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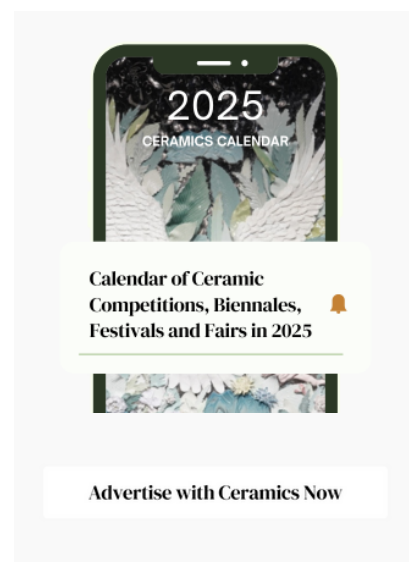
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Claudia von Boch

September 20, 2023 in [Artists](#)


Claudia von Boch

Born in Canada in 1957, Claudia von Boch discovered ceramics in Argentina, where she lived for 23 years. Her first contact with this material was when she visited the studio of an Argentinian ceramicist: “I was only ten years old, but immediately, a connection and love for this media was established. My family has been in the industrial manufacture of ceramics (Villeroy & Boch) for over eight generations. This was also decisive in



influencing my choice for clay and hereafter becoming my most faithful companion.



family grew with the arrival of three children, I pursued my work with clay. In 1990, I moved to Lausanne, Switzerland, with my family, dog, and all—this was when ceramics took a real professional turn for me.

A year at Céruleum, School of Visual Arts in Lausanne (1994-95) was followed by four years of ceramics at the School of Visual Arts in Vevey (1995-99) under the direction of ceramicist Jacques Kauffman. In 1999, with a diploma in ceramics, I inaugurated the Atelier Gaïa in Pully, the Mother Earth of the Greeks, alluding to the earth from which we come and use as ceramicists.

For the next 25 years, I shared my time between my work (sculptural and non-functional objects) and the transmission of ceramics through teaching to adults and children. I have exhibited my work in galleries, salons, museums, and competitions in Switzerland, France, Germany, Italy, Luxembourg, Canada, the USA, the Dominican Republic, and Croatia. Although today I still occasionally hold workshops (raku, mold casting, Kintsugi), in 2018, I stopped teaching and transferred my studio to Orcesco, a picturesque little village in Piemonte, Italy. In this inspiring area surrounded by mountains, I spend a good part of the year and continue my personal work.

Over the years, I have continued with further training: mold casting (Sasha Wardell, Emery-Jacquier, Jean

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François Lemaire) – paper-clay (Barbara Wagner) – porcelain (Jingdezhen, China) – calligraphy (Claire Mosnier, Denise Lach). These techniques have been integrated into my work and increased my freedom to express my ideas.”

Visit [Claudia von Boch’s website](#) and [Instagram page](#).

Featured work

Selected works, 2018-2023



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Claudia von Boch: Selected works, 2018-2023

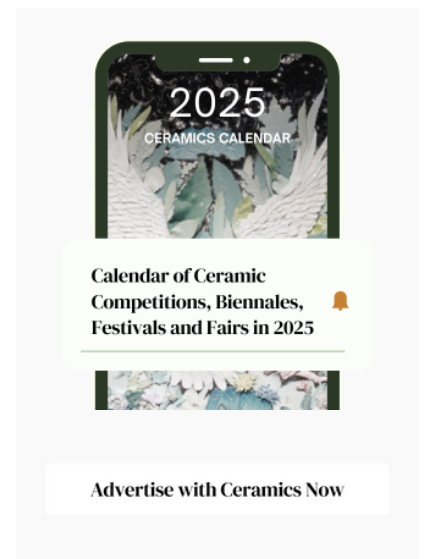
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All Together



House of Souvenirs



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Character



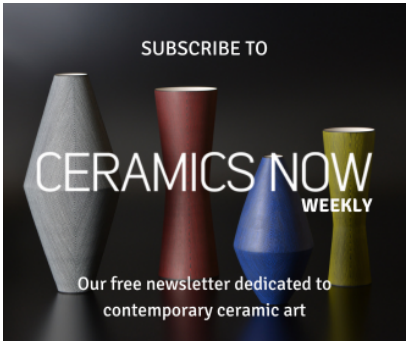
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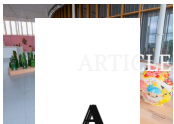
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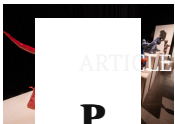
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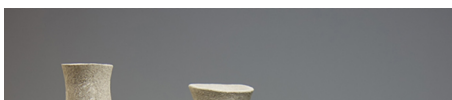
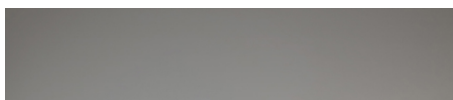
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Intangible In My Dreams



Intangible In My Dreams



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Mother Earth



Vases



Fussional



Voyage Au Centre De La Terre

Claudia von Boch: Selected works, 2018-2023

Over billions of years, geology has transformed our planet through erosion, sedimentation, pressure and heat. Today, we study and understand (to a certain extent!) the evolution, accumulation, and transformation of the living matter (bacteria, plants, animals) and the mineral matter composing the geological strata. It tells the story of our Earth that reads like a book.

Using this as a source of inspiration, my work in general, whether sculptural or one-of-a-kind objects, replicates the phenomena of stratification. In a shortened order of time concerning nature, my ceramics manifest the same erosion, sedimentation, pressure and heat occurrences. Within this process, kiln firing represents a partially controlled hazard resulting in surprising fusions,



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deformations, colors, flows, fissures and textures. These could be considered in the ceramic world as defects, but for me, they are acceptable as part of the work, as well as they are part of the rocks, minerals and mountains.

Thus, after over 25 years of working and teaching in my studio, leftover clays, stoneware, porcelain, colored engobes, glazes, and even cleaning-up water have been recovered and accumulated in layers. It was also the way I found to recycle and reuse waste materials ecologically. Similarly to geological formations, these stratified clays also tell a story... it's the story of my work and my students passing through my studio. Each piece contains a little of us all. Like a skin, the stages of life and time are conserved within the strata. Layer upon layer, humans are built... each layer added to an older one... each having an incidence on the whole being delicately and intimately linked to the terrestrial world, to the world of Gaia.

Animanimumundus, 2022



The sculpture “Animanimumundus” is like a Tower of Babel. It was built as a human-scaled space with an exterior and an interior composed of 68 blocks stacked like bricks. The outside reproduces the geological strata that contain the story of the formation of mountains, rocks and minerals. Consequently, the inside is lined with 1536 faces... all one and the same in a “melting pot” of humanity in correlation to the Earth which acts as a container. It highlights the fact that living organisms and

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the material world are so closely interwoven that they belong to a single and indivisible process. As humans, we are reminded that we are not above nature but in an intimate connection with and within it. Like in the mineral world, evolution is a process of sedimentary accumulation that contains the memory of the past, which manifests itself in the present but is also the seed of the future. This is applicable to each individual but also to humanity as a whole. For we are the faces of Gaia, and every day our mother Earth pushes us towards a destiny, a common society, where even if the languages are different, the words are similar. This “melting pot” is not always recognized as necessary and remains as a fragile link in an uncertain balance called life.

Captions

- All Together, 2023, Grey stoneware & recycled clay, Ø23×57 cm
- House of Souvenirs, 2020, Black stoneware, recycled clay materials, gold leaf, Ø14×127 cm
- Character, 2020, Black stoneware, recycled clay materials, Ø12×125 cm
- Tango, 2019, Grey stoneware, recycled clay materials, Ø20×150 cm
- Bluebirds 2,3,4, 2020, Black stoneware, recycled clay materials, blue glaze, Ø16×70 cm, Ø18×78 cm, Ø11×60 cm
- Bluebird No 4, 2020, Black stoneware, recycled clay materials, blue glaze, Ø18×76 cm
- Intangible In My Dreams, 2018, Black stoneware, recycled clay materials, porcelain, feathers, sand, glass dome, Ø30×30 cm
- Mother Earth, 2022, Ø40x63cm, Ø30×80 cm
- Vases, 2020, Grey stoneware, recycled clay materials
- Fussional, 2022
- Voyage Au Centre De La Terre, 2022
- Animumundus, 2022, Black stoneware and reclaimed/recycled clay materials (stonewares, porcelains, colored engobes and glazes) – Unglazed, 220 x 140 cm

Tags: Claudia von Boch