

BING ! BING ! 砰砰!
CONTEMPORARY CERAMICS

Group Exhibition

**Artists: Liu Jianhua, emmanuel boos,
Geng Xue, Zhuo Qi, Louise Frydman**

Curated by Doors 门艺

Bérénice Angremy, Victoria Jonathan, Gabrielle Petiau

March 1 – September 8 2021

ICICLE, 35 avenue George V, PARIS VIII^e

Monday to Saturday, 9:30 am – 5:30h

Echoing the theme of its 2021 ready-to-wear collection inspired by 'the Earth', ICICLE's cultural space at 35 avenue George V (Paris 8) will host, from March 1 to September 8, an exhibition on contemporary ceramics curated by the agency Doors.

What better way to celebrate the earth than to reveal the artistic possibilities of its raw materials?

"BING! BING! 砰砰! Contemporary Ceramics" brings together five Chinese and French artists. Each in their own way, Liu Jianhua (1962), emmanuel boos (1969), Geng Xue (1983), Zhuo Qi (1985) and Louise Frydman (1989) reinterpret the traditional art of ceramics in a contemporary way.

In Mandarin, the character 砰 (pēng) is the equivalent of the French onomatopoeia 'bing!': which evokes a sound of shock, of clash, and signifies a rupture, a sudden event that modifies reality.

In a true East and West encounter, the artists of 'BING! BING!' play with the material quality of ceramics - something simultaneously fragile and solid, accident-prone - as well as with the cultural implications of an art that has become a heritage, both in China (Jingdezhen, Yixing) and in France (Sèvres, Limoges). Ceramics are seized in all its states, transfigured, subjected to experimentation through sculpture, writing, performance and video. These artists confront the aesthetic languages and cultural meanings linked to the medium. Born from this friction, their artworks break free from ceramics conventions and show it in a novel way, playing with words, tones or matters - sometimes with humour.

Prominent figures in contemporary ceramics such as Liu Jianhua and emmanuel boos with artists of the younger generation such as Geng Xue, Zhuo Qi and Louise Frydman, explore together its physical specificities: how organic matter takes shape in the artist's hands, using different techniques and testing its limits. Supple and yielding at first state, baked at high temperatures culminating to 1300°C, symbol of its fragility when in 'solid' state, ceramics can vary in radiance, either with deep chromatics or on the contrary, in pure whiteness.

'BING! BING!' also questions the relationship between artist and matter, the dialogue maintained with earth and fire, a tension between mastery and chance, intention and accident, virtuosity and emotion. The works in the exhibition evoke the artist's imprint on matter, sometimes to the point of becoming one with it.

In partnership with Pace Gallery, Jousse Entreprise, Loo & Lou Gallery.

Acknowledgment: Cité de la céramique - Manufacture de Sèvres.

Contemporary approaches to ancestral techniques

Liu Jianhua began his apprenticeship at the age of 15, in Jingdezhen, known as China's porcelain capital since the 6th century. He spent fourteen years training in this art. After rather figurative beginnings, his work evolves around the late 2000s towards more abstract and minimalist forms that subtly question the evolution of Chinese culture in the age of globalization. Through a philosophical approach to shape and material, he experiments with various ceramic production methods, which he calls "traditional yet could be converted in today's language". His poetic and virtuosic works challenge the physical limits of the medium and the viewer's expectations alike. In his hands, porcelain takes the form of drops, water ponds or hand-drawn lines. Liu Jianhua has represented China twice at the Venice Biennale.

With his "Lines" series, developed between 2015 and 2019, he reveals the basis of all traditional Chinese painting and calligraphy: the stroke, the line. As the artist expresses it, "In Western art, lines can be understood as the beginning of modern movements and, in the case of abstract expressionism and minimalism, they hold the very potentiality of a form. Whereas in Eastern art, lines materialize different expressions of nature - tension, tranquillity, elegance and power". His lines, which appear to be hand-drawn, are formed in qingbai ("white green") porcelain, an ancient manufacturing technique associated with the city of Jingdezhen - the first type of porcelain to be produced on a large scale.

Alongside silk and tea, porcelain is a symbol of China (indeed "china" is another word for porcelain in English). For centuries, porcelain has connected China to Europe, being one of the most imported products from the Middle Kingdom. Jingdezhen, a small town in Jiangxi renowned for its know-how since the 10th century, held a monopoly on the world's porcelain production until the 19th century. In France, porcelain began to be produced end of 18th century, when kaolin deposits were discovered near Limoges.

Appetite for risk and playing with chance

Zhuo Qi refers to the same traditions and techniques as Liu Jianhua. Stemming from a performance, the series "I lit a vase" (2014-2018) and "I ate a plate" (2015-2018) were made in Jingdezhen, which the artist regularly visits. His intervention is noticeable as he leaves his imprint on the material to the point of becoming one with it, and yet the presented objects are also the result of chance. For "I lit a vase", the artist made two typical Chinese cultural practices meet: porcelain and firecrackers. The results are deformed, broken, cracked and perforated vases, original and unique works created at random. For "I ate a plate", Zhuo Qi sank his teeth into raw clay then made a plate come to life on a potter's wheel. The traces left by his intervention are then underlined with gold.

Born in China in 1985, the artist lives and works in France since 2008. A "clash of cultures" that makes the foundation of his approach. His artistic practice is nourished by the daily experience of semantic and linguistic miracles, generated by cultural otherness and its share of misunderstandings. With humour, he confronts traditions and know-how through his ceramics.

In Zhuo Qi's work, clay is transformed, mistreated. By "eating" it or by making it explode under bursts of firecrackers, the raw material, still malleable, is deformed, broken, collapsed or pierced, before being solidified when baked.

Knowledge and know-how

This inclination for the fortuitous inherent to ceramics can be also found in emmanuel boos' (born in 1969) works of art. The artist "tries to maintain a friendly relationship with chaos" and sees "beauty born out of randomness". Considered as one of the best French ceramists, he started practicing this art from the age of 14. But it was only after spending a few years in Asia (Korea, China) that he made it his profession. Theory and technique hold a main part in his practice, yet if he recognizes their necessity, he is prompt to question their importance. After being the apprentice to Art Master Jean Girel from 2000 to 2003, he won numerous awards and was granted residence at the Manufacture de Sèvres (2016 -2019). In 2012, he wrote a Ph.D. thesis on the theme of "the Poetics of Glaze" at the Royal College of Art in London.

This connection between art and knowledge inspired his installation showcased in the bookstore of ICICLE's Cultural Space. A selection of his "Monoliths" (2017-2019) and "Books" (2019) series, made during his Manufacture de Sèvres residency, are showcased for the first time. They are placed on the shelves, alongside the artist's three-volume thesis and other literary works on China. Indeed, the works of emmanuel boos invites the viewer to contemplate enamel like an intimate and playful doorway to knowledge. The depth of colour and nuances on his art compels our eyes while our hands are attracted by its volumes. According to the artist, enamel has 'a swaying and moving effect, and many things can be read in the viewers' sensible reaction to art. The viewer is seen, and this material knows". Like Liu Jianhua's work, emmanuel boos' artwork anchor those wide connections between ceramics and literature. In a somewhat encyclopaedic approach, he compiles various palettes, establishes a library of enamels, and transcribes his recipes (found in the appendix of his thesis). The contextualization of these works is however relative: at the beginning "Books" and "Monoliths" are only simple geometrical forms, devoid of figurative or literal decree, waiting for the artist to experiment with enamels. For it is only when enlightened by a ceramic process that these mundane objects become poetically charged.

A large part of the artist's research is dedicated to physical and chemical phenomena found in the ceramic manufacture. Slots, collapses, colour and texture discrepancies, holes, cracks: emmanuel boos begins with solid forms and lets the clay express itself through a process full of surprises and deformations. "Making enamel can be hard to foresee, difficult, untameable, and at times ungrateful, but it can be surprising, fascinating, wonderful, sensual, moving, and always generous. Thanks to it, I can reconnect with the world's richness and depth as well as the limits over our control and knowledge. Only then, can we welcome complexity, chance, uncertainty, surprise and discovery in our lives. Enamel is a lucid and objective re-enchantment of the world", specified by emmanuel boos.

Accidents also come from trivial events, and when they occur, the artist is ready to shift his purpose. For example, "Stabile N°VII" (2019) broke during an exhibition and was repaired by fixing the shattered pieces with gold (Myriam Greff applied the Japanese kintsugi method), which bolsters the impression of fragility while sublimating the previous cracks. Artist's attention is thus focused on the most elusive part of the artwork, when clay and enamel transform and escape as if driven by their own will.

Caution (not so) fragile

Louise Frydman (born in 1989) began by composing works in light and delicate white paper. In 2015, she turned to ceramics as she sought, on one hand, the immediacy and sensuality of the material and its durability on the other. "My work is an exploration of Nature in all its forms. I model clay and give birth to delicate pieces which I wrap in powdery white that catches light making its lines vibrant".

The artist treats the material like paper as they share the same white matt aspect and finesse. On one hand, she creates stoneware or earthenware sculptures, and on the other, artworks in biscuit porcelain - like those presented at ICICLE's exhibition. "I have incorporated porcelain into my practice recently. I model the clay by stretching it with my hands. This gesture is an extension of my work on paper. I make small elements, 'petals' or 'bubbles', which I assemble to create compositions in mobile forms, on coated wood panels or on paper. It is a slow and contemplative process. "

Working in white monochrome allows the artist to focus on form and its interplay with lights and movements. "White allows me to concentrate on complex forms, where the colour adds no further effects. I like to create doubt in the viewers' mind regarding the materials I used. It is difficult to determine at first glance if it is ceramic, plaster, or paper. There is magic in the purity of whiteness."

In a subtle balance between power and finesse, between solid materials and fragile forms, Louise Frydman lets herself be guided by the material and its inherent properties to create works that are neither sculptures nor paintings, ceramics that seem as light as paper. Like "L'Envolée" and the "Bubbles" series ("Bubbles III" and "Bubbles IV" were created especially for the exhibition), the hands of the artist are visible everywhere, and yet her sculptures seem to come from nature, like organic forms: petals, leaves, trunks, shoots.... "By creating a work of art, one extends something of oneself, something that stems from the hand. I am touched to see how the imprint of hand lines resonates with the lines seen on a leaf. Skin resonates with petal. These associations amaze me. "

Dialogues with earth

Graduate of the Central Academy of Fine Arts of China, Geng Xue (born in 1983) confronts traditional ceramic art with contemporary forms (video, animation, installations). Her theme of work is inspired by Buddhist cosmology, classical literature or Taoism, where ceramics are portrayed for their transformative capacity and its fragile yet solid nature. Shaping a magical universe where the boundary between the physical and spiritual worlds is tenuous, her works are tender and cruel explorations on how strong, yet light existence can be.

In her video "The Poetry of Michelangelo" (2015), the artist gives life to a block of raw clay as her hands sculpt the effigy of a man. The video is divided in nine chapters, like the creative stages of a sculpture before being moulded. The subtitles are excerpts of sonnets by the great Italian Renaissance sculptor Michelangelo (1475-1564): poems addressed to his lovers, in which he talks about desire, religion, art and life. In the film, the instructions on modelling the arms and face details resonate differently when coupled with Michelangelo's poems. Geng Xue seems to be infatuated with her sculpture as she caresses the clay, shaping it into a being who could be her lover. The artist gives her work a kiss and it suddenly comes alive. But she must move on to the next step, casting the sculpture, and to do this, she must cut the work into several pieces - as if she were killing and dismembering her beloved.

This dialogue between Michelangelo's poems and Geng Xue's actions is puzzling: a sensual beauty emanates from the relationship between artist and her artwork, full of eroticism and violence. Without tools and bear-handed, the artist shapes her relationship with clay. Each trace she leaves on her sculpture reflects the imprint earth had on her. The video also plays with the notion of "creator" and the artist as demiurge, in a distant reference to the Pygmalion myth and the Renaissance artistic cult. Nicknamed "the divine" in his lifetime, Michelangelo possessed, like God, the power to create and destroy.

Artists biographies



Liu Jianhua (born in 1962 in Ji'an, China) is one of the most renowned Chinese artists of his generation. At the age of 15 he moved to Jingdezhen, the Chinese capital of porcelain, where he would spend fourteen years to train in this art. His sculptures and installations mix porcelain, found objects, detritus and various materials, developing an experimental practice of ceramics and a philosophical approach to shapes and materials. Through his poetic and virtuoso works of art, he defies the physical limitations of a medium and the viewer's expectations. Liu questions the culture and material history of China in the context of globalisation. "Regular Fragile", presented at the 2003 Venice Biennale in the China Pavilion, is a series of porcelain replicas of everyday objects, where appearance and symbolism take precedence over function. In 2008, his practice evolved towards more abstract and minimalist forms ("no meaning, no content"). Since 2004, Liu has been a sculpture professor at Shanghai University within its School of Fine Arts. He founded in 2005 the 'Polit-Sheer- Form Office' with fellow artists Hong Hao, Xiao Yu, Song Dong, and art critic Leng Lin.

Liu Jianhua's works can be seen in major institutions such as the MoMA (New York), the Tate Modern (London), the Victoria & Albert Museum (London), the LVMH Foundation (Paris), the M+ Sigg Collection (Hong Kong), the Towada Art Centre (Japan), the Guangdong Museum of Art (Canton), and more. Recently, his work has been the subject of solo exhibitions at LACMA (Los Angeles, 2019) and the Fondazione Made in Cloister (Naples, 2018). His works were selected at the 57th Venice Biennale (2017) as a Chinese counterpart and has participated in many other art biennials (16th Echigo-Tsumari Art Triennial, 14th International Sculpture Biennale of Carrara, 17th Biennale of Sydney, 3rd Nanjing Triennial, 2nd Moscow Biennale of Contemporary Art, 1st Singapore Biennale, 6th Shanghai Biennale, 50th Biennale di Venezia China Pavilion).

He has partaken in various international exhibitions hosted in prominent museums such as the Centre Pompidou, the Tate Liverpool (Liverpool, London), the Kunstmuseum Bern (Switzerland), the Museum Moderner Kunst Stiftung Ludwig Wien (Vienna), the Groninger Museum (Netherlands), the Mori Art Museum (Tokyo), the Hamburg Art Centre (Hamburg), the UCCA (Beijing), the Shanghai Art Museum, the National Art Museum of China (Beijing). The artist is represented by Pace Gallery.

www.liujianhua.net



photo : © Sebastian Weindel

Considered one of the best French ceramicists, **emmanuel boos** (born in 1969 in Saint-Étienne, France) has been practicing this art since the age of 14. After living a few years in Asia (Korea and China) he launched his professional career. While being an apprentice to the master Jean Girel between 2000 and 2003, learning about French porcelain techniques, he already won many prizes: 'young creator of the year' from the Ateliers d'Art de France, 'Discovery Prize' from the Salon Maison & Objet, '2nd laureate' from SEMA's national prize, 'Grand Prix de la Création' from Paris's townhall. In 2005, he was scouted by the Jousse Entreprise gallery and since then, he has been exhibited every year in major international art fairs such as FIAC, PAD London and Paris, Design Miami Basel. In 2006, he moved to London to pursue his doctoral thesis on the theme of 'the Poetics of Glaze' which he presented in 2012 at the Royal College of Art under the direction of famous ceramicist and writer Emmanuel Cooper. In 2010, he participated in the exhibition "La Scène Française" at the Musée des Arts Décoratifs in Paris. His works were showcased in London, Belfast, Edinburgh, Copenhagen. Since 2015, he lives between Paris and Mannheim (Germany), where his studio is located, and focuses on several architectural

ceramics' projects, notably with decorators Caroline Sarkozy, Studio Shamshiri and Heather Wells.

Between 2016 and 2019, he had artistic residency at the Manufacture de Sèvres. Invited by the laboratory that designs and mixes the Manufacture's porcelain pastes and glazes manufactures, he researched on the theme of matter volition. He has produced several series of works: "Cubes", "Monoliths", "Books" and "Stables". For the past few years, he has favoured closed shapes, falsely full, being both surface and volume: cobblestones, cubes, boxes or books, all mysterious and abstract. He also found various techniques to work with colour, using enamels for their capacity of deploying many nuances and tonalities. The chromatic results are sometimes very concentrated in places and almost fading in others. The artist seeks the unexpected, those happy accidents that make the beauty of imperfection.

In 2019, emmanuel boos' work was showcased in group exhibitions at the Beaux-Arts de Paris and at the Mobilier National as well as the Kunsthalle in Mannheim. In 2021, the artist is scheduled to participate in the exhibition "Les Flammes" at the Museum of Modern Art of Paris.

www.emmanuelboos.info



photo : © Wang Pei

Geng Xue (born in 1983 in Baishan, China) is a multimedia artist who confronts the traditional art of ceramics with contemporary forms (video, animation, installation). Former student at the Karlsruhe University of Arts and Design (Germany) and graduate of China's Central Academy of Fine Arts (CAFA), where she studied under the direction of famous artist Xu Bing. In 2014, her first critically acclaimed work is "Mr Sea", a stop-motion video in which porcelain characters come to life, re-interpreting a famous ghost story from the Qing Dynasty ("Strange stories from a Chinese Studio" by Pu Songling).

Inspired by Chinese ceramics' rich tradition, Geng tackles on the unique physical qualities and cultural meanings associated with this art. Buddhist cosmology, classical literature and Taoism provide fictional themes that showcase the transformative power of ceramics: its fragile yet solid nature. To the artist, ceramics belong in a magical world where the line between the physical and spiritual world is blurred. Geng Xue also draws inspiration from her travels where she immersed herself in foreign cultures in order to resonate with Western aesthetic traditions.

Geng Xue's works were selected in the Chinese pavilion for the 58th Venice Biennale (2019) and participated in the Sydney's (2018) and Busan's Biennales (2014). She has been showcased in international collective exhibitions at the Museum of Fine Arts in Boston, the Keramiekmuseum Princessehof (Netherlands), the White Rabbit Collection (Australia) and the Miro Museum (Barcelona). In 2019, she had a solo exhibition at the Zhuzhong Art Museum (Beijing). She lives in Beijing where she teaches sculpture at the Central Academy of Fine Arts (CAFA).



photo : © Qi Zhuo
(résidence à la Fondation Martell, Cognac)

Zhuo Qi (born in 1985 in Fuxin, China) is a former graduate of Mans' Beaux-Arts (France), Geneva's Haute École d'Art et de Design, and Limoges' École Nationale Supérieure d'Art (France). He works and lives in France since 2008. Zhuo Qi's artistic approach is based on the notion of culture shock. He fuels his artistic practice from the daily experience of the semantic and linguistic miracles generated by a long history of cultural gaps and misunderstandings. He regularly travels to Jingdezhen, a city considered to be the porcelain capital of the world. Through ceramics and a certain sense of humour, he confronts the traditions and craftsmanship that a globalised world brings together, without any transition or translation. In his work, porcelain is both medium and object, made from an experimental "cuisine" that creates objects involving foreign bodies immersed in incongruous, enigmatic, sometimes hostile environments, while always remaining a source of amusement.

Since 2015, his work has been the subject of several solo exhibitions in Paris, Marseille, Berlin and Geneva. In 2016, he has partaken in the exhibition "Kao Export Ltd" at the Musée National Adrien Dubouché in Limoges. In 2014, his work is exhibited in the group exhibition "1320" at the JCI space in Jingdezhen (China). In 2018, his works were showcased in the Contemporary Ceramic Centre of La

Borne following his temporary residency. Until March 13rd, 2021, the gallery Paris-Beijing devotes him the 'Étrangement beau' exhibition, where he introduces his latest series of works "Bubble-Game" that combine ancient Chinese sculptures and glass-blowing technique he developed during his residency at the Martell Foundation in Cognac.

www.qi-zhuo.com



Louise Frydman (born in 1989 in Paris) graduated in graphic arts from ESAG- Penninghen School of Art and trained in photography at New York's International centre of Photography. She began her career by composing light and delicate artwork using white paper. In 2015, she turned to ceramics and created her monumental piece "La Fée des Pétales" (The Fairy of the Petals) in the courtyard of the Hôtel de Croisilles in Paris. In her ceramics treatment, she retains the white mat aesthetic of paper as well as the finesse of her favoured material.

Fragile yet strong, Louise Frydman's creations reveal a poetic universe inspired by a nature

magnified by a white radiance. Her sculptures play with light and movement. 'I seek the encounter between strength and fragility, as I shape my sculptures in an ethereal way, yet they are powerful thanks to their monumental dimensions. Through a petal, a tree, the wind... I try to show my emotions'. In 2015, she was taught by ceramist Jean-François Reboul and learned how to assert herself and her artistic approach. Since then, she located her studio in Burgundy, France.

In 2017 and 2019, her works were showcased at the biennial Revelations at the Grand Palais in Paris. Louise now collaborates with luxury houses and works with renowned architects around the world. In June 2019, she was awarded the "1 immeuble, 1 œuvre" prize by then French Minister of Culture Franck Riester for her collaboration with Vinci Immobilier. Her work has also been selected for the ICAA International White China Competition. In 2020, Louise was awarded the 'Residencia Arvore' Prize which offered her residency and an exhibition in Porto. Louise Frydman collaborates with Amélie Maison d'Art since 2015 and her sculptures can also be seen at designer Philippe Hurel's showroom in Paris. Since 2019, her works are represented by Loo & Lou gallery and a solo exhibition is held in its art space at 45 avenue George V until April 2021.

louise-frydman.com

Doors 门艺 biography



photo : © Shen Wei

Created in 2017 by Bérénice Angremy and Victoria Jonathan, Doors, Doors 门艺 is a production and promotion agency for artistic projects based in Beijing and Paris. The agency aims at opening doors and fostering cultural exchanges between China and Europe through creative, innovative and unifying events. It collaborates with artists, institutions (Picasso Museum, UCCA, Giacometti Foundation, Henri Cartier-Bresson Foundation) and brands (Hennessy, Lafite, Cartier). In 2021, Doors organises the exhibition "KAIWU. Art and Design in China" at the Musée de l'Hospice Comtesse in Lille (France).

Bérénice Angremy and Victoria Jonathan, graduates from the École du Louvre (Paris) and Columbia University (New York) respectively, and have been living in between Paris and Beijing for twenty years. They directed the Jimei x Arles festival (2017-2019), created in China by 'Les Rencontres d'Arles' and the Three Shadows Photography Art Centre. They curated several exhibitions on Chinese art and photography such as "The Stars. Pioneers of contemporary art in China" (Paris, 2019), "Flowing Water Never Return to the Source. Photographers Gazing at the River in China" (Abbaye de Jumièges, 2020), "Feng Li. White Night in Paris" (Photo Saint Germain, 2021), "Luo Yang. Youth" (Jimei x Arles, 2019), "Lei Lei. Romance in Lushan Cinema" (Les Rencontres d'Arles and Jimei x Arles, 2019). In 2019, Gabrielle Petiau, former graduate of the Beaux- Arts de Nantes and former student of the Central Academy of Fine Arts of China (CAFA), joined the Doors team. She is co-director at the Biennale de l'Image Tangible.

www.doors-agency.com

ICICLE Boutique - 35 avenue George V - Paris VIII^e

Inaugurated in September 2019 as ICICLE's first international address, this sculptural and immaculate space extends over three floors of an historical building located on 35 avenue George V, in the heart of the Parisian 'Triangle d'Or'. Designed by the Belgian architect Bernard Dubois, it integrates within nearly 500m², the women's and men's collections and accessories, as well as a bookstore and an exhibition space that reflects the brand's philosophy, based on a natural approach to creation, for a life in harmony with Nature.

ICICLE Cultural Space

With more than 500 works like bridges between Chinese and Western cultures, the ICICLE bookstore, located on the third floor of the George V boutique, explores the ways of being, living and creating according to Nature. It opens onto a gallery, a luminous and airy space designed to host art and design exhibitions.

ICICLE Fashion Group

Founded in Shanghai in 1997, ICICLE is a pioneer in this new wave of ethical brands. The brand is known for its contemporary style based on the concept of "Made in Earth". Homonymous brand to the ICICLE Fashion Group whose undergoing international expansion, ICICLE is a major player in China's high-end women's and men's ready-to-wear and accessories industry. It currently has more than 270 boutiques across China. In 2013, ICICLE established a Design Centre in Paris and vertically integrated its own supply chain: sourcing, design, production and distribution of collections. In 2018, ICICLE Fashion Group acquired the Parisian fashion house Carven to deploy the brand internationally and support its development. ICICLE announced the opening of a second boutique in the heart of the French capital at 50 rue du Faubourg Saint-Honoré at the end of 2021.

PRESS CONTACT – Magna Presse

Sarah Khalil de Limé – skhalil@magnapresse.com

Floriane Von Borzyskowski – fvonb@magnapresse.com

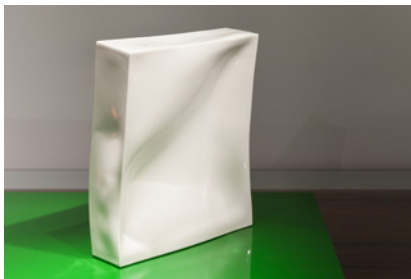
+33(0) 1 58 62 50 79

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List of artworks



Artist: emmanuel boos
Title: Le Baiser de Sèvres (Monolithe de Sèvres n° XI)
Material: New porcelain from Sèvres and nucleated enamel
Dimension: 40 x 38 x 20 cm
Photo credits: Paul Nicoué / Courtesy Galerie Jousse Entreprise.



Artist: emmanuel boos
Title: Sans titre (Monolithe de Sèvres n° XV)
Year: 2017
Material: New porcelain from Sèvres and transparent cover
Dimension: 36 x 30 x 8 cm
Photo credits: Paul Nicoué / Courtesy Galerie Jousse Entreprise.



Artist: emmanuel boos
Title: Sans titre (Monolithe de Sèvres n° VI)
Year: 2017
Material: New porcelain from Sèvres and cristalline C2
Dimension: 36 x 30 x 8 cm
Photo credits: Gérard Jonca / Sèvres-Cité de la céramique.



Artist: emmanuel boos
Title: Sans titre (Livre n°II)
Year: 2019
Material: New porcelain from Sèvres. Transparent cover and 'Sèvres' blue cover.
Dimension: 36 x 30 x 8 cm
photo credits: Gérard Jonca / Sèvres-Cité de la céramique.



Artist: emmanuel boos
Title: Sans titre (Livre n°VIII)
Year: 2019
Material: Tender porcelain of Sèvres. Transparent cover and polished enamel.
Dimension: 36 x 30 x 8 cm
Photo credits: Gérard Jonca / Sèvres-Cité de la céramique.



Artist: emmanuel boos
Title: Sans titre (Livre n°V)
Year: 2019
Material: New porcelain from Sèvres. Crystallized covers.
Dimension: 36 x 30 x 8 cm
Photo credits: Gérard Jonca / Sèvres-Cité de la céramique.



Artist: emmanuel boos
Title: Sans titre (Monolithe de Sèvres n° VIII)
Year: 2017
Material: New porcelain from Sèvres and cristalline C3 cover
Dimension: 36 x 30 x 8 cm
Photo credits: Gérard Jonca / Sèvres-Cité de la céramique.



Artist: emmanuel boos
Title: Sans titre (Stablie n° VII)
Year: 2019
Material: New porcelain from Sèvres with polished black undercoat with nucleation cover. Brass base. Kintsugi gold leaf repair.
Dimension: 50 x 50 x 10 cm
Photo credits: Gérard Jonca / Sèvres-Cité de la céramique.
** Photo taken before the repair*



Artist: emmanuel boos
Title: Sans titre (Sèvres Monolith n° XXXIV)
Year: 2019
Material: Sèvres soft porcelain with slits and shiny polish
Dimension: 36 x 30 x 8 cm
Photo credits: Gérard Jonca / Sèvres-Cité de la céramique.



Artist: QI Zhuo
Title: J'ai mangé une assiette
Year: 2015-2018
Material: 22 carat gold leaf and porcelain
Dimension: 30 x 8 cm



Artist: QI Zhuo
Title: J'ai mangé une assiette
Year: 2015-2018
Material: 22 carat gold leaf and porcelain
Dimension: 30 x 8 cm



Artist: QI Zhuo
Title: J'ai mangé une assiette
Year: 2015-2018
Material: 22 carat gold leaf and porcelain
Dimension: 30 x 8 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2018
Material: Porcelain, scale weights
Dimension: 37 x 45 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2018
Material: Porcelain, scale weights
Dimension: 37 x 45 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2018
Material: Porcelain, scale weights
Dimension: 37 x 45 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2014
Material: Porcelain, scale weights
Dimension: 14 x 18 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2014
Material: Porcelain, scale weights
Dimension: 14 x 18 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2014
Material: Porcelain, scale weights
Dimension: 32 x 18 cm



Artist: QI Zhuo
Title: J'ai allumé un vase
Year: 2014
Material: Porcelain, scale weights
Dimension: 32 x 18 cm



Artist: LIU Jianhua
Title: Lines n° 8
Year: 2015-19
Material: Porcelain
Dimension: 84 x 111 x 2 cm
© Liu Jianhua / Courtesy of Pace Gallery



Artist: LIU Jianhua
Title: Lines n° 22
Year: 2015-19
Material: Porcelain
Dimension: 93 x 97 x 2 cm
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Artist: LIU Jianhua
Title: Lines n° 25
Year: 2015-19
Material: Porcelain
Dimension: 105 x 112 x 2 cm
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Artist: LIU Jianhua
Title: Lines n° 13
Year: 2015-19
Material: Porcelain
Dimension: 79 x 113 x 2 cm
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Artist: Louise Frydman
Title: Bulles III
Year: 2021
Material: Porcelain on cotton paper
Dimension: 102 x 68 cm
(107,5 x 73 cm with frame)



Artist: Louise Frydman
Title: L'Envolée IV
Year: 2019
Material: Quadrptych, Porcelain on coated panels
Dimension: 160 x 50 x 10 cm (x4)



Artist: Louise Frydman
Title: Bulles IV
Year: 2021
Material: Porcelain on cotton paper
Dimension: 102 x 68 cm
(107,5 x 73 cm with frame)



Artist: GENG Xue
Title: The Poetry of Michelangelo
Year: 2015
Black and white video, sound, 19'09
© Geng Xue