

## WRITINGS, IMAGES, MESSAGES

# CLAY, A VEHICLE OF EMOTIONS AND MESSAGES

18<sup>th</sup> edition of the Parcours Céramique Carougeois

**Carouge, 19<sup>th</sup> June 2024 / The Parcours Céramique Carougeois is celebrating its 35<sup>th</sup> anniversary this year. The secret to its longevity lies in the passion that drives those involved in this biennial event and in their enthusiasm for contemporary ceramics. From 14<sup>th</sup> to 22<sup>nd</sup> September, more than 20 artists from eight countries will be exhibiting works that testify to the unlimited richness of this medium. This year's theme is the clay as a vehicle for messages and interpretations of the world.**

For the 18<sup>th</sup> time in 35 years, the streets, stalls, and galleries of Carouge (Geneva, Switzerland) will be transformed - from 14<sup>th</sup> to 22<sup>nd</sup> September - into a vast showcase of contemporary ceramics. While the Parcours Céramique Carougeois (PCC) has preserved its local, convivial spirit over the decades, this event is now playing in the big league. 'There are other biennials of contemporary ceramics today,' Emilie Fargues, head of the Bruckner Foundation, which organises the PCC points out. 'But this is one of the first of its kind to be held in Europe. It has been emulated.'

For Frédéric Bodet, independent curator and former curator of the National Ceramic Museum of Sèvres, who is the associate curator for this 18<sup>th</sup> edition, 'the PCC is a springboard that is observed from abroad. They see who exhibits there and who wins prizes. The public discovers new ways of practising ceramics, while collectors spot emerging artists.'

## CLAY AS A SKIN

Organised for the past 15 years by the Bruckner Foundation, the PCC is fully in line with the return to so-called slow techniques in contemporary art. 'We're seeing a re-emergence of craft, but with a contemporary vision,' notes Emilie Fargues, who puts this renewed interest down to a resistance towards a society increasingly sucked in by digital immediacy and immateriality.

For Frédéric Bodet, this development is also due to the fascination with clay as a medium: 'There is a desire for ceramics in the younger generation. Working with clay involves the whole body. It's a medium where you can let off steam, where you can print very intimate things. It's like a skin: it's a material for communication that's more alive than other materials.'

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So, what can we read in the works selected by the two exhibition curators? 'We wanted to bring together artists who had a unique approach, who expressed convictions and who used ceramics as an interface for personal messages,' says Frédéric Bodet. The highly acclaimed German ceramist Stephanie Marie Roos, guest of honour at this 18<sup>th</sup> edition of the event, shows a kind of contemporary chronicle of societal events. Drawing on symbols of protest, her figures capture socio-cultural groups and behaviours, with a keen eye for accessories and fashions.

Closer to the object, the virtuoso Bodil Manz (DK) will be presenting a selection of her translucent porcelain pieces, in the minimalist vein of Bauhaus. The Swiss artist Line Dutoit Choffet questions our relationship with nature and its fragility, using flat lithophane surfaces to create splendid naturalist scenes. French artist Carole Chebron, for her part, takes a contemporary approach with her work showing the exhaustion of the body after Covid-19, and the specifically feminine mental burden that she expresses by lengthening the arms and legs in pieces made from moulds of her own body.

'Some proposals are more conceptual than others' Emilie Fargues points out. 'But it is also a committed choice when a ceramist like Louise Defente continues to create utilitarian objects in a cheerful, floral style. It is this cohabitation of genres that is interesting at the PCC'.

### ***ROOM FOR EXPERIMENTATION***

Whether you are a novice or an insider, the PCC offers a series of events to help the public discover works and their secrets. Sangwoo Kim (FR/KR), Line Dutoit-Choffet (CH) and Caroline Andrin (BE/CH) will each be giving a 'demonstration at the Bruckner Foundation to present their own techniques and approaches. Meanwhile, French visual artist Réjean Peytavin is keeping the mystery alive by inviting spectators to take part in 'vasomancy' sessions: in this performance, inspired by clairvoyance, he will be drawing 'the vase inside you'.

Mediation and experimentation occupy a special place in this 18<sup>th</sup> edition, which devotes a 'making' of section to the Atelier Maison Potter. The public - young and old - are invited to discover the emotions generated by a medium that never ceases to fascinate.

**[www.parcoursceramiquecarougeois.ch](http://www.parcoursceramiquecarougeois.ch)**

*Photos to download in high resolution on the website*

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#### ***Bruckner Fondation – Ceramics centre***

*Founded in 1998 to promote contemporary ceramics, the Bruckner Fondation is a major player in ceramics in the Swiss ceramics scene. A member of the International Academy of Ceramics (AIC), it has contributed to the development and professionalisation of the Parcours Céramique Carougeois, which it has organised since 2011.*

*In addition to the PCC, the Bruckner Fondation offers a wide range of measures to promote contemporary ceramics.*

- *Support for up-and-coming ceramists and ceramics designers: three annual grants for students at the Swiss Schools of Applied Arts (Geneva, Vevey and Berne) or established local and international ceramists, artists and designers.*
- *Residencies, firing, workshop hire*
- *Organisation of ceramics events*

**[www.ceramique-bruckner.ch](http://www.ceramique-bruckner.ch)**