

ANDRÉ BORDERIE

Needless to say, his oeuvre is something total, but the ceramics are the part which seems to me the most outstanding, even though (and perhaps for this very reason) he never sought to be a “true” ceramicist. At a very early stage, he shrugged off the usual rules of the craft, not without a dash of mischief. His pieces avoid geometric perfection in favour of poetry (his wife Maria said that “a square is a worried circle”). For André Borderie, ceramics turned out to be the medium best suited to his ideas about the incorporation of objects in space, through form and colour alike. It is through ceramics that he managed to magnify his qualities as an artist. Ceramics enabled him to give full rein to his inventiveness and to his unique sense of logic. In them, he also expressed his generosity that we can sense coming to the fore in the diversity of textures, the richness of glaze, and in a masterful way he managed to juggle variations ranging from matt to shiny, as well as rough textures and crackling effects. Colour, which ranges from the warmth of red to the depth of bluish greys, imbued his objects with life.

extract of Philippe Jousse's text, in André Borderie, 2016, Jousse entreprise edition

Available pieces



Cup, circa 1959
enameled ceramic
2.3 x 11 x 5.5 inches



Cups, circa 1960
enameled ceramic
large: 10 x 15 x 14 inches
small: 4 x 8.5 x 8 inches



Dish, circa 1960
enameled ceramic
1.4 x 11 x 11 inches



Sculpture, circa 1950-1960/1970
enameled ceramic
12 x 13.8 x 6.3 inches