MONTMÉAT MAUREL GALLERY

Contemporary Ceramics and Ink Paintings





For our first exhibition of contemporary ceramics and ink paintinhgs, which will take place from 6 to 12 December we have chosen to bring together three ceramists and three painters:

Emmanuel Alexia Sylvie Enjalbert Laetitia Pineda Alberto Guzmàn Serge Saunière Mansheng Wang

We are pleased to present artists we appreciate above all for their work, personality and approach. Their position in the world of contemporary creation moves and interests us particularly. They question and reinvent the classical Asian cultures from which they draw inspiration by offering us new forms. They are not only at the crossroads of tradition and modernity but also offer us passages between East and West. The navigations between several waters, if they are often perilous, they show us that they are not necessarily done in rupture.

And it is with a certain serenity and a real pleasure that we invite you to come and share meetings and emotions with them.





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Emmanuel Alexia

Emmanuel Alexia (born 1960) set up his workshop and kilns in the south of France several decades ago. Living in harmony with nature, he collects his own earth, sifts it, mixes it and grinds his rocks. He fires his pieces in wood kilns that he builds himself.

Inspired by the tradition of Japanese potters, his work is dedicated to making the utensils necessary for the tea ceremony. His work is appreciated in Japan by amateurs and is regularly exhibited in galleries, temples and museums.

Recent exhibitions

- · Cha-no-yu : A Ceramic Sacred Space, Cavin-Morris Gallery, New-York. 2021
- · Kanreki Chawans, gallery Le sentiment des choses, Paris, 2020
- · Nomura Art Museum, Kyoto, Japan. 2019
- · Temple Shörei-in, Enkakuji, Kamakura, Japan. 2017
- · Dojima Gallery Osaka, Japan. 2009

(left image) **Chawan, Le Pin de l'infini (detail)** Spring 2019 Stoneware Gold lacquer kintsugi by Catherine Nicolas H : 8,5 cm ; D : 11,6 cm Published : E.Alexia, PH, A.F.Neeser, C.Landais. Au Cœur de la Forêt, catalogue accompanying the exhibition « Au Cœur de la Forêt, deux potiers français », Nomura Museum, Kyoto, Japan, 2019.





1 | Chawan, Le Pin de l'infini Spring 2019

Stoneware Gold lacquer kintsugi by Catherine Nicolas H : 8,5 cm ; D : 11,6 cm The Chawan is shaped by pinching from a mixture of two clays. Thanks to the use of a kaolin slip and a wood fire, the surface of the bowl reveals rich green, pink and brown chromatic shades on a crackled white background.



2 | Mizusashi

October 2019 H. 20 cm ; D. 16,5 cm Stoneware Kintsugi on the lid by Catherine Nicolas This lidded jar is used in the Japanese art of tea, containing fresh and cold water used by the host in the teahouse during ceremonies. The succession of layers of feldspar glaze creates an almost pictorial decoration: the whitish drips give a vertical rhythm, while on the shoulder, the thick accumulation of glaze is strongly cracked and evokes the Japanese dakatsude, or "serpent skin" glaze.







3 | Chaire

October 2020 Stoneware Wooden lid carved by Emmanuel Alexia and lacquered by Catherine Nicolas H. 8 cm X D. 7.5 cm The very smooth cover and the small irregularities of the surface may let us think about the skin of a fruit. The wooden lid was carved by the artist and lacquered and gilded by Catherine Nicolas.

Stoneware made from two clays, this tea container belongs to a small series of pieces made in 2020 for which an original glaze was made from gold chloride.





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Mansheng Wang

Mansheng Wang was born in Taiyuan, Shanxi Province, China in 1962. Following graduation in 1985 from the Chinese Department of Shanghai's Fudan University, where he majored in classical literature, he worked for over a decade as an editor, director and producer at China Central Television in Beijing. He has devoted himself full time to painting, calligraphy and writing since his move to New York in 1996. Influenced by his training and interest in the Chinese classics, his paintings, poetry and essays often reflect on the literature, landscapes and images of China's past as they relate to the present.

Wang's calligraphy and paintings have been shown worldwide, including in China, Japan, Hong Kong, Europe and the United States. His work is held in private and public collections, the latter including the Baltimore Museum of Art; Brooklyn Museum; Huntington Library, Art Museum, and Botanical Gardens; Philadelphia Museum of Art; Princeton University Art Museum; Shanxi Museum; and Yale University Art Gallery.

His inspiration is as much from classical Chinese literature than the contemplation of nature. The themes he appreciates come from traditional painting but this does not prevent him looking for new technical solutions such as the use of reed feathers, the use of monotype or walnut stain. It is indeed from classical themes such as mountain landscapes, the representation of rocks, trees and other plants that he proposes a modern, personal vision of painting.

We are presenting a series of 10 ink paintings named Momentum of the Brush, which Mansheng Wang created in 2016 on Japanese paper. While he was exposing his work in the Ino-cho Museum of Kochi in Japan, Mansheng acquired the last ten sheets of a very beautiful hand-made paper, just before the workshop closed down. He decides to represent, with the help of a very dry paintbrush, trees with a mineral graphism. Some pieces like the wisterias recall the fluidity and entanglements of the characters of calligraphy. Other works represent trees with a fossilised aspect containing details of real landscapes of miniature mountains.



4 | Ancient Vine Calligraphy 3 2016 48 cm x 33 cm Ink on Japanese paper (mulberry) Artist's Seal: Wang Mansheng Yin



5 | Momentum of the Brush 4 2016 Ink on Japanese paper (mulberry) 33 cm X 48 cm Artist's Seal: Ban Sheng, Wang Mansheng Yin



6 | Momentum of the Brush 2 2016 Ink on Japanese paper (mulberry) 33 cm X 48 cm Artist's Seal: Ban Sheng, Wang Mansheng Yin, San Ren Ju



Ancient Vine Calligraphy (Triptych) Detail



7 | Ancient Vine Calligraphy (Triptych) 2016 40,5 cm x 60,8 cm x 3 Ink on Chinese paper (hemp) 33 cm X 48 cm Artist's Seals: Wang Mansheng Yin, Ban Sheng, Wang Mansheng Yin







8 | Momentum of the Brush 3 2016 Ink on Japanese paper (mulberry) 33 cm X 48 cm Artist's Seal: Ban Sheng, Wang Mansheng Yin



9 | Momentum of the Brush 1 2016 Ink on Japanese paper (mulberry) 33 cm X 48 cm Artist's Seal: Ban Sheng, Wang Mansheng Yin



10 | Ancient Vine Calligraphy 2 2016 33 cm x 48 cm Ink on Japanese paper (mulberry) Artist's Seal: Wang Mansheng Yin



11 | Ancient Vine Calligraphy 1 2016 48 cm x 33 cm Ink on Japanese paper (mulberry) Artist's Seal: Wang Mansheng Yin



12 | Momentum of the Brush 7 2016 Ink on Japanese paper (mulberry) 48 cm X 33 cm Artist's Seal: Ban Sheng, Wang Mansheng Yin



13 | Momentum of the Brush 5 2016 Ink on Japanese paper (mulberry) 33 cm X 48 cm Artist's Seal: San Ren Ju, Ban Sheng, Wang Mansheng Yin





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Laetitia Pineda

Laetitia Pineda is a ceramist who lives and works in the South West of France. She works exclusively with materials gathered from nature. Her work is characterised by a great lightness and inventiveness of form which influences the work of many potters.

Recent exhibitions

- Nomura Art Museum, Kyoto, Japan. 2019
- Temple Shörei-in, Enkakuji, Kamakura, Japan. 2017
- Dojima Gallery Osaka, Japan. 2009





14 | Chawan Stoneware Automn 2010 H. 9 cm ; D. 16,5 cm ; 15 cm



15 | Jug Stoneware 2021 H. 8 cm ; W. 17 cm This stoneware jug has a very slender, flared body and rests on a narrow foot. A ten-day firing in an anagama kiln gives it a texture and an antique tone close to volcanic stone.







16 | Jar Stoneware H. 21 cm ; D. 20 cm Firing in an anagama kiln




17 | Chaire Stoneware H. 6,4 cm ; D. 9 cm Firing in an anagama kiln





18 | Chaire Stoneware H. 9 cm ; D. 7,5 cm Firing in an anagama kiln





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Alberto Guzmàn (1927-2017)

Although the sculptural work in metal and marble of Alberto Guzmàn is well-known, his paintings are yet to be discovered. This does not concern the preparatory drawings helping a sculptor to elaborate his future work, but an independent work and a real creation. Alberto Guzmàn has drawn and painted throughout his life and the choice of ink can be easily understood. While the work of the sculptor in direct cutting or of assemblage by welding takes a long time, Guzmàn could express all his spontaneity with rapid gestures thanks to ink.

Guzmàn was a very curious man and an connoisseur in non-European culture. He was indeed, very interested in Asian ink painting. He crushed his ink on Chinese ink stones and used the engraved seal to sign his monogram in cinnabar.

Towards the end of the 1980s, Alberto was invited to South Korea to carry out monumental, public orders (two works for the Moran Open Air Museum of Seoul and another for the Olympic Park of Seoul). He kept a bond and attachment for this culture.

Two of his drawings are conserved at the Louvre. His sculpted work is present at the Peggy Guggenheim Museum in Venice, the Museum of Modern Art, Paris, the National Gallery in Oslo, the Lowe Museum in Miami and in several museums in South America. Works have been commanded for France, Korea, Norway, Peru, the United States.... One can find in his painted work, the imagination, the shapes and the vocabulary dear to the sculptor. The disc, the sphere whole or decomposed, fragmented, partially obscured or repeated; but also, striations, hatching, scraches and accumulations.

(Previous page) **Untitled (detail)** Ink on paper 132 x 110 cm Exhibited : "Alberto Guzmàn, Tensions et Partitions », Musée des Beaux-Arts, Pau, 2012



19 | Untitled

Ink on paper 132 x 110 cm Red monogram AG and signed Guzmàn on lower right Exhibited : "Alberto Guzmàn, Tensions et Partitions », Musée des Beaux-Arts, Pau, 2012





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Sylvie Enjalbert

Sylvie Enjalbert (born in 1974) discovered the world of ceramics in small villages of the Acatama desert in Chile. She made her first pieces there and learnt some techniques of which she still uses today.

Sylvie Enjalbert likes to see her works as evocations of the first jars that Neolithic farmers used to preserve their grain. Often large, her vases may measure between 60 and 80 cm, Sylvie sees them as bodies that she models with her fingers, with very few tools, slowly leaving the trace of her thumbs on the walls. She seeks to establish a dialogue between transitory everyday objects and timeless works of art.

Recent exhibitions

- 2022 « Homo Faber », Michelangelo Fundation, Venice, Italy
- 2020 « House of Craft », exposition collective au Korean Museum of Craft, Cheongju, Korea
- 2019 Solo show, LVS Gallery Seoul, Southern Korea
- 2018 « No Man is An Island », Taoxichuan Ceramic Art Avenue Museum, Jingdezhen, China
- 2018 « Pimitive Elements », Solo show, Pragmata Gallery, Tokyo, Japan

Works held in public collections

- 2018 Taoxichuan Ceramic Art Avenue Museum, Jindgezehen, China
- 2017 Maison Givenchy, Paris, France
- 2015 Ceramic Cultural Parc Museum, Shigaraki, Japan

20 | Jar Stoneware H. 65 cm ; D. 50 cm An oblong jar with a flared neck and a rounded bottom that tapers, the short, narrow foot gives it great lightness. A small delicate handle on each side. The clean lines give it an archaic yet modern look. A Fine matte surface in a nuanced earth tone



21 | Jar Stoneware H. 32 cm ; D. 32,5 cm







Serge Saunière

Serge Saunière (born in 1947) received a double education - first at the Beaux Arts in Paris where he was taught painting, drawing and engraving. He then went to the university of Tokyo where he lived for eight years. He studied Japanese painting but also the assembling of traditional material, the marouflage of papers, the posing of silk and its' restoration.

Serge Saunière deploys an accomplished art which navigates between Orient and Occident borrowing aesthetics and technics from one and the other. His abstract painting is dedicated to games of black and white, playing between equilibrium and instability, control and spontaneity. With a lot of sensitivity, the washes of Serge Saunière go from transparency to opacity, from distinct to blurred, from dry to damp.



22 | Untitled Signed and dated 09 on the back Acrylic on canvas 130 cm x 195 cm Exhibitited : Musée d'Art et d'Histoire, Meudon 2013 Published: Serge Saunière, Fragments d'Arcadie, Coiffard 2021, P49







23 | Untitled Signed and dated 2014 on the back Acrylic on canvas 195 cm x 130 cm Exhibitited : Musée d'Art et d'Histoire, Meudon 2013 Published: Serge Saunière, Fragments d'Arcadie, Coiffard 2021, P99



24 | Untitled 2014 Ink on paper 83 cm x 20 cm Exhibited: Mac Paris, 2014 Published: Serge Saunière, Fragments d'Arcadie, Coiffard 2021, P236-237





Ancient Ceramics





25 | Warming Bowl China, Northern Song dynasty (960-1126) H. 12.4 cm ; D. 17.5 cm

Stoneware with vegetal decoration moulded under ivory and celadon cover.

The large size of the bowl suggests that it is a warming bowl. It probably accompanied an ewer that contained a warm liquid; the bowl, also filled with hot water, allowed the drink to be kept at a certain temperature for longer. The presence of six spur marks inside the bowl supports this hypothesis, as they may have been used to fire the ewer inside.

The decoration of intertwined flowers pattern inscribed in medallions of foliage is reminiscent of some Jingdezhen productions.

Provenance: Josette Schulmann collection, Paris, 1960-1970.

Reference:

Bonhams Hong Kong, The Feng Wen Tang Collection of Early Chinese Ceramics, 9th Oct. 2014. Lot 157. https://www.bonhams. com/auctions/22320/ lot/157/?category=list&length =12&page=5





26 | Chawan Karatsu Mishima Japan, Edo period, 19th H. 7.6 cm ; D. 12 cm

Provenance : European collection before 1940.

Kintsugi gold lacquer restoration.





27 | Chaire With Cranes Japan, Edo period, 19th century H. 5 cm ; D. 8 cm

Inlaid stoneware with transparent cover The four cranes are arranged in pairs facing each other on either side of the small pot.

Topped with a turned ivory lid this charming chaire is freely inspired by Korean Buncheong ceramics, as evidenced by the tones used, grey for the background and white and black for the inlay work of the birds.





28 | Chawan Japan, early Edo period, H: 8,4 cm, D: 13,8 cm

Stoneware with white and grey slip brushed under a clear glaze. This bowl belongs to the Korean tradition but was most likely made by a Japanese potter. The white slip technique is particularly expressive here (hakeme) and the deformation of the bowl, which is probably deliberate, is characteristic of the Japanese taste in tea ceremony ceramics.

See a similar piece in the The Freer Gallery of Art, Smithsonian Institute: https://asia.si.edu/object/F1898.25/





29 | Bowl Korea, Joseon dynasty, 16th-17th century H: 5,5 cm, D: 11,5 cm

Stoneware withe white inlay (sanggam). Old Kintsugi repair with gold and silver.





30 | Shigaraki Chawan Japan, 19th century H. 8,8 cm ; D. 13,6 cm

Light grey stoneware with a transparent and shiny yellowish glaze. The interior has a bluish-white shading due to the presence of rice straw ash. The vertical walls of the upper part of the bowl forming a stripe are particularly original and rare. They may evoke the four-sided structures known as Shihogata.

Ancient restoration with gold lacquer kintsugi.

Provenance : Dr. F. H.'s Collection before 1965, Germany. Ancient collector's label indicating the number 32.

Reference: https://www.christies.com/ lot/lot-1928171





31 | Chawan Japan, Edo Perio, 19th H. 8,4 cm ; D. 15,3 cm Ido ware style

Ancient restoration with gold lacquer kintsugi.




32 | Bowl with Cranes and Clouds

Korea, Koryo dynasty, C.13th century H. 8,2 cm ; D. 19,3 cm

Celadon-glazed stoneware with inlaid decoration. Restoration with kintsugi gold lacquer.

Large bowl decorated with four white cranes flying among clouds. The black legs and beak are inlaid with iron oxide. On the outside four chrysanthemums inscribed in medallions among clouds. Lotus petal-bands around the foot.





33 | Celadon glazed stoneware Korea, Koryo period, 12th-13th

century H. 4.6 cm ; D. 16.5 cm

Carved peony decoration under pale green cover. Rim with "six petals". No spur marks.

Ref : Color of elegance, forme of simplicity, Korean ceramic from the Rhee Byung-Chang Collection. Museum Of Oriental Art of Osaka. 1998. Acc. No.21366. P49





34 | Large Alms Bowl Vietnam, 13th-14th century H. 12.4 cm ; D. 17.5 cm

Olive-green glazed stoneware with carved design

The large bowl is carved with a vegetal design on the outside, and stands on its base without a foot. Five spur marks. According to Stevenson (1997: 234), this type of alms bowl was used to receive offerings of food that begging monks obtained. More commonly made of wood or unglazed clay, this type may have been used by monks of high rank.

References

Stevenson & Guy, Vietnamese Ceramics, A Separate Tradition, 1997, p.234, cat.110 Stevenson, Wood, Truong, Dragons and Lotus Blossoms », Vietnamese Ceramics from the Birmingham Museum of Art, 2011, p.110 cat.60

References

(1) Stevenson & Guy, *Vietnamese Ceramics, A Separate Tradition,* 1997, p.234, cat.110

Stevenson, Wood, Truong, *Dragons and Lotus Blossoms*, Vietnamese Ceramics from the Birmingham Museum of Art, 2011, p.110 cat.60





35 | Lianzhi shaped bowl Vietnam, Tran dynasty, 13th-14th century D.16,4 cm ; H.7,9 cm

Grey stoneware bowl with moulded lotus petals decoration under crackled ivory glaze. Ribbed decoration of lotus petals on the outside. Five spur marks. Thin foot, brown washed interior.

References:

Stevenson and Guy. Vietnamese Ceramics, A Separate Tradition. P235, Cat.114.

Philippe Truong. The Elephant and the Lotus, Vietnamese Ceramics in the Museum of Fine Arts, Boston. P96.





36 | Dish Korea, Joseon period, 15th century D. 15.5 cm ; H. 4.7 cm

Stoneware bowl with inlaid Buncheong-type radiating rope design. Restoration with kintsugi lacquer and staples.





37 | Dish Korea. ca.13th century, Koryo period H. 4.7 cm ; D. 12.2 cm

Grey stoneware with moulded peony decoration under deep green cover. Yaozhou style. Three spur marks Gold lacquer kintsugi restoration.





38 | Bowl with flared rim

Korea. Koryo period, ca. 13th century H.7,2 cm ; D. 16.7 cm

Crackled celadon glazed stoneware.

Curved bowl with flared rim decorated with two concentric circles, fine network of cracks. Chips on the rim of the mouth.

Provenance: French collection, 1970-1980.





39 | Beaker Vietnam, Tran dynasty 13th-14th century D. 14.1 cm ; H. 9 cm

Buff stoneware beaker without foot, covered with an unctuous crackled ivory glaze. Five spur marks. Restoration with kintsugi gold lacquer Handwritten collection label «Louis ».





40 | Covered urn Vietnam, Ly dynasty, 11th-13th century D. 14.7 cm ; H. 18 cm

Fine buff stoneware covered urn with moulded decoration under crackled ivory glaze.

The lid features a lotus petal design topped with a lotus bud grip. The ivory glaze forms a beautiful network of crackles that takes on a green hue in the hollows.

Restoration with kintsugi gold lacquer.

A Vietnamese innovation, these jars originated under the Ly, contained drinks, water or wine. They were prized as early as the 17th century as ancient jars by the Japanese who used them to hold water during the tea ceremony (1).

References:

Crick, Monique, Vietnam, *Vietnamese Collection of the Musée Cernuschi*, 2006, Cat. 46, p.114-115 Stevenson, J., Guy, J., *Vietnamese Ceramics, A Separate Tradition*, 1997, Cat. 55, 56, 60

Philippe Truong. *The Elephant and the Lotus, Vietnamese Ceramics in the Museum of Fine Arts, Boston*. P39 (1)Stenvenson & Guy, 1997, p.73.





41 | Covered jar Vietnam 10th -12th century

D. 10 cm ; H. 12 cm

Grey-beige stoneware covered jar with crackled ivory glaze. Four small handles are attached to the shoulder and one to the top of the lid Kintsugi gold lacquer restoration .

References: Stevenson and Guy. Vietnamese Ceramics, A Separate Tradition. P131, V2. Located in the heart of Paris, the Montméat Maurel gallery offers ancient and contemporary ink paintings as well as ceramics.

The works we offer are mainly from Asian cultures or inspired by Far Eastern traditions.

Our collections can be viewed by appointment only. Several thematic exhibitions will be organized each year. MONTMÉAT MAUREL GALLERY By appointment only 36, rue Étienne Marcel, 75002 Paris, France + 33 6 17 61 21 60 + 33 6 76 56 29 96 mail : contact@montmeat-maurel.com

