

## 1. Biography – Overview Quote

Brigitte Marionneau's sculptural forms articulate a silent architecture where interior voids and material density converge, evoking a contemplative spatial tension.

## 2. Biography – Overview (Short Bio)

Brigitte Marionneau (b. 1958, Angers, France) is an established French sculptor whose practice centers on ceramic forms that explore the interplay between material, space, and void. Working primarily with white grogged clay, she employs a meticulous process involving oxidation firing followed by a secondary firing in a gas kiln with sawdust combustion, resulting in a distinctive carbon black finish. Her works, often monolithic and enclosed, draw inspiration from Japanese body art, particularly the Kinomichi method developed by Masamichi Noro, and the Raku ceramic tradition studied under Camille Viot. Marionneau's sculptures have been exhibited in solo and group shows across Europe, including at Modern Shapes Gallery (Antwerp), Galerie Capazza (Nançay), and Galerie de l'Ancienne Poste (Toucy), and are held in public collections such as Musée Déchelette (Roanne) and Musée National Adrien Dubouché (Limoges).

## 3. Biography – Full Biography

Brigitte Marionneau (b. 1958, Angers, France) is a French sculptor whose ceramic practice engages deeply with architecture, void, and the meditative potential of form. Her work is characterized by monolithic forms that evoke geological or archeological presences—objects seemingly outside of time. Slight furrows mark their surface like cartographic traces, conjuring both human and natural topographies. At times, her works recall basalt relics, ossuaries, or early altars, yet resist definitive interpretation. This indeterminacy is central to Marionneau's philosophy: by enclosing air within each piece, she gives space a structural presence. The contained void becomes a silent participant—an internal energy that animates the whole.

Influenced by the Japanese body art practice developed by Masamichi Noro, Marionneau approaches sculpture as a bodily, spatial negotiation. Her works are not merely objects but thresholds—densely sealed architectures of reflection that channel an ascetic sensuality. Exhibiting widely in Europe, she is represented by Modern Shapes Gallery (Antwerp), with works held in museum collections including Musée Déchelette (Roanne) and Musée National Adrien Dubouché (Limoges).

# BUYSSE

## 4. Bibliography

### **Solo Exhibitions:**

2025 – Resonant Silence, Buysse Gallery, Knokke, Belgium (with Yeonju Son; curated by Louis Buysse)

2020 – Contenir le vent, Modern Shapes Gallery, Antwerp, Belgium [OBJ]

2016 – Contenir le vent, Galerie de l'Ancienne Poste, Toucy, France

### **Group Exhibitions:**

2011 – Gyeonggi International CeraMIX Biennale, Icheon, South Korea

1997 – Mediterranean Ceramics Workshop, National Ceramics Center, Tunis, Tunisia

1996 – Terres du Sud, International Ceramic Meetings, La Borne, France

1993 – Wall for Peace project, Northern Arizona University, USA

### **Collections:**

Musée Déchelette, Roanne, France

Musée National Adrien Dubouché, Limoges, France

Musée de Romorantin, France

City of Saint-Cergue, Switzerland

Collection of the Ateliers d'Art de France, Paris