

Christoph Hasenberg on

# JULIE CORNETTE

Julie Cornette studied ceramic design at the École supérieure des arts appliqués DUPERRÉ after graduating from school. From an early stage she was interested in a range of craft-based techniques, as well as and especially wood and gas firing. This was followed by a year-long internship in various workshops, including those in Sèvres and Longwy, further training in ceramic studios and finally her Master of Arts degree from ENSAAMA, École Nationale Supérieure des Arts Appliqués et des Métiers d'Art, Paris. She began to work freelance during her final years of study and now lives and works in Villejuif, near Paris.

In a personal statement, Julie told me about her love of patterns, especially the patterns of nature: marks left by water and waves, growth rings in wood, fossilized spirals. In both the macro and microscopic realms, she finds endless richness and countless patterns in these traces of life - individual relief-like forms that, in their repetition in rows and clusters, grow and become patterns.

A potter's wheel is her preferred tool, and she builds larger pieces classically freehand.



While still completing my Master's degree, I began participating in small art markets and exhibitions and decided to establish my own studio business alongside my studies. Since graduating, I have remained based in Paris. However, I maintain a strong connection to my home region, located on the border of Luxembourg and Germany, where I regularly participate in exhibitions and artistic events in eastern France.



**Vase**  
stoneware and porcelain  
20 x 20 x 21 cm



Simple forms emerge in taut, convex arcs and contours, resting in stillness before the tensed surfaces are further worked in relief.

**Planar material  
structures  
become patterns**

Regular pattern-like structures cannot always be strictly demarcated from one another.

The arrangement of curving lines or defined surfaces on her curved, handbuilt or thrown ceramics is reminiscent of reflections in moving water.

Julie selects a variety of artisanal methods, constantly exploring new techniques and ways to decorate the taut surfaces with ever-new patterns. Engobes and glazes, applied in layers and then partially removed, produce a wide range of results depending on the firing process. Experiments lead to methodically sound work processes, and her distinctive style allows her to explore many ceramic techniques while simultaneously maintaining a sense of unity in her work.

Firing in an electric kiln is tried and tested and the results are usually predictable.

Cornette also regularly visits the pottery village of La Borne in the Cher department of the Centre-Val de Loire region. As a guest, she participates in woodfirings there with her pieces and often brings back surprising, beautiful ceramics that also bear her distinctive signature.

- left - **Vase**, black stoneware  
13 × 13 × 30 cm
- centre - **Vase**, stoneware and  
porcelain slip  
20 × 20 × 55 cm
- right - **Vase**, porcelain  
20 × 20 × 28 cm



Vases, stoneware, 12 x 12 x 12 cm, 20 x 20 x 21 cm and 12 x 12 x 12 cm

The forms in this distinctive style are often based on grids and lattices that mutate into structures based on simple and complex principles of order, which predominantly become elements that fill the entire image. They can be continued at will, divided and arranged in sections without fundamentally altering or abandoning their essential character of form. These forms structure the curved surfaces in a regular manner.

These planar structures recur almost schematically and, within certain limits, could forgo a precise uniformity of pattern without disrupting the overall sense of unity. Boundaries are only apparent at the top and bottom, yet a spatial structure between uniformity and similarity is maintained in the overall image. Thus, anything that is repeated frequently and submits to the external constraints - in this case, the format of the vessel - can become a structure.

Through her decorative techniques, Cornette brings the resulting patterns to life, whether based on simple or complex principles of order, lending them significance and radiance. She carves on leather-hard clay, paints with engobes, sometimes in multiple layers, reduces layer by layer, bringing her designs to life.

Julie masterfully plays with the relationships between equality, similarity and difference, always within coherent systems that guide and refine our observations.



Group of stoneware and porcelain **Vases** of various sizes

**Vase**, stoneware, 16 x 16 x 18 cm



Studying or even copying what is randomly available is short-sighted, banal and often uninspired. Depicting what is comparable often leads to deeper insights. We see how forms within a genus or family vary in every direction and possibility. Form and surface and the ends of the series into which they can be arranged as patterns through repetition, interweave, define themselves or dissolve.

Formally ordered series become pictorial, even if they deviate from or contradict found inspirations.

Nature provides all models of forms and systems in its creation.

***Christoph Hasenberg***

*Ceramist, painter, author, laudator, long time lecturer at the Staatlichen Fachschule für Keramikgestaltung in Höhr-Grenzhausen.*

[christoph-f-hasenberg.com](http://christoph-f-hasenberg.com)

**Julie Cornette**

52 rue de Gentilly  
94800 VILLEJUIF, France  
+33769980436  
[juliecornette@hotmail.fr](mailto:juliecornette@hotmail.fr)  
[@cornette.julie](https://www.instagram.com/cornette.julie)