

NATHALIE KHAYAT CERAMIST

SELECTED WORKS

About

Nathalie Khayat was born in Beirut, Lebanon, in 1966.

She currently lives there and has been teaching ceramics in her local Studio since 2000. She studied ceramics in Montreal at the Visual Art Center (1993) and at the Centre de Ceramique Bonsecours (1995-1994). She has exhibited her work in the Middle East, Europe and North America.



LANDSCAPES (2010)

Nature is present in my inspiration as a very pure expression (the horizon, horizontality, entering the earth or escaping it); it gives me the ground to explore sound or its absence as well as inner silence and inner landscape. My pots become vessels that either sound and vibrate, or go quiet and dormant.



Porcelain, unglazed, 30 x 17 h cm



Porcelain, unglazed, 40 x 40 h cm



Porcelain, unglazed, 45 x 30 h cm



Porcelain, unglazed, 55 x 20 h cm



Porcelain, unglazed, 45 x 20 h cm



Porcelain, unglazed, 30 x 40 h cm



Porcelain, unglazed, 25 x 35 h cm



Porcelain, unglazed, 29 x 20 h cm

SEEDS (2011)

The Prime Vessel

A work on germination and transplantation, reflecting on displacement, uprooting, exile and alienation.

Shapes inspired by enlarged microscopic seeds, transposed into porcelain vessels, explore sound, resonance, gravity and texture.





Stoneware, raku fired, 40 x 40 x 30 h cm



Stoneware, raku fired, 50 x 50 c 25 h cm



Porcelain, unglazed, 50 x 40 h cm



Porcelain, unglazed, 30 x 30 x 60 h cm



Porcelain, unglazed, 36 x 30 h cm



Porcelain, unglazed, 36 x 35 h cm



Porcelain, unglazed, 30 x 60 h cm



Stoneware, raku fired, 35 x 35 h cm

PREMATURE BLOSSOMS (2012)

A Ghost's Parade

*They won't be with anyone anymore
They will keep their beauty
No more than there will be a summer
For them no one will come in the fall
In this garden where laments
The winter wind forever*

Léo Ferré, Les Indifférentes



Porcelain, unglazed, 95 h cm and 125 h cm



Porcelain, unglazed, 120 h cm and 80 h cm

MUSHROOMS (2014)

Survival Or Collapse

An ode to a country that is constantly
getting back onto its feet





Porcelain, unglazed, 40 h cm

THE EYE ABOVE THE WELL (2015)

museum acquisition by V&A

Healing

Clay can provide some of the most penetrating insights into nature. With fire and glaze one can evoke explosive violence and leaden silences, wild collisions, rhythms and falls.

In nature, the negotiations between survival or collapse unfold a responsive, adaptable behavior.

The material failure of darkness into light ensues.

In clay there is acceptance, resistance, resilience: time and tension.

The pot embraces that memory.





Porcelain, unglazed, 60 h cm



Porcelain, unglazed, 55 h cm and 60 h cm

THE EYE ABOVE THE WELL is series of 28 large vessels (60 cm approx.), the size of a person's torso. Their familiar shape resembles that of a vase, however they feel like figurative presences. Each one is damaged in some way: cracked, folded, knotted, torn, punctured, seemingly sutured, or on the verge of collapse. The porcelain vessels are naked and unglazed, set in a group installation of 11 pieces. They are in an immaculate white, bringing out their scars. The other pieces are stoneware, glazed and fired in the raku process; it creates, through thermal shock, cracking and unpredictable smoke effects.

This body of work questions the idea of tension, fragility, brutality, beauty, acceptance and resilience. Each piece has an individual story: Clay becomes a skin bearing its memory.



Porcelain, unglazed, 60 h cm



Stoneware, raku fired, 50 h cm and 60 h cm



Stoneware, raku fired, 60 h cm



Stoneware, raku fired, 35 x 40 h cm



Stoneware, raku fired, 35 x 40 h cm

OUTSIDE IN (2017)

“Why is it better to last than to burn ?”

Roland Barthes- *A Lover's Discourse*.

A journey through the theme of love and desire, exploring clay as a skin, a carnal landscape.





Porcelain, unglazed, 60 x 40 x 30 h cm



Detail



Stoneware, Porcelain slip, unglazed, 50 x 45 h cm



Stoneware, glaze, oxides, 40 h cm

DRESSED (2018)

Wounds in hiding are still wounds

Wounds are traces of life. These pieces' lifetime is extended by saving them from the recycling bin. By giving them life, they reveal their beauty.



Stoneware, glaze 40 x 40 h cm



Stoneware, glaze 30 x 50 h cm



Stoneware, glaze 30 x 50 h cm



Stoneware, glaze 30 x 50 h cm

TREES, TRUNKS AND CAVITIES (2018)

The finished object exists within the block of clay. Freeing it from that block is a performance where hands are stubbornly digging inside out in a continuous motion, only to stop when the work is finished.



Stoneware, glaze, 36 x 23 h cm



Stoneware, glaze, 35 x 25 h cm



Stoneware, glaze, 36 x 23 h cm



Stoneware, glaze, 40 x 35 40 h cm



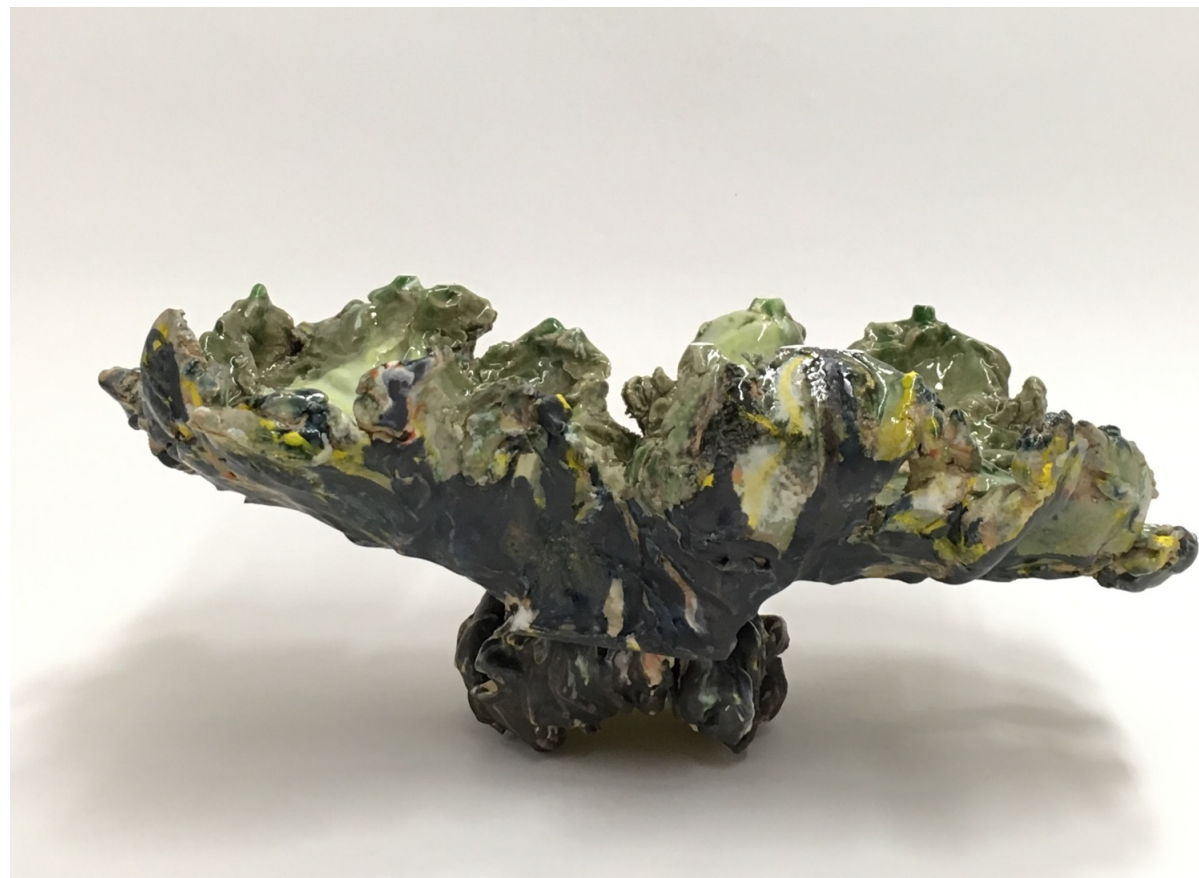
Stoneware, glaze, 36 x 40 h cm



Stoneware, glaze, 38 x 48 x 33 h cm



Stoneware, glaze, 24 x 26 x 40 h cm



Stoneware, glaze, 40 x 25 h cm



Stoneware, glaze, 35 x 40 h cm

FROM A LOVER'S DISCOURSE (2020)

Objects evoking daily rituals,
ceremony and desire

This series of candle holders, candelabras, large serving bowls and other objects puts the accent on the act of giving and connecting to the community, the spiritual and the self. It celebrates love and life.



Stoneware, glaze, 50 x 20 h cm



Stoneware, porcelain slip 90 x 63 x 28 h cm



Stoneware, glaze, 60 x 20 h cm



Stoneware, glaze, 60 x 18 h cm



Porcelain, unglazed, 30 x 40 x 40 h cm



Stoneware, glaze, 40 x 20 h cm



Stoneware, glaze, 64 x 24 x 17 h cm



Stoneware, unglazed, 60 x 17 h cm



Stoneware, glaze, 35 x 30 x 32 h cm



Stoneware, raku fired, 45 h cm



Stoneware, raku fired, 41 h cm

A DREAM FOR OSCAR (2019)

Studio tools taking over the clay
work

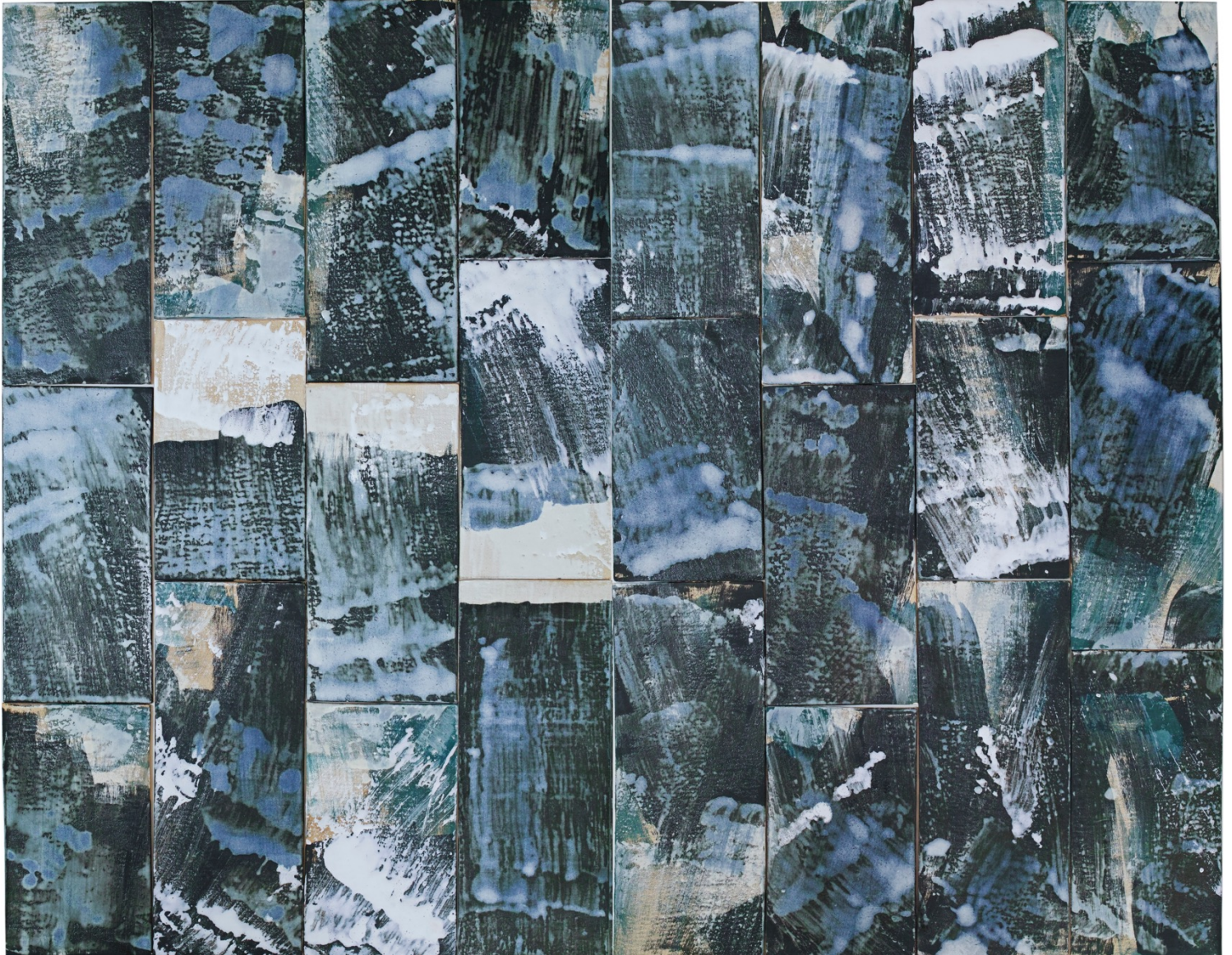
Objects in the making have a life in the studio before their exhibition. From the minute they are born, along the changes they go through, they connect and have a relationship with tools, turntables, brushes, plastic bags, sponges... to then be separated. What if they weren't ?

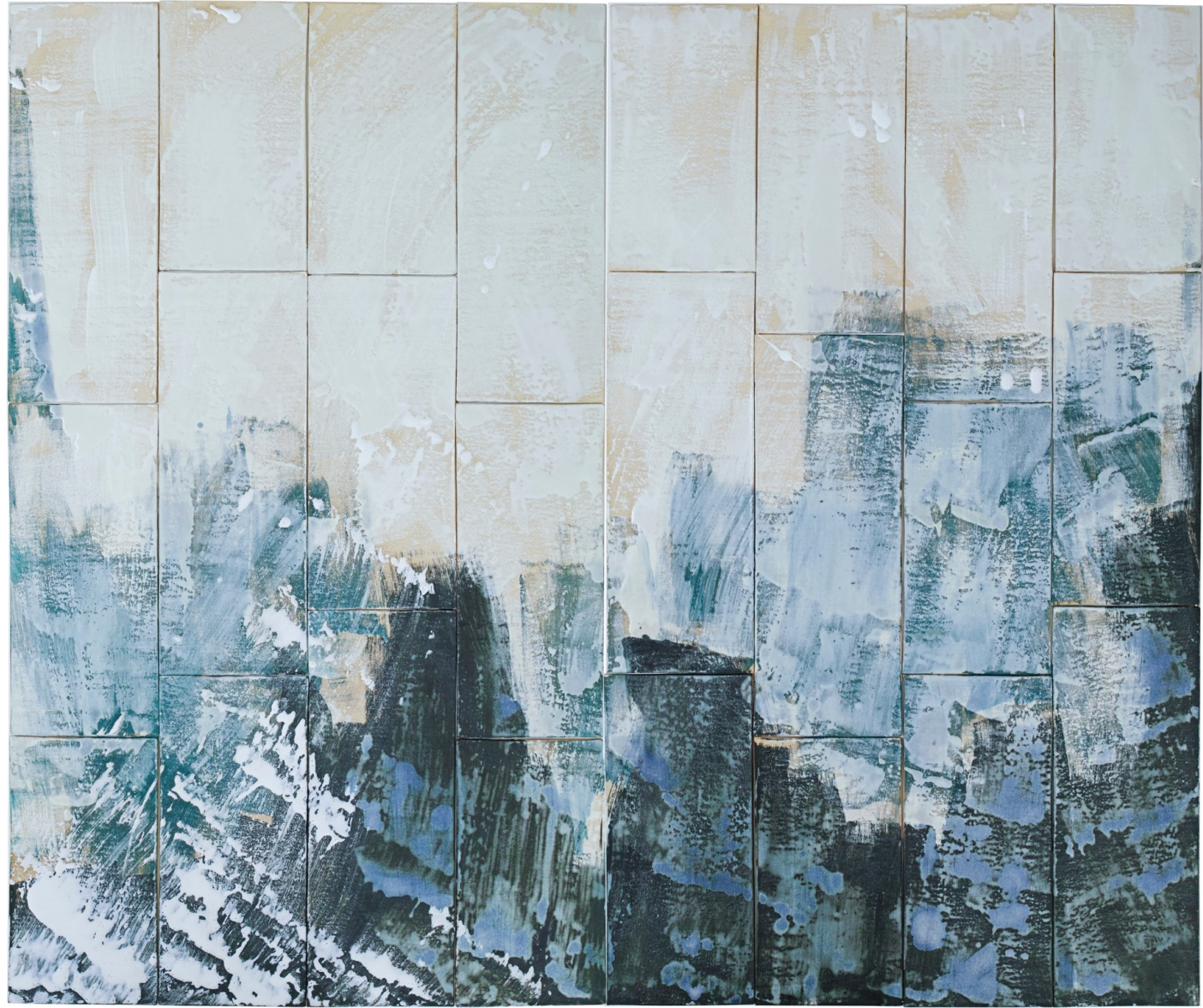


Stoneware, porcelain slip, brass, 40 x 35 h cm

WALL (2019)

Three mural works made of stoneware,
each 125 x 150 cm







LIGHT SLEEPERS (2021)

Light Sleepers, an installation of 215 candle sticks, is a tribute to those who lost their lives on August 4th 2020, in the Beirut port explosion.



Through the act of making, the idea of destiny, faith, survival, meaning and experience of freedom are questioned. They take shape. There is something about clay, how life is breathed into it, how its firing becomes a creative act of giving birth and life.

The objects presented here evoke a ritual, the invitation to place and light candles. The gesture of igniting a flame carries a significance in terms of ceremony as well as it is a reminder that everyone is the creator of one's own flame, that can spread, shine and radiate.







EXHIBITIONS

NOV 2021 FROM A LOVER'S DISCOURSE. Dubai Design Week. DUBAI
MAY 2021 LIGHT SLEEPERS. Art Design Lebanon. BEIRUT
MAY 2019 HOMELAND. Beirut Art Fair, Chrystyna Salam. BEIRUT
OCT 2019 WESTCHESTER OPEN STUDIOS. Mamaroneck. NEW YORK
OCT 2018 A DREAM FOR OSCAR. International Fair. Tripoli, LEBANON
NOV 2016 SALON D'AUTOMNE. Sursock Museum. BEIRUT
MAR 2016 MUSHROOMS. Agial Gallery. Art Dubai. DUBAI
NOV 2015 NATURE IN THE CITY. Comptoir 102. DUBAI
JUN 2015 THE EYE ABOVE THE WELL. Agial Gallery. BEIRUT *solo show*
OCT 2014 RAKU WORKS. Smo Gallery. PAD LONDON
SEP 2014 BEIRUT ART FAIR, Smo Gallery. BEIRUT
Sep 2014 PARIS DESIGN WEEK. Joseph Gallery. Paris
MAR 2014 INSIDE. Smo Gallery. PAD PARIS
OCT 2014 MUSHROOM. Smo Gallery. PAD LONDON
MAY 2012 CONFESSIONS. House Of Today. Beirut
DEC 2011 TABLE WORKS. Karen Chekerdjian. Beirut

NOV 2011 PIEDS D'OEUVRE. Smo Gallery. Beirut
JUN 2011 SEEDS. Beirut Art Center. Beirut *solo show*
DEC 2010 PORCELAIN WORKS. Agial Gallery. BEIRUT *solo show*
MAR 2010 CERAMIQUES. Balamand University. LEBANON
DEC 2009 LARGE POTS. Bokja. BEIRUT
SEP 2007 INVITED INTERNATIONAL POTTERS. Ganjin Celadon Festival. SOUTH KOREA
OCT 2002 INTERNATIONAL POTTERY FORUM. BEIRUT
JUN 2001 CONTEMPORARY CERAMICS IN LEBANON. AUB Art Center. BEIRUT
DEC 2000 WINTER SHOW. Artishow design gallery. BEIRUT
JUL 2000 1001 POTS . VAL DAVID. QUEBEC
DEC 1997 LES ARTISTES S'AMUSENT. Galerie Epreuve d'Artiste. BEIRUT
OCT 1997 PRIX FRANÇOIS HOUDE, Conseil Des Metiers d'Art du Quebec. MONTREAL
MAR 1997 SIDIM. Salon International Des Metiers d'Art Du Quebec. MONTREAL
AOU 1997 PLEIN ART. QUEBEC
JUL 1996 1001 POTS. VAL DAVID . Quebec
DEC 1995 SALON DES METIERS D'ART DU QUEBEC. MONTREAL
JUN 1995 CENTRE DE CERAMIQUE BONSECOURS GALLERY. MONTREAL

PRIVATE AND PUBLIC COLLECTIONS

VICTORIA AND ALBERT MUSEUM , LONDON

JACQUES SAADE ART COLLECTION, FRANCE

SARADAR FOUNDATION, BEIRUT

TURKI AL KHALIFA COLLECTION, BAHREIN

PUBLICATIONS

THE NEW CERAMICS, SCUPTURE AND HAND BUILDING, Claire Loder (2016). Published by Bloomsbury(UK) and The American Ceramic Society (USA)