# Nathalie Domingo

## ceramic artist



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www.nathaliedomingo.com | INSTAGRAM : nathalie_domingo_ceramics



*Chimère* (detail) : White porcelain filaments, sand

Cover page, *Dance in the Flow* : Black porcelain filaments, sand inlay exterior. ø 42.5 cm  H 9.5 cm

## NATHALIE DOMINGO

Nathalie Domingo is a ceramic artist who works slip cast porcelain in an uninhibited way. She does not hesitate to push the clay around, layering fine trails of liquid porcelain which are sprinkled with sand or alumina beads for her vegetal sculptures, as well as including intense texture and substance in her wall panels. She fires and re-fires porcelain to its limit, until it tears apart. Her techniques enable her to express texture, colour, and delicacy in unique and sensuous ways.

## JOURNEY

After having discovered the works of Ousmane Sow on the Pont des Arts in Paris, Nathalie Domingo decides to enroll in sculpture classes and a few years later includes a ceramic course.

Trained at the Institute of Ceramics in Sèvres (2002-2003), Domingo follows the classes of visual artist Carole Chebron in particular where she is introduced to porcelain. "Carole is a demanding professor and artist, she led me to discover that ceramics, and porcelain in particular, could be a material requiring unlimiting research ". Clay becomes a space of freedom and experimentation for her. After her training, Domingo continues her research into slip cast porcelain. In 2007, she meets Victorio Serio, a famous cabinetmaker who offers her her first solo exhibition in his studio-gallery at rue de Montreuil in Paris.



*L'Intrus*, Black and white porcelain filaments, sand and alumina beads. ø 35 cm - H 10.5cm



*L'Intrus*, detail

## INSPIRATIONS AND INFLUENCES

Nathalie Domingo mainly draws her inspiration from nature: notably the textures of barks, mosses and lichens, colors of old stones... In her studio, she also works to build bridges between the worlds of ceramics and cooking, and does not hesitate to incorporate food ingredients in porcelain.

Today, four artists influence the creative process of Nathalie Domingo: Pierre Soulages for its black and large paintings; Peter Lane for his monumental ceramic creations; Claude Champy for his unconventional approach to ceramics; and Land Art artist Andy Goldsworthy, for his relationship with nature.

## CREATIVE PROCESS

Although it is extremely challenging to master, the slip cast porcelain is a medium of choice for Domingo as it generously offers infinite creative possibilities.

What makes her work unique is the way she uses a slip-trailer. She changes it from its primary use to develop a work of extreme delicacy.

Guided by the dance between her hand and the flow of the slip, she begins to layer one porcelain filament over another, until the relief appears... Repeating the gesture is a key feature of her work. It leads her to an almost hypnotic state, through which the introspection can take place: the created piece then appears as a reflection of the artist's state of mind at the time of its completion. The knowledge of the filament technique, combined with the repeated gestures, progressively allow Domingo to exonerate herself from technical constraints. She observes the various possibilities offered by the clay, tries to capture them and makes them her own. The process is both soothing and demanding. It requires a constant concentration, as the filament breaks easily. Moisture, room temperature, air, hand pressure on the slip-trailer and arm position must be considered. Through multiple experiments, the artist refines her knowledge of the material, and is able to freely create surprising pieces. In a perpetual search for textures, Domingo tries to push the boundaries of her works, transcend the clay, but also extend the field of creative possibilities.



*Ouidah* (detail) : Wall panel of black porcelain
60 x 200 cm



*A Taste of Chaos* (retail) : Wall panel of black porcelain filaments and sand. 190 x 200 cm

# WORKS

## Echo sculptures

The ***Echo*** sculptures were created for the Kapfenberg 4th International Biennial, in Austria (2005). The pieces are at the root of the filament work developed by Domingo. Inspired by the painting of Nicolas Poussin, *Echo and Narcissus*, she makes three big sculptures in porcelain filaments. She also adds minerals to vary the texture and color that will mark the different stages of Echo's body fossilization. She was awarded the Biennial Prize for these three works. Other works on the same topic followed: tinted porcelain, sprinkled with sand and alumina beads. The interpretations are always incredibly varied: submarine items, corals, algae... Nature is honored.

## Wall panels

Started in 2008, the ***Dream Catchers*** are murals discs made of porcelain filaments. These works bear homage to Native American ritual objects that protect sleep from evil spirits. They hang on the walls in the manner of a tondo. Working on the relationship between surface and volume, Nathalie Domingo is particularly interested in wall panels, which she considers as a limitless expression space combining architecture and art. As in the work ***A Taste of Chaos*** (190 x 200 cm), exhibited in 2010 at the Museum of Decorative Arts in Paris, which consists of thousands of black porcelain filaments patiently drawn one by one. After this long and meticulous process, the artist's gesture is free up, and she can start working on the clay texture, with a knife, a brush, a finger, or wide gestures, to create intense cracked effects. Finally, Domingo does not hesitate to increase the relief by breaking, layering, firing again and again the porcelain panels to their limits, in order to get a unique work. These panels offer a wide range of possibilities and are compatible with many projects. With a hanging system developed by the artist, the installations are available in large sizes.



*On The Road* (Retail) : Porcelain

## *On the Road*

« Prospections spéculatives et explorations raisonnées confèrent à l'œuvre céramique de Nathalie Domingo une mystérieuse et délicate finesse. La relation complice et intime entretenue avec la matière semble, petit à petit, s'être imposée comme l'objet même de son expression artistique.

Et puis, il y a peu, la céramiste découvre fortuitement une photographie de Darko Bandic. La prise de vue, aérienne mais rapprochée, révèle des champs, des cultures, un pylône électrique et une longue route empruntée par des milliers d'hommes, de femmes, d'enfants... Pris à l'automne 2015, le cliché rapporte la longue marche des migrants, déroutés de la frontière hongro-croate. Image fixe et saisissante, cet instantané témoigne de la tragédie.

L'art ne demeure pas étranger à la réalité. Profondément touchée, Nathalie Domingo consacre alors toute son acuité céramique à de nouvelles pièces. De fragiles petits éléments de porcelaine, tous différents, frêles silhouettes, délicatement façonnées, assemblées, massées composent un mouvement, une vague, une marche irréelle.

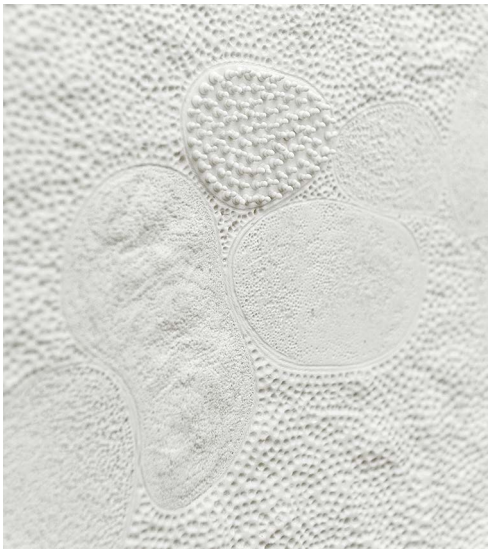
Troublante, paradoxale, *On the road* ne représente pas le monde. Elle manifeste l'émotion de la céramiste tout en renfermant en elle-même son contenu. Offerte à notre regard, elle exprime d'intangibles sentiments, mais autorise aussi la projection, l'interprétation, la contemplation.

Par sa pratique singulière de la porcelaine, sa discipline formelle et technique, son attention à la fragilité des choses, Nathalie Domingo partage avec une grande sensibilité la manière dont elle s'approprie le monde. »

*Amélie Vidgrain*
*Directrice de l'école d'art de Douai*



*Variation DR* : Paper porcelain tableau - 2019-004



*Variation DR* (detail)

# Variation DR

Nathalie Domingo and porcelain
have been engaged in an intimate
exchange for some time now. While
the ceramic artist senses, invents,
experiments, imposes, or rectifies,
the chosen material interacts;
porcelain reveals itself, at times
rebellious and unpredictable,
at times docile and generous.
Beyond gesture and material,
creating requires paying attention
to oneself and to the world.
Sometimes, a memory, the
resurgence of a past experience,
appears fortuitously. The artist
is the one who chooses and embraces
it in order to better explore it.
Like a secret shared, Nathalie
Domingo reveals a small sliver
f childhood, modest and precious.
"As a young child, I had an experience
of art without any particular artistic
intention. I discovered paint-bynumbers,
invented by the American Dan Robbins.
I certainly didn't stumble into painting!
But all of those tiny pre-drawn surfaces,
each constituting a tiny numbered
area, were an unexpected and
calming visual enchantment."
Each of Nathalie Domingo's new
creations demonstrates a surprising
engagement that balances science,
attention to technique, and the adventure
of trailblazing inspiration.

Entitled Variation DR, the new paper
porcelain tableaux, offered to our gaze,
seem to have erased all trace of their
origin as well as their patient construction.
Upon more careful examination,
the movement is revealed, the
gesture glimpsed. Guided by the
hand, a (common) thread settles
on a white sheet of paper porcelain.
It composes permutations of
surfaces, made up of curves and
counter-curves that the roller delicately
prints in the porcelain. Indentations,
raised designs, and openings are
finely etched into the sheet.
Porcelain beads punctuate the
composition. Hollows and projections
intercept the light, sketching
joyful shadows.
With delicate persistence, Nathalie
Domingo creates precious graphic
bas reliefs. The Variations DR
call for "a tactile gaze" - if such a
thing exists. It is up to the viewers
to "touch them with their eyes"
and to allow the aesthetic
emotion to emerge.

*Amélie Vidgrain*
*Directrice de l'école d'art de Douai*



*Mon super héros - porcelaine - H 10,5 cm - 2020*
*Crédit photo : @Laurent Fau*

## Little Whimsies

You'll find Nathalie Domingo in the most unexpected places!

It's worth taking a close look at her ceramic work to best appreciate her constantly evolving artistry and a body of work in a perpetual state of reinvention.
Bowls fashioned out of porcelain filaments, wall panels, sculptures, and bas relief; open to innovation, imbued with keen curiosity and an exploration of the materials that is responsive, demanding, and infinite.

During the lockdown, something spontaneously unexpected burst out of mischievous figurines. Several years later, during a creative residency at the Fondation Bruckner, Nathalie Domingo returned to her "Little Whimsies"and expanded upon them.

The initial exploratory prototypes gave way to a series of small objects, unique pieces, delicately fashioned out of porcelain paper from organic materials dipped in porcelain.

In a decorative mood – just this once - Nathalie Domingo has taken a step back from the radical purity of black and white. The figurines are colorfully adorned in a variety of materials, embellished with textures and patterns, each more varied than the last as if each piece were in a competition of elegance and originality with its peers!

The tininess and meticulous detail of the sculptures capture the attention of the spectator.
"The small format allowed me to experiment with all sorts of things. I let myself be surprised, I took risks, I had fun," explained the artist.

Kawaii, wacky, distinguished, sometimes troubling, these "Little Whimsies" awaken our children's soul and at the same time, appeal to the collector. Amateurs of art, of any age, cannot go wrong!

Amélie Vidgrain
Director the Douai School of Art

## AWARDS

2015 Prix *Ceramic Review Highly Commended Newcomer*, Ceramic Art London

2011 Finaliste, Prix de l'Intelligence de la Main, Fondation Schueller-Bettencourt

2009 Festival de la Jeune Céramique Européenne, Saint Quentin La Poterie
Premier prix du public et Prix du Jury

2004-2005 Lauréate de la 4e Biennale Internationale de Céramique de Kapfenberg, Autriche

## STUDIES

2002-2003 **Institut de la Céramique Française, Sèvres**
Ceramic decoration and plaster molding

2002-2005 Clay molding classes supervised by **Carole Chebron**

1999-2004 Clay molding classes supervised by **Bruno Ecault, sculptor at Manufacture de Sèvres**

## WORKSHOPS

2021 Kintsugi, with **Pita Vandevelde**

2020 Porcelain and graphic decors, with **Eric Hibelot**

2019 Kintsugi, with **Nicolas Pinon**

2017 Art paper, with **J.-M. Letellier & M. Nakamura**

2016 Silver and resin, with **Luca Tripaldi**
Colored Porcelain jewelry, with **Luca Tripaldi**

2015 Porcelain paper, with **Guy Van Leemput**

2014 Bowl and tracks, with **Thierry Luang Rath**

2013 Cutting and folding, with Ann Van Hoey - Porcelain jewelry, with **Luca Tripaldi**

2012 Chromo and screen prints, with **Anima Roos**
CNIFOP internship, agateware with **Claire Roger**

2009 Raku with **Brigitte Marionneau**
CNIFOP internship, slip ceramics with **Sylvian Meschia**
Porcelain sculpture with **Wayne Fischer**
Plaster moulding and elastomer with **Guy Legrand**

2006 CNIFOP internship, terra sigillata with **Tjok Dessauvage**
Clay moulding with **Claude Champy**

2005 CNIFOP internship, raku with **Nani Champy**

## PUBLIC COLLECTIONS

2021 Musée Régional de la poterie, Ger, FR

2013 Musée Régional de la poterie, Ger, FR

2012 Musée du Prieuré, Charolles, FR

2008 Musée National de Céramique, Sèvres, FR

## SOLO EXHIBITIONS

2019 > Granville Gallery, Terrain de *Je*, Paris

2018 > La Mezzanine, *On the Road*, mairie de Sèvres, FR

2016 > École d'art de Douai, FR

2015 > Galerie 29, *Dance In The Flow*, Évian, FR

2013 > Nomad's, Paris, FR

2012 > Musée du Prieuré, Charolles, FR

2010 > La Mezzanine, *Porcelaine*, mairie de Sèvres, FR

2008 > Galerie Joyce, Palais Royal, Paris, FR

2007 > Galerie SERIO, Paris, FR

## GROUP EXHIBITIONS

2026
- Terres D'Ar(T)gile, Abbaye des Prémontrés, Pont-à-Mousson, FR
- Transmettre # 1, Couvent de Treigny, Treigny, FR

2021
- Journées de la céramique, Saint Sulpice, Paris, FR

2018
- ArtCeram, Sèvres, FR
- Biennale internationale de la céramique, Saint-Cergue, CH
- *Black & White*, Keramiekcentrum, Tegelen, Pays-Bas

2017
- Archive 18-20 Galry, Paris, FR
- Salon Tous dans la Ronde, Douai, FR

2016
- Ceramic Art London, UK
- Boutique Musée des Arts Décoratifs Paris, FR
- École d'Art de Douai, FR
- Gallery Jaggedart, UK
- Nuit Blanche, FR
- BAM - Albi, 2e Biennale Art & Matières, FR

2015
- Ceramic Art London, UK
- NVK Ceramics Triennial, Apeldoorn, Pays-Bas
- Folles dentelles, Galerie l'Ecu de France, Viroflay, FR
- Gallery Jaggedart, UK

2014
- Institut national des métiers d'art, Paris, FR

2013
- Carrefour des Arts, Pont Scorff, FR
- Carrefour des arts, La Chapelle Urée, FR
- Musée régional de la poterie, Ger, FR
- Château des Bouillants, Dammarie-lès-Lys, FR
- Galerie Tokonoma, Paris, FR

2012
- 25 ans du Lavoir, Espace Albert Chanot, Clamart, FR
- Galerie Hebert, Paris, FR
- Group Show, SEL, Sèvres, FR
- Journées de la céramique, Saint Sulpice, Paris, FR

2011
- Galerie l'Ecu de France, Viroflay, FR
- Galerie Thalie, Paris, FR
- The Ceramic Even III, Waterstraat, BE
- Journées de la céramique, Saint Sulpice, Paris, FR
- Espace des Blancs manteaux, *Hors-série*, Paris, FR

2010
- Circuit Céramique, *La scène française contemporaine*, Musée des Arts Décoratifs, Paris, FR

2009
- Contemporary French Ceramics, Flow Gallery, Londres, UK
- Musée de la Poterie Méditerranéenne, Saint Quentin La Poterie, FR
- Les amis de Pol Chambost, Estissac, FR
- Galerie Christel, Limoges, FR

2008
- Art Shopping, Carrousel du Louvre, Paris, FR
- Maison & Objet, *Talents à la Carte*, Paris, FR
- Maison & Objet, *Presque là*, Paris, FR
- La Coupe, Paris, FR
- Group show, SEL, Sèvres, FR
- 5e Salon de la Céramique d'art contemporaine, Paris, FR
- Siège de la Commission européenne, Bruxelles, BE

2007
- Festival de Céramique de Paris, FR
- Carré des Nouveaux Ateliers, Bandol, FR
- Artifact Bruges, BE
- Maison de la Céramique, Samadet, FR
- Céramique 14, Paris, FR
- Le Lavoir, Clamart, FR



*Black Whisper* : Plaques de papier porcelaine noire et décor á la poire.
Montage sur médium ciré et aimanté. 48 x 168 cm

## PRESS

| | |
|---|---|
| 2019 | Paris Art |
| 2016 | Ceramics Ireland |
| 2015 | Ceramic Review<br>Messager, 11 février 2015<br>Le Dauphiné Libéré, 10 février 2015 |
| 2014 | Côté Yvelines, novembre 2014 |
| 2013 | Ouest France, 14 mai 2013 |
| 2012 | JSL – Le Brionnais, 10 juin 2012 |
| 2011 | Revue de la céramique et du verre N°180 |
| 2010 | Revue de la céramique et du verre N°175 |
| 2009 | Revue Des Métiers d'Art N°248<br>Revue Ateliers D'art N°84<br>Revue de la société des amis du Musée national de Céramique N°18, Acquisitions du Musée national de Céramique - Céramique du XX$^{e}$ siècle<br>Ceramic Review / Coté Ouest N°80 |
| 2008 | Marie Claire Maison N°424<br>Plaisir de la Maison N°341<br>La Revue de la céramique et du verre N°160<br>Home Magazine N°14<br>House & Garden, Greece<br>Arcade, Germany / MAG14 Maison & Objet |
| 2007 | Ateliers d'Art de France N° 68 |
| TV | Question Maison, France 5<br>Canal+ Maison<br>IDF1 |

## EDUCATION

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|---|---|
| Since 2015 | Ceramic teacher : École d'art de Douai |
| Since 2013 | Ceramic teacher : Cnifop<br>(Centre international de formation aux métiers d'art et de la céramique) |
| Since 2005 | Ceramic teacher : L'atelier Terra |

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