

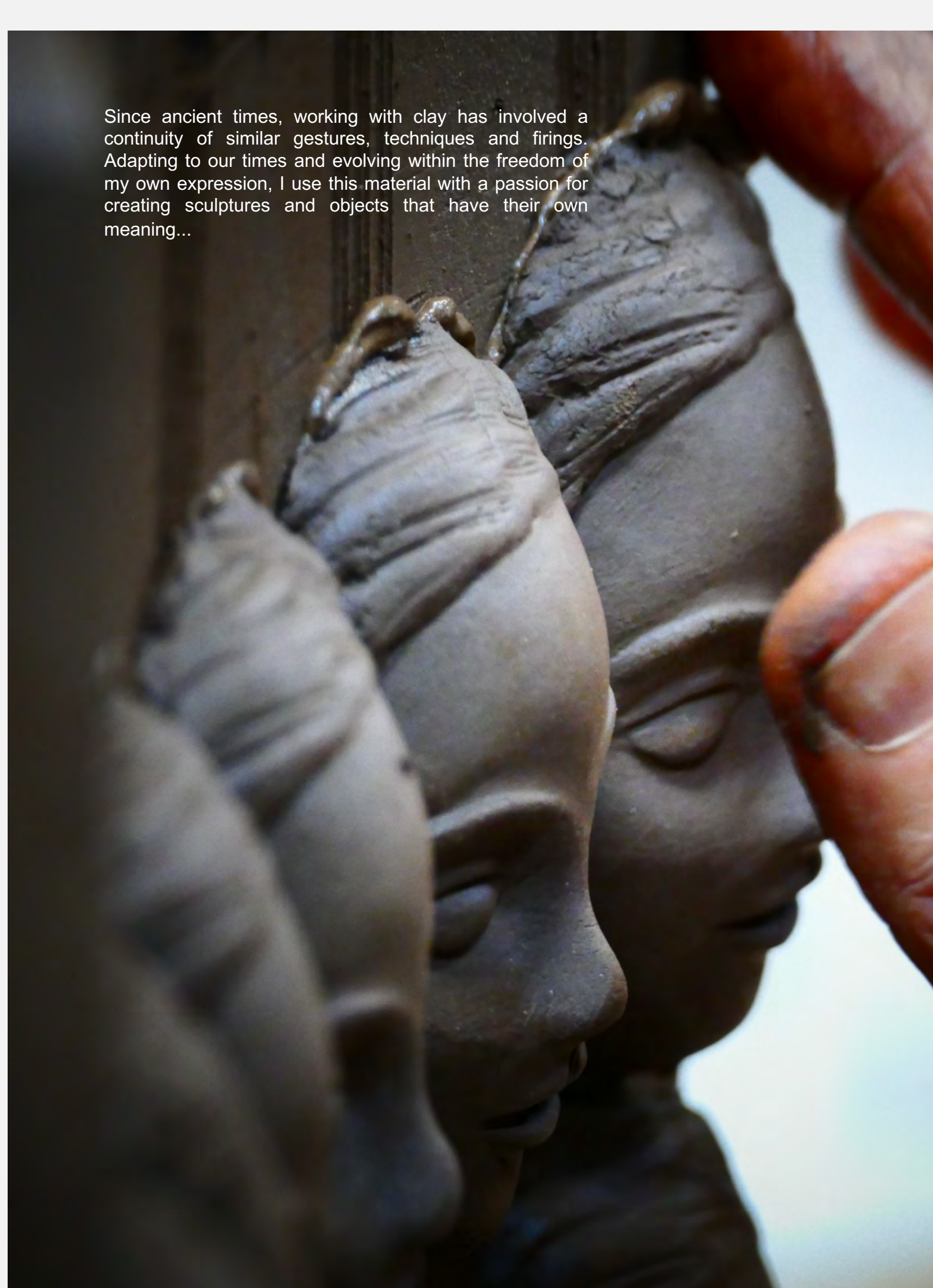


CLAUDIA VON BOCH

SCULPTURES
CERAMIQUES



Since ancient times, working with clay has involved a continuity of similar gestures, techniques and firings. Adapting to our times and evolving within the freedom of my own expression, I use this material with a passion for creating sculptures and objects that have their own meaning...



Stones...

in time and through time.

Earth...

my trace and my time.

Stones and earth...

witness of yesterday, today
and tomorrow.

Stone and earth...

speak of the nobility of the material:
cut, shaped and laid out,
they mark the place
and defy time

CvBoch, 2015.



"Geological strata contain the history of the Earth, as a chronological record of successive deposits of accumulated minerals. The strata tell us a story... "

Trinh Xuan Thuan

SCULPTURES



Genesis 11.1-5: *Everyone used the same language and the same words. As the people moved about, they found a plain and settled there. They said to each other, "Let's make bricks and fire them! The bricks became their stones... and they build a tower whose top reaches to the heavens.*

The tower was intended to link the divine world with the earthly world and to unify men through a common language. Like a Tower of Babel, this sculpture is a human-sized space with an inside and an outside. Composed of 68 blocks stacked like bricks, the exterior reproduces the geological strata that tell the story of the formation of mountains, rocks and minerals and their transformations due to the action of time, erosion, pressure and heat. A source of inspiration, the sculpture itself becomes a geological fresco, a reproduction of a time that is shorter than that of nature, highlighting the evolution between the mineral and living worlds. An animated Earth, capable of acting between the outside and the inside, constructed by superimposing materials. Then there is the evolution of humans, which will influence the material world to give rise to an intimately interwoven symbiosis.

In both 'geohistory' and human history, the strata preserve within them the stages of life and time. This is how humans are made... each layer is added to an old one... each layer has an impact on our being and is part of a whole that is delicately and intimately linked to the terrestrial world, to the world of Gaia.

The interior of the sculpture is covered with 1,536 faces, all alike in a melting pot of humanity, and always in relation to the Earth, which acts as a container. This highlights the fact that our humanity is not above nature, but is intimately linked to it: Anima, the feminine in man, Animus, the masculine in woman, and Mundus. Everything is connected between individuals and the world around them. We are the faces of Gaia, and at the same time Mother Earth pushes us towards a common destiny, a common society, where, even if the languages are different, the words are similar. This indissoluble existence between life and matter is essential, even if it is not always recognised. It remains a fragile link in an uncertain balance called life.

Materials: Black and reclaimed and layered clays, stoneware, porcelains, coloured engobes and glazes
Unglazed

Technique: Slab-built blocks and mould pressed faces

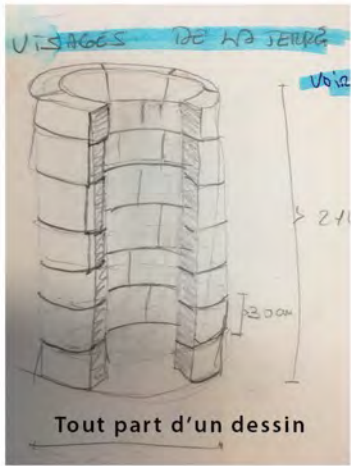
Firing: 1200+°C / oxidation

Dimensions: 220 cm (height) x 140 cm (diameter)

Year of production: 2022

**Piece selected and exhibited at the Musée d'Art du Château de Nyon (CH) for the
NATIONAL EXHIBITION SWISSCERAMICS 2022
On the theme "MELTING POT»**





"The migrant is not the other... the migrant is me yesterday or me tomorrow. Through our ancestors or our descendants, each one of us carries within a thousand migrants.

Eric-Emmanuel Schmitt

WAVES

Nomadic Man is a paradox, because in seeking the stability of a "promised land", he will be confronted with a World that is perpetually changing. This world on the move has always existed! From the very beginning, waves of migrations, whether voluntary or forced, have explained the history of human evolution and progress. From land to land, the nomad ventures into the unknown while maintaining a fragile link with the world left behind. Either his journey will end somewhere... or he will return to his place of origin. But in the meantime, both he and the world will have changed.

Waves

2019

120 x 120 x 35 cm

Mold pressed & modelled

Black stoneware & reclaimed/layered
clays, engobes, glazes

1200°C – Un-glazed





Bluebirds

2020

ø 11 x 60 cm, ø 16 x 70cm, ø 14 x 76 cm

Slab-built & modelled

Black stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed – Blue glaze for birds



Family

2019

∅ 11-18 x 53 cm

Slab-built & modelled

Black stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed



Maison du souvenir

2020

Ø 14 x 130 cm

Modelage & à la plaque

Grès noir et stratification d'argiles, engobes
& émaux de récupération

Non émaillée

Socle en métal



Intangible in My Dreams

2018

Ø 30 x 30 cm

Slab-built & modeled, wheel thrown

Stoneware & reclaimed/layered clays, engobes, glazes

Porcelaine – Feathers – Sand – Glass cloche

Un-glazed

Exodus

2017

∅ 30 x 45cm

Slab-built & modelled

Black stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed



Children of the Earth

2015

39 x 16 x 32 cm

Slab-built & modelled

Stoneware, porcelain & reclaimed/layered
clays, engobes, glazes

Un-glazed



Pachamama, II

2010

∅ 50 x 40cm

Slab-built & modelled

Black stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed





All Together

2023

ø 23 x 57 cm

Slab-built & modelled

Grey stoneware & reclaimed/
layered clays, engobes, glazes

Un-glazed



La Tresse

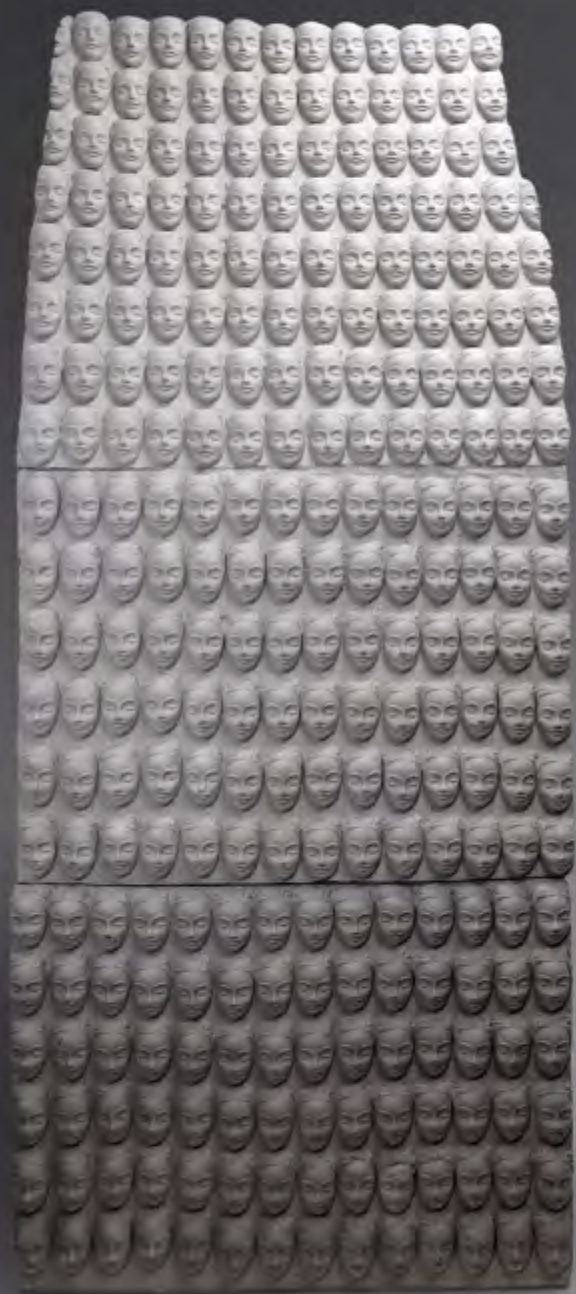
2023

Ø 20 x 15 x 148 cm

Salb-built & modelled

Grey stoneware & reclaimed/layered
clays, engobes, glazes

Un-glazed



Terres ou Faces

2024

22 x 42 x 142 cm

Mould-pressed faces & slab-built

Grey stoneware & reclaimed/layered
clays, engobes, glazes

Un-glazed



OBJECTS

(Small series of decorative, one-of-a-kind objects)

Origines, series

2020 - 2023

∅ 12 x 12 cm

Mold-pressed

Black stoneware & reclaimed/layered clays, engobes, glazes –

Gold leaf

Un-glazed



Voyage to the Centre of the Earth

2019

∅ 23 x 23cm

Mold- presse

Black stoneware & reclaimed/layered clays, engobes, glazes

Gold leaf

Un-glazed



Vases

2023

∅ 12 à 16 x 27 à 100 cm

Slab-built

Grey stoneware & reclaimed/layered
clays, engobes, glazes

Un-glazed





Mother Earth

2023

∅ 40-30 x 63-80 cm

Slab-built & cord-built technique
Stoneware & reclaimed/layered clays,
engobes, glazes
Un-glazed

Large vases

2020

∅ 15 x 17 x 57, ∅23 x 74, ∅12 x 30 x 64 cm

Slab-built

Grey stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed





Mother Earth

2023

ø 40 x 87 cm

Slab-built & cord-built technique

Stoneware & reclaimed/layered clays, engobes,

glazes

Un-glazed



Horadados

2023

∅ 12 x 12cm

Modelled

Stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed





Vases cylindrical

2022

∅ 12 x 70-80 cm

Slab-built

Stoneware & reclaimed/layered
clays, engobes, glazes

Un-glazed

Spiral

2016

Ø 45 cm

Slab-built

Black stoneware & reclaimed/layered clays,
engobes, glazes

Un-glazed



WALL-MOUNTED

Tryptic

2019

Ø 45 x 45cm

Slab-build

Stoneware & reclaimed/layered clays, engobes, glazes

Un-glazed





Searching for the Lost Gold

2018

Ø 50 x 70 cm

Slab-built - Sgraffito

Stoneware & reclaimed/layered clays, engobes, glazes – Gold

lustre - Rust-imitation wood base

Un-glazed



Geological Landscape

2018

ø 15 x 15 cm

Plaque en grès & stratification d'argile, engobes et émaux de récupération sur bois en imitation rouille
Non-émaillée



Paysage géologique

2018

ø 20 x 20 cm

Slab-built

Stoneware &

reclaimed/layered clays,

engobes, glazes – Gold lustre

- Rust-imitation wood base

Un-glazed

Mandala I

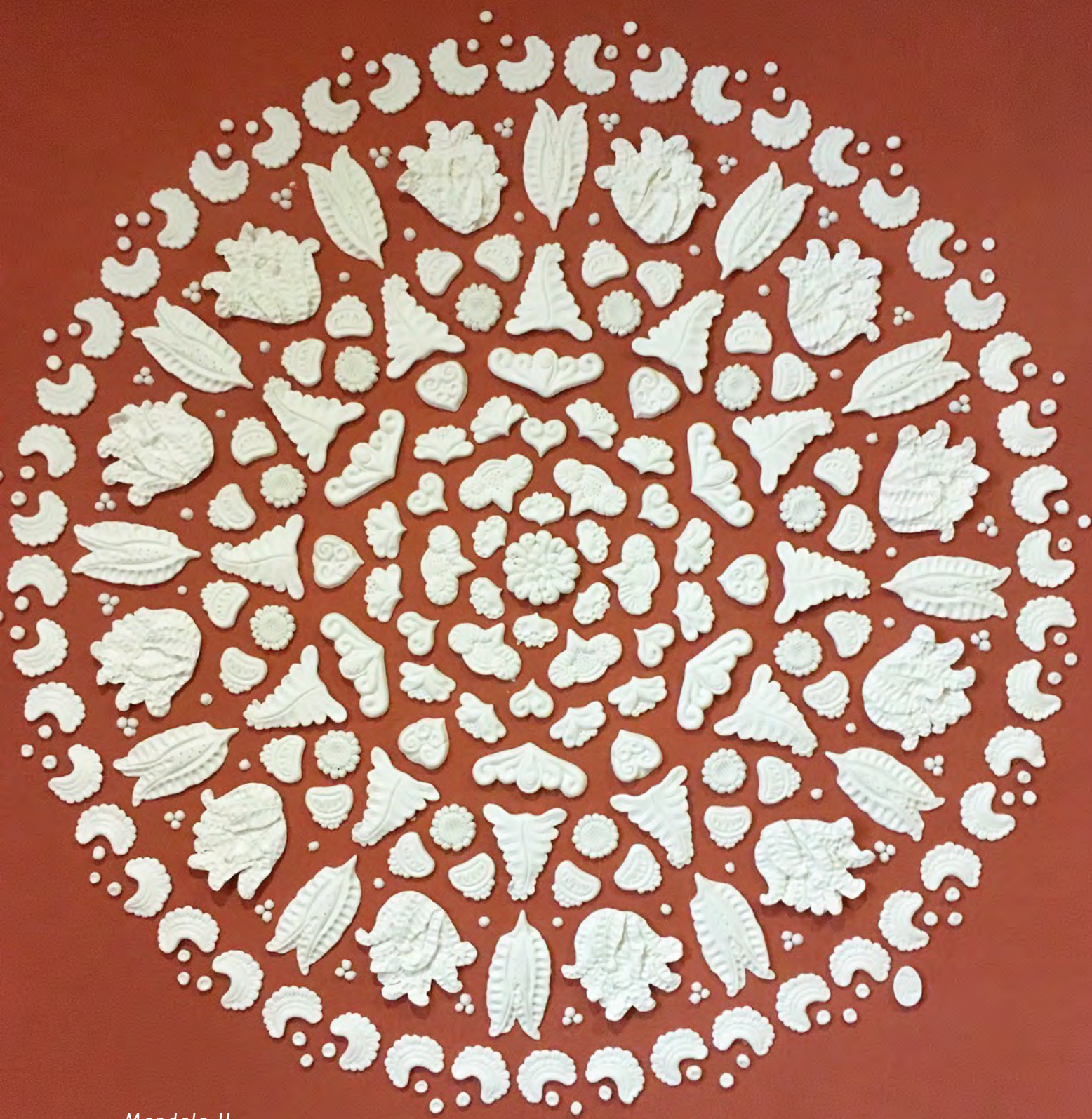
2020

∅ 105 cm

Mold pressed

Un-glazed porcelaine





Mandala II

2021 ∅ 45 cm
Mold pressed
Un-glazed porcelaine

CLAUDIA VON BOCH

Statement

CV

BIOGRAPHY

Born in Canada in 1957, I discovered ceramics in Argentina, a land where clay abounds and where I lived for 23 years. Perhaps influenced by my family, which has been in the industrial manufacturing of ceramics (Villeroy&Boch) for more than eight generations, clay has become my most faithful companion.

My first approach to ceramics was self-taught, with courses in technology, raku and throwing with Argentinian ceramists (Guillermo Mané and Jorge Basile) and a first workshop at home at the same time as my family was growing with the arrival of three children.

In 1990 I moved to Switzerland and it was there that ceramics really took a truly professional direction. After a year at Céruleum, École d'Arts Visuels in Lausanne (1994-95), I continued with four years of ceramics at the École d'Arts Visuels in Vevey (1995-99) under the guidance of ceramicist Jacques Kauffman. In 1999, with a ceramics diploma, I opened L'Atelier Gaïa in Pully, the Greek name for Mother Earth, an allusion to the earth from which we come.

Since then, I've continued with further training courses: molding techniques (Séverine Emery-Jacquier) - paper-clay (Barbara Wagner) - porcelain (Jingdezhen, China) - bone china (Sasha Wardel) - calligraphy (Claire Mosnier, Denise Lach) - elastomer molding (Jean François Lemaire).

For 25 years I have divided my time between teaching ceramics to adults and children.





For more than 25 years I have taught ceramics. As a result, the accumulation of clay remains of various kinds, engobes and enamels, was important. The disposal of ceramic waste poses problems:

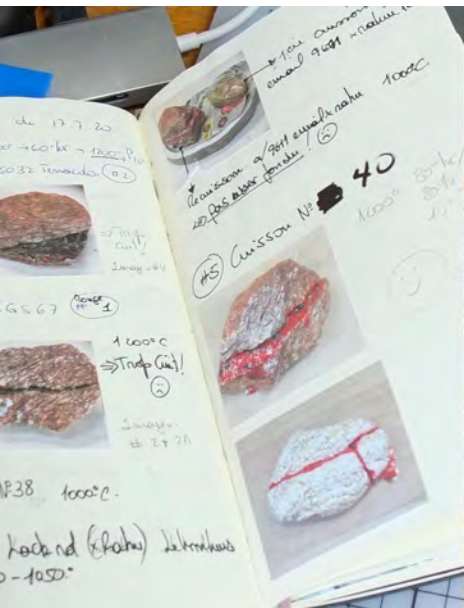
1. Obstructions of drains
2. Toxicity of some of the materials used (heavy metals)
3. Difficulty getting rid of it

On the other hand, it is possible to make these materials stable and therefore non-toxic by firing them at high temperatures, above 1100°C. That's how I came up with the idea of using the scraps to make new ceramic objects, thus giving a second life to materials destined to be thrown away. Finally, there is almost no waste. To this end, all clay residues (stoneware, porcelain, earthenware), coloured engobes, enamels and even cleaning water are recovered.

As a child, it was when I visited the tile factory where my father worked that I was fascinated by the idea that everything could be reused: Clay waste that fell to the ground was recovered and reintegrated into the production of the clay mass. It was already an avant-garde idea because, at that time (1960s), one didn't talk much about ecology, pollution or recycling... These words were not yet part of everyday language, and few companies cared about the pollution problems they could cause. This experience was my first ecological awareness. It is clear that my work generates very modest quantities compared to industrial scale. But for me, the waste produced in the workshop is a problem and I have incorporated it into my work. This is the basis of all my research and approach.



Thus, in my studio and work, the remains of material in liquid form are settled by sedimentation and superimposed in layers with other remains of clays, engobes and enamels. The block thus formed partially dries out until it becomes malleable. Slices of laminated clay are worked in slabs, modelled or pressed into molds to create pieces, each unique. The result is a partially controlled randomness, because at the time of shaping, the colours or textures of the different layers are not visible. It is during firing that they reveal themselves: the different materials react according to their own behaviours. These reactions cause deformations, splits, textures, colours and drips that are not entirely predictable during shaping, but which highlight the precarious balance between clays and object, between matter and earth.



CURRICULUM VITAE

1957 Naissance au Québec, Canada
1965 Déménagement à Buenos Aires, Argentine
1990 Déménagement à Lausanne, Suisse
Nationalité: Canadienne – Suisse
Langue: Français – Anglais – Espagnol – Italien

EDUCATION

2017 Workshop de moulage à l'élastomère, François Lemaire
2016 Workshop de sérigraphie, Denise Lach
2015 Workshop moulage, Sasha Wardel
2010-23 Workshops calligraphie, Claire Mosnier
2011 Workshop calligraphie, Denise Lach
2010 Stage porcelaine, Jingdezhen, Chine
2007 Workshop moulage, Séverine Emery-Jacquier
2005 Workshop paper-clay, Barbara Wagner
1995-99 CFC & diplôme de céramiste, Ecole d'Arts Appliqués, Vevey (CH)
1994-95 Céruléum, Ecole d'Arts Visuel, Lausanne (CH)
1987 Formation en technologie céramique, Guillermo Mané, Buenos Aires (ARG)
1986-90 Formation au tournage, Jorge Basile, Buenos Aires (ARG)
1978-80 Diplôme d'enseignante d'école enfantine, Buenos Aires (ARG)

ACTIVITIES

dès 2023 Membre de l'Académie Internationale de Céramique, AIC
dès 2022 Membre de Homo Faber, Michelangelo Foundation for Creativity and Craftmanship
dès 2017 Inauguration du 2^{ème} Atelier Gaïa, Oresco, Piemont (I)
dès 2009 Membre de FormForum Suisse
2006-10 Organise des expositions de céramique à l'Atelier-Galerie Gaïa, Pully (CH)
2005 Enseigne le tournage à l'Ecole d'Arts Appliqués, Vevey (CH)
2003-19 Enseigne la céramique en Cours Option Art du Baccalauréat Internationale, Ecole Internationale de Lausanne, ISL (CH)
dès 2000 Membre de Swiss Ceramics
dès 1998 Enseigne et travaille à l'Atelier Gaïa, Pully (CH)
1985-90 Atelier de céramique, Buenos Aires (ARG)

AWARDS

2022 *Melting Pot*, Exposition Nationale Swiss Ceramics, Château de Nyon (CH)
2016 1^{er} Prix & Médaille d'Or, *Zélina 16* International Competition, Zagreb (HR)
2011 1^{er} Prix du Publique, *The Distil Cup*, Distill Gallery, Ontario (CAN)

INDIVIDUAL EXHIBITIONS

2024 Galerie Kapu13K, Bussigny (CH)
2013 La Tour de Sauvage, Romont (CH)
2007 La Bottega d'ell'Arte, Carouge/GE (CH)
2002 Swing Gallery, Pully (CH)

COLLECTIVES EXHIBITIONS

2025 Salon Révélation, Paris (F)
YouNique, Lugano (CH)
2024 Art de Suisse, Lucerne (CH)
Woman's Essence, Musa International Art, Barcelona (E)
Galerie ArteMiam, Mies (CH)
The Land of Silence, Musa Pavillon, Biennale di Venezia (IT)
Winter Exhibition 23/24, Thrown Contemporary Gallery, London (GB)
Cortili d'Arte. Egro (IT)
Art International Zurich (CH)

2023 Salon Révélations, Paris (F)
Espace Culturel Bleu de Chine, Fleurier/NE (CH)
Galerie Mise-en-Scène, Morges (CH)
Parcours Métiers d'Art Dévoilée, AVMA, Morges (CH)
Galerie Le Bunker, Sainte Croix (CH)

2022 Parcours Métiers d'Art Dévoilée, AVMA, Morges (CH)
19^{ème} Festival d'Art et de Création, Avallon (F)

2021 Parcours Céramique de la Biennale Dieulefit (F)
Ob'Art Montpellier (F)

2020 Galerie de l'Evole, Nneuchâtel (CH)

2019 La Grange de la Dime, Romainmotier (CH)
GMAC, Chatou, Paris (F)

2018 La Cour des Arts, Brunstatt (F)
Aperti 2018, Lausanne (CH)
Musée de Toceno, Piemont (I)
Galerie La Spirale, Vevey (CH)

2017 Espace Aurore, Sorens (CH)
Le Miroir, Concours Internationale de Carouge (CH)
Résonances, Salon des Métiers d'Art, Strasbourg (F)
Ceramic Innovation Exhibition, Wayne Art Center, Pennsylvania (USA)
Aperti 2017, Lausanne (CH)
Terres de Lavaux, Lutry (CH)

2016 Sculpturum, Salon Européen de la Sculpture, Paris (F)
Résonances, Salon des métiers d'art, Strasbourg (F)
Ex-tempore 2016, International Ceramic Exhibition, Zagreb (HR)
Argilla, Faenza (I)

2015 Sculpturum, Salon Européen de la sculpture, Strasbourg (F)
Galerie Arcane, Corcelles/NE (CH)
Museum Schloss Fellenberg, Merzig (D)
Sept Fontaines, Luxembourg (L)
Résonances, Salon des métiers d'art, Strasbourg (F)
Art3F, Mulhouse (F)

2014 Galerie de Grancy, Lausanne (CH)
MAG, Montreux (CH)

2013 Galerie de FormForum, MUBA, Basel (CH)
Galerie de FormForum, OFFA, St. Gall (CH)
La Grange, Jouxkens-Mézery (CH)

2012 Galerie de FormForum, MUBA, Basel (CH)
GMAC, Paris (F)
Place Suisse des Arts, Lausanne (CH)
Résonances, Salon Européen des Métiers d'Arts, Strasbourg (F)
Galerie Tango, Lutry (CH)
Exposition de l'Association des Peintres et Sculpteurs de la Côte, Gland (CH)

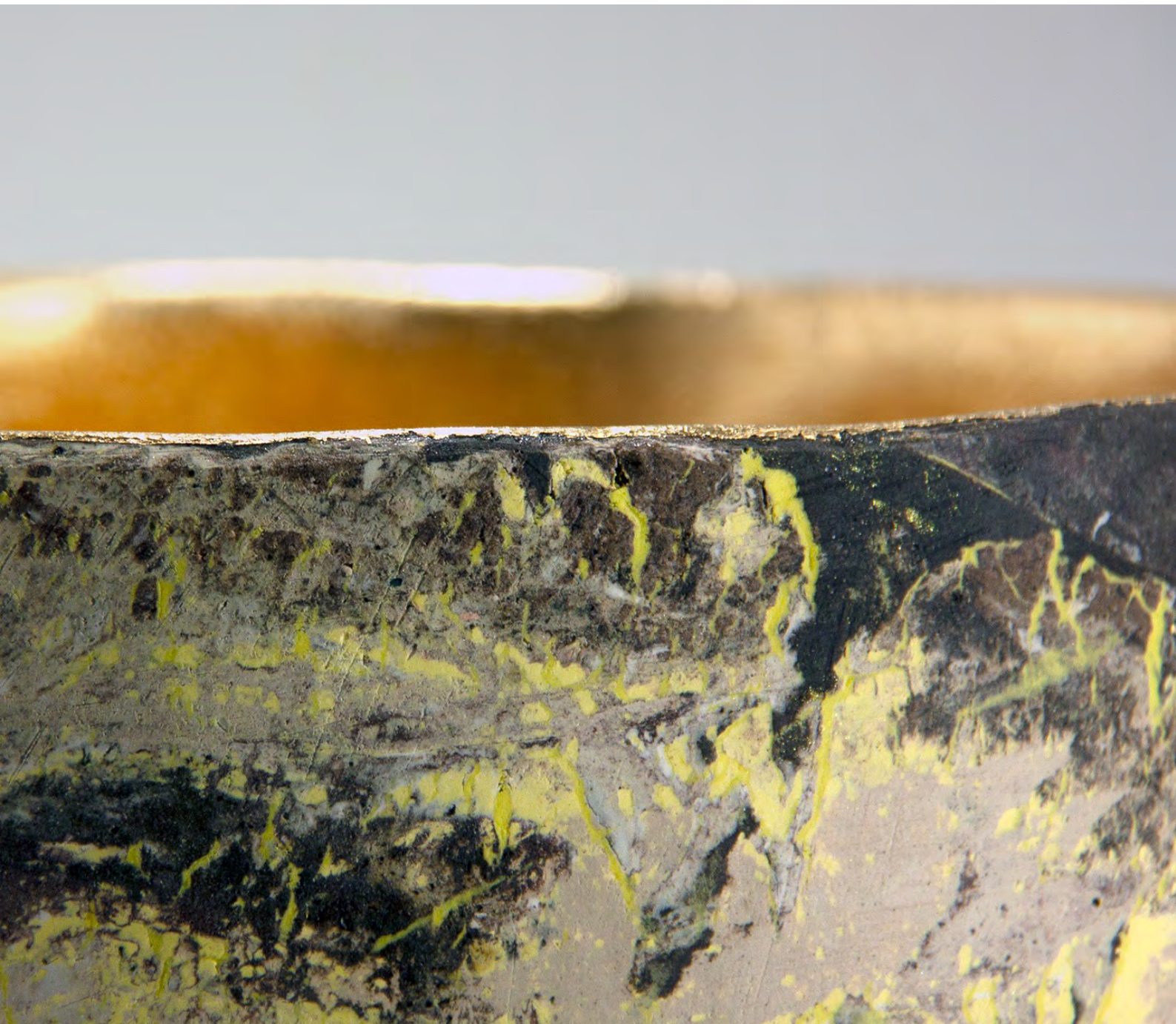
2011 FormForum, MUBA, Basel (CH)
Eunique, Karlsruhe (D)
Espace Aurore, Sorens (CH)
Sculpturelles, Galerie L'Artelier, Lausanne (CH)
Suisse Home, Bern (CH)

2010 FormForum, MUBA, Basel (CH)
La Grange, Jouxkens-Mézery (CH)

2009 FormForum, MUBA, Basel (CH)
8^{ème} Salon de la Création Unicréa, Château de Coppet (CH)
Keramikmuseum Mettlach (D)
3^{ème} Marché Swiss Ceramics, Carouge/GE (CH)
Not Only Stones, Galerie L'Artelier, Lausanne (CH)

2008 *Keramik dieser Welt*, Galerie Handwerk Koblenz (D)
Bols d'hier et bols d'aujourd'hui, Espace Céramique, Jouxkens-Mézery (CH)
2^{ème} Marché Swiss Ceramics, Aarau (CH)

- 2007 *The Distill Cup Competition*, Distill Gallery, Ontario (CAN)
Papavero, Stäfa, Zurich (CH)
- 2006 *Concours Eco-conscience*, Lausanne (CH)
Terres d'Ici, L'Atelier-Galerie Gaïa, Pully (CH)
Elite-Tile 06-07, Concours Internationale, République Dominicaine
Histoire de famille, La Grange, Jouxkens-Mézery (CH)
Anges, La Bottega d'ell'Arte, Carouge (CH)
- 2005 *Concours Internationale des Epouvantails*, Dennens (CH)
- 2004 *Galerie du Jorat*, Mézière (CH)
Galerie de Grancy, Lausanne (CH)
- 2003 *Schloss Keramik Markt*, Schloss Neu Bechburg, Oensingen (CH)
- 2001 *Espace-Galerie Sebeillon*, Lausanne (CH)
ART Galerie, Lausanne (CH)
- 2000 *Galerie Art au Pluriel*, Vevey (CH)
- 1999 *La Théière*, Concours Internationale de Carouge (CH)
Keramikmuseum Mettlach (D)
- 1998 *Le Jeu d'Echecs*, Musée du Jeu, tour de Trême (CH)
Le Jeu d'Echecs, Musée de Sarguemine (F)
- 1997 *Le Jeu d'Echecs*, Concours Internationale de Carouge (CH)



LISTE DE PRIX

TITLE	PG	PRIX EUROS
Animanimusmundus	5 à 7	42 500,00
Vagues	10	14 000,00
Bluebirds II	11	1 300,00
Bluebirds III	11	1 300,00
Bluebirds IV	11	1 300,00
Family	12	1 900,00
Maison du Souvenir	13	2 200,00
Intangible in my Dreams	14	3 600,00
Exode	15	1 800,00
Enfants de la Terre	16	1 800,00
Pachamama, II	17	2 700,00
All Together	18	2 400,00
La Tresse	19	4 600,00
Faces cachées	20	1 300,00
Terre ou Face	21	7 800,00
Origines (pièce individuelle)	23	450,00
Voyage au Centre e la Terre	24	890,00
Vases	25	de 280,00 à 1 400,00
Mother Earth (pièce individuelle)	26	1 700,00
Grands vases (pièce individuelle)	27	1200.00 & 1500,00
Mother Earth	28	2 500,00
Horadados	29	65,00
Cylindre vases (pièce individuelle)	30	1 300,00
Spirale	31	750,00
Tryptique	33	800,00
A la recherche de l'or perdue	34	1 500,00
Puzzle	35	269,00
Paysage Geologique, 15 x 15 cm (pièce individuelle)	34	130,00
Paysage Geologique, 20 x 20 cm (pièce individuelle)	34	170,00
Mandalas	37 & 38	sur devis