



ARTUR RAMON ESPAI D'ART

# **Claudi Casanovas**

**Matter and Origin**

**08.03.23 - 21.04.23**



Claudi Casanovas. *Pomones* and *Lluna Nova*. 2013. Ceramic. 86 cm diameter, 90 cm high.

## Of Matter and the Origin

Claudi Casanovas

Dig down, to the right, to the left, pulling out and pulling out buckets and more buckets, heavy, cutting a cube of virgin earth out of the mountain; the line that Ryoji Koie makes with a soldering rod from the forest down to the sea gives me goosebumps.

Cutting this cube is not enough but even so it is something; I know from very close to, from the inside, the material, the matter, the earth, and to know is to love. How is this one-tonne cube of virgin soil to be cooked? I don't know how or why. Is this in the summer holidays of '88?

I carry on with other subjects, I venture into the freezing of wet clay, a *tekhnē* that opens up a new horizon for me by exposing the internal layers of matter, while at the same time it anticipates for me the mineral hardness that the earth acquires in the cooking. Freezing takes all the plasticity out of the clay, which, while it does receive the imprint, also imprisons me in a dead end of excessive possibilities

I make new stones, I see them scattered across the Pyrenees with no name, with no attributes, like fragments of an unknown geology.

*Blocks*, small ones at first, *Twenty Blocks* in London with Anita Besson. Then, from 200 to 1000 kilos, like the two we are collecting today at the entrance to the Artur Ramon Art gallery. And, finally, the excessive, the 12-tonne *Memorial Als Vençuts*, the memorial to the vanquished, which took its name from the defeated and has fixed them in memory.

I distance myself from the long shadows of Chillida, from his way of dealing with mass and void, I am left alone with the 12 tonnes of my *Als Vençuts* cube, with the weight of the earth falling, crashing against the ground, with all the accidents and transformations of the earth drying out and transforming in the cooking, to last, awakening our memory. I go through all the attributes of this material, I have frozen the clay, I have sculpted it, dried it, liquefied

it, pulverized it, sandblasted it, baked it, melted it, hurled it with all its weight against the ground, until I give it a name of its own. I find my own way of knowing and loving, monstrous and accidental.

After this "enormous storm of transformations" I empty out, I take a rest with *The Calm*, etchings for a landscape. I turn the images into prints, as if it were possible to touch them. Meticulous, I patiently enlarge the images, going beyond the proportions of the body, feeling again the limits, some technical and some my own, I am with *tekhnē* again. Hours and hours "weaving" a web of stripes and against stripes, elemental traces, where time almost stops. O patience! Your fruit is patience! A cure and a delicate cosmetic. "Cosmos" cosmetics, of a universal order.

I turn to the vigorously simple surfaces of Artigas's vases; to the warm lacquers of grandfather Ramon – Ramon Sarsanedes; to the satiny enamels of Japanese ceramics, of pebbles and polished stones.

I encounter the darkness. The darkness of the Cosmos, of La Moreneta, the darkness of Núria, of Tura, of the virgins of the New Moon, the Black Virgins, from a time when everything is renewed in the darkness to compose a new universal order, of palpable sensuality with smooth curves like linked spheres.

The new virgins, Venus, goddesses, take names. *Pomonas*, the *Waxing Crescent*, the *Garden of the Full Moon*, the *Last Quarter*, *Pedret*, *Moore*, *The Quiet Ones*.

Dark, they become satiny with many nuances, with an inner light, introverted and very hard. I gently caress their curves, they are here, they are real, present to everyone as a certainty. These dense sandstone surfaces emerge from patiently polishing them. Again, the *tekhnē* to reveal unknown states and intuited truths.

I long for the alignments of Carnac, the monumental Standing Stones.

I admire the eternal Venuses, always present, of grandfather Enric – Enric Casanovas.

All sculpture is condensed in Standing Stones and the *Venus of Willendorf*, William Tucker has said.

I believe it, that's how I love it, that's how I understand it.

The Venuses, virgins, goddesses, also want to be Standing Stones.

The Standing Stones also want to be goddesses, virgins, Venus.

The goddesses “hatch”, the inside turns to the outside, extroverted until they are stamped in large etchings.

It is *Mater*, or the Origin.

Angela Volpini's visions of the Virgin accompany me, her experience of touch, tenderness and imprints with the Virgin, with the divinity.

The head of the little Willendorf is multiplied into a multitude of individuals, in the Universe, in the Cosmos.

It is *Mater*, the Origin.

*Mater*, five pieces and five etchings in the Museu de la Garrotxa. Here are the etchings, they say, in March 2023, in the city of Barcelona, at the Artur Ramon Art Gallery.

Art is what remains at the end of each stage of the road, it never depends on us.

# Claudi Casanovas at Artur Ramon Art

Mònica Ramon

“In art everything is a coming and going between the past and the present, a tension (sometimes interpreted in absolute terms, like evolution); sensibility, curiosity: ingenuity educates us, at every moment and at every level. There are no neutral procedures, there is no objective technique, there is *tekhnē*, know-how and transformation.”

Claudi Casanovas, the most internationally acclaimed contemporary Catalan ceramist, hails from the lands of Olot and is a regenerator of the art of ceramics; his work is based on constant experimentation with earth, with the mixture of clays. As an artist he is attracted above all by the materials that are created in large pieces and are produced by chance, in the form of cracks and porosities, and where the mark of the imprint, the stain of ash, is clearly apparent.

*Matter and Origin*, the exhibition we are presenting at Artur Ramon Art, is a journey through the work of the ceramist Claudi Casanovas from 2013 to the present day. His works will be accompanied by pieces by other outstanding figures such as the ceramic artist Josep Llorens i Artigas and the Noucentista sculptor Enric Casanovas, Claudi's paternal grandfather. Other works in the show range from a sixteenth-century altarpiece by Adriaen Isenbrandt via works from the late nineteenth and early twentieth centuries, such as watercolours by Josep Mirabent or Arcadi Mas i Fontdevila, sculptures by Manolo Hugué, paintings from the 1950s and '60s by Joan Ponç and Antoni Tàpies, prints from the '70s by Henry Moore and Eduardo Chillida, through to absolutely contemporary photographic work by Joan Fontcuberta.

In 2013, the point of departure for the present exhibition, Claudi Casanovas's work was marked by a resurgence of the anthropomorphic theme of the eye and the head. In the series *New Moon*, *Pomonas*, *The Quiet Ones*, *Imaginary Garden* and *Waxing Crescent*, the ceramist drew inspiration from the work of other artists, such as the salon gar-



Enric Casanovas, *Female bust*, c. 1930. Stone, 39 x 25 x 25 cm.

dens of Llorens i Artigas (some pieces by whom will also be on show in the gallery) in collaboration with the architect Nicolau Maria Rubió and the painter Raoul Dufy. From this collaboration, Casanovas retained the idea of a miniaturising of the Western garden, as in the Japanese Zen tradition, and this concept is embodied in the major work *Imaginary Garden*, summarised in a selection of eleven pieces.

The works in the *New Moon* series, first shown at Erskine, Hall & Coe in April - May 2013, opened up a new field of reflection on the “black period”, both personally and on a collective plane. In its figurative evocation and the polish of the sculptures the exhibition –dedicated to Ryoji Koie, whom Casanovas has referred to as his “unwitting teacher”– implies a radical formal evolution. These forms correspond to some of the prehistoric faces considered by Georges Didi-Huberman, proliferating in representations in which the animals are very realistic but the human form is all but absent, reduced to the simplest scrawl. Casanovas was also inspired by a visit to the Museo Archeologico in Florence, where he was struck by the Roman funerary heads.



Claudi Casanovas, *Pomonas and Luna Nova*, 2013. Ceramic. 86 cm diameter, 90 cm. high.



Claudi Casanovas, *Salina*, Series *Blocs*, 2002. Ceramic. 93 x 106 x 141 cm.

The exhibition also features two works from the *Pomonas* series (2013), closely linked to the goddesses of fertility and ripening fruit, the Roman Juno, the Egyptian Isis. Fertility, growth, embryo and motherhood are themes that were also explored by his paternal grandfather, Enric Casanovas.

“It is Isis, the clay, the earth, who receives the footprint, who welcomes, protects and presents what is hidden.”

In these works Claudi Casanovas takes a great interest in the polishing technique. The enduring capacity of ceramics comes down to these round forms that manage to evoke centuries upon centuries and transport us to an archaic past.

“I come from the crude earth to polish the earth, now cooked. Going layer by layer to get to the gleam, revealing transparencies. The rounded form of the works, like totems, like little planets, shiny smooth like stones on the seashore.”

In this endeavour, Claudi Casanovas sets out to write of a past time that incorporates the four phases of the lunar cycle. The sculptor plays with the opposing registers of a microcosm and a macrocosm, which correspond to the researches of cutting-edge

science, both directions apparently boundless and vertiginous. Starting from the country of origin, Olot, and the millenary habits of the potter’s trade, we find the heart of his creation.

“Each series is the result of each little setback that I had to deal with, the discoveries that each of the series led to, the lessons learned, the challenges it posed.”

The *Blocs* series, from 2013, has been seen as a set of hybrid pieces, somewhere between ceramics and experimental sculpture. The exfoliated texture of their surfaces links up with Roman capitals from our fons and some engravings by Chillida that will be in the exhibition at Artur Ramon Art.

“They are the first ones I froze. Chillida was with me part of the way.”

“The volcanism of my native landscape is way beyond me. I feel self-conscious in the presence of natural forces, yet at the same time I am drawn to life, the energy of life.”

Claudi Casanovas is a restless artist, who designed his own ovens and refrigerators to fire and freeze pieces to achieve the precisely result he is



Eduardo Chillida, *Zapatu (To press)*, 1972. Aquatint on Japan collé paper on Arches. P. 11 x 9,3 cm. Pp. 57,5 x 50 cm.



Eduardo Chillida, *Saturn*, 1994. Etching and aquatint. Sample 7/75. Pp. 65 x 50 cm. P. 21,1 x 22 cm.



Capital “*The dispute*”, Roussillon, S. XIX. Pink marble, 40 x 59 x 36 cm.

seeking, subject to the play of chance. In 2001, he installed a large freezer in his studio in Riudaura, where he freezes the clay before breaking it up and firing the products in the oven. Chance is a constant in his work; there are some heavy forms, with gravity, and with totally static shapes. According to Casanovas, the Greek concept of *tekhnē* is a key factor in his creative method: before arriving at a result, the artist enriches himself with knowledge that leads him to experimentation and a process, which for him is already a message.

“I was more interested in the inside than the outside, I was more curious about the story than the object.”

In parallel with this exhibition, the Museu de la Garrotxa in Olot recently inaugurated *Mater*, with the ceramist's most recent work, consisting of five large etchings based on five large sandstone sculptures. Some copies of these five engravings, in large format, which are found in Olot, accompany the exhibition project that we present in the gallery.

We wanted to have the two projects, the one in Olot and ours in Barcelona, coincide in time. The work of making the pieces being shown in Olot was done over the last three years, in continuity with previous projects and inspired by the Italian visionary Angela Volpini, who maintains that by changing our conception of the sacred and the divine we can change the way we look at the world, and at our own lives.

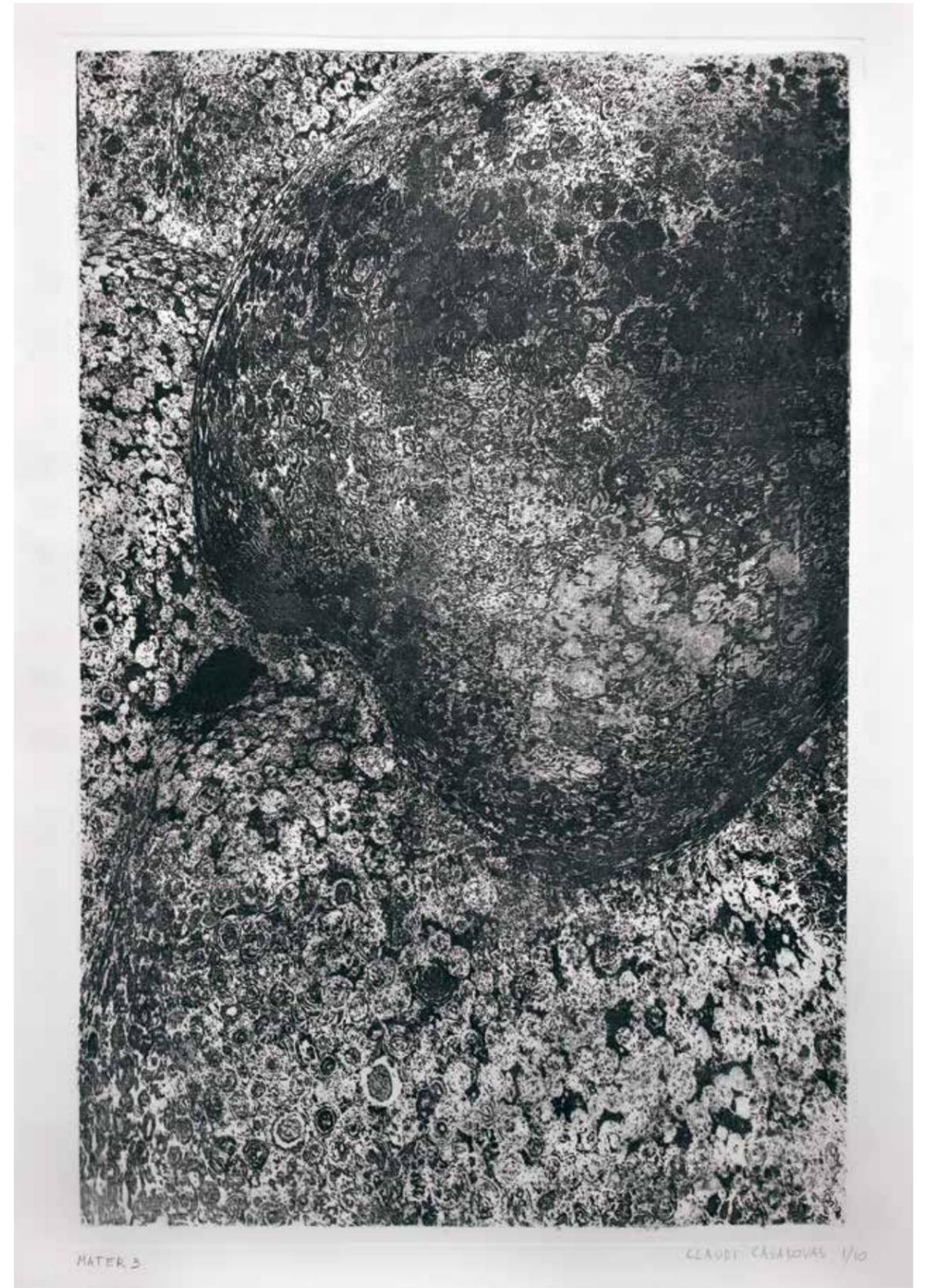
The title *Mater* invokes timeless Mother goddesses such as the *Venus of Willendorf* or the Virgin Mary. We have opted for a variant of this title, but evolving the concept. *Matter* refers to earth, fire, air and water, which are the four elements in the world of alchemy. It also includes the term used in Olot: maternity. On the other hand, *Origin* refers to the universe, origin of the individual. From the life of galaxies to embryonic germination. *Matter and Origin*.

The engravings and the more recent ceramics bear the influence of the Willendorf Venus, the Palaeolithic Venus. This small nude figure –it can be held snugly in one hand– was sculpted from limestone and tinted with red ochre. It is remarkable in not having a face; it is universal. The form and the manner of working the material in such a diminutive head is what influences Casanovas in this work, his intention being to give it all its enormity. However, there is always something peculiar about the monumentality of his work, because the bigger it is, the more detail he puts into the treatment of the subject.

The tangible world – be it the stain, the footprint, the imprint, the porosity, the blackness, the scratch and a more symbolic content such as the embryo, growth, the origin, the Virgin and motherhood – is the bridging term between the selection of pieces in the Artur Ramon Art gallery and the work of Claudi Casanovas present in this exhibition.



Claudi Casanovas, *Oracle*, 2020. Ceramic, 10 cm high.



Claudi Casanovas, *Mater III*, 2023. Etching, 177 x 117 cm.



Antoni Tàpies, *Tres marques sobre blanc*, 1962. Mixed media on canvas, 81 x 100 cm.



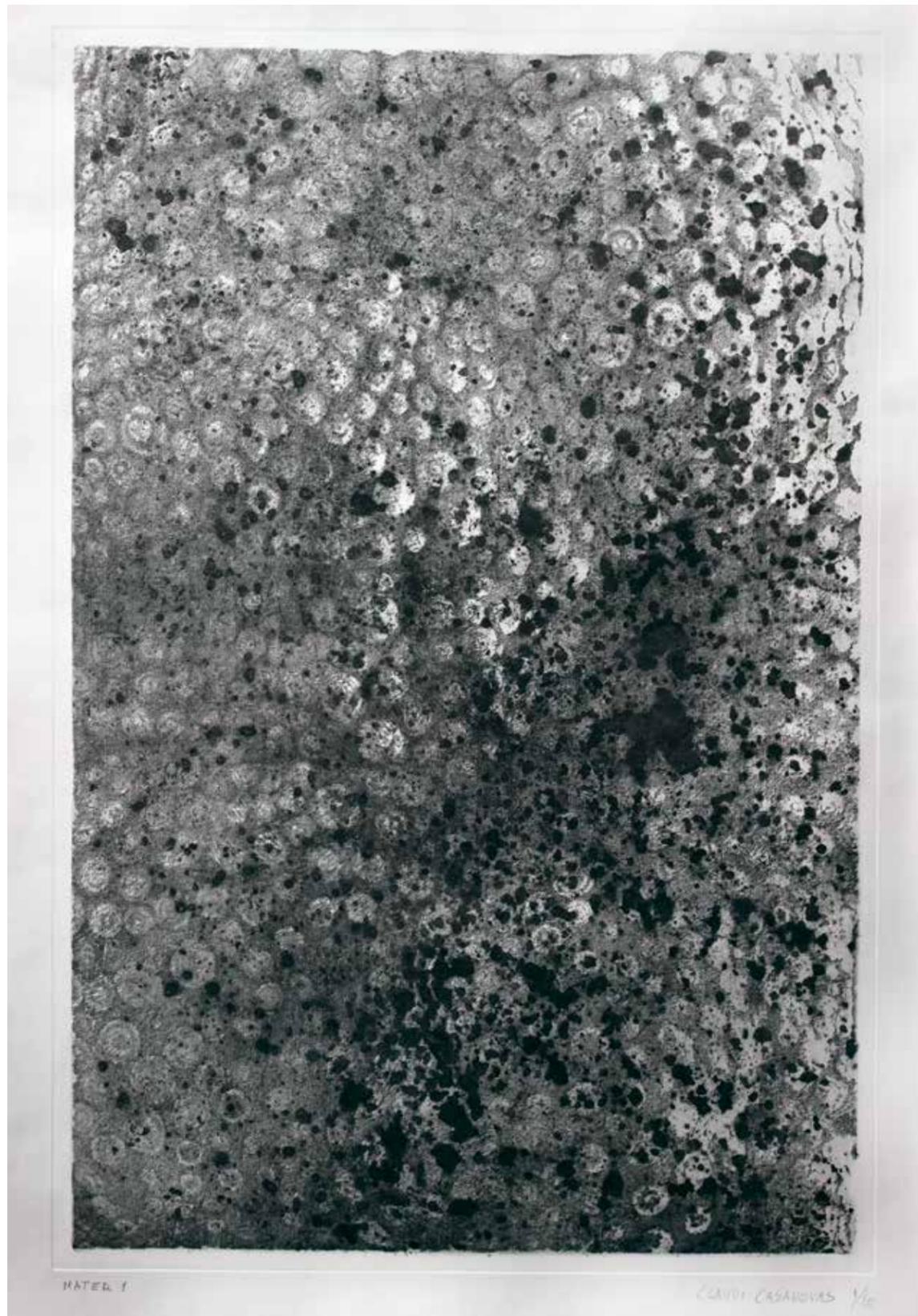
Henry Moore, *Sisters with children*, 1979. Colour lithograph, TH Saunders paper. Artist's proof XV/XV. P. 33.3 x 49.8 cm. Pp. 56.2 x 74.5 cm.



Manolo Hugué, *Femme assise*, 1930. Terracotta relief. Sample 6/10. 16.5 x 24 x 5 cm.



Adriaen Isenbrandt, *Madonna and Child with Saint Bernard of Clairvaux*, c. 1530-1540. Oil on panel, 55 x 44 cm.



Claudi Casanovas, *Mater I*, 2023. Etching, 177 x 117 cm.

## Claudi Casanovas i Sarsanedas

Claudi Casanovas i Sarsanedas was born in 1956 in Barcelona.

He is the grandson of the sculptor Enric Casanovas and the Japanese lacquer master Ramon Sarsanedas.

In 1959 his family moved to Olot where he was introduced to the world of ceramics in the workshop of the Capuchin monk Marià Oliveras and at the Municipal School of Fine Arts in Olot. He later studied at the Escola Massana in Barcelona.

After working in his first workshop in Cerdanyola del Vallès, he returned to La Garrotxa where he settled in the town of Riudaura where he currently lives.

Together with other ceramists such as Joan Carrillo, Jaume Toldrà and Kim Montsalvatge, he founded the Cooperativa el Coure (1978 to 1987), a group that organized, among other activities, the Summer Japan 86 workshop. That was a reunion of seven of the most significant Japanese ceramists of the moment alongside other 300 ceramists from all over. It was a great stimulus for artistic ceramics.

Since that gathering and with the initial help of a grant from the Generalitat, he has maintained a professional relationship with the Japanese ceramist Ryoji Koie, who passed away in 2020.

During those first years of training, he won several awards:

1978 Manises First Prize.

1981 Talavera de la Reina Award.

1985 The 43rd Edition of the International Ceramic Art Competition in Faenza, Italy.

Acquisition Award of the Provincial Council of Girona.

1986 Grand Prix of the Vallauris Biennale, France.

Fine Arts Grant from the Generalitat de Catalunya.

1990 Stay in Japan with a scholarship from the Department of Culture of the Generalitat de Catalunya.

1992 Grand Prize in the III International Ceramics Competition in Mino, Japan.

His first solo exhibition, "Earth Barks", was the result of a plastic arts grant from the Olot City Council, and it was exhibited in 1982 at the Museu de la Garrotxa, and in 1983 at the Museu de Ceràmica de Barcelona.

In 1988 he came in contact with what would be his gallery of reference over the years, the Besson Gallery in London. There, he exhibited biannually until 2011.



Claudi Casanovas, *Jardi Imaginari*, 2014. Ceramic, 20 x 20 cm.

Nowadays several galleries exhibit his work, especially in London such as Erskine Hall & Coe.

Some of the galleries which have shown Claudi's work:

Lejonet Gallery, Stockholm, Sweden (1990).

Gallery Koyonagi, Tokyo, Japan (1991 and 1992).

Garth Clark Gallery. New York, USA (1994 and 1998).

Galerie Marianne Heller. Heidelberg, Germany (2001 and 2012).

Joan Gaspar Gallery, Barcelona (2003).

Galerie Puls Ceramics. Brussels Belgium, 2010, 2014.

Galerie Jytee Moller, Fredericia, Denmark. 2010

Galerie Hélène Porée, Paris, France 2010.

Erskine Hall & Coe Gallery, London. 2013, 2016.

Others.

In 2004, he won the competition announced by the Olot City Council, and created the "Als Vençuts" Monument ("To the Vanquished" monument), a memorial to the victims of the Franco regime.

He has exhibited in: Germany, England, Australia, Belgium, South Korea, Denmark, United States, Finland, France, Greece, Holland, Italy, Japan, Portugal, Sweden and Switzerland.

#### Works in Museums and collections:

Hermitage Museum. Saint Petersburg, Russia.  
Victoria & Albert Museum. London, England.  
Museum of Fine Arts. Boston, USA.  
National Museum. Stockholm, Sweden.  
National Gallery of Australia. Cardiff, Australia.  
Seto Ceramic Museum. Aichi, Japan.  
World Ceramic Center. Icheon, South Korea.  
Gardiner Museum. Toronto, Canada.  
Fredericston Art Fund. Hong Kong, China.  
Europaisches Kunst Handwerk. Stuttgart, Germany.  
Hetjens Museum. Dusseldorf, Germany.  
Aberystwyth Arts Centre. University of Wales.  
Aberystwyth, England.  
Art and Communication Center, ARCO. Alcobaca, Portugal.  
Keramikmuseum. Westerwald, Germany.  
Museum of Ceramics. Sèvres, France.  
Roman Museum. Nyon, Switzerland.  
International Museum of Ceramics. Faenza, Italy.  
Museum of Ceramics (nowadays Museu del Disseny). Barcelona, Catalonia.  
Garrotxa Museum. Olot, Catalonia.  
Museum Boijmans Van Beuningen. Rotterdam, The Netherlands.  
Museum voor Moderne Kunst Oosterde. Ostend, Belgium.  
Public Collection International Ceramics Competition. Mino, Japan.  
Sainsbury Center for Visual Arts. Norwich, England.  
Ceramic Cultural Park Museum. Shigaraki, Japan.  
Sculptural Park Amorousios. Athens, Greece.  
RCR-Architects. La Vila, Bianya Valley. Catalonia.  
Generalitat de Catalunya Contemporary Art Collection, Garrotxa Museum. Olot, Catalonia.

#### Selected Solo Exhibitions

**1982.** Museu Comarcal, Olot, Spain. *Escorces de Terra (Earth barks)*.  
**1982.** Museu de Ceràmica (today Museu del Disseny HUB), Barcelona, Spain. *Escorces de Terra (Earth barks)*.  
**1984.** Sala Clara, Olot, Spain. *Després del soroll (After the sound)*.  
**1988.** Hetjens Museum, Düsseldorf, Germany.

**1988 to 2012** (every 2 or 3 years). Galerie Besson, London, United Kingdom.

**1990.** Galeria Caramany, Girona, Spain. *Fragments*.

**1991.** Gallery Koyanagi, Tokyo, Japan. *Weekend in Shitara*.

**1992.** Museum Boymans-van Beuningen, Rotterdam, The Netherlands.

**1992.** Gallery Koyanagi, Tokyo, Japan. *Claudi Casanovas / Ryoji Koie*.

**1993.** Galeria Caramany, Girona, Spain. *Claudi Casanovas / Ryoji Koie*.

**1994.** Galeria Joan Gaspar, Barcelona, Spain. *Cercles (Circles)*.

**1994.** Garth Clark Gallery, New York, USA.

**1994.** Galeria d'Art Sant Lluc. Olot, Spain. *Claudi Casanovas*.

**1996.** Hetjens Museum, Düsseldorf, Germany. *Pedra Foguera (Flint)*.

**2001.** Kunstforum, Kirchberg, Switzerland. *Bernard Dejonge /Claudi Casanovas*.

**2001.** Musée Romain, Nyon, Switzerland. *Colonia Iulia Equestris*.

**2002.** Museum Art Contemporary, Oostende, Belgium. *Blocs (Blocks)*.

**2004.** Kunstforum, Kirchberg, Switzerland. *Ermitons*.

**2004.** Olot City Hall, Olot, Spain. *Memorial als Vençuts (Memorial to the Vanquished)*.

Public Monument.

**2008.** Instalation. Savaitaipale, Finland. *Escales de Gel (Ice stairs)*.

**2009.** Instalation. Caldas de Raihna. Portugal. *Escales de Fang (Mud stairs)*.

**2010.** Galerie Besson. London, United Kingdom. *Camp d'Urnes (Field of Urns)*.

**2011.** Galerie Besson. London, United Kingdom. *Pòrtic Mari (Marine Porch)*. Final exhibition Galerie Besson.

**2012.** Galerie Puls Ceramic. Brussels, Belgium.

**2013.** Erskine, Hall &Coe, London, United Kingdom. *Lluna Nova (New Moon)*.

**2014.** Galerie Puls Ceramic. Brussels, Belgium. *Un Jardí Imaginari (An Imaginary Garden)*.

**2015.** Keramis, Centre de la Céramique. La Louvière, Belgium. *On Fire*.

**2016.** Galeria Joan Gaspar. Barcelona, Spain. *Ultims treballs (Last works)*.

**2017.** Arxiu Comarcal de la Garrotxa. Olot, Spain. *Manuscrit de la Milliciana (The Milician Manuscript)*.

**2017.** Erskine, Hall & Coe, London, United Kingdom. *Quart Minvant (Waning Half Moon)*.

**2018.** Fundació Valvi. Girona, Spain. *Homenatge a Lluís M<sup>a</sup> Xirinacs (Homage to Lluís M<sup>a</sup> Xirinacs)*.

**2018.** Assemblea Artistes Garrotxa. Olot, Spain. "Sobrecàrregues", *11 Anxanetes*.

**2019.** Terracotta Museu de Ceràmica. La Bisbal d'Empordà, Spain. *Pedrets & All shall be well*.

**2021.** Galerie Du Don. Le Don du Fel, France. *Monumenta Ceramica*.

**2023.** Museu de la Garrotxa, Olot, Spain. *Màter*.

**2023.** Galeria Artur Ramon, Barcelona, Spain. *Màteria i Origen (Matter and Origin)*.

#### Selected Group Exhibitions

**1985.** 43 Concorso Internazionale Ceramica d'Arte. Faenza, Italy.

**1986.** Biennale Internationale de Ceramique, Vallauris, France.

**1986.** Fischer Fine Art, London, United Kingdom. *Nine Potters*.

**1986.** Museo de Arte Contemporáneo, Madrid, Spain. *Panorama de la cerámica española*.

**1988.** Olympic Games Art Festival, Seoul, Korea.

**1989.** Abbaye de St.Germain, Auxerre, France. *L'Europe des Céramistes*.

**1990.** Landesmuseum, Bremen, Germany. *Hunder Beispiele Zeitgenössischer Keramik*.

**1991.** Landesgewerbeamt, Baden-Württemberg, Germany. *Europäisches Kunstanwerk*.

**1991.** Ceramic Cultural Park, Shigaraki, Japan. *Metamorphosis of Contemporary Ceramics*.

**1992.** III Concurs Internacional de Ceràmica, Mino, Japó.

**1993.** Lappeenranta, Finland. *Keramikka 93*.

**1995.** 8 Biennale. Châteauroux, France.

**1999.** Museo Internazionale delle Ceramiche, Faenza, Italy. *Artisti dal Mondo*.

**2001.** Centre for visual Arts, Norwich, United Kingdom.

**2001.** Philadelphia Art Alliance, Philadelphia, USA. *Poetics of Clay*.

**2001.** World Ceramic Center, Ichon, Korea. *World Contemporary Ceramics*.

**2002.** Museo Nacional de Cerámica y Artes Suntuarias, Valencia, Spain. *Dos Culturas, un Dialogo (Two Cultures, One dialogue)*.

**2002.** Museum of Art and Design, Helsinki, Finland. *Poetics of Clay*.

**2002.** The George Gardiner Museum, Toronto, Canada. *Ceramic*.

**2003.** The Museum of Modern Ceramic Art, Gifu, Japan. *Ceramic Art from an International Perspective*.

**2004.** International Olympic Ceramic Sculpture Museum. Amaroussion, Grece.

**2005/06.** Musée Ariana, Geneva, Switzerland. *Quatre ceramistes Espagnols (Four Spanish Ceramic Artists)*.

**2010.** Taiwan Ceramics Biennale. New Taipei City Yingge Ceramics Museum. New Taipei City, Taiwan. *Ceramics in Conversation, Straight Talk*.

**2011.** Mons. Belgium. *Matières Noires (Black Matters)*.

**2014.** Galerie du Don, Le Don du Fel, France. *A l'Ombre des Elements (At the Shadow of the Elements)*.

**2017.** MAK. Vienna. Austria. *Hand Werk*. Verlag Für Moderne Kunst.

**2020.** Galerie Capazza. Nançay, France. *Terres Catalanes (Catalan Lands)*.

- Galeria Artur Ramon. Barcelona, Spain. *Ceràmica Contemporània Catalana (Catalan Contemporary Ceramics)*.

**2021.** Musée des Beaux-Arts de Lyon, Lyon, France. *Céramiques contemporaines (Contemporary Ceramics)*.

**2021 and 2022.** Erskine, Hall & Coe. London, United Kingdom. *Small Works, Great Artists*.

**2023.** Musée Soulages. RCR Architectes. *Ici et ailleurs, la matière et le temps (Here and elsewhere, matter and time)*.

**Published by** Artur Ramon Art.  
Bailèn 19, 08010 Barcelona  
**Graphic design:** Mariona García  
**Coordination:** Mònica Ramon  
**Translation:** Graham Thomson.  
h o l o g r a f Translations

