

Anne Corre

I am a graduate of the Brassart school, I worked for 30 years as a graphic designer in communication, developing at the same time an activity as a sculptor-ceramist.



My work of artistic research leads me to exhibit in galleries and at events... My characters pay homage to the vulnerability of the living. I attach particular care to the surface appearance, refined decorations, untreated roughness, contrast of matte and shiny to arouse the caress.

The feet in water

The sand castles, the wind in your hair, the sound of the waves, the treasures picked up on the beach...

Evanescent memories of vacations by the sea. Our childhoods are filled with fleeting sensations, humble discoveries that mark us forever. The cry of seagulls, the caress of algae and the race of green crabs are universal memories that we love to find.

The small people of the ancients

Tribute to a dying generation. A way of life, a way of dressing, of inhabiting one's body and of holding oneself. Many of us are the descendants of this rural people shaped by a hard peasant life. What remains of this heritage? of this generation not inclined to unrestrained consumption?

Reunion

Instant suspended, disarming complicity. A let go taken in the intensity of the reunion. The months of confinement gave birth to this series to ward off social distancing and celebrate human ties.



The life before us

Prix Goncourt 1975, this classic by Romain GARY develops mischievous and endearing characters. A love story is woven between Momo, a little Arab boy and Madame Rosa, an old woman bumpy in life. A story of fear, of joy, a deeply human story.

I work at the “Atelier Public de Sculpture de Laval” and I created the “Atelier de la Chapelle du Chêne”. My investment in transmission makes me attentive to the awakening of singular artistic riches.

Chantal Verdier-Sablé

“Since October 2015, my ceramic workshop has been located at 7 Passage de la Cointerie in Laval. A workshop located in the heart of a district marked by the history of textiles and spinning. It is a place of work, but also a place of meetings and exchanges with Laval residents and Mayenne residents.

(Opening of the workshop some weekends).



Faithful to the meaning of my work, I lend myself to the game of matter.

While earth is most often associated with utilitarian objects, I use it conceptually by pushing the boundaries of the material to challenge a common misconception that earth should have a utility. Supple, my hangings suggest weavings or braidings that remind me of all kinds of star shapes.

I work with clay like a textile, exploring everything from women's work to their relationship with textiles. I question the subtle possibilities offered by this material to tell stories. Much of my work has evolved around my fascination with repeating patterns and multiple units.

Although mainly ceramic-based, it is often associated with textile fiber, particularly linen fiber, but also with metallic thread. This brings me to a reflection on the volume, small or large dimensions. The tapestries can lift, undulate, and unfold in space allowing the work to live in movement.



The association of textiles and porcelain allows me different approaches and techniques in order to highlight a past and future textile heritage. This work dynamic gives me the impetus to innovate but also to express myself through the creation of original works”.