whitewall



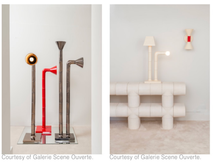
Ceramics Reimagined: Adélie Ducasse and Rino Claessens at Galerie Scène Ouverte

Discover how two rising artists transform ceramics into a living language of form, color, and texture in "Constructions Modulaires: Une Syntaxe."

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At ***Galerie Scène Ouverte***, **Adélie Ducasse** and **Rino Claessens** transform ceramics into a living language of form, color, and texture. In "Constructions Modulaires: Une Syntaxe," Galerie Scène Ouverte presents a rare and striking dialogue between two rising voices in contemporary ***design*** and art: Adélie Ducasse and Rino Claessens. Opening on September 3, the exhibition proposes ceramics not as static objects but as a dynamic language a syntax *capable of* breaking down barriers between ***sculpture***, architecture, and design. Through modularity, geometry, and color, the show articulates a new aesthetic where matter becomes expressive, alive, and endlessly reconfigurable.

Rino Claessens and Modular Architectures



Courtesy of Galerie Scène Ouverte. Courtesy of Galerie Scène Ouverte.

At the heart of the exhibition is a shared investigation into modularity. For Dutch ***designer*** Rino Claessens, this approach is rooted in a system of four ceramic modules cross, T-shape, corner, and straight fired separately and assembled using concealed bolts. Freed from the traditional constraints of kiln size, Claessens' stoneware modules can be endlessly recombined, forming new benches, structures, and objects. Each element carries a tactile richness, achieved through brushing and sponging, which reveals a mixed palette of color and texture. Claessens' work reads like fragments of interior architecture, an experimental grammar where emptiness and fullness, void and mass, are written into the very joints of his pieces. His compositions invite active contemplation, encouraging viewers to imagine how these parts might shift and reform, echoing the flexibility of language itself.

Adélie Ducasse and Playful Geometry



Courtesy of Galerie Scène Ouverte.

If ***Claessens*** supplies the structure, ***Ducasse*** offers the rhythm and melody. The French artist treats ceramics with the curiosity of a child at play, assembling shapes and colors like beads on an abacus or pieces of a puzzle. Her bold geometric forms and vibrant hues recall the rigor of Bauhaus and the playful exuberance of the Memphis Group, yet her approach remains unmistakably contemporary. In her hands, modularity becomes a means of expression and dialogue rather than a purely functional system. Her compositions alternating, complementing, and contrasting color are both visual poems and architectural propositions. They exist in tension between a recreational soul and a functional intent, a space where rules themselves are transformed into a language animated by geometry and pigment.

A Collaborative Syntax of Design and Art



Courtesy of Galerie Scène Ouverte.

Together, Ducasse and Claessens create a sensitive and balanced conversation about how matter can be written and rewritten. Their works meet at a crossroads of sculpture, architecture, and poetry, proposing a language that is not fixed but in perpetual evolution. This shared ethos challenges the traditional hierarchies between fine art and design. In "Constructions Modulaires: Une Syntaxe," ceramics are no longer limited to vessels or static forms they become building blocks for narratives, structures, and relationships. The exhibition thus asks visitors to reconsider their own interactions with objects: How might color, form, and texture speak to us, and how might we respond?

Tactility, Tradition, and Innovation



Courtesy of Galerie Scène Ouverte. Courtesy of Galerie Scène Ouverte.

This collaborative spirit is underscored by the way each artist approaches touch and tactility. Claessens' modules, with their brushed and sponged surfaces, emit a muted vibration, like a whisper in stoneware, inviting slow, meditative engagement. Ducasse's vivid geometries, by contrast, pulse with rhythm and color, drawing the eye and hand into playful movement. These two energies one structural and textural, the other chromatic and lyrical form a complementary syntax. In this sense, the exhibition is less a static display and more a living workshop of ideas, where viewers can intuit the gestures behind the works as much as their finished forms.

Historically, modularity has been a central theme in both architecture and design. From the strict systems of Le Corbusier's "Modulor" to the playful grids of Ettore Sottsass, it has represented both control and freedom an invitation to experiment within a set of rules. Ducasse and Claessens bring this legacy into the present, each in their own way. Ducasse anchors her practice in the historical landscape of design and art history Bauhaus, Constructivism while confidently asserting her own contemporaneity. Claessens innovates within craft itself, devising a modular ceramic system that extends the possibilities of production and scale. The result is a show that feels at once grounded in tradition and boldly forward-looking.

A Living Syntax of Infinite Possibilities



Courtesy of Galerie Scène Ouverte.

What makes "Constructions Modulaires: Une Syntaxe" particularly compelling is its openness. There is no single "correct" reading of these works. Like a living language, they are open to infinite interpretations, shifting according to the viewer's perspective. A bench may be seen as a sculpture, a sculpture as an architectural fragment, a module as a word, a phrase, or even an entire poem. This fluidity reflects the increasingly porous boundaries between disciplines today, where designers, artists, and architects cross-pollinate ideas and materials.

The setting of Galerie Scène Ouverte amplifies this spirit of dialogue. Located on rue Bonaparte in Paris's 6th arrondissement a historic neighborhood of artists and thinkers the gallery provides a platform for emerging voices who challenge traditional formats. In this exhibition, the space itself becomes part of the conversation, a site where Claessens' tactile architectures and Ducasse's visual poems meet, overlap, and invite viewers in. Rather than dictating a single narrative, the installation leaves room for movement, echoing the exhibition's title: a syntax, not a sentence.

Ceramics Beyond Form and Function

Ultimately, "Constructions Modulaires: Une Syntaxe" is not just about ceramics or modular systems. It is about how materials, when shaped with imagination and rigor, can speak a language of their own one that transcends function and form to become a medium of thought.

For Ducasse and Claessens, modularity is not a constraint but a liberation, a way of opening up infinite combinations, rhythms, and dialogues. Their works remind us that creativity often thrives within systems, and that rules, far from stifling invention, can provide the very structure needed for poetic expression.

As visitors move through the exhibition, they are invited to become participants in this evolving syntax imagining new configurations, sensing textures, and reading colors as words. In doing so, they enter into a conversation that extends beyond the gallery walls, one about how we construct and reconstruct meaning in our material world.