

Julia Huteau

Portfolio

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Exhibition / Jousse Entreprise

January 2026, curated by Guillaume de Casson and Karine Jousse. A selection of sculptures from the *Left-over* and *De l'espace entre les couleurs* series was displayed amongst the gallery's custom-designed furniture. Please contact Karine Jousse for further information.

“To kick off 2026, the Jousse Entreprise Gallery gave Karine Jousse carte blanche, and she chose to showcase ceramic artist Julia Huteau. Born in 1982 and winner in 2020 of the “Research and Creation” residency at Craft, the Center for Fire and Earth Arts in Limoges, Julia Huteau has recently been included in the collections of MAD Paris and the CNAP.

Originally from Lorient, she attended the Quimper School of Applied Arts, then trained in ceramics at the Maison de la céramique in Dieulefit, a centre of excellence for ceramic arts. Captivated by the material’s plastic qualities, she settled in Poët-Laval in a studio situated in a former ceramics factory, “l’Usine,” a hub for many ceramicists of her generation.

For the past twenty years, Julia Huteau has worked in cycles. Her experiments with functional ceramics, the techniques of which she mastered, have given way over the years to a more personal and sculptural approach to the medium. In this new creative direction, the series *De l’espace entre les couleurs*, begun in 2016, undoubtedly marks a pivotal moment in her artistic journey.

With an interest in the language of science—“I love discovering scientific methods that can be applied to artistic practices”—the artist focuses her research on form and color. In this series of porcelain sculptures, the color palette, with its subtle and precise gradations, evokes the decomposition of light and colour.

Playing with colour, Julia Huteau owes part of her research to the color theorist Johannes Itten, whose writings shaped the teaching at the Bauhaus and guided her in establishing the harmony of her compositions. In this journey, drawing, which she has always practised, plays an important role and leads her to bring distinct, even dancing forms to life on the walls.

A shift in scale and space: more raw, recycled materials served as the starting point for the “Left Over” sculptures. For the new projects, begun during her residency at Craft, the forms are extruded using a machine that churns out meters of shapes, left bare or stamped. The lines, all curves and undulations, are conceived as an allegory of time stretching out. Joyful and colourful, the forms are placed freely on the ground for the greatest visual delight.”

Karine Lacquemant, curator of applied arts collections, La Piscine Roubaix.





Sculpture *De l'espace entre les couleurs* created and selected for the 2026 Carouge International Competition (Switzerland).



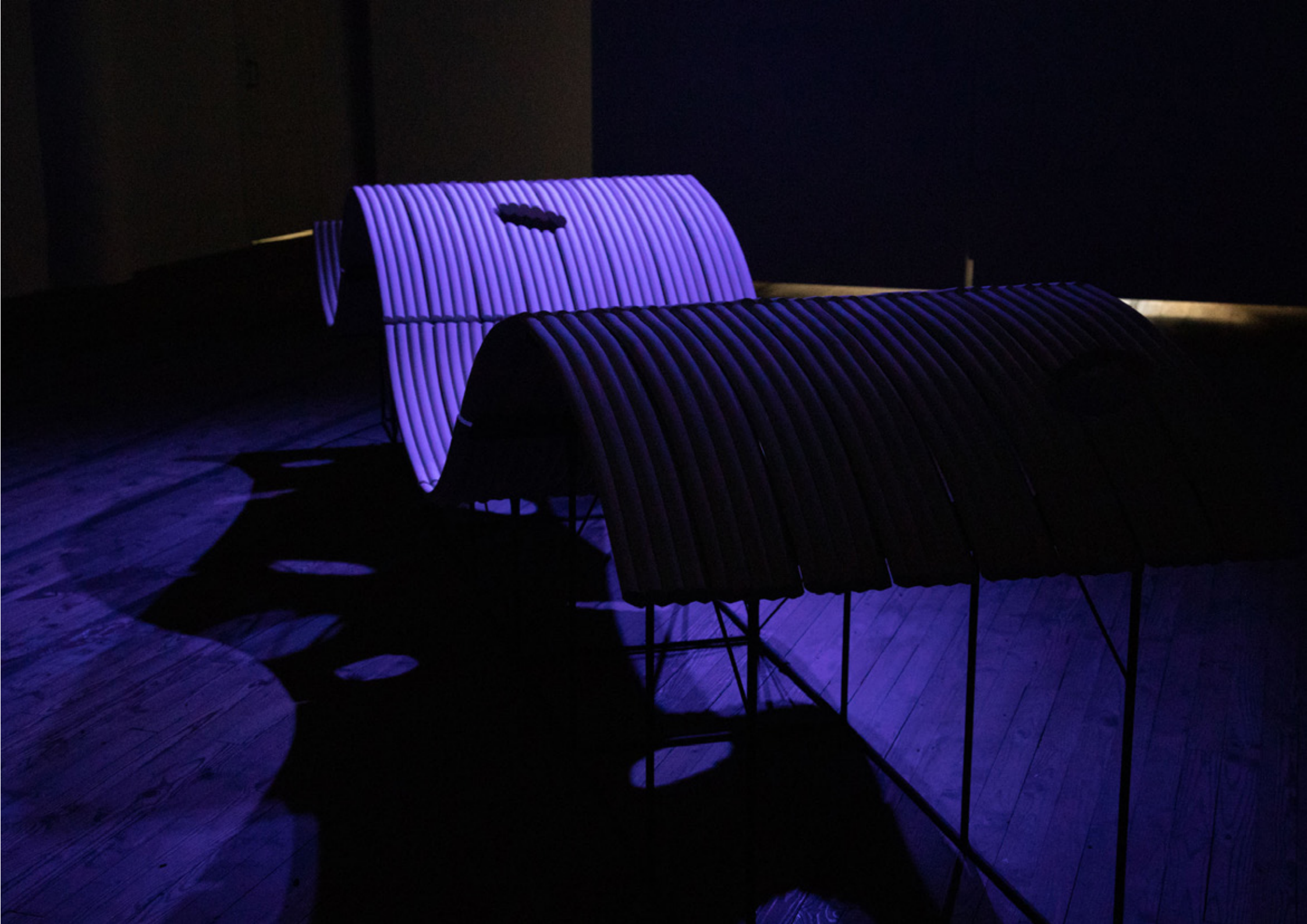
Sculpture *De l'espace entre les couleurs* created for the Officine Saffi 2026 International Competition (Italy).

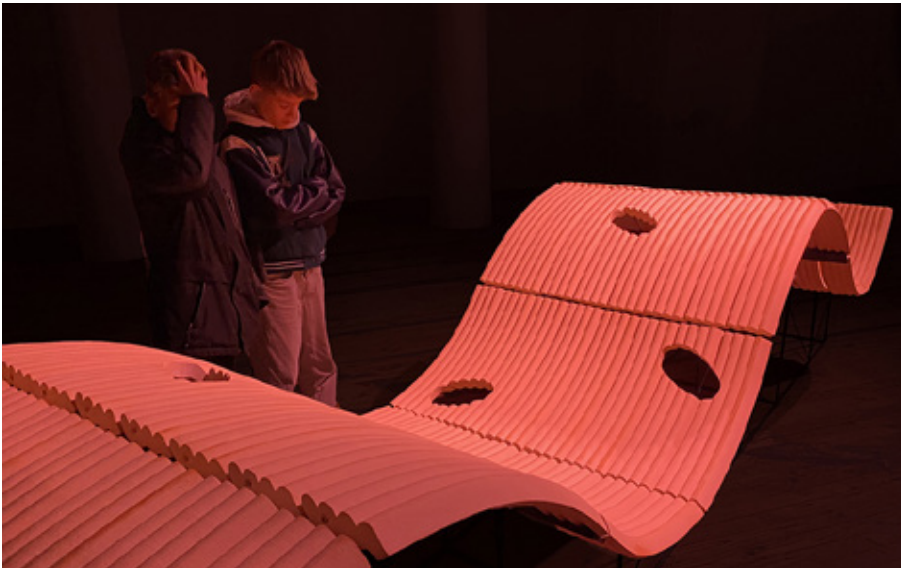


Supervues Exhibition / with Studio Ganek

June 2025. As part of the Supervues contemporary art trail in south eastern France, I took over two iconic village sites: the façade of the Pont Chapel, with a site-specific installation designed to interact with the architecture, and the wash house.

140 x 40 x 45 cm. Ceramic, spinnaker fabric, air.





Luminance Exhibition.

Julia Huteau sees the life of an artist as an adventure, a quest. She draws inspiration from the philosophy of science and the works of Johannes Itten, Ann Véronica Janssens and James Turrell. Introduced to ceramics at a very early age, she has made this material the basis of her practice, but her work has much broader ambitions. Her mastery of processes, to which she is never a slave and the new tools and media she explores open the door to new material discoveries and are a pretext for getting out of the studio and initiating collaborations. From early wood-firing to digital drawing and moving images, Julia Huteau establish an exploration between reality and virtuality, and the importance of light and color.

Catherine Rossi-Batôt. Directrice - LUX Scène Nationale.

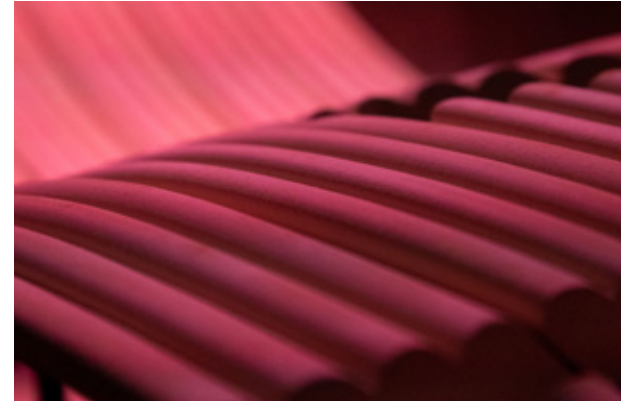
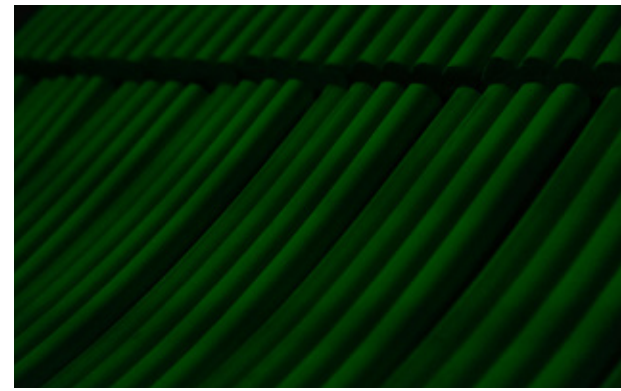
Presented at the Bourse du Travail in Valence (FR) in December 2024. Jointly proposed by LUX Scène Nationale and the City of Valence. With the support of the Direction régionale des affaires culturelles.

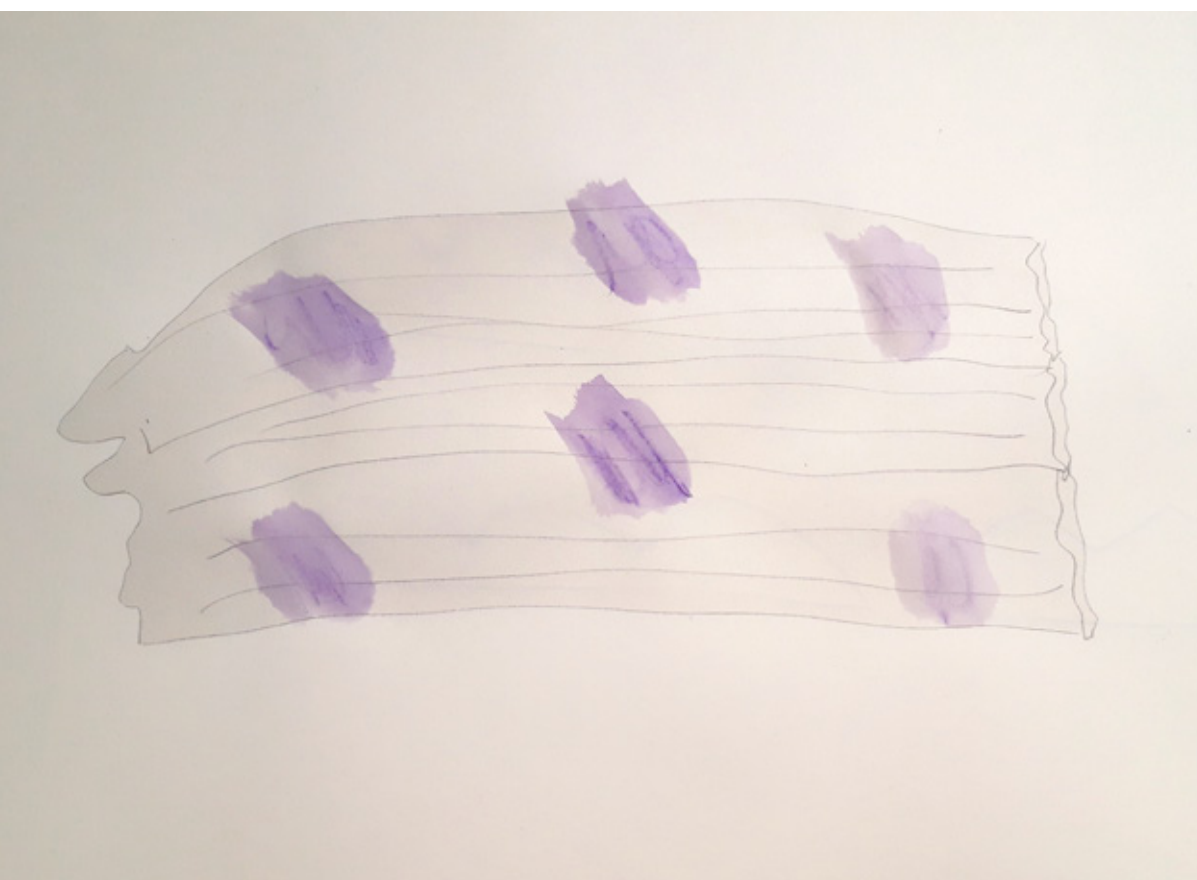
<https://www.cnap.fr/julia-huteau>

Sculpture *Luminance*, 2024, 500 x 120 x 110 cm. Stoneware, lights.









Left : Drawing on paper, pencil and watercolor. *Luminance* series, 2024.29.7 x 42 cm.

Right : two-color risograph print, A3 size



Aquisition *White Rebound*

Julia Huteau fits between the kiln and the screen. Even if she starts with digital drawings made with virtual reality tools in order to better defy gravity, which she then studies on animation software, it is in order to interpret this potential on paper with traditional graphic tools, and above all, by passing through a modelled maquette, to achieve the production of a unique volume. For this series « Rebound », a movement through her body in several stages from her eyes to her fingers transforming virtual reality into reality. Thus, the objects are made from a fireclay, cut with thread and then assembled with slap. Each involves a hundred or so bonding operations, showing recesses and curves that today's printer cannot yet shape. Moreover, its stoneware is grogged, which indicates that it does not pass through a nozzle. The gas fired result offers further evidence asserting a navigation between electronic imaging and hands on making, between digital and digital. The surface exhibits a rough battered texture onto which the glaze slides, contrary to the smooth and polished aesthetics of artificial intelligence. To merge the best of the properties of both worlds, the artist moves between a nearby Fablab and her studio installed in an old ceramics factory. The sculptural forms from another dimension receive an glaze that comes from this tableware factory. Two eras caricature a future and a past, between which she slides in own present.

Joël Riff

In 2024, the sculpture *White Rebound* was added to the collections of the National Center for Visual Arts.

<https://www.cnap.fr/acquisitions-et-commandes-arts-decoratifs-design-et-metiers-dart-2024>

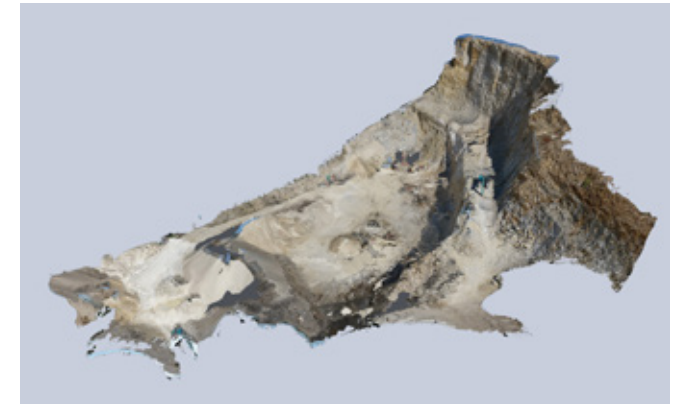




The sculpture *White Rebound* consists of two stacked elements. 70 x 77 x 68 cm. Stoneware, earthenware glaze.



1.



2.

Pré... Exhibition

« *Nous n'apprenons qu'en faisant* »

The exhibition *Pré...* took place at the MDC in Dieulefit (26) in March 2024. Alongside other artists, and with the guidance of Nathalie Jover, I set up a digital tablet on which the public could view the construction stages of certain projects or short videos (sometimes created prior to specific artistic research). This material and these images serve as starting points for future forms or new ideas.

1. 3D modeling research conducted with Guillaume Seyller in 2022 for the video project *Jaunt*
2. Reconstructions of the Eyzahut quarry using photogrammetry, created by Guillaume Seyller in 2022 for the video project Jaunt, presented during the solo exhibition Vrouge at the Tator Gallery in Lyon. Directed by: Guillaume Seyller, 2022



3.

3. Video footage shot in Charols (South of France), 2021. These serve as new starting points and sources of inspiration for inflatable sculpture projects.

4. Screenshots. Video footage shot in the mountains (South of France) with artist and friend Caroline Barbet, 2021. Research exploring pleasure and tactile sensations.



4.



Ensembles Work in Progress.

«Ensembles» is a sculptural proposition that demands action (participation) from the audience. The composed form is invented as it goes along, in a state of constant transformation. My aim is to make dense, sonorous elements visible and easy to manipulate. The interplay of colors and materials, depending on the composition of the glazes, offers rich and diverse textures. Their shine, satin or matte finish, and density invite us

to enjoy a generous, gourmet experience. The public composes, constructs, arranges, searches, conceives or improvises according to their disposition. «Ensembles» allows them to slow down and create their own scenario. What spaces will there be between the colours ?

Modular sculpture, 2024, 170 x 110 x 3 cm. Ceramics, glazes, and wood.



Research *Cerces*

The research project *Cerces* and its states is a collaborative and experimental contemporarie sculptural project. It consists of a large form inflated with cold air and a device for deploying the volume.

The collaboration with Benjamin Viort began in april 202

On this page : Prototype / Exterior, photos taken at Les Pleines (FR). Spinnaker sail, wind. 400 x 120 cm
Next page : Prototype / Interior, photos taken at Les Pleines (FR). Spinnaker sail, wind. 400 x 120 cm



Luminance, Maquette 1/1.

*An additive, measurable magnitude,
a sculpture colored by the play of moving light.*

This principle of photography brings together the major components of the Luminance project: How much light for how long?

Luminance is first and foremost a volume, an extruded clay form that stretches. It's a rhythm, a temporality, an expanse that materializes. Is time a movement in space, an avatar in duration? Physicist and philosopher Étienne Klein poses this and other temporal concepts. The Luminance project is a proposal for the figuration of duration, an opportunity to think about and observe other phenomena. It's also about exploring color through the movement of light. To question the relationship between a volume and its environment. Adding light waves to raw ceramic elements accentuates the movement created and initiated by the clay paste. The additive synthesis of light increases volume: the form becomes animated, moving further away from the object. It will give us access to new areas of sensibility, and allow other questions to emerge. The Luminance research project is an adventure. It seeks to make time visible through matter, to illuminate it in a different way and make it visible: these are movements in space that open up new horizons.

The initial research phase of this project was supported by the Centre National des Arts Plastiques in 2021.

1. *Luminance* Sculpture, 2022. Dimensions: 300 x 50 x 100 cm. Stoneware, lights. The black space housing the sculpture : 50 m²
2. Various colored versions of the sculpture. Stoneware, lights.



Luminance is produced in partnership with Craft Limoges, the A. Gleizes & Moly Sabata Foundation, Terres Bailleys & Céralep, and Usine. Lighting design by Philippe Fortaine and Julia Huteau.



Vrouge Exhibition

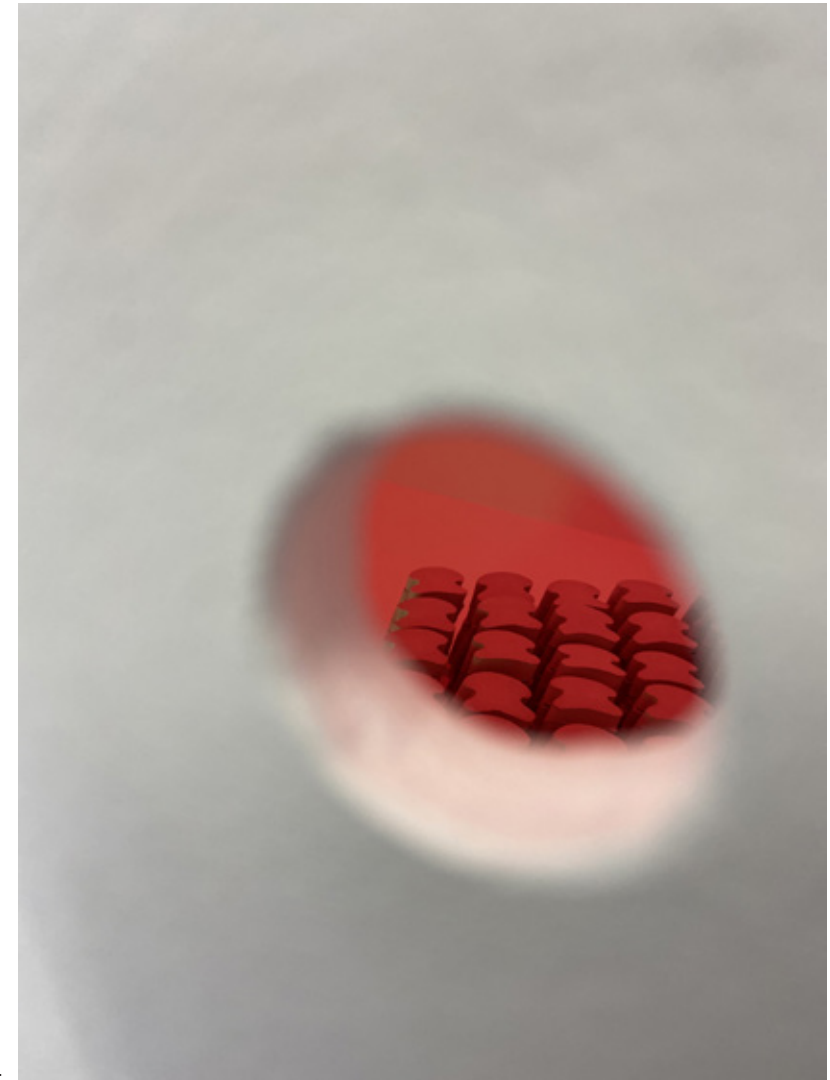
Fragments, parallel project to the *Luminance* sculpture, was presented during the one person exhibition *Vrouge* at Galerie Tator (Lyon) -10 novembre 2022 - 18 janvier 2023.

The structure, the composition of slices of clay and the play of light, comprise the artistic project «Fragments».





1.



2.

Previous page: The audience in front of the White Space housing the Fragments.

1. The White Space housing the Fragments. 150 x 150 x 275 cm. Drywall, ceramics, spotlights, and gelatin. Winter 2022. Copyright : Frédéric Houvert.

2. View of the White Space from one angle. Copyright: Frédéric Houvert.

Next pages :

3. View from a vantage point in the Espace Blanc. Copyright: Frédéric Houvert.

4. Les Fragments. 15 x 44 x 37 cm. Ceramics, projectors, and gelatin. Winter 2022.

5. Jaunt sculpture, porcelain, 10 x 10 cm.

3.



4.





5.



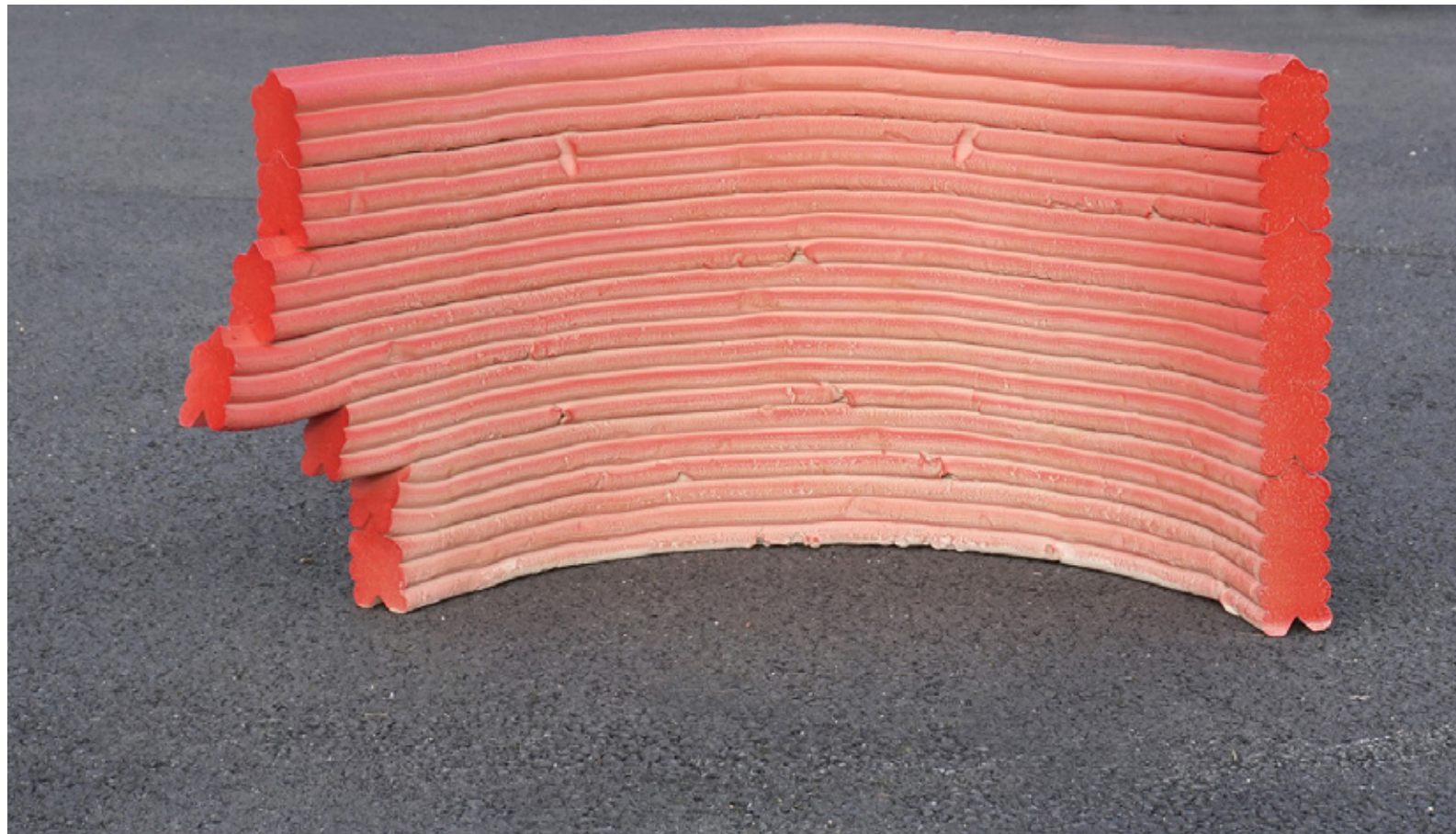
1.

Left-over

Left-over is a work focused on the spontaneity of the gesture in relation to the tool and machine. These volumes are sometimes extruded, sometimes stamped against a chosen surface, sometimes shaped from the waste of other sculptures. The resulting forms open my approach to artistic plurality; a duality between the raw, the spontaneous, the refined and the neat. These sculptures are like independent elements, which will sometimes become the starting points for other series in their own right. The spatialization of these forms is a necessity, as a continuity of the gesture given after the extrusion.

Composition Left-over, 2023, 2024, various extruded ceramic forms, glazes, and layered glazes. Green sculpture, center : 20 x 10 x 10 cm.





2.



3.

Previous page : *Left-over* sculptures created in 2026.

2. Sculpture *Left-over*, created at Craft Limoges as part of the Research and Creation residency. 2021, 105 x 54 x 40 cm. Stoneware, glaze.

3. Openwork sculpture *Left-over*, created during the open house as part of the Sillon contemporary art trail, 2023, 90 x 45 x 30 cm. Ceramic, stoneware, glaze.



Toucher terre Exhibition

Exhibition at the Villa Datriis Foundation. L'Isle-sur-la-Sorgue. 2022
Sculpture Black Rebound (shown here in the center, then on its own on the next page) : 55 x 39 x 35 cm,
stoneware, glaze.





Jaunt Exhibition

At imprints-Galerie, Crest (26, FR).

Work on the left : special edition. Ceramic, 16 x 41 x 31 cm.



Ouverture Exhibition

View of *Ouverture* exhibition, curator - Alexandre Rocuzzo at l'École d'Art de Riom (50)
Sculptures *Opus*, 2020. Black sculpture 43 x 100 x 70 cm. Stoneware, porcelain, glazes and slips.

Jaunt

Plump humour which rebounds

I created these shapes from a vocabulary, ideas that follow me in the process of creation. Comfort and autonomy are shaped with humour and gluttony. The bulges will remind the bright, spontaneous, warm, innocent and generous childhood to those who have experienced it. This is a metaphor of a joyful and comfortable interior. With the Jump sculptures I don't propose an exhaustive representation of our world. It's neither about adventure, nor about discovery. We could see it more like a truce, punctual and necessary, a moment of psychological tranquillity. It will surely give us courage and hope to jump into future vibrant moments.

Today, these color-forms are also explored through staging. Archived in photographs and videos, they are like confrontations with the elements. These investigations, which began in the comfort of the interior, are now moving outwards, towards the other side of the world. The work, in relation to the scenario, invents itself as it goes along, seeking to define itself without restricting itself: the shapes are there, but where do they really come from, and how did they get here?



Two-part sculptures, created at Craft Limoges in 2021. Dimensions: 10 x 7 x 7 cm, raw porcelain.

Next page : Jump sculpture, 2020, 10 x 10 x 15 cm, porcelain, layered glazes.



Vidéo *Jaunt*

The *Jaunt* video was created to be integrated into the basement space of Galerie Tator (Lyon). Guillaume Seyller reconstructed the forms and spaces I had envisioned using photographs and photogrammetry.

<https://www.youtube.com/watch?v=Yqi75cDzNUQ>

Jaunt, video, 4-minute loop.

Directed and mixed by Guillaume Seyller.

Sound : voice (breathing) by Pierre Benoît Roux, 2022, and field recording (wind) at Les Vitrouillères, Dieulefit (South of France).

Video: Eyzahut Quarry (FR).

Winter 2022.







Sillon Exhibition

The gesture loves experience. The sculptures Expansion are static shapes including traces of a past, slow movement, a gesture from the hand or the machine. A freeze frame took place. There is a tension between the movement and the static, like a transition from static to the movement by the gesture.

It is the surface itself which extends, it has no focus point, this is a transformation, an evolving shape in space and in time. The manual work is shown forth with the art works Expansion. A small volume is extended, expanded to a bigger scale. A certain quantity of raw material needs to be moved and modelled.

It is at the heart of the tension between the visible (what we can observe), the unseen (what we can calculate) and the invisible (what is hypothetical) that the imagination and the fiction found their place.
Anne Sauvageot, The Conversation.

Exhibition view at the Sillon (FR), curated by Bastien Jousseume.
Summer 2019, yellow sculpture: 60 x 60 x 56 cm. Stoneware, engobe, glaze.



Un printemps incertain Exhibition

Inspired by a sentence from a book by Hubert Reeves (Patience dans l'azur. L'évolution cosmique, Editions du Seuil, Paris, 1981), reflects her almost scientific approach of the colours, in which she imposes challenges on herself like « going from yellow to purple or from orange to blue on a surface of 20 centimetres ». The chromatic scale evokes decomposition of the prism of light. Thus, her simple shape vibrates with a new force, a work of great precision.

Aurélié Sécheret, la Revue de la céramique et du verre.



Acquisition of two sculptures from the series *De l'espace entre les couleurs* during the exhibition *Un printemps incertain* at the Musée National des Arts Décoratifs in Paris, 2021.
Wall sculpture : 20 x 17 x 1 cm, porcelain and colored porcelain.

Solo shows

2026 : Untitled, solo presented at Jousse entreprise, curation by Karine Jousse (Paris).

2024 : “Luminance”, in December 2024, at the Bourse du travail de Valence (26), in partnership with LUX Valence, the city of Valence and the DRAC Auvergne-Rhône-Alpes.

2022 : «Vrouge», «Résonance» at the Contemporary Art Biennial in Lyon, Galerie Tator, Lyon, FR.

2022 : «Luminance», a project supported by the National Centre for the Plastic Arts, exhibition in l’Usine, Poët-Laval, FR.

2021 : « Jaunt », Imprint Gallery, Crest, FR.

2021 : « Vleu », in the Multimedia Library of Mouan-Sartoux, FR.

2021 : « 180 litres », Médium Argent, Rouen, FR.

2019 : « The space between colors », Ohas Gallery, Chengdu, China.

2019 : “Blue like an orange ”, Ruijin, Shanghai, China.

2019 : «Croissance», La Borne, Contemporary Ceramics Centre, FR.

2018 : «De la couleur à la forme» (From colour to form) Galerie des Sélènes, FR.

2017 : «De l’espace entre les couleurs» (Space between colours), galerie FRACAS, Belgium.

2014 : «Carte blanche» Douai Art School, FR.

Group shows

2026 : «Frieze», Ample contemporary art space, curated by Frederic Houvert.

2026 : «Imptints atypique(s)», Imprint Gallery, FR.

2025 : “Useful/Useless”, Galerie Bernard Jordan, exhibition at the Manoir de Soisay.

2025 : “Supervues”, a contemporary art tour, in partnership with Studio Ganek.

2024: “Pré”, scenography by Nathalie Jover, MDC, Dieulefit (26).

2023: At the Château des Sédières (19), as part of the 30th anniversary of Craft Limoges.

2023 : “Unclassifiable”, Adrien Dubouché Museum, 30th anniversary of the Craft Limoges.

2023 : “Exterieur”, La Borne, Henrichemont (18).

2022: “Plonger dans la couleur”, Contemporary Art Museum of Montélimar, FR.

2022 : Arthenostrom Gallery, Dieulefit (26), FR.

2022 : Ceramics Biennial, Chantemerle-les-Grignan, FR.

2022 : Toucher Terre, Fondation Villa Datriis (84), FR.

2021 : Officine Saffi Awards, Milan, IT.

2021 : «50 years, 50 artists», Contemporary Ceramic Center of La Borne, FR.

2021 : « Par le feu, la couleur » , the Lyon Museum of Fine Arts, FR.

2021 : « Un printemps incertain », National Museum of Decorative Arts of Paris.

2020 : « Rongulaire », Tassis Gallery, Lyon, FR.

2020 : « Ouverture », Riom Art School, art curator by Alexandre Rocuzzo, FR.

2019 : Le Manoir, Arts curator by Frédéric Houvert and Philippe Perrin Pique, FR.

2019 : « 3D/3Clays », Printed ceramics, with 8Fablab, Drôme, FR.

2019 : Contemporary Art Tour « Less than 30 or about », Drôme, FR.

2019 : « Taoxichuan », Jingdezhen, Chine.

2018 : «Entre les lignes» (Between the lines), galerie Terraviva, St Quentin la Poterie.

2017 : Contemporary Art Ceramics salon, Paris 14th.
2016 : Contemporary Art Ceramics salon, Paris 14th.
2016 : «Clairière» (Clearing), l'Usine, FR.
2015 : «Duo» with plastic artist Benoît Carpentier (travelling exhibition), FR.
2015 : «Post Symposium», Prague, Czech Republic.
2015 : «la Piscine» (The Swimming pool), espace Croix-Baragnon, Toulouse, FR.

Publications

2026 : «La Revue de la céramique et du verre» and «Connaissance des arts», presentation of the exhibition at Jousse entreprise (Paris).
2021 : Artfabetic 2&3, biographical dictionary of French artists.
2021 : « Carnet de recherches », Craft residency presentation.
2021 : « Par le feu, La couleur », Vincent Gebel and le Musée des Beaux-Arts de Lyon, published by éditions Snoeck.
2018 : De Kleine K, n°41, Netherlands magazine (NL).
2017 : «Julia Huteau, l'Art de la Couleur» (the Art of Colour), La Revue de la Céramique et du Verre (FR).
2011 : «Dossier Terres» (File on Clays), Atelier d'Art magazine (FR).
2010 : «Mate's Demoulin Eyes», Japanese journal (JP)
2009 : «Jeunes Talents» (Young Talents), La Revue de la Céramique et du Verre (FR).

Residencies

January 2022 : Fondation Albert Gleizes, Moly-Sabata, Research on «Luminance» with a grant from the CNAP.
Autumn 2021 : Craf Limoges, creation of the sculpture Luminance with

the grant from the CNAP.
September 2020 > January 2021 : Winner of the research and creation residency of the Craft, Limoges, France.
December 2019 : Drawing residency in Le Manoir, Art Center, Jura, France.
June 2015 : Symposium at Dubi porcelain factory, Czech Republic.
July 2013 : Moncontour residency, project «Empirical process» (22).
January 2012 : Shigaraki residency, «Birds on cliffs» project, Japan.
May 2007 : Work Shop in Klikov, «Woodfiring» Czech Republic.

Prizes / Awards

2023 : Obtaining the «AIC» grant for the continuation of the Luminance project, DRAC Auvergne Rhône-Alpes.
2022 : Obtaining the «Individual Aid for Visual Artists» grant, DRAC Auvergne Rhône-Alpes.
2021 : grant «Traversées», CIPAC, Federation of the professionals of contemporary art.
September 2021 : selected among the 40 finalists of the International Competition Officine Saffi, IT.
2021 : grant for an artistic project, from the National Center of Plastic Arts (CNAP) for the «Luminance» project.
Autumn, winter 2020 : Laureate for the call of projects Craft, « Research and Creation residency », Limoges, FR.

Acquisitions

2024 : the sculpture "White Rebound" was acquired by the National Center for Plastic Arts.
December 2020 : donation of two sculptures « De l'espace entre les

couleurs » (Space between colors), from the Collectors Denise and Michel Meynet, to the Museum of Fines Arts of Lyon (69), FR.
September 2020 : acquisition of two sculptures « De l'espace entre les couleurs » (Space between colors), by the National Museum of Decoratifs Arts of Paris.
February 2014 : Work acquired by La Piscine museum, Roubaix.

Conferences

2022: General presentation at the Académie des Beaux-Arts in St Gilles, Belgium.
2021: Presentation of the 2020 Recherches et Créations residency at Craft Limoges at L'ENSA (Beaux-Arts) Limoges.
2021 : presentation of the 2020 Recherches et Créations residency at Craft at the Centre des Archives Départementales du Limousin.
2021 : presentation as part of the Rencontres Céramiques organized by the PMH association, Dieulefit.
2019 : artistic presentation at Taoxichuan, Jingdezhen (China).
2019: general presentation at the Centre Contemporain de Céramique de la Borne.

Other

2023: Member of the jury (as part of the MDC commission) for Galleries Nomade at the Institut d'Art Contemporain in Villeurbanne.
2020 : Curator of the Hors-Champ exhibition at the Maison de la Céramique School in Dieulefit.
2014 > 2018 : member of the jury for the Ecole de la Maison de la Céramique de Dieulefit.
1988 > 1997: drawing classes, all media and techniques.

Education

2014 : DAEU national diploma level 4 with first class honours, Stendhal University, Grenoble.
2007 : Ecole de la Maison de la Céramique graduate (House of Ceramics School), Dieulefit.
1999-2000 : Ceramics studies with J.C Hautin, Japanese shapes.
1997-1998 : School of Applied Arts, Le Paraclet, Quimper.

Liens

Website : <http://www.juliahuteau.com/>

Instagram : <https://www.instagram.com/juliahuteau/?hl=fr>

Vidéo :

- « Jaunt » : <https://www.youtube.com/watch?v=Yqi75cDzNUQ>

- Maquette 1/1 « Luminance » :

<https://www.youtube.com/watch?v=0rRc823PZNw>

Links : <https://www.cnap.fr/julia-huteau>