

# Press Release

**CCCB** CENTRE CÉRAMIQUE  
CONTEMPORAINE  
LA BORNE

**(digital) Soba Choko**

**Christina Guwang**  
*LONG TEMPS - doux spleen*

**Ceramics Association of La Borne**  
*Volume 1 Sphère*  
Artistic permanence



This old soba choko made from Imari porcelain, in the renowned «arrows» version displays one of the meanings of digital in (digital) Soba Choko : design, exhibit and et manipulate.  
©Jean-Louis Boissier

Christina Guwang, Bowls © Christina Guwang  
Jean-Pol Urbain, Sphère, ø 20 cm © Jean-Pol Urbain

from 26 NOVEMBER  
to 31 DECEMBER 2022

## **(digital) Soba Choko**

from 26 NOVEMBER  
au 31 DECEMBER 2022

An artistic research project has been developed based on an object, a cup or rather a goblet that has been in existence in Japan for over 300 years, called the the soba choko (soba as in buckwheat and choko as in vessel or mouth). The study of this object raises a number of historic and present-day questions that both concern ceramics and are of direct relevance to it. The soba choko's geometry and dimensions have remained remarkably unchanged, with the trunk of its cone measuring 6 cm in height, 6 cm at its base and 8 cm in width. Paradoxically, despite its fixed nature, the soba choko comes with a wide diversity of materials, textures, motifs, signs and even uses. This singularity creates a desire to discover and collect it, but also bears witness to its artisanal character, far removed from anything precious or luxurious.

Potters may have found tools to ensure that the work is geometric, but pottery has also developed a mastery of hand and finger movements. The term 'digital' reminds us that counting on your fingers, or digits, gave rise to numbers, and that numbers are not at all unrelated to pottery. Having chosen the (digital) Soba Choko question, it allows us to intelligently pursue a poetry of construction, appearance, designation and interaction, which is as much about the digital as something involving the hand and the mind, as it is about the digital as a method of organisation and context. The # sign is prominently seen, painted in cobalt blue on the porcelain of the classic choko soba. Both in Japanese and Chinese, this is the pictogram for a well, with the four beams at its head. It is a way of saying "I take my source here" that is commonly found on the networks with #sobachoko.

The exhibition in the Contemporary Ceramics Centre of La Borne's guest artist space will be split into three areas. A wall of racks will present a vast collection: old and new soba choko from Japan, but also cups from near and far, since historically the cup is the universal personal vessel. A set of eight circular tables will display the soba choko cups that result from experiments: specific workshops in art schools, invitations to ceramists and artists. Two large tables will contain activities for visitors: how to use a soba choko, in a ritualised way or more freely, and how to make a soba choko, by hand or by means of a robot.

The (digital) Soba Choko research collective was founded at the initiative of Jean-Louis Boissier, Professor Emeritus of the Arts at the University of Paris 8, intending a multidisciplinary approach to the Japanese soba choko and the interpretations of this object. It brings together teachers, researchers and students from the TALM-Le Mans School of Art and Design under the supervision of Felix Agid, Olivier Chouteau, Ianis Lallemand and Natsuko Uchino, and from the Orleans School of Art and Design under the supervision of Olivier Bouton, Virginie Péchard and Caroline Zahnd. In Japan, the collective includes Fanny Terno, an artist researcher at Kyoto City University of Art, and Thomas Vauthier, an artist researcher at Tokyo University of the Arts, who have studied and gathered together pieces and made a film, as well as Hajime Takeuchi, a professor at Nagoya University of the Arts, who has designed an augmented reality piece.

At the Contemporary Ceramics Centre of La Borne, the pot throwing and decoration workshops for students are led by Claire Linard and Anne Reverdy. Artists and ceramists from La Borne, Clousclat and Paris have been invited to contribute to the exhibition. The exhibition is curated by Jean-Louis Boissier, designed by Béatrice SELLERON and moderated by Liliane Terrier.

There is documentation on the projet (digital) Soba Choko available on line: <http://jlggb.net/collection/>

## Christina Guwang

*LONG TEMPS - doux spleen*

from 26 NOVEMBER  
au 31 DECEMBER 2022

Very early on, I sought out The Ball-shaped Bowl. Its shape may have varied slightly, but over the years, I have worked towards an "ideal" shape, one which I rarely come close to achieving. When the time comes to decorate it, I choose the bowl according to the decoration, rarely the opposite. Although my shape is almost unchanging, I try out all sorts of techniques on my pieces: engraved or reserve drawings, with chalk and fingers, with a bulb or a brush, using my horse hair or herbs, leaves and flowers. Decorations range from the simplest to the wildest, but always based on slip - which is warmer to the touch than glaze. For my own pleasure, I always throw La Borne clay, but because I insist on firing it at 1300°C, slip still holds many surprises for me. Also, as it is developed empirically, it becomes more random as I retrieve everything that I can sponge, etch, scrape, rub... or mess up.

Halfway through, switching from a gas to an electric kiln has taken me on unexpected tangents and, from digressions to ramblings - using the clay from the garden or my homemade brushes - I gradually freed myself from the dots and lines of my early days, and from technical accidents to life accidents, I do what I can... The wilder bowls are taking over.

When faced with destruction on all sides, on some days my bowls are filled with rage and impotence. The flowers rebel, the landscapes become desolate, until I am shattered and let loose my temper on the raw clay with clippings and debris. I have always collected trifling scraps, so I may as well find meaning in them? Be it only to try out hazardous experiments with unpredictable clays - which may or may not collapse in the time it takes to fire them.

At home, the spiders have been spinning their webs wider and wider for a long time now (but there are surprisingly few flies this year - and I have to share them with the frogs that take refuge outside my door when the surrounding lakes dry up). Outside I let the wild grass and forest grow. I try to draw trees. And finally, they look like trees when I am not trying.

In the studio, time is flying by when I am caught by the window. The webs inside catch the light in all its different shades, like the Soulages stained glass windows in Conques. The leaves outside compete with the painting, silhouetted on the glass, weaving their networks of light and shadow... and then I forget about drawing, I take photos. Too many of them.

Images that I amass, unable to sort or classify them, in exactly the same way as my small bits of paper and my scraps; witnesses and traces of a time, a long time, time that is taken. Sweet spleen.

After Christina completed a first degree at the Villa Arson in Nice and then choosing to specialise in ceramics at the Arts Décoratifs de Strasbourg, she obtained her diploma in 1985 and completed her training with Jacky Coville. She worked for several years in Brittany and later for Suzy Atkins, before settling in 1995 in Lajonc, in the farmland between Poitou and la Brenne.

## Ceramics Association of La Borne

### *Volume 1 Sphère*

"We travel through the atmosphere on a sphere, a ball, a balloon that goes round and round," sings the poet. The stars, the sun, the moon and the planets are all made from fire. In geological and ceramic terms, it is very eloquent and inspiring. Irrespective of its size, the sphere has a timeless, universal dimension. Playing marbles in the schoolyard and looking at each one as if it were a treasure, remember that? When you draw a circle on a sheet of paper, it's already an entire world, a whole story!

Throughout the exhibitions, the 75 permanent ceramic artists of the Ceramics Association of La Borne offer a genuine range of different practices. A whole host of materials, forms and ideas. As the year 2022 draws to a close, everyone is called upon to create something based on a common form, the sphere, to reveal even more of this diversity. It is a starting point that everyone will use to share their personal world in a whole.

In art, the round, the disc, the ball and the sphere are inexhaustible sources of research and debate. Here, as this is La Borne, it will be about modelled, stamped, turned and textured clay. Perfect spheres, flattened, truncated, drawn, pierced, sculpted and consigned to the flames before being definitively reflected in the eyes.

The focus in 2023 will be on the cube, in 2024 on the cylinder, and so on. A shape that appears to be simple, but with a geometry that is so very variable.

from 26 NOVEMBER  
au 31 DECEMBER 2022

### List of participants

Céline Alfruid Nicolas,  
Éric Astoul,  
Laurence Blasco Mauriaucourt,  
Fabienne Claesen,  
Dominique Coenen,  
Nicole Crestou,  
Suzanne Daigeler,  
Stéphane Dampierre,  
Corinne Decoux,  
Ophélie Derely,  
Agnès Galvao,  
Jean Guillaume,  
Claudie Guillaume Charnaux,  
Roz Herrin,  
Pierre Jaggi,  
Anne-Marie Kelecom,  
Labbrigitte,  
Daniel Lacroix,  
Jacques Laroussinie,  
Arlette Legros,  
Dominique Legros,  
Claire Linard,  
Élisabeth Meunier,  
Maya Micenmacher Rousseau,  
Francine Michel,  
Marylène Millérioux,  
Mélanie Minguès,  
Isabelle Pammachius,  
Nadia Pasquer,  
Charlotte Poulsen,  
Françoise Quiney,  
Michèle Raymond,  
Hervé Rousseau,  
Nicolas Rousseau,  
Karina Schneiders,  
Diane Truti,  
Jean-Pol Urbain,  
Nirdosh Petra van Heesbeen,  
Claude Voisin,  
Seungho Yang

## Ceramics Association of La Borne

### Permanent Artists

This exhibition has been conceived by the members of the Ceramics Association of La Borne (ACLB) in response to the programme of temporary exhibitions.

Since 1971, the Ceramics Association of La Borne (ACLB) has demonstrated its dynamism by organising regular events, international meetings and exhibitions originally held in the former girls' school, and since 2010 in the Contemporary Ceramics Centre of La Borne. Today the Association has a membership of over 70 ceramists representing thirteen different nationalities who all live within a 35 km radius of La Borne. All of them create unique pieces, utilitarian pottery and sculptures.

Techniques and firing vary, but wood firing still has a special place, with around thirty kilns currently in operation.

The Ceramics Association of La Borne is affiliated with the Collectif National des Céramistes ("National Collective of Ceramists"). It is a member of the Ateliers d'Art de France and "devenir.art", an association of cultural actors in the visual arts in the Centre-Val de Loire region. It works in collaboration with the Communauté de Communes Terres du Haut Berry which manages the La Borne Contemporary Ceramic Centre.

## ACLB Ceramists

Céline Alfruid Nicolas,  
Éric Astoul,  
Françoise Blain,  
Laurence Blasco Mauriaucourt,  
Jeltje Borneman,  
Myriam Bouchard,  
Anthony Bourahli,  
Patricia Calas Dufour,  
Fabienne Claesen,  
Dominique Coenen,  
Isabelle Cœur,  
Nicole Crestou,  
Suzanne Daigeler,  
Dalloun,  
Stéphane Dampierre,  
Bernard David,  
Corinne Decoux,  
Ophélie Derely,  
Rachid Djabela,  
Claude Gaget,  
Agnès Galvao,  
Dominique Garet,  
Laurent Gautier,  
Geneviève Gay,  
Pep Gomez,  
Frans Gregoor,  
Catherine Griffaton,  
Jean Guillaume,  
Claudie Guillaume Charnaux,  
Viola Hering,  
Roz Herrin,  
Svein Hjorth-Jensen,  
Jean Jacquinot,  
Pierre Jaggi,  
Anne-Marie Kelecom,  
Labbrigitte,  
Daniel Lacroix,  
Jacques Laroussinie,  
Christophe Léger,  
Arlette Legros,  
Dominique Legros,  
Christine Limosino Favretto,  
Claire Linard,  
Guillaume Moreau,  
Machiko Hagiwara,  
François Maréchal,  
Joël Marot,  
Élisabeth Meunier,  
Maya Micenmacher Rousseau,  
Francine Michel,  
Marylène Millérioux,  
Mélanie Minguès,  
Isabelle Pammachius,  
Nadia Pasquer,  
Christine Pedley,  
Lucien Petit,  
Jean-Luc Pinçon,  
Charlotte Poulsen,  
Françoise Quiney,  
Michèle Raymond,  
Anne Reverdy,  
Sylvie Rigal,  
Alicia Rochina,  
Lulu Rozay,  
Hervé Rousseau,  
Nicolas Rousseau,  
Karina Schneiders,  
Georges Sybesma,  
Diane Truti,  
Jean-Pol Urbain,  
Émilie Vanhaecke,  
Nirdosh Petra van Heesbeen,  
Claude Voisin,  
David Whitehead,  
Seungho Yang

# The Contemporary Ceramics Centre of La Borne

The Contemporary Ceramics Centre of La Borne (CCCLB) plays an essential, iconic role in the contemporary ceramics scene, of producing and disseminating ceramics. Its activities are focused on safeguarding, enhancing and developing the culture of international contemporary ceramics.

The Contemporary Ceramic Centre of La Borne is a cultural and tourist amenity of the 'Communauté de Communes Terres du Haut Berry' municipality. The Centre's exhibition programme is developed to be in tune with the permanent artistic presence of the Ceramics Association of La Borne, and in conjunction with all of its members.

The Centre is supported by the Ministry of Culture-Drac Centre-Val de Loire, the Centre-Val de Loire Region and the Cher Departmental Council, with the support of the municipality of Henrichemont. It is a member of the 'devenir.art' association of cultural stakeholders in the visual arts within the Centre-Val de Loire Region.

## Practical information

### Presentation of the exhibitions - by reservation only

Saturday 26 November at 3 pm and 5 pm  
Sunday 27 November at 11.30 am

### Private exhibition opening

Saturday 26 November at 6 pm\*

### Press contact: Corinne Galesso

c.louveau@laborne.org

Visuals can be downloaded from our website on the following page:

<https://www.laborne.org/fr/dossier-de-presse/>

The Contemporary Ceramics Centre of La Borne is open every day **from 11 am to 6 pm (except December 25)**

**Exceptional closing at 4 pm on December 24 and 31**

Visits to the Contemporary Ceramic Centre of La Borne are carried out in compliance with the sanitary regulations in force

\* The private viewing of the exhibition will be confirmed later on, depending on government measures in force



CONTEMPORARY CERAMICS CENTRE OF LA BORNE

25 Grand' Route, La Borne – 18250 Henrichemont  
40 mins. from Bourges and 25 mins. from Sancerre

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[www.laborne.org](http://www.laborne.org)

