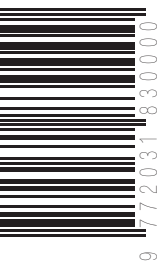


SÈVRES — CITÉ DE LA CÉRAMIQUE

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Sèvres
CITÉ DE CÉRAMIQUE



photograph above
Entrance to the Cité de la céramique
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Coupe sur pied Kristin McKirdy, 2010
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Lise Coirier

Breaking new ground at Sèvres

A JOURNEY INTO CERAMICS

The Cité de la céramique of Sèvres is both a not-to-be-missed attraction on the outskirts of Paris, in the département of Hauts-de-Seine, and a space for culture, exchange and transversalities that goes back to the Enlightenment and the time of Madame de Pompadour. The exploratory residencies for artists and designers, linked for decades to the site, which keeps more than 100 art ceramicists busy every day, open up horizons onto new territories and new, unexpected artistic potentialities. Whether referring to meetings, creations, production, progress, technical and artistic innovation, or to the heritage, collections, transmission, restoration and documentation, physical and digital archives... all are gathered together under the generic term 'ceramics'. This special edition is dedicated to more than 250 years of stories and history, which could never be summarised in a few pages. But it can offer a look at the vast array of creations from Sèvres, from the cupboard displaying the most emblematic plates, to the sublime blues of the vases, the gilding in sculpture and in painting, a selection from a 'colourama' offering an exceptional and unmatched palette of tints and enamels. Exhibitions featuring artists from other disciplines or other heritages from Europe and beyond emerge from the collaborations that are an integral part of the history of the Museum and the Manufacture, united not so long ago into a single institution. Emphasising the cultural commitment of the Cité de la céramique, which addresses all audiences (training, teaching, presentation, cultural and commercial exhibitions, etc.), only reinforces the perception of its savoir-faire and its unique and preserved missions today. From historic acquisitions to heritage creations and contemporary compositions, the legacy, both material and immaterial, of the Cité de la céramique transcends everyday time and space. It is an invitation to a journey; an unending source of creativity; a living flame facing the eternal; ceramic is long-lasting, perennial, renewable. In the pursuit of a movement, a beauty, a savoir-faire, gazing deeply at and opening oneself to the fire arts in all their power, their splendour, their history and their symbolism cannot fail to lead each person's perception and sensibility on a quest equally sensitive and intellectual, authentic and long-lasting. Now it is for you to discover...

David Caméo



AT THE HEART OF CERAMICS

Interview by Fériel Karoui

At the head of the Manufacture de Sèvres since 2003, David Caméo has been firing things up in order to modernise traditional French ceramics. Since the merging of the Museum and the Manufacture into the Cité de la ceramique in 2010, he has multiplied the number of activities, events and collaborations, so that the fire arts can illuminate the international contemporary art scene.



© MANUFACTURE DE LA CERAMIQUE / GERARD JONCA

favourites of David Caméo

The director general of the Cité de la ceramique has picked out his favourite historical and contemporary pieces for us.

In 2003, you took over the reins of the Manufacture de Sèvres, which was then in some difficulty. What enticed you to take on that mission?

Ceramics is a personal passion for me; I have been a collector for a very long time! What's more, the project comprised three challenges, on the cultural, human and economic levels. The heritage legacy, which reflects the culture of the place and its accumulated riches, boasts a collection of more than 250,000 pieces, distributed between the Museum and the many repositories abroad. In terms of the human challenge, we have professionals with exceptional savoir-faire in production, conservation, mediation, diffusion... and that knowledge needs to both be exploited and transmitted. And finally, the Cité exists within an economic context, integrating a commercial dimension with its artistic choices, that goes back all the way to the time of Louis XV. The goal at that time was already to produce and sell, and involve the best contemporary artists, like François Boucher, the first of them. Essentially, we haven't invented anything since 1740!

The Ceramics Museum and the Manufacture were merged to create the Cité de la ceramique. What were the consequences of that fusion?

The Sèvres brand had suffered too much from two competing policies. The Cité allows us to create economic, cultural and administrative synergies. Now, there are sectoral departments for the heritage and the collections, for creation

and production, with cross-sectoral development in research, training, knowledge transmission, dissemination and mediation, towards the public and the collectors.

Which strategies will be implemented at the Adrien Dubouché museum, in Limoges, once it comes under your supervision in 2012?

That is still under discussion. We are two national museums specialised in the fire arts. Although the two sites are far apart, they are complementary. We want to pool our development policies in terms of science and culture, to give the public the proximity and access to discover the richness of the collections. What's more, Limoges is a wonderful foil for contemporary arts in the region.

While the Cité de la ceramique is a public entity, it still solicits private financing. What role do these patrons play?

They let us carry out activities that we could not otherwise do on our own. For example, the Bettencourt Schueller Foundation let us launch a digitalisation project of the graphic arts collections with some 25,000 preparatory drawings of shapes and designs, totally unknown to the public. In this way we could visualise the collections, restart loaning, participate in themed exhibitions, etc. With the Hermes Foundation, our goal is to support the transmission of savoir-faire through the training of young people, organising workshops with the ENSCI (Ecole nationale supérieure de création industrielle), Sciences-Po in Paris or the Royal College of Arts in London.

RABABAH

Ettore Sottsass, 2005
"A sublime vase that mingles porcelain and glass."

Produced in 2005, Rababah is part of the second vase collection realised by the founder of the Memphis movement for Sèvres. The porcelain is joined, using knotted cords, to glass pieces made by CIRVA in Marseilles. Sottsass's totemic assembly intermingles colours and materials; raw materials and extreme sophistication.



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2 THE EMPEROR'S SUGAR BOWL
Dominique Vivant Denon, 1811
"An object with incredible force."

When he returned from his military and scientific campaign in Egypt, Napoleon commissioned a porcelain service inspired by his expedition from the Manufacture. Made using preparatory plates describing Egypt, under the direction of Alexandre Brongniart, it is painted in Bleu de Sèvres and decorated with pharaonic motifs and gold hieroglyphs.

3 NATURE STUDY
Louise Bourgeois, 2003
"This has become a signature piece for Sèvres"

The artist has worked around the theme of the feminine body: organic, maternal and sensual breasts contrast with animal force and agility. In addition to the plastic beauty of the piece - realised in porcelain biscuit in 2003, then in pure gold in 2005 - this sculpture represented a unique technical challenge for Sèvres, which was able to reconnect with large-sized productions.

We also have a close partnership with the Société Générale, which allows us to develop promotional projects towards the various audiences.

You are part of the Comité Colbert. What are the advantages of this?

The recognition of a public body by this private entity lets us play a unique role in the discussions about the artistic professions. Like the other members, we contribute to French identity within the cultural domain: Sèvres is part of what our leaders call the French cultural exception. We receive strong support from the French government to continue as in the

18th century - not in a backwards-facing way, but with a deliberately modern outlook, by working with the most important international designers - to enrich the national heritage collections.

The National Tapestry Gallery in Beauvais is also turning towards contemporary art. Is this a vital strategy for secular savoir-faire?



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4 VESSEL

Jean-Claude Duplessis and Charles-Nicolas Dodin, around 1760
"A piece of the 18th century that we will be giving new life at Sèvres."

This pot-pourri holder in the shape of a masted ship, ordered by Madame de Pompadour for her hôtel d'Evreux, is characteristic of 18th century rococo style. It incorporates "Pompadour pink" and Chinese-inspired decoration. The Manufacture is currently working on a mould that will make it possible to identically reproduce this emblematic piece.

5 L'ENTRÉE À PARIS DES ŒUVRES DESTINÉES AU MUSÉE NAPOLEON

Antoine Béranger, 1813
"This comes from the Empire period, which I like very much."

Made at the beginning of the 19th century, this vase, showing the antiquities nationalised by Napoleon being carried into the Louvre, is characteristic of the neoclassical movement, with its Etruscan form and its style. At the fall of the Empire, the vase was narrowly saved from destruction, and is considered to be one of the most beautiful vases that came out of the Manufacture de Sèvres at the time.

well, in order to better inform the public. We are also committed to our responsibility to transmit savoir-faire, through conferences, opening new rooms in

You attach a lot of value to the dialogue between the Cité de la ceramique and the different audiences. In addition to the Museum itself, what other intramural activities do you offer?

First of all, we have opened the workshops for tours, eliminating one of the big frustrations of enthusiasts and the general public alike. Now they can fully immerse themselves in the Cité. Then there are the exhibitions: both our heritage and contemporary productions travel from one museum to another. They may pass through the Arts Décoratifs in Paris, the Capitoline Museums in Rome, the Hermitage in Saint Petersburg, the Grand-Hornu Images in Belgium, the Wallace Collection in London, even Korea recently... We want to open ourselves up to a larger audience by showing the relevance and position of Sèvres in the contemporary arts. We devote publications to the production of Sèvres porcelain since its beginnings, as well as to each of our exhibitions and some of our new productions as well, in order to better inform the public.

the Museum, making information available on the internet, Twitter and Facebook, in order to reach a potential, often younger, audience. Our joint program with the national education body, "Les Petits dégourdis de Sèvres", lets us raise awareness amongst students, including handicapped children, throughout the year, with the mediation of the artist in residence. They work together on a chosen topic. And we have just opened amateur practical workshops to teach painting on porcelain and working with porcelain biscuit.

Do you feel that the public has renewed its interest in porcelain?

The appeal of ceramics has undeniably grown these past 10 years, especially amongst the younger generations. The art schools had all closed down their workshops, and today find themselves face to face with the demands of students who want to reconnect with this discipline. There is an obvious interest on the part of the market: ceramic arts are finding their way into new galleries, biennial events, contemporary art fairs... Collectors are not hesitating to show their ceramics, which were previously considered as a lesser art form in France. It's a significant trend. And, as is so often the case, the creators have been the first to turn back towards this earthy material, and happily we have been able to measure this at Sèvres. It is very encouraging!



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from Prometheus to La Pompadour

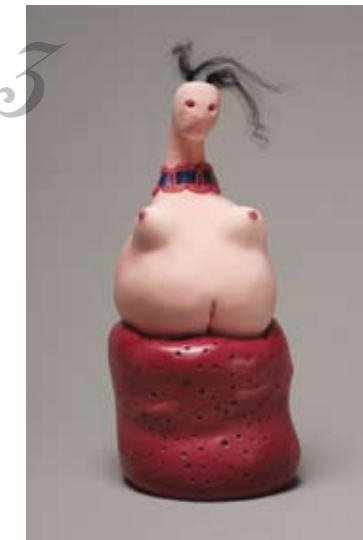


THE ART OF SHAPING BEAUTY

In order to compete with the major European porcelain producers, especially that of Saxony, Madame de Pompadour, mistress of Louis XV, endeavoured to regild the French fire arts. Today, the Cité de la ceramique in Sèvres, home to the richest collection of ceramics in the world, is the link between all forms of shaped beauty, from antique Venuses to more modern femininities. Here is an ode to Woman.

Out of the porcelain and stonework of Sèvres, emotions and forms, both fleshly and organic, emerge, to celebrate life through this durable yet fragile material. Many artists have chosen this metaphor to express their creativity, including Louise Bourgeois, of course, whose preferred themes were forged on femininity and maternity. But Mâkhi Xenakis is another; her psychological conversations with the French artist gave her the idea for her woman-creatures. One of these is La Pompadour, which echoes Falconet's "L'Amitié au cœur", a gift the benefactress of the Manufacture gave to Louise XV as a love token. Christian Astugueville, Johan Creten and Erik Dietman, as well, have interpreted, based on their own universes, sensual and even erotic forms in homage to Woman and her fertility. This imagery is not by any means new in the history of the Cité; the Bol Sein, given by Louis XVI to Marie-Antoinette, is one of the emblematic pieces that continues to be produced and adapted within the institution's creative cycle.

- 1 La Vierge de Sèvres by Hubert Barrère, 2010
- 2 L'Amitié au cœur by Etienne-Maurice Falconet, created 1755, edited 2001
- 3 La Pompadour by Mâkhi Xenakis, 2011
- 4 Divinité encordée by Christian Astugueville, 2011
- 5 Reedition of the Bol Sein from the dairy in Rambouillet by Jean-Jacques Lagrenée, around 1788



Bleus de Sèvres



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2



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A CHROMATIC SIGNATURE

Rich with infinite nuance, Bleu de Sèvres was quickly recognised in France and internationally as a trademark of the Manufacture.

Developed in the workshops in 1752, it continues to inspire contemporary artists, who seize upon the opportunity to put this aristocratic colour within a modern context.

4



© SEVRES-CITE DE LA CERAMIQUE / SEVRES JONCA

- 1 Vase Métro
by Naoto Fukasawa, 2010
- 2 Vase Cléopâtre
by Ettore Sottsass, 1994
- 3 Vase Lancelle bleu nuagé
- 4 La Coppa dell'estetica
by Michele De Lucchi, 2011
- 5 The collection Le Coppe della filosofia, Michele De Lucchi, 2010
en cristal clair de Baccarat

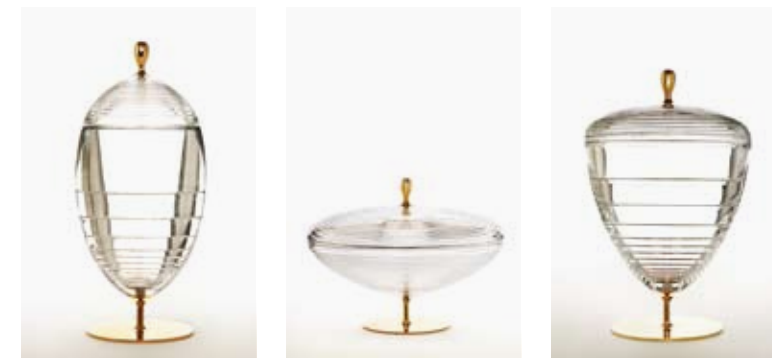
In the unceasing work of the Manufacture's chemists to develop colours since 1740, the blues have created particular technical, political and strategic challenges. Blue is the colour of royalty, the "blue bloods", and the first customers of the Manufacture. It has retained an emblematic dimension throughout the history of France, and is present in all royal, imperial and national orders.

After mastering the secret of kaolin, which opened the way to manufacturing hard porcelain, it was important for Sèvres to also master the blue palette, used since antiquity, especially in China. While Europe had spent centuries trying to unlock the secret of porcelain, Sèvres had to be able to create the colour of the heavens.

The Manufacture's first blues were developed in the mid-18th century, using a "frit" of cobalt on soft porcelain. Transparent or thickened, clear or deep, "petit feu" or "grand feu", each blue was ultimately the result of a perfect harmony between the porcelain paste, the enamel and the colour: a subtle and mysterious alchemy between the materials, born out of human intelligence and fixed by fire. They bore names like Bleu Lapis or Bleu de Monsieur de Gagny, Bleu nouveau, Beau bleu, Bleu Fallot or Bleu royal de Bohême.... Bleu Céleste, approaching the turquoise so delightful to Catherine II of Russia - and, more recently, serving as inspiration to Betty Woodman and Marc Couturier - was created soon afterwards, using a mix of copper and cobalt.

In 1778, overglaze number 20 was added to the palette: the famous Bleu de Sèvres, a "grand feu" colour fired at 1,360° C. Applied in a very thin layer, it gives the Bleu agate so dear to Roberto Matta; in a thick layer, it becomes Bleu granité; applied in three layers at intervals, it incarnates Bleu de Sèvres or Gros bleu. Applied in an irregular manner, it appears as a marbled Bleu Lapis or Bleu Nuagé.

Now indispensable within the codes of the Cité, Bleu de Sèvres has been used by artists from Arman to Michele De Lucchi, not to mention Pierre Alechinsky, Annabelle d'Huart, François Morellet and Zao Wou-ki, to attire their works in this noble and now universally recognised hue.



© ALESSANDRO DI MARTINO

5

vases, bowls and ceramic forms



2

VASES MANCHONS
Vincent Barré, 2007

Whether in his way of working or in his creations, Vincent Barré has always stressed openness and the control of space. The artist transposed his philosophy into these vases, which he left open at both ends. With their mineral inspiration, the Vases manchons are made of stamped and glazed stoneware.



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VASES FONTAINE
Zao Wou Ki, 2008

This Chinese painter, who has become master of the French abstract movement, had already worked with the Manufacture de Sèvres in 1970, on the Diane service: iconic plates that he decorated with blue in-glaze. In 2008, he repeated his collaboration by decorating Anne-Marie Fontaine vase forms created in 1928 with his original and unique creations in cobalt blue.

COUPES O'BODONI
Clarisse Ambroselli & Piera Grandesso, 2006

This Italian duo came to the notice of the Comité Colbert during the "Les Espoirs de la Création 2005" competition. The jury was seduced by their proposal, which revisited the form of the letter "O" created by celebrated typographer Bodoni. The bowl is now incorporated into the repertoire of the Cité, and can serve as a template for other artists.

MODERN REINTERPRETATION OF A STYLE EXERCISE

Sèvres has kept all the designs and productions released since it was created: a boon for artists and contemporary designers, who can tap into the rich legacy of the Cité to renew it, revamp it ... or enrich it with new forms.

VASE AU SERPENT HYBRIDE
José Lévy, 2009

José Lévy took on the Vase Indien of 1748, one of the first forms created at Vincennes, giving it a dreamlike and nostalgic aspect using his Mousse de Sèvres: porcelain biscuit that fossilises every bucolic microcosm: vines, flowers... growing, hidden inside the treasures of Sèvres, thus creating modern traces.

MOUSSE ROULÉE MÉDICIS
Christian Renonciat, 2002

Polymorphic artist Christian Renonciat favours fluid materials such as textiles, cartons and foam in his latest works. To present his vision of the vase Médicis to the Manufacture de Sèvres, he used rolls of foam held together with clear tape. The vase was then made in porcelain biscuit with an enamelled interior.

**THE GIVING PERSON AT
THE HOLY GHOST'S PLACE**
Barthélémy Togo, 2010

The pluridisciplinary artist from Cameroon fittingly chose to reinterpret the blank space of the last form registered at Sèvres, by Pierre Charpin. This collaboration with the artist resulted in a series of 10 numbered vases encircled by powerful hands in red ochre, painted by Togo himself.



VASE MÉDICIS
Pucci de Rossi (original drawing), 2009

This Italian sculptor and designer gave us his own version of the vase Médicis, purifying the forms of the original with geometric masses juxtaposed like a construction set of monumental nuts and bolts, while retaining the vase silhouette. His preparatory design clearly shows how an artist can make a heritage piece his own, by transforming it with his vision and universe.

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VASE GAUVENET
James Brown, 2006

James Brown's art favours traditional and ancient methods. The exceptional firing of the wood-burning kilns for the 250th anniversary of the establishment of the Manufacture de Sèvres was therefore a real boon for this artist, who splits his time between France and New Mexico. He was able to see his version of the vase Gauvenet in "grand feu" colours, fired in the wood-burning kiln, in the purest artisanal traditional of Sèvres, with unequalled bonding effects.

7



8



sublime gilding



BETWEEN IMPERTINENCE AND CANONISATION

Although a certain sobriety differentiates Sèvres porcelain from the opulent and colourful style of Meissen, this in no way means it does not glorify its own style using gold. In the laboratory, 24 carat gold ingots are still precipitated in acid baths, using 18th century methods.

But this is no longer in service to the crown; instead it – simply – enhances the beauty of the art.



SURTOUT FEMME COUCHÉE
Robert Couturier, 1963

The French sculptor, who passed away in 2003, created forms and sculptures for the Manufacture between 1943 and 1963. Formerly a student of Aristide Maillol, he preferred lean and lanky silhouettes to his teacher's voluptuous shapes. His centrepiece in gold-plated porcelain biscuit, manufactured for the visit of the king of Morocco to Paris, is an excellent example.



GOLDEN SPIRIT
Yayoi Kusama, 2006

The Japanese 'Princess of Polka Dots' has long been attracted by the ceramic arts. On the invitation of the Manufacture de Sèvres and her Paris gallery, Pièce Unique, she created a new and audacious form. The porcelain biscuit Cyclops covered in gold, in a style between outsider art and kawai, mocks the traditional picturesque representations.

VASE 2 SÈVRES
Stéphane Bureaux, 2007

As a graduate of ENSCI in Paris, Stéphane Bureaux's first orders were in the direction of culinary and industrial design: with these, he tested pragmatic and conceptual methods that nonetheless included a hint of sensoriality. He was able to transfer this experience to his work at the Manufacture: his Bleu de Sèvres and gold bicoloured vase is presented in a novel way with a porcelain mould (that imitates its actual plaster mould), without which it cannot stand upright.

SURTOUT BLANC OR
Ettore Sottsass, 1994

Central ornament of the table, the centrepiece became popular on 17th century dining tables, holding oils, spices and candles. In the 18th century, it took on a more ornamental role. At the end of the 20th century, the centrepiece went postmodern in the hands of Ettore Sottsass, who created for Sèvres a refined and extremely stylish geometric version in white and gold.

VASE SOULAGES
Pierre Soulages, 2000

Created in 2000, this vase was offered by Jacques Chirac as a trophy for a Sumo championship in Japan. Its prototype, exhibited in Europe and in Asia, was so successful that the Manufacture received permission to launch a limited edition of 10 numbered vases, in 2008. The hole cut into the striated, faded black matte body of the vase reveals the 400 grams of gold covering the interior.

PREPARING THE GOLD

In the laboratory

A pure, 24 carat gold ingot is dissolved in a bath of aqua regia, composed of spirits of salt (hydrochloric acid) and aqua fortis (nitric acid), the only mixture of acids capable of dissolving it. The gold is then precipitated in ferrous sulphate, a technique utilised since 1771 on hard paste, and today used on all the pastes. Ground into powder, it is delivered to the workshops. Broken pieces, shards, wiping cloths and transfer papers containing gold are sent to the laboratory, which can thus recuperate some 1.5 to 3 kg of gold each year.

In the workshops

Printing, lithography, painting... the gold is applied either on transparent enamel or on porcelain biscuit. Fired at between 840° C and 1,000° C, the metal is dull when it comes out of the fire. To give it shine, it must be polished and smoothed by friction. This is referred to as "burnishing". The technique uses agate or hematite: semi-precious stones whose hardness brings out the brilliance of the gold.



the colourama of Sèvres



BAPTISM BY FIRE

Ceramic is a material as unstable as it is marvellous, requiring every possible care at each step in its fabrication, in order to achieve its potential excellence. At the end of this journey, the application of colour is one of the final technical challenges before the rendering of chromatic jubilation.

4



- 1 Homme de Bessines by Fabrice Hyber, 2007
- 2 Vase Jujy by Gustavo Pérez, 2010
- 3 Palette of paints at 920°C
- 4 Louis XXI, Porcelaine humaine by Andrea Branzi, coedition with Mouvement Moderne, 2010
- 5 Vase Sybilla by Ettore Sottsass, 1994
- 6 La Bocca by Bertrand Lavier, one-off piece, coedition Louvre Museum and Caisse des dépôts, 2006

The colouring stage is a delicate operation that nonetheless adds great value to an object, as well as giving it historical context. Up until the Renaissance, the palettes were limited. Only the colours of the “grand feu”-which allows the firing of a solid and high quality ceramic - were mastered: yellows, oranges, cobalt blue, copper green, ochres, black and white.

As techniques evolved, and decorum took on greater importance, multiple firing was developed. This made it possible to obtain new colours, like reds and pinks, known as the “petit feu” colours (fired at below 1,000° C), which could not withstand very high temperatures.

The application of colour remains imprecise, as it depends not only on the quality of the paste (today, the Cité makes four porcelain pastes plus stoneware) but also on the firing temperature and the presence of air during the firing. For example, when applying a copper-based colour, depending on whether firing takes place in an oxidising environment or not, the result will be either red or green. While the work of the chemists makes it possible to produce precise colours based on sometimes very old formulas, the painters must have not only manual dexterity, but also the ability to anticipate the outcome of their painting before the firing, according to the palette, a work tool that is indispensable for creating a decoration.

Today, the Cité’s laboratory still manufactures all of its colours - the colour room displays around 1,000 -, using metal oxides, and continues to develop new shades. Thus, thanks to contemporary collaborations, it has added to the Bleu de Sèvres and Pompadour pink, colours including a “Sottsass orange”, “Hyber green”, “Ferrari red” for Bertrand Lavier’s La Bocca, a skin-coloured paste for Andrea Branzi and even a matte black, specially created for Pierre Soulages, the master of non-colour.

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vanita curiosa

LE SILENCE DES VAGUES

Myriam Mechita, 2011

In the exhibition "L'infini en plus ou My name is nobody (tu vas comprendre)", Myriam Mechita was able to show the works that she has made during her various residencies at Sèvres. Using sophisticated scenography, her vanitas are seen within a context that is both morbid and fascinating, where headless animals and fantastic martyrs are plunged into a world of glamour and captivating wildlife. This universe, made of antagonisms, attractions and repulsions, is distilled into her latest creation, Le Silence des Vagues: from the eye orbits of a skull in porcelain biscuit surge rainbow strings of bone china beads. For the artist, this is a metaphor of the cycle of life and death across the life force that escapes out of the vanitas. A cycle that Myriam has succeeded in stopping, at least for enough time to leave a timeless trace within the heritage of Sèvres.



CABINET OF CURIOSITIES

Far from reinterpreting iconic pieces from the Sèvres repertoire, some artists instead have chosen to explore the plastic side of the material on their own terms: vanitas, curiosities and other hybrid objects are adding a new language to the collections of the Cité de la céramique.



EPINIKION V
Marina Karella, 1997

The collaboration of this Greek artist with the Manufacture de Sèvres is a homage both to the French fire arts and to her native country. Marina was inspired by the jam pot of the 1808 Egyptian service, in a porcelain biscuit and gold version. The duck's heads of the original have been replaced with a bull and a bird, potent symbols in Greek mythology.



LETTERS ARE WEAPONS
Françoise Guardon, 2005,
Coproduction of Sèvres/
Louvre Museum / Caisse des Dépôts

Set somewhere between Borek Sipek and Myriam Mechita, the work of Françoise Guardon is a impertinent hyphen linking the baroque with fantasy, poetry with sordidness, eroticism with fetishism, violence with gentleness, death with love. Like a sophisticated crime scene, his installations are a labyrinth of enigmas and high technology.

EXCELSIOR
Mathilde Brétilot, 1996

Before setting up her own agency, Mathilde Brétilot worked alongside the most influential designers of her generation, including Martine Bedin, Michele De Lucchi, Philippe Starck and Ross Lovegrove, to name a few. Oriented towards a design both rational and sensitive, for Sèvres she conceived a bowl that is at once elegant and modern, baroque and minimal, just like her 'dandy' style, which she interprets from the feminine side.



DIMANCHE BLEU
Borek Sipek, 1990

For this fruit bowl, Borek Sipek reconnected with a technique specific to Sèvres: the "reticule" (openwork decoration) technique that dates back to the 18th century. The "quilles" structures in Bleu de Sèvres and gold net attached to the body of the bowl serve at one and the same time as a support, a decoration and the signature of a baroque, playful and luxurious universe for this Czech artist.

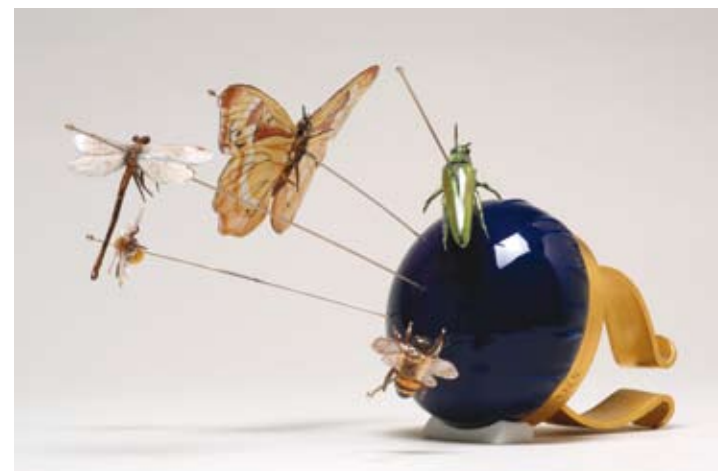


COUPE SUR PIED
Kristin McKirdy, 2010

During her residency at Sèvres, Kristin McKirdy revisited the still life exercise, offering up an enormous bowl in pure proportions, filled with a composition of stylised "fruits", in white, enamel and 24 carat gold plate. The artist will bring her works together with the permanent collection during an exhibition that will open in September 2012.

NO SPRING TILL NOW
Céline Cléron, 2007
Coedition with Guillaume Priest

Conceived as a vanitas, No Spring till now represents a dressmaker's wristband pincushion, to which have been pinned specimen insects: butterflies, beetles, dragonflies and bees. Céline Cléron became an entomologist during her collaboration with the Cité de la céramique, and preserved the fragile and colourful beauty of these small creatures within the heart of the porcelain.



design me a plate



Duplessis plate from the Louis XV bird service, 1758



Louis XVI dessert plate, 1781



Cake plate by Philippe Favier, service designed for the Elysee for the year 2000



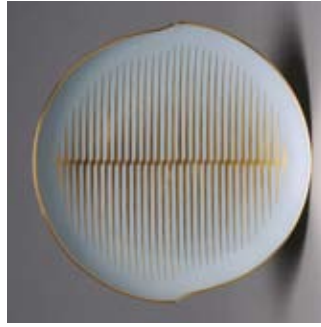
Diane dinner plate by Etienne Hajdu, 1970



Uni dinner plate service frise 30, 1833



Cabbage leaf plate trimmed in agate blue with detached bouquets, 18th century



Scored Diane dessert plate by Yves Millecamps, 1960



Dinner plate from the Egyptian service by Dominique Vivant Denon, around 1808-1812



Les poissons dinner plate by Françoise Quardon, 2009



Diane dinner plate by Yaacov Agam, 1971



Plate belonging to the King of Bavaria, 1810



Coquillages dinner plate, 1838-1848



Bread plate by Zao Wou Ki, 1979



Espace de liberté dinner plate by Fabrice Hyber, 2007



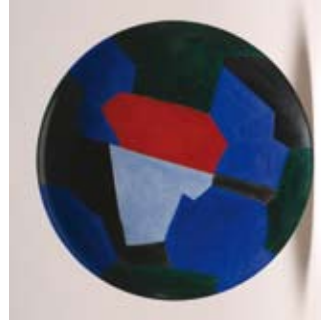
Diane dinner plate by Pierre Alechinsky, 1990



Atlantide Uni plate service by Annabelle d'Huart, 1985



Aubergine plate by Pierre Paulin, 1987



Diane dinner plate by Serge Poliakoff, 1968



Brimborion dinner plate by Suzanne Lialique, 1950



Rideau rouge Diane dinner plate by Olivier Debré, 1992



Diane plate service by Erik Boulatov, 2008



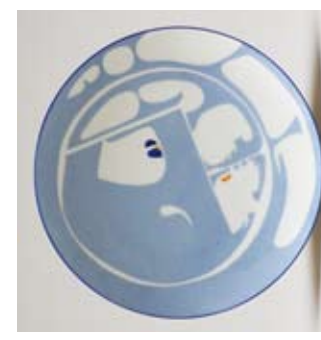
Serving plate with Elina decoration by Bernard Guillot, 1989



Diane dinner plate by James Guitet, 1970



Inaeternum dinner plate by Hilton McConnico, 2007



Diane dinner plate by Joe Downing, 1977



Lilium Circus plate by Hilton McConnico, 2007



Plate from the sea fishing service by Ambroise-Louis Garnerai, around 1840



Diane round dish by Ung No Lee, 1981



Bouquet dinner plate, one of the ceremonial services belonging to the Elysée Palace, 19th century



Diane dinner plate by Alexandre Calder, 1983

IN THE SÈVRES CUPBOARD – VARIATIONS AROUND A PLATE

Whether utilitarian or ostentatious, the simple plate is to the arts what the chair is to the interior designer: an essential foundation exercise that can achieve the heights of sophistication. From imperial to kitsch, from decorative to graphic, here are 30 plates that have made their mark on the history of the arts of the table.

transversalities

art & ceramics



© Cité de la céramique - Grand-Hornu Images

Text by Lise Coirier

NEW PRACTICES, NEW TERRITORIES

Over the past 10 years, the Cité de la céramique has explored new fields, new artisanal practices that bring together different universes, from the performing arts to the ceramic arts.



3

2

- 1 Lace by Christian Blecher, 2009
- 2 Exposition Feux Continus at the Grand-Hornu Images, 2009, Scenography by Adrien Rovero coming to Sèvres in 2012
- 3-4 Vases Juliette and Justine by Ettore Sottsass, 1994
- 5 Exhibition l'Usage des jours by Guillaume Bardet, coming to Sèvres in 2012
- 6 Exposition Feux Continus at the Grand-Hornu Images, 2009

Thus, composer Nicolas Frize designed an instrumentarium in Sèvres porcelain and composed a score, in order to carry out porcelain concerts titled "La". During the same period, choreographer Julie Desprairies did a residency on the movements of the artisans, and choreographed the Feux Continus exhibition at the Grand-Hornu Images. There she recreated, in gestures and movements, the sacred time of creation. This particularly revealing approach towards the artistic heritage of the Cité dates from 2006, and was wonderfully orchestrated by designer Adrien Rovero, who was just recognised for his landmark scenography with a Prix Fédéral de Design in Lausanne.

This passion to invest in the contemporary has been distilled within all of the research carried out by the Cité de la céramique since 2003. It is reflected both in the comparisons of heritages - whether originating from the Manufacture de Sèvres, the Museum collections with the original approach of Sismo in Mise en œuvre, le quotidien et l'exceptionnel sous l'œil du design in 2010, or elsewhere, with the exhibition-dialogue Terres d'Afrique/Retour d'Afrique - and in polymorphic collaborations, such as special projects run with artists, designers, architects, photographers and fashion designers. What's more, by exercising its artistic aura everywhere from the Capitoline Museums in Rome, to the Grand-Hornu Images in Belgium, the Wallace Collection in London and the Hermitage in St. Petersburg, the Cité shares its desire to experiment and to promote talent. With their commonality of being both living spaces and places of remembrance, the Cité de la céramique and the Grand-Hornu Images will successively host the L'usage des jours - 365 objets en céramique exhibition of designer Guillaume Bardet, whose incredible creative project was just published by éditions Bernard Chauveau. To experience design and then ceramics every day, year after year;



© Cité de la céramique - Grand-Hornu Images

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© Pierre Olivier Deschamps



© Michel de Coirier - Grand-Hornu Images

6



© SEBASTIEN DE LA CERAMIQUE / GERARD JONCA



© SEBASTIEN DE LA CERAMIQUE / GERARD JONCA



© SEBASTIEN DE LA CERAMIQUE / GERARD JONCA

7-8 Installation of instruments by Nicolas Frize, 2009
9 Astrée by Grégoire Scalabre, 2010

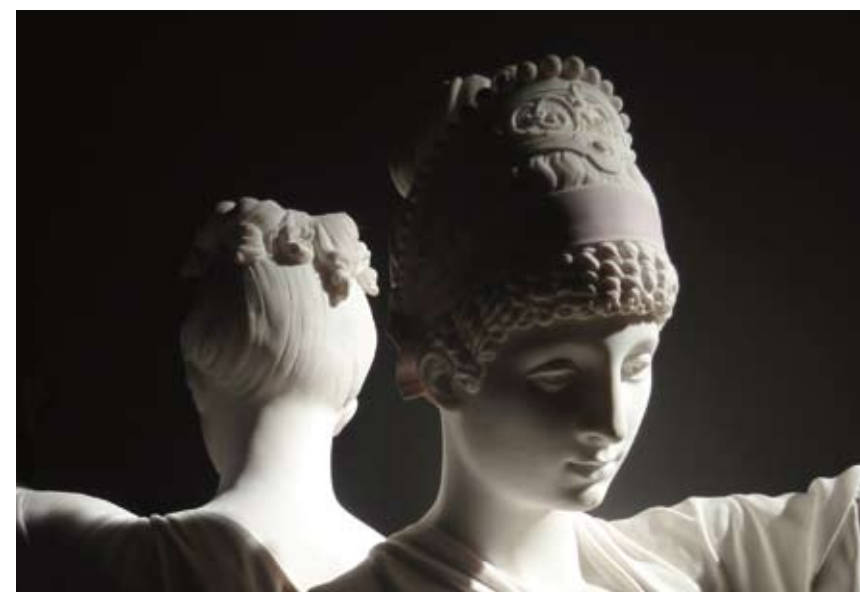
to give shape to something every morning based on one's state of mind; is without a doubt a sincere, intimate and very personal proof of humility on the part of the creator, a form of ritual in and of itself. The very personal introduction of Myriam Mechita plunges us into the vital, dreamlike and abyssal flows of existence with her impressive installations, such as "L'infini en plus"; Andrea Branzi opens the doors of his extraordinary imagination to us with a sensual table centerpiece of scattered, flesh-coloured corollas. For Design Parade at the Villa Noailles, in 2011 Adrien Rovero designed the "Plaques de Sèvres". Other emblematic collaborations include Michele De Lucchi & Baccarat for Le Coppe della filosofia, a happy marriage of porcelain and crystal; and even the compelling collaboration with Ettore Sottsass, which concluded with the creation of 20 icon vases for the Cité, exhibited at the Grand-Hornu Images one month after his death in 2005. We must not, of course, neglect Christian Biecher, who developed a modular porcelain biscuit module that ranges from a vase to a screen, a form of perforated partition that made a sensation at the Maison&Objet show. Artists followed other avenues in the domain of creation, as well: the soft porcelain chip "Tas" by Gabrielle

Wambaugh; "Traîneau" by Nathalie Talec; the thrown and enamelled pieces of Grégoire Scalabre; the ornaments by Gustavo Lins, who shows his very refined haute couture on the Paris runways. Finally, we give a last nod to the vases of Martine Bedin, made with the help and the shadow-filled photographs of Jeannette Montgomery Barron, painted onto this new vase form in 2011; and to Barthélémy Togo, who used the strength and instinct he is known for in approaching his decoration of vases designed by Pierre Charpin. So many demonstrations of the inventive capacity of these artists inspired by the material, and of the incredible technical prowess that prefigures each of these pieces!

By opening the field of possibilities to French and international creators, the Cité has become the ideal territory for them to explore an unbridled creativity and original approach with a deliberately open apprehension of ceramic and of the potential existing within their knowledge.

Between exhibitions, lending to institutions and restoring the pieces in the Cité's collections, the Department of Heritage and Collections is running at full speed. Véronique Milande, who has been at the head of the preventative conservation and restoration service for more than 10 years, nonetheless takes some time to explain what her service does.

conservation – restoration



LES TORCHÈRES
Louis Robert Carrier Belleuse, 1888
– restored in 2011

This unique example was found in storage, broken, perhaps from the bombardment. The arms, the flower bouquets and the horns of plenty were in pieces. It was necessary to determine the bonding spots, and to find sealing materials that were adequate for the heavy pieces. This restoration took two years and was the subject of a dissertation by Claire Idrac, who has described it to impressed visitors at the 2011 European Heritage Days.

© SEBASTIEN DE LA CERAMIQUE / CLAUDE IDRAC

AFRICANS STATUETTES (19TH CENTURY)
– restored for the Terres d'Afrique/Retour d'Afrique exhibition, 2011

These statuettes were found in the bombardment boxes. Everything was mixed: arms, heads, legs, bodies... They had been fired at low temperatures, and were very fragile. When we restored them and put them together, we were amazed by both their historical value and by their plastic strength.



LE VASE DE NEPTUNE, 1867
– restored in 2005

This monumental vase was made for the Exposition universelle of 1867, and then exhibited in the Museum's Hall of Honour. In 1910, it was dismantled to make room for the ratification of the Treaty of Sèvres. In 2005, it was remounted to the exact millimetre, a delicate operation due to the vase's exceptional measurements: one tonne in weight and 3.15 m in height



BRINGING HERITAGE (BACK) TO LIFE

Three restorations selected by Véronique Milande

In March of 1942, a bomb blast blew out the windows of the Museum, and dumped thousands of shards of ceramic on the floor. "At the time, the works were collected in small bags. Although we have already restored the most emblematic, there are still more than 200 works awaiting our attention," specifies Véronique Milande. "The pieces we take care of come from every region of the world: at the time of Alexandre Brongniart, sailors traditionally brought ceramic objects home from their

voyages. The restoration and conservation methods vary depending on the era of the piece and the techniques used. Furthermore, we follow the principle of reversibility: everything we do must be able to be undone without damage to the piece." The priority is to restore the pieces that are necessary for exhibitions, as requested by the curators. "Right now, we are working on the ground floor rooms of the Museum, which will be reopened to the public," adds Véronique Milande. "We repair and clean old restorations when they start to age, turn yellow, etc., and we preserve the work for future generations." But she specifies: "We do not offer an 'after sales service' for individuals! However, we can provide people with contacts for restoring their Sèvres pieces."

icons and idols of the Museum



SEQUEL
Eva Hild, 2010
— acquired in 2010

Eva Hild is one of the outstanding figures in contemporary sculpture, but her work owes a lot to the specific principles of the ceramics field (size of sculptures, appreciation for the material, organic formal languages, etc.) She is in fact one of the generation of artists that has contributed to the international prestige of Scandinavian ceramics. Eva Hild rejects a formal connection between her work and an architectural language that nevertheless seems to underline the importance of the spatial relationship in her sculpture. Undoubtedly, one would find amongst the works of Jean Arp, Henry Moore and Alberto Viani the premises for her research into absence, presence and how they combine to interact with the immensity.

AN ANTHOLOGY OF MUSEUM PIECES

Doctor of art history and heritage curator Jean-Roch Bouiller* has initiated many conferences and exhibitions in the contemporary domain at the Cité de la céramique.

He reveals to us a selection of his preferred pieces, selected from amongst the recent acquisitions that complement the Museum's collection.

* At the time of writing, Jean-Roch Bouiller has been named modern art curator of Mucem in Marseilles, where he will continue his passionate work for contemporary creation.



2

VASE À DÉCOR ÉMAILLÉ
Asger Jorn, around 1950
— acquired in December 2010
thanks to the sponsorship of Florence
and Daniel Guerlain

The acquisition of this vase was essential for the Cité's collections. It enriches the collections from the 1950s, and connects with the ceramics of creators such as Gauguin, Dufy, Picasso, Dietman, etc. Asger Jorn – a very active member of COBRA – can also be considered as a historic milestone between the approach of Picasso at Vallauris beginning in 1946, and that of Erik Dietman, invited to Sèvres in the 1990s. All three approached the vase in its anthropomorphic perspective and played with the deformation of the material in order to violate the traditional ceramic object, but also to make it say something other than its primary use.



BONBON
Erik Dietman, 1993-1997
— acquired in 2010

In parallel with his work in ceramics, Erik Dietman was also carrying out a lot of research into glass, principally at CIRVA (Centre international de recherche sur le verre et les arts plastiques) in Marseille, from 1993 to 1997, as well as in the workshops of Venice, Italy. His significant personal involvement in the CIRVA workshops, then directed by Françoise Guichon, counts among the experiences that completely redefined how glass was perceived in the 1990s, as demonstrated by the large exhibition of his works at the Arts Décoratifs in Paris, in 1998. Bonbon was among the pieces made at CIRVA between 1993 and 1997.



3

SPEAKING IN TONGUES
Daphné Corregan, 2009

Pittsburgh native Daphné Corregan developed her artistic techniques primarily in the south of France. From her teenage years she devoted herself to ceramics, while her voyages in Africa, Mexico and New Mexico fed her love of local terra cotta pottery. Her work is developed around primitive, often clean, forms, which are then enriched with textures, perforations, motifs and colours that give a subtle nod to the history of ceramics.



4

COMPOTE HUMAINE
Erik Dietman, 1992-1994
— acquired in 2010

Erik Dietman was a leading artist of the period from 1970-1980. During that decade dominated by often immaterial art, he refused to distinguish between significant art and the lesser arts. He also played an important role in the history of the Manufacture by becoming the first to hijack the iconic forms of the Sèvres vases into anthropomorphic sculptures. Compote humaine, made shortly afterwards in his own workshop, testifies to a double heritage: that of Lucio Fontana in its triturations of the material, and of Picasso in his use of the crudest forms of the human face.

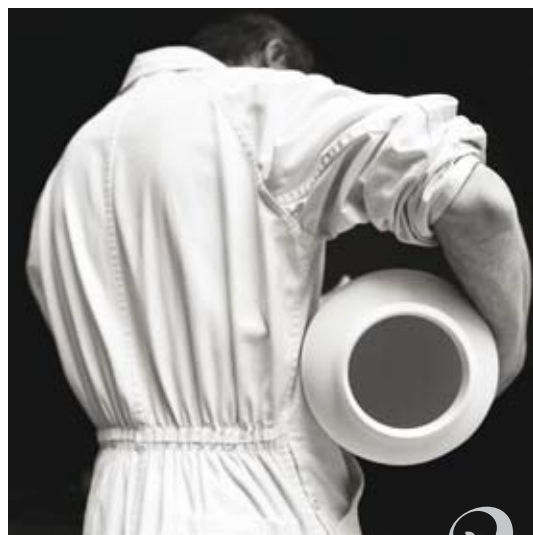
SANS TITRE
Setsuko Nagasawa, 2008-2010
— acquired in 2010

The work of Setsuko Nagasawa is marked by the spirit of Japan, his natal country. His ceramics accept aesthetic imperfection and chromatic approximation as witnesses of a production process that gives space to randomness. Between concrete and brick, coal and asphalt, stone and lime, his terra cottas extend their roots into a poeticised urban architecture. The light is a final touch, giving a shifting aspect to the play of subtle textures applied on forms that appear simple but that sometimes evoke the world of design.



5

passing on knowledge at Sèvres



- 1 Polishing workshop
- 2 Enamelling workshop
- 3 Adding the base
- 4 Burnishing workshop
- 5 Placing the brand mark
- 6 Views of the workshops
- 7 Glasshouse for storing moulds

Within an enclave of the park of Saint-Cloud stands the impressive Ceramics Museum of Sèvres. Behind

it are ranged the line of 19th century buildings that house the production workshops. This solemn, historical and hushed setting has made its impression on more than visitor, including artists and designers, if we are to believe the stories describing the first visits to the Manufacture de Sèvres of Ettore Sottsass and Måkhi Xenakis. Yet behind the imposing main gate of the Cité, some 120 ceramicists, passionately devoted to their craft, stand ready to share their knowledge and savoir-faire: simply, spontaneously and pedagogically.

Wandering around the site quickly engenders a feeling of timelessness, and with good reason: the notion of temporality at Sèvres is a far cry from other enterprises. The Cité de la céramique has the luxury of being able to offer the time for research, creation and challenges of great magnitude. Applying 18th century techniques to produce the cream of contemporary ceramics is indeed a singular challenge at a time when hourly productivity has become the predominant unit of measurement. And yet Sèvres continues to shine across the world, while anchoring itself in a sustainable modernity. Building on excellence and quality, the Cité holds itself to a symbolic rhythm of producing 3000 pieces per year.

To achieve this exceptional, and therefore rare, quality, the art technicians carry out some 30 crafts, passed down for more than 250 years. In the work-

THE ARTISANS BEHIND THE SCENES

Thanks to the proximity of the workshops to the Museum, the Cité de la céramique can create a dialogue between the collections and the production, while continuing to enrich the national heritage. Photographers like Sylvie Zénon and Nicolas Héron capture the beauty of the movements of these artisans in action, as they perpetuate the traditions of one of the most renowned institutions in France. A guided visit.



© SÈVRES - CITÉ DE LA CÉRAMIQUE / NICOLAS HERON



shops, savoir-faire is preserved: the precise and minute movements have been repeated since the creation of the Manufacture de Sèvres in 1740. Only the impressive wood-burning kilns, inaugurated in 1877, have been abandoned; now listed as historical monuments, they are used only occasionally. There they still stand, along with the gas kilns that are at the heart of the production facilities.

The other modernisation can be found in the applied research laboratory, in the area of creation and production: this year, the recruitment of a research engineer will serve to reinforce the scientific dialogue between the European manufacturers, to improve the preparation of pastes and colours, to optimise the selection of quality kaolins, etc.

On the production side, the synergies of the Cité de la céramique are grouped around heritage and creation. Classic and traditional orders destined for collectors (plates, vases, bowls, editions of 18th century pieces, etc.) allow the preservation and transmission of savoir-faire. And contemporary creation? Today it represents half of the production and commercial revenue of the business. In their time, Boucher, Duplessis, Falconet, Carrier-Belleuse and even Rodin enriched the repertoire and the history of decorative arts at Sèvres. Today, it is the turn of Pierre Charpin, Myriam Mechita and Guillaume Bardet, together with the artisans of the Cité, to perpetuate the tradition by giving birth to the future historical collections of the new Cité, which is afire to be part of the tomorrows to come.

ceramicists' glossary



SISMO: DESIGNING AND EDUCATING

Since the spring of 2011, the Cité de la céramique has worked with the Sismo industrial design duo on a novel exhibition concept that they believe to be particularly well-adapted to the new spaces dedicated to contemporary ceramics. The visit, called *Mise en œuvre, le quotidien et l'exceptionnel sous l'œil du design*, takes the visitor beyond the ground floor rooms, into the upper floors and the national collections, on a voyage to discover the ceramic objects through their production techniques. The exhibition compares old and contemporary ceramics and everyday design objects, with the same formal or technical approach, together with a comparable language - sometimes purely descriptive, often technical or historical, depending on the case - used equally by the curators, designers and ceramicists.

To read: *Mise en œuvre, Le quotidien et l'exceptionnel sous l'œil du design*, co-edited by l'Épure / Sèvres-Cité de la céramique, 2011.

- 1 **THROWING**
Creating rounded forms out of a plastic ceramic paste on a rotating potter's wheel
- 2 **CARVING**
Piercing or subtracting from a piece or a sculpture by cutting with the unfired (Sèvres porcelain) paste.
- 3 **ASSEMBLING**
Fitting together the various parts of an object, using raw binder, cold binder or mounting.
- 4 **MODELLING**
Hand-fashioning an object or a sculpture out of plastic ceramic paste.
- 5 **MOULDING**
Creating a plaster mould around a shape, and then making a cast by stamping a plastic paste. This is called slip-casting when ceramic slip (barbotine or liquid porcelain at Sèvres) is cast in a plaster mould.
- 6 **PAINTING**
Creating a motif, a scene, a portrait, flowers, etc. using brushes and colours made of metal oxides.
- 7 **ENAMELLING / GLAZING**
Applying enamel or glaze on a piece made of ceramic paste, using various techniques: with a brush, by blowing or with a sponge. Enamel is a vitreous coloured or uncoloured product fired at high temperature (above 1,000° C) - at Sèvres, these are "grand feu" colours - while glaze is a vitreous uncoloured product that is fired at around 1,000° C. There are also enamels that are fired below 1,000° C; at Sèvres, these are called "petit feu" colours.
- 8 **WEAVING**
This term is neither used nor applied at Sèvres; it consists of weaving the ceramic by successively crossing paste coils.
- 9 **ENGRAVING**
Making a motif, drawing or inscription by carving its outline using sharp tools adapted to the hardness of the material being engraved (plaster, unfired clay, stone, metal, etc.).
- 10 **STAMPING**
Pressing a piece of plastic paste into a plaster mould, in order to imprint the indentations and reliefs and to reveal the corresponding form.
- 11 **GILDING**
Applying a layer of gold (at Sèvres, pure 24 carat gold) on a ceramic material using a brush, and then fixing it through firing. The gold is first transformed into a powder and mixed in a coating to be fixed onto the ceramic support during firing.

conquering the public



DISCOVERY AND EDUCATION

Ever since his arrival, David Caméo, Director General of the Cité de la céramique, has worked to democratise the institution of Sèvres: "The goal is to offer a wider public a new reading of the decorative arts, through this institution." Exhibitions, publications, workshop visits, conferences, events, school group visits, training,... the history and the crafts are now available at the gates of Paris.

EXHIBITIONS

The Cité de la céramique take a dynamic approach to events, between its Parisian showroom and the exhibition spaces at Sèvres. Each year, some 10 heritage exhibitions are presented. Coming soon, the drawings and sketches of Alexandre-François Desportes, the 365 ceramics made by Guillaume Bardet, a retrospective on the work of Kristin McKirdy, another devoted to Jacqueline Lerat, not to mention what is pending for 2013, such as the works of Austrian Elmar Trenkwalder and the expected presentation of the forms created by Ettore Sottsass in glass and porcelain. In parallel, the rooms with the permanent collections, an important section of which has just been renovated and redesigned (Antiquities, Middle Ages, Renaissance, Asia, Islam, the Americas, etc.), will reopen in December 2011. These will provide an introduction to ceramic techniques and history across ages and civilisations, in a way no other museum can accomplish.

PUBLICATIONS

The Cité de la céramique also adopts a dynamic policy in terms of publications, and develops collaborations with various publishers in order to offer new reference works and to ensure the best dissemination. Themes address both the porcelain production techniques at Sèvres and the history of the manufacturer, as well as exhibition books and books dedicated to new creations. Thus, Editions Bernard Chauveau publishes a series on emblematic designers and their collaborations with Sèvres: Sottsass, Charpin, Biecher, etc.; while Editions Courtes et Longues publishes a collection of beautiful and affordable books, "Sèvres, une histoire céramique", offering a nice approach to the history of production since the 18th century, at the rate of one each year.

WORKSHOP VISITS

"People love when we explain to them how objects are made. Those objects take on another sense," highlight the Sismo duo, who were invited to the inaugural exhibition for the opening of the rooms devoted to contemporary ceramics. In fact, the workshops at Sèvres are always full. The site itself, dating from the 19th century, is anchored in the history of France, as are the movements of the 120 ceramicists, who have perpetuated their savoir-faire since 1740. The 1.5 hour visits are conducted in groups, by reservation, and cost 14 euros per person including a visit of the collections.

LES PETITS DEGOURDIS DE SÈVRES

Since 2006, the Cité de la céramique has partnered with the national education body to welcome for a year six to seven primary school classes, for one day each week. In addition to discussing the site and the collections, the children work on a defined theme and are accompanied by an invited artist. Handicapped children are also part of the program, so that students of all levels can have access to the technical and prestigious savoir-faire of Sèvres and to the creation of a collective work of some magnitude. The theme for 2011/2012 - on touch - is being led by plastic artist Christian Astuguevieille.

AMATEUR PRACTICE WORKSHOPS

In keeping with the goal of being open to the public, since September 2011 the Cité de la céramique has offered workshops on painting on porcelain and modelling-pastillage for amateurs, in either quarterly cycles or intensive, one-week courses. Teaching is carried out by former Sèvres ceramicists, using the techniques, decorations and shapes of Sèvres.

LECTURE VISITS

Each Saturday and Sunday, outside of school holidays, Sèvres organises 1.5 hour visits of its permanent collections. Mondays are reserved for topical lectures on a technique, a historical period, a decorative art trend or a artist. "Les terres vernissées", "Autour du décor: le travail de l'or", "Marie-Antoinette", "Les chinoiseries", etc. These offer insights that are as accessible to enthusiasts as to neophytes.

For more information on the programme:
www.sevresciteceramique.fr

THE CITÉ GOES DIGITAL

Ceramic, an ancient material dating back thousands of years, is becoming intangible at the beginning of the 21st century: in parallel with the opening of the new rooms for the permanent collections, innovative digital mediation tools are available, thanks to the partnership with the Louvre Museum and Dai Nippon Printing/DNP, and to the generous patronage of the Bettencourt Schueller Foundation. Screens, interactive modules, tactile spaces, information available via QR code, etc, help in the discovery of the rooms. Thus, the digital policy is already spilling over into the physical environment of the Cité, to invest in social networks like Twitter and Facebook, in order to attract and inform younger audiences.



- 1 Uni-vert by the Petits dégourdis de Sèvres, 2011, José Lévy mediating artist
- 2 Maisons à parfum by the Petits dégourdis de Sèvres, 2009, Francis Kurkdjian mediating artist

TO FIND OUT MORE

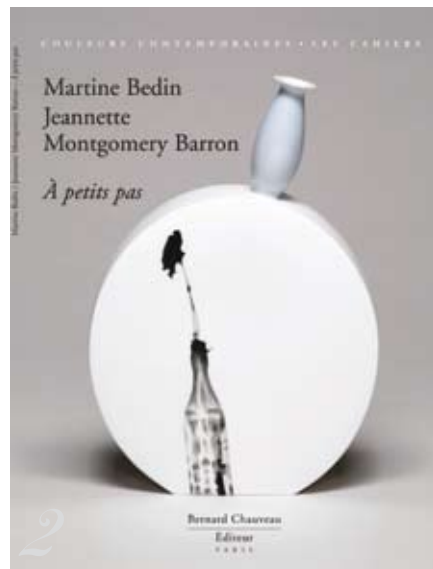
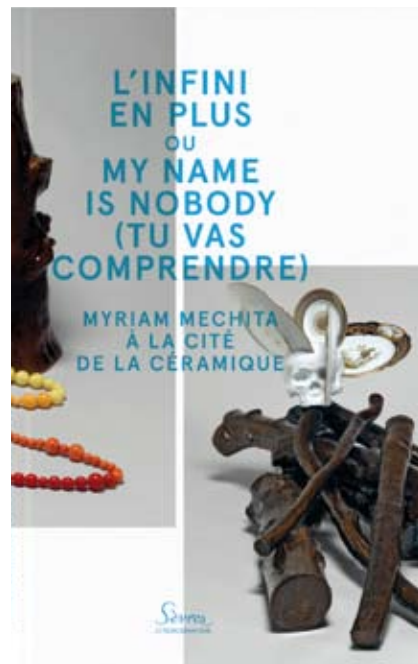
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www.facebook.com/sevres.cite.de.la.ceramique

Twitter
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Website
www.sevresciteceramique.fr

BIBLIOGRAPHIC SOURCES AND RESOURCES

Since 2005, the Cité de la céramique has collaborated with publishing houses on publishing reference works devoted to its history, techniques and contemporary artistic collaborations. Below are just a few of these reference works, selected by tl.mag.



L'infini en plus ou my name is nobody (Tu vas comprendre), Myriam Mechita à la Cité de la céramique
Editions Sèvres - Cité de la céramique, 2011 / 16 €

Mise en oeuvre, le quotidien et l'exceptionnel sous l'oeil du design
Les Sismo, Designers, with the complicity of the curators and ceramicists of Sèvres - Cité de la céramique
Les Editions de l'Épure, 2011 / 6 €

La Pompadour et les créatures de Mákhi Xenakis
Text by Mákhi Xenakis and Gilbert Lascault
Editions Actes Sud, 2011 / 17 €

Circuit céramique à Sèvres, Académie internationale de la céramique
Union catalogue,
Éditions Sèvres - Cité de la céramique, 2010 / 39 €

Circuit céramique à Sèvres, La Scène française contemporaine
Catalogue compiled under the direction of Jean-Roch Bouillier and Agnès Pironon,
Editions Sèvres - Cité de la céramique, 2010 / 39 €

Gustavo Pérez, Rencontre avec la porcelaine de Sèvres,
Editions La Revue de la céramique et du verre, 2010 / 19,50 €

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Editions Archibooks + Sautereau Editeur, Manufacture nationale de Sèvres and the Grand-Hornu Images, 2009 / 24 €

José Lévy - Mousse de Sèvres
by Catherine Geel
Beaux-Arts Éditions, 2009 / 7 €.

Johan Creten - Sculptures, Manufacture nationale de Sèvres
Texts by Chantal Pontbriant, Nathalie Viot, 2008 / 25 €

La Terre transfigurée. 250 ans de porcelaine à Sèvres,
Sophie Zénon, Editions Paradox, 2006 / 30 €

La Revue de la Société des Amis du Musée de Sèvres, annual scientific journal on ceramics,
n°20 released in 2011

BY ÉDITIONS BERNARD CHAUVEAU
collection Couleurs contemporaines - Les Cahiers

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key dates & figures



Bouche by Frédérique Lucien, biscuit porcelain and gold, coedition of the galerie Jean Fournier, 2010



Bouche by Frédérique Lucien, biscuit porcelain and red enamel, coedition of the galerie Jean Fournier, 2010



Surtout, Floating flowers by Clémence van Lunen, coedition of the galerie Arum, 2007

1740

Foundation of a soft porcelain workshop in Vincennes.

1756

The Manufacture is moved to Sèvres.

1768

Discovery of a kaolin deposit - a necessary component of hard porcelain - near Limoges.

1800

Alexandre Brongniart runs the Manufacture, through 1847.

1824

Creation of the ceramic and glassmaking museum, with a pedagogical and technical vocation.

1876

The Manufacture and the Museum are moved to a four-hectare (+-10-acre) site, where they are still located today.

1963

Publication of the Cahiers de la Céramique, organisation of important exhibitions.

1979

Opening of the rooms dedicated to 16th century Far Eastern and Western ceramics.

1986

The Manufacture becomes a member of the Comité Colbert.

2003

David Caméo becomes director of the Manufacture. Multiple collaborations with contemporary artists.

2010

The Museum and the Manufacture merge to become Sèvres - Cité de la Céramique.

2011

The redesigned rooms containing the collections of Antiquities, Middle Ages, Renaissance, Asia, Islam and the Americas reopened.