

# Juliette Teste

# biography

Juliette Teste (France, 1986) lives in Paris and works in Le-Pré-Saint-Gervais, where she co-founded the collective studio, ARC. Her vase-drawings are the result of a multi-layered collage process – a repertoire of ancient forms layered with a distinctive palette of luminous or powdery enamels, inspired by both ancient frescoes and pop culture.

These unique pieces – clay sketches with spirited gestures – form a collection that offers a unique and highly personal interpretation of art history, interwoven with freeform narrative elements.



portrait Marion Berrin

*“Juliette’s work is largely informed by the poetics of archeology, addressing themes of imminent catastrophe, disappearance and the trace that organic forms — flowers, water and other living creatures can leave despite the passing of time. Working in multiple scales, ranging from miniature figures to larger, trophy-like bodies, colour, texture and volume are addressed as one, allowing for each subject to emerge as live renderings of stories past.”*

*Francesca Sabatini*

# CV

## education

Masters degree, IFM, Paris, 2012

Masters degree, Duperré School of Applied Arts, Paris, 2011

Visual Arts, 1<sup>st</sup> year — Marc Bloch University, Strasbourg, 2005

Co-founder of ARC, collaborative artists studio, Le Pré St-Gervais, 2019

## selected exhibitions

2025

*Sleeping with ghosts*, group show with Pauline Esparon and Michelle Blades,  
Contributions festival, Paris, FR

*ARC*, group show curated by Jean-Jacques Wattel & Rémi Lambert, ARP Auctions, Paris, FR

*Légendes botaniques*, group show, Alain Cervantès collection, Menthon St Bernard castle, FR

*Peculiar manufactures*, group show, with Zoé Mohm, curated by Marie Catalano,  
Catskill Octagon House, NY, USA

2024

*You and I are Earth*, in collaboration with Zoé Mohm, Atelier Lardeur, Paris, FR

*Tulip fever*, C14, Paris, FR

*Déjà Vu*, group show, Zodiac Pictures Gallery, Santa Monica, CA, USA

*Tree House*, group show, Lindon Gallery, London, UK

*Douze*, group show, Paris 18th city hall, Nuit Blanche Paris 2024, FR

2023

*The million-year picnic*, in collaboration with Aline Girard & Clément Garcia Le Gouez,  
Gaudel de Stampa gallery, Paris, FR

Salone del Mobile, Glas Italia, curated by Cameranesi/Pompili, Milan, IT

*Absent de Paris*, , group show curated by Henri Guette, Cité Internationale des Arts, Paris, FR

*Objects without thoughts never to heaven go*, 491 projects, Paris, FR

2022

*Distant though near*, in collaboration with Rosemarie Auberson, Francis Gallery, Bath, UK

# selected exhibition views



installation view of *Déjà Vu*, Zodiac Pictures, Santa Monica, 2024



installation views of *Déjà Vu*, Zodiac Pictures, Santa Monica, 2024



installation view of *You & I are Earth*, Atelier Lardeur, Paris, 2024



installation view of *You & I are Earth*, Atelier Lardeur, Paris, 2024



installation view of *You & I are Earth*, Atelier Lardeur, Paris, 2024



installation view of *You & I are Earth*, Atelier Lardeur, Paris,  
Marion Berrin ©, 2024



installation view of *De la fleur au bouquet*, château de Menthon St-Bernard, 2025



installation view of *De la fleur au bouquet*, château de Menthon St-Bernard,  
Dani Harmsen ©, 2025



installation view of *Sleeping with ghosts* at Contributions Design Festival, Paris,  
Alexandre Ominus ©, 2025



installation view of *Sleeping with ghosts* at Contributions Design Festival, Paris,  
Alexandre Ominus ©, 2025



installation view of *Sleeping with ghosts* at Contributions Design Festival, Paris,  
Alexandre Ominus ©, 2025



installation view of *Sleeping with ghosts* at Contributions Design Festival, Paris,  
Alexandre Ominus ©, 2025



installation view of *The million-year picnic* at Gaudel de Stampa, Paris, 2023



installation view of *The million-year picnic* at Gaudel de Stampa, Paris, 2023

# selected artworks



*I am Fortune's fool (Torso serie), 2025 / stoneware, glaze, porcelain*

h 55 w 35 d 19 cm



*Les filles du feu*, 2023 / stoneware, slip, glaze  
h 27 | 15 cm



*Frozen flowers, 2025 / stoneware, slips, glaze*  
h 58 d 47 cm



*Perfume vase, 2025 / stoneware, glaze, oxyde*  
h 46 | 36 d 26 cm



*Perfume vase, detail*



*Three tulips and a citrus peel in the drawing room, 2022 / stoneware, glaze, oxyde  
h 31 | 31 d 31 cm*



*Magnolia buds*, 2025 / stoneware, glaze, oxide  
h 16 | 38 w 17 cm



*Tall blue fountain and apple / stoneware, glaze*  
h 51 | 38 d 16 cm



*Papyrus basket*, 2025 / stoneware, glaze, oxyde  
h 45 | 37 w 30 cm



*Desert flower, 2024 / stoneware, slips, glaze, sand*  
h 53 w 26 cm



*Blue irises (Hockney), 2025 / stoneware, cotton cord, porcelain  
h 60 w 21 cm*



*Silver fountain (lazy dots series), 2025 / stoneware, glaze, glue, silver leaf*  
h 44 w 20 | 20 cm



*Emperor's Constantine hand and foot in Rome, 2025 / stoneware, glaze*  
h 19 | 37 d 9 cm



*The orchards walls are high and hard to climb (demi-vases series) , 2025 / stoneware, slips, glazes  
h48 | 37 d 22 cm - Matthieu Lavanchy ©*



*Blazon (Torso serie) 2025 / stoneware, slip, glaze*  
h 48 | 51 d 18 cm



*Harvest, 2025 / stoneware, glaze, porcelain, sterling silver*  
h 36 | 29 d 29 cm



*Pink fountain (the mourners series), 2025 / stoneware, porcelain, slips, glazes*  
h 68 | 53 cm



*Pink fountain (the mourners series), detail*

# selected press

## d la repubblica, 2025

[read the article here](#)

# d

FASHION BEAUTY CULTURE LIFESTYLE VIDEO



THE BELLS - CREDIT PAULINE CHARDIN

LIFESTYLE / DESIGN | 22.10.2025

## Con Contributions a Parigi il design diventa un gesto corale

Nella capitale francese torna il festival indipendente ideato da Anna Caradeuc ed Élise Daunay, con una seconda edizione dedicata al legame tra oggetti e suoni

di Laura Taccari

### Paesaggi sonori

La serie *Dabgar* di **Pauline Esparon**, realizzata seguendo un'antica tecnica pakistana di lavorazione della pergamena, è accostata alle sculture in ceramica dell'artista **Juliette Teste**, immerse in una partitura sonora firmata dalla musicista panamense-messicana **Michelle Blades** (*Lucid Interval*, 94 Rue Quincampoix, fino a giovedì 23 ottobre, dalle 11 alle 19).



SLEEPING WITH GHOSTS - CREDIT ALEXANDRE ONMAUS

# selected press

## Galerie magazine, 2025

[read the article here](#)

# Galerie

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DESIGN

## Contributions Festival Returns to Paris, Tuning Design to New Rhythms

For its second edition, Anna Caradeuc and Élise Daunay turn Paris into a meeting ground for designers, artists, and musicians whose collaborations reveal parallels between object and sound

BY RYAN WADDOUPS  
OCTOBER 21, 2025

At Lucid Interval, nestled in the heart of the Marais, Normandy-based [Pauline Esparon](#) is presenting ethereal parchment works rooted in centuries-old Pakistani traditions alongside [Juliette Teste's](#) evocative ceramics and a psychedelic-tinged score by Michelle Blades. At the cultural center Union de la Jeunesse Internationale, a historic building that once housed the iconic Tati department store, Lagos-based [Nifemi Marcus-Bello](#) is debuting an iteration of his M2 Shelf, integrated with speakers from French audio brand [La Boîte Concept](#), that recalls the living-room furniture from his childhood. Installed in a domestic setting complete with pew-like benches fashioned by [Thomas Morineau Barthelemy](#), his pieces will be accompanied by Brazilian musician Rodrigo Amarante's textural rhythms.



Parchment works by Pauline Esparon and ceramics by Juliette Teste at Lucid Interval in the Marais.  
PHOTO: ALEXANDRE ONIMUS



Ceramics by Juliette Teste.  
PHOTO: ALEXANDRE ONIMUS

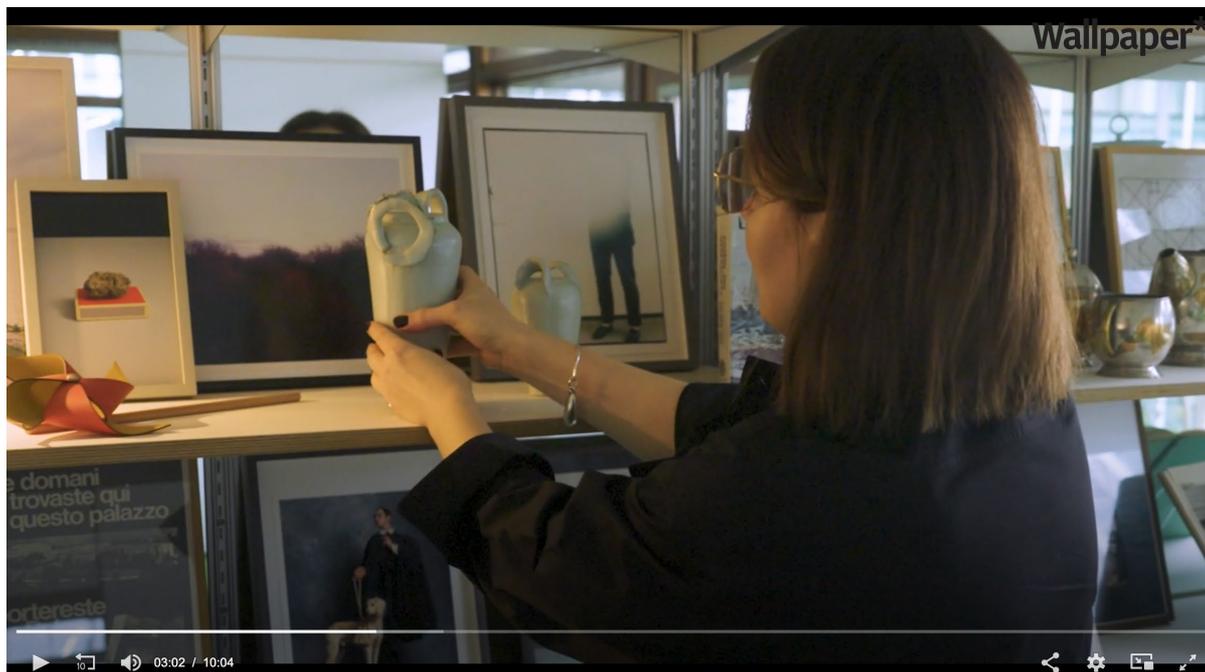
# selected press

## wallpaper, 2025

[watch the video here](#)



Ditting rarely thinks about her home holistically. Instead, she collects individual objects that, somehow, work together. 'I was very lucky that there were a lot of shelf systems. I do have a lot of things,' she confesses. Among her favourite pieces is an odd, self-published book that she found in [Milan](#). A selection of wobbly Juliette Teste vases also speak to her love of 'imperfection', as does a blanket embroidered by her grandmother.



# selected press links

[AD, 2025](#)

[Family style, 2025](#)

[Mastermind, 2025](#)

[Sight Unseen, 2025](#)

[Vogue France, 2024](#)

[M le Monde, 2022](#)

# texts — 1/3

## Juliette Teste – The Pursuit of Forms

There will, it seems, always be a need to give shape to emptiness. In museums and display cases, one sometimes forgets that an amphora or a vase is first and foremost a vessel. Whether archaeological artifact or work of art, ceramics testify as much to the circulation of goods as to that of ideas and cultures.

For years, Juliette Teste approached this medium with her gaze, tracing the influence of Japonisme on modern aesthetics, and uncovering the richness and diversity of Mediterranean practices and marks. Clay appeared to her as a reservoir of forms awaiting the hand that might summon them back to life. The teaching of Henri Focillon—his devotion to technique, most vividly expressed in *The Life of Forms*—continues within her practice.

She seeks gestures capable of rekindling a history, familiar shapes that might allow us to reinhabit our interiors. Aligned with the spirit of the Arts & Crafts movement, Juliette Teste embraces the visible trace of the hand: drops of glaze testifying to the act of making, an irregular handle. Her pieces bear the marks of an object's life, the proof of careful labour, and the quiet presence of the craftswoman behind the kiln.

For Juliette Teste, the pursuit is not of the perfect form, but of forms that ring true. Guided by her curiosity, her work unfolds in limited series that permit her to shape Egyptian canopic jars as readily as a table centerpiece recalling the gardens of Versailles.

Like images seen through glass, the cultural references she explores emerge detached from their function or context—pure visibility. When she evokes the treasure of Tutankhamun in *100 Years*, she situates herself within its afterlife, a century after Howard Carter opened the tomb and in the midst of the Egyptomania that followed. Her works play upon our systems of reference and the ways they resonate—or collide—across long durations of time.

Anachronism becomes a space of possibility: in *Birds Bath*, the silhouette of an ancient Greek kantharos encounters a Chinese Song-dynasty glaze. With *Momoyama Dream*, the artist adopts a form of pastiche, reimagining the Japanese shapes and motifs of a Momoyama vase in a manner that recalls 19th-century eclecticism, and ceramists such as Théodore Deck, who freely mingled influences, forms, and techniques.

Yet Teste's objects refuse spectacle; they seem touched by a faint ghostliness. The headrest in *Rain Leaf*, echoing both an Egyptian artifact and analogous forms found in Africa and Asia, shares little with its original scale; it is a kind of double—an object remembered rather than reproduced. An archetypal souvenir of a form, reduced to the scale of the hand. Somewhere between Malraux's *Imaginary Museum* and the periodic inventories of the *Magasin pittoresque*, these works speak of our anthropological bond with objects. For Juliette Teste, ceramics are above all a place of crossings—and a way of pursuing forms.

Henri Guette, 2023

*La poursuite des formes* was written following the exhibition *Absent de Paris*, curated by Henri Guette.

# texts — 2/3

ARC (Atelier Recherche et Conception) is a collaborative studio of eleven ceramic artists located just outside Paris, in Le Pré-Saint-Gervais.

Founded in 2018 by Juliette Teste and Clément Garcia, and joined in 2021 by Aline Girard, the studio is conceived as a space dedicated to the practice and exploration of sculptural ceramics.

More than a place for young talents to exchange and collaborate, ARC is above all a laboratory where new aesthetic practices are forged—at the intersection of contemporary art, innovative visual research, and experimental artistic approaches.

The presentation of works by these twelve creators thus offers an unprecedented panorama of emerging French ceramic art. It delivers a precise and immediate synthesis, providing a striking and unmediated glimpse into the future of ceramics in France.

Rémi Lambert, 2025

*This presentation of ARC studio was an introduction to the exhibition ARC at ARP, curated by Rémi Lambert & Jean-Jacques Wattel.*

# texts — 3/3

Working in glazed stoneware and porcelain, Teste presents a series of sculptural pieces that draw from medieval and Baroque imagery. Altars, vegetal motifs, fountains that references Italian *scherzi d'acqua* and architectural forms converge in this body of work, echoing Deleuze's fold theory, which understands the Baroque not as a contained language but as an endless movement of folds – matter and form continually twisting, layering, and unfolding toward infinity.

Wall-mounted demi-vase forms – coil-built as though drawn directly into space – sit alongside unique vessels glazed in pastel monochromes, shimmering black tenmoku, and subtle colorful touches. Each work, hand-built and conceived with Lucid Interval's in mind, belongs to a family of forms: linked yet singular, contemplative in their quiet presence.

Together, Esparon and Teste's practices conjure a landscape of revelation: skin that becomes light, clay that becomes altar, words that bridge centuries, and vessels that hold silence. As Michelle Blades' score swells with mystery and tenderness, Lucid Interval – with its hidden river and mutable spirit – amplifies this alchemy, its cavernous embrace transforming into a site of communion between material, space, and sound.

Anna Caradeuc, 2025

*This is an extract of a text written by Anna Caradeuc for Sleeping with Ghosts exhibition, held during Contributions design festival's second edition.*

# collections & acquisitions

private collection of Alain Cervantès (since 2025)  
private collection of Andrew GN (since 2025)

LVMH - Cheval Blanc St Barth (2025)  
Glas Italia (since 2023)

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Juliette Teste, ADAGP, 2025