

NendoMarket 02

**Pauline Bonnet, Thomas Cadith, Jean-Baptiste Durand, Quentin Marais,
Andrea Moreno, Lukas Richarz, Martin Schlotz, Hélène Segura**

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Lukas Richarz, *Cylinders*, 2023 ; photo Anthony Girardi

Nendo Galerie is pleased to announce the second installment of its *NendoMarket* exhibition.

Continuing to question - and even shake up - the ways in which contemporary ceramics are exhibited, *NendoMarket 02* presents a selection of mostly domestic forms by eight ceramic artists.

As the title suggests, it is indeed an allusion to the universe, aesthetics and the organization of supermarkets that is highlighted here. Lined up on metal tables and shelves, with the aim of considering them without hierarchy and in the most neutral possible perspective which attempts to thwart certain curatorial gestures, the works stand out through their quality and diversity more than through artifices of staging – even if it must be recognized that this postulate, unusual in a gallery, can itself be perceived as a form of staging!

Invited artists were chosen for the relevance of their vocabulary, the quality of their research, and the heterogeneity and contrast of their practices.

If Thomas Cadith and Lukas Richarz both work with the ancestral form of the bowl, they free it from a purely utilitarian aspect, the first by making sculptures inspired by geological movements while the second's research into black(s) and the treatment of surfaces have a painterly quality.

In Martin Schlotz's work, it's the subtle variations in texture and the restraint of chromatic ranges that are particularly appealing, in a formal vocabulary that is deceptively geometric but reduced to a certain essence. This is the opposite of Andrea Moreno's work, which asserts a "DIY glamour" made up of picturesque assemblages that appear cobbled-together and enhanced by frank, bold colors, or H el ene Segura's undulating, almost hypnotic work, with its fine, sinuous lines in constant motion.

Trained as a designer, Jean-Baptiste Durand excels in combining clay with materials traditionally foreign to the world of ceramics, to create objects that energetically challenge shapes and their perception of use. He is joined in a certain idea of transgression by Pauline Bonnet, whose work imposes a liveliness derived from surfaces with plaster effects, matte colors, changing hues... turning traditional glazes in reverse, and by Quentin Marais, who plays with the purpose of objects to impose a vocabulary of hybrid, playful and mischievous forms.

All in all, *NendoMarket* offers itself as a place for a wide variety of products... like in the supermarket!

Pauline Bonnet

Born 1994 in Orange, lives in Marseille

After studying textile design at the École Supérieure des Arts Appliqués Duperré (Paris), Pauline Bonnet turned to working with clay, graduating in 2020 from the ceramics workshop at the École nationale supérieure des arts visuels de La Cambre (Brussels), where she was awarded the Prix de la Fondation des Amis de La Cambre. She has, among others, exhibited at the Fondation Thalie in Brussels (2021), the Biennale des Métiers d'art in Luxembourg (2021) at Eleven Steens in Brussels (2022) and at Volume Ceramics Gallery in Paris (2023).

Striving to renew forms and know-how specific to the arts of fire, Pauline Bonnet aspires to produce embodied objects, whose aesthetic vivacity would be prominent enough to make them exist otherwise.

Her ceramics are vibrant and animated by a singular materiality. Because she gives her sculptures domestic forms, borrowed from an archetypal repertoire that speaks to a collective imagination, their presence generates mental projections that go beyond the exhibition space. Both objects and motifs, her works serve as receptacles for the memories and/or desires of others; they inhabit as much as they shelter.

Thomas Cadith

Born 1991 in Nantes, lives in Saint-Yrieix-la-Perche (Haute-Vienne, France)

Thomas Cadith studied in Limoges and Vallauris, and also traveled in China before being trained in various wood-firing techniques (raku, anagama, train kiln) by Tristan Chambaud-Héraud.

Since then, he has specialized in wood-fired mineral sculptures and utilitarian sculptural pieces.

"Nineteenth-century steel sheds, Le Corbusier's concrete and colonial constructions have always fed my imagination, as has the architect and illustrator Hugh Ferriss. Inspired by these lines, my work is based on forms reminiscent of lapiaz and basalt columns. I work in clay (porcelain, stoneware, natural clays, etc.), starting from a solid modelled mass on which I trace and cut lines, chevrons, meanders, etc. Firing them in wood gives them a moiré appearance and complex movements and colors. Through my pieces, I invite the viewer to reflect on the cities in which we have strived to erase nature. I invite a return to a complex mineral world drawn from the earth itself and inspired by urban lines combined with the movement of geological life."

Thomas Cadith

Jean-Baptiste Durand

Born 1987 in Pessac, lives in Paris

Jean-Baptiste Durand graduated from the École Supérieure d'Art et de Design de Saint-Etienne in 2011, and immediately joined Mathieu Lehanneur's studio, where he remained until 2016, before going freelance.

"Contrary to my first approach to ceramics, which was based on the constraints of output and serial production, I now make pieces that are free of these notions. I try to cultivate a kind of nonchalance and innocence, letting myself drift gently. The fact that I didn't have any academic training as a potter makes me feel like a kind of curious idiot, and as daring as possible. I like the idea of presenting heterogeneous things, as if several parts of my brain were speaking alternately. These things, creatures, little monsters or objects seem to come from an alternative universe, either utopian or dystopian."

Jean-Baptiste Durand

Quentin Marais

Born 1988, lives in Guerlesquin (Finistère, France)

A 2008 graduate of the École Supérieure des Arts Appliqués Duperré (Paris), Quentin Marais continued his training as a ceramist at the Maison de la Céramique in Dieulefit. In 2011, in collaboration with designer Guillaume Bardet, he won the Liliane Bettencourt prize for the intelligence of the hand, with a project subsequently exhibited at the Manufacture de Sèvres, MAC's Grand-Hornu and MUDAC in Lausanne. In 2017 he won the second prize in the European Young Ceramics Competition awarded by Terralha festival in Saint-Quentin-la-Poterie.

"My work was initially built around childhood. I imagine with memories and images from this period: memories of places, towns, cities, objects, everyday life... I create with the gestures, games, drawings and colors of my youth. Cutting, collaging, assembling, coloring and daubing: all these notions nourish and build my creations. They oscillate between the utilitarian and the sculptural, bouncing back and forth between the figurative and the abstract. Clay gives me this freedom. It is for me the bridge between a symbolic world and our contemporary world. It offers plasticity between the useful and the useless, and reveals the link between the imaginary and the concrete. There's no nostalgia or melancholy in my approach, but a desire to find a "primal" freedom and childlike lightness; like a construction game, like a memory game."

Quentin Marais

Andrea Moreno

Born 1992 in Caracas, lives in Marseille

With a degree in Illustration from Kingston University in London, Andrea Moreno trained in ceramics at the Maison de la Céramique in Dieulefit. In 2023, she won the second prize in the European Young Ceramics Competition awarded by Terralha festival in Saint-Quentin-la-Poterie.

"The hours of observation I spent in the traffic jams of Caracas during my childhood have nourished my ceramics with a kind of urban 'madness': the memory of an effervescent, solar city, a nature as overflowing as urbanism and architecture, but also the spirit of resourcefulness and resilience of those who repair their possessions with humor, with what they have on hand.

These unusual and inventive repairs by the Caraqueños are reflected in my pieces by what I call "DIY glamour". All these assemblies made of constraints are a starting point for my creative protocol. I establish the rules, a rhythm, a theme, a material, a technique, a type of form, a type of use. This precise starting point gives me the impetus to do things with freedom and expression."

Andrea Moreno

Lukas Richarz

Born 1984 in Caen, lives in Bretteville-sur-Odon (Calvados, France)

A graduate of the École Supérieure des Arts et Médias in Caen, Lukas Richarz notably addressed ceramics in Australia, at the University of Southern Queensland in Toowoomba.

For several years now, he has been developing a body of work of one-off pieces largely centered around the form of the bowl, which he regards as sculpture and frees as far as possible from its utilitarian function, creating without any thought of a purpose other than that of an object to be looked at, grasped and contemplated.

"Without running towards an accident in the kiln, each choice, each gesture made on a piece in the process of creation, leads it towards a result that attempts to transcend electric firing. In so doing, I free myself as much as possible from the constraints that could stand in the way, when it comes to placing the bowl correctly in the kiln so that the shape and glaze behave correctly themselves.

Maintaining this freedom throughout the work requires seeking solutions. This, I believe, is what leads me to ever greater singularity and expressiveness."

Lukas Richarz

Martin Schlotz

Born 1959 in Niederstetten (DE), lives in Laudert (DE)

Trained in a pottery workshop in France, Martin Schlotz also studied fine arts and ceramics at the Kunsthochschule in Mainz.

He has exhibited at the International Biennial of Contemporary Ceramics in Vallauris (2005), the Museum of Arts and Crafts in Hamburg (2012), Brutto Gusto Gallery in Berlin (2014) and the Ceramics Museum in Staufen (2019), among others.

“Martin Schlotz works with stoneware and porcelain that he has himself prepared. The porcelain is, stratum by stratum, chamotteed, coloured or left natural. These highly elaborated creations, of such very simple appearance, take their form mostly at the wheel. There is no desire to go beyond or to enrich the given form; nor does one find any trace of desire to transgress: Martin Schlotz respects the limits of the genre. He makes pots. There are no references, no quotations in his work; neither in the form, nor in the treatment of the material, nor even in the treatment of the surface. It is simply accentuated with horizontal bands of engobes which individualise each pot. His formal research aims at the essential. It could be argued that Martin Schlotz’s ceramic method deals with producing containers adapted to the aesthetic demands of our period; yet his work goes well beyond this. Each pot is a sequence of a long series of variations, a moment of his work chosen among others, but also and above all a long evolution of ceramics through centuries of practice.”

Yves Peltier, in *Céramique contemporaine, Biennale internationale Vallauris*, 2006

Hélène Segura

Born 1974 in Paris, lives in Marseille

After obtaining a Bachelor of Art degree in Sweden, Hélène Segura worked as an art director and interior designer.

In 2021, she founded the Murmur studio, while continuing her ceramic practice alongside artists such as Anne Verdier and Bénédicte Vallet.

Creating a narrative around forms evocative of the plant and sometimes marine world, she invents collections of objects that even redefine their function: the work desk becomes a sea of sand and the light fixture a seat, for example.

In her recent stoneware works, she has developed a series of containers whose reading is lost between form and motif, thanks to a slow pleating process, line after line, which alternates with a rapid assembly of the piece, almost in a hurry, in a single gesture. The result is a lively movement of lines that intertwine in a hypnotic, sometimes uneven pattern.