined in order to be played, in a moment of intimate sharing. The sound emerges from an opening facing the “actor” of this strange ceremony, the only to hear it.

Héloïse Farago and Antoine Moulinard

The Disenchanted Tree
2022
Sandstone
Varied dimensions

The Disenchanted Tree is an accident. First in the literal sense, then, it became so in the figurative sense. We wanted to build a life-size tree that, adorned with porcelain leaves and ex-voto objects, would have enticed the spectator to walk around it, even unwittingly, participating in ritual. In just five days we managed the task of building the trunk with its branches. But the ceramic arts are capricious; during the single-firing process, the gas oven suffered a rare occurrence. Instead of bonding the glaze by oxidizing it, the firing caused the branches to “explode” and twisted the trunk. After the initial moments of intense disappointment, we realized the qualities that remained in our piece: our tree now seemed to have survived a forest fire. So we decided to make an installation of it and to display it just as it was when it came out of the oven – certainly darker and more melancholic than the one originally planned – but which, we hope, may not be devoid of meaning and humor. If you draw close to make a delicate examination of the trunk with its splintered branches, you will just about make out the song: “*All is chaos... All sides... All of my spoken ideas... Deteriorated... I search for a soul, Who will be able to help me... I am of a disenchanted generation... Disenchanted*”.