



Press release

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We would like to warmly thank Ronan Bouroullec for his generous support to the collection, as well as the following publishers: BD, Flos, Issey Miyake, Kvadrat and Mutina.

Sosei n°01
2022
Prototype
Ceramic
Manufacturer : Tajimi Custom Tiles
Edition : Galerie kreò
Base : 39 x 21 x 3,5 cm
Vase : H.45 cm ; Ø 17,5 cm
Centre Pompidou, Musée national d'art moderne, Paris
Photo credit © Alexandra de Cossette



Ronan Bouroullec Resonance

28 February — 23 September 2024

Room 33, level 4

Curator

Marie-Ange Brayer, Curator, Head of Design and Industrial prospective Department, Musée national d'art moderne

Olivier Zeitoun, Assitant Curator, Design and Industrial prospective Department, Musée national d'art moderne

Some 30 works by French designer Ronan Bouroullec recently entered the collection of the Centre Pompidou — Musée National d'Art Moderne, including 15 or so generous donations displayed for the first time. Designer objects, ceramics, textiles, bas-reliefs and drawings made between 2020 and 2024 are brought together in an exhibition that reveals the designer's many facets and shines a spotlight on his relentless research.

Ronan Bouroullec's work is underpinned by a fluid creative process in which industrial and artisan know-how resonate with each other through their individual temporalities. Combining sustainability and a celebration of the material, the designer's approach fosters a fertile dialogue between media, from materials to colours, shapes and planes. Each object testifies to a unique resolve in the choice of materials, assembly and manufacturing techniques, the result of which may be surprising or fantastical.

Ronan Bouroullec's oeuvre is inspired by a variety of references, from American minimalism to the cultures of ancient or modern civilisations, and draws on both ancestral and contemporary know-how. Nature and the plant kingdom are a recurring source of inspiration.

From one medium to another, Ronan Bouroullec's works play on a repertoire of simple shapes in which layers of different temporalities settle into place. His ceramic work in Japan, in collaboration with Tajimi Custom Tiles, led to the creation of the series of vases titled *Sosei* (2022), which means "assemblage" in Japanese. Characterised by geometric compositions combining rectangular tiles with cylindrical bodies, the series pays homage to Japanese ceramics and endangered artisan know-how in general. Between object design, drawing, ceramics, the exploration of colour and textile design, a creative continuum unfolds, from unique-edition works to an architectural-scale modular wall system. The outcome of a collaborative project Italian design company Mutina, with whom he has worked since the early 2010s, *Adagio* (2024) was conceived as a woven ceramic system that "inhabits" the space.

The series of bas-reliefs, started in 2019, is at the crossroads between drawing and sculpture and explores the gravitational dimension of shapes. The bas-reliefs play on the contrast between the background, an anodised aluminium surface, and an enameled ceramic shape that protrudes from the surface and bears firing defects and tool marks. The tactile and vibratory visual effects of each work make it a hybrid object that evokes both a carved bas-relief and a framed painting. Using materials and colours explored in his ceramics, Ronan Bouroullec introduces a spontaneity and acceptance of randomness that come from his drawing.

Alongside design, drawing occupies a crucial place in Ronan Bouroullec's creative process. As "the purest form of creation", his drawings reflect a taste for vibrating lines and moving topographies that is echoed in his textiles and their aerial and tactile materiality. Nourishing this circularity, his practise of drawing is a structuring and reflexive praxis outside of his studio. Abolishing questions of object design, his drawings take form through a repetitive gesture, with no intentionality. "Drawing without design", he opens up a meditative dimension between the ephemeral temporality of the gesture and the sedimented time of daily practice.

Untitled

2020

Drawing, ink on paper

140 x 100 cm

Centre Pompidou, Musée national d'art moderne, Paris

Photo credit © Charles Pétillon

RB_All over Pleats

2024

Polyester

100 cm x 64 cm x 5 cm

Courtesy Mds + Homme Plissé Issey

Miyake

Photo credit © Claire Lavabre - Studio

Bouroullec



Biography

Ronan Bouroullec is a French designer born in Quimper in 1971. He graduated from the École Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA) in 1988, then the École Nationale Supérieure des Arts Décoratifs (ENSAD).

In 1989, Ronan Bouroullec presented his first exhibition at the Salon du Meuble in Paris, which marked the start of his collaboration with French design companies. In 1996, *Vase Soliflore* entered the Centre Pompidou's collection. The following year, the Néotù gallery held Bouroullec's first solo exhibition with *Vases combinatoires*.

The designer also drew the attention of Giulio Cappellini at the Salon du Meuble, at which he presented his *Cuisine Désintégrée*, which paved the way for his first industrial designs. He was honoured with the City of Paris Grand Prix design award.

In 1999, he set up his own agency with his brother Erwan Bouroullec. Their research focused on the principles of modularity and multiple combinations based on different types of elements, leading to *Algues* (2004) and *Clouds* (2008), which go beyond the limits of the object to become true spatial compositions. These works embrace the dynamic principle of the growth of natural elements. Ronan and Erwan Bouroullec have worked with renowned brands since the start of their careers and have received many awards. They also design for the public space with recent works such as the fountains on the Champs-Élysées in Paris (2019) and furniture for the Bourse de Commerce-Pinault Collection (2021).



Portrait of Ronan Bouroullec
Photo credit © Samuel Kirszenbaum