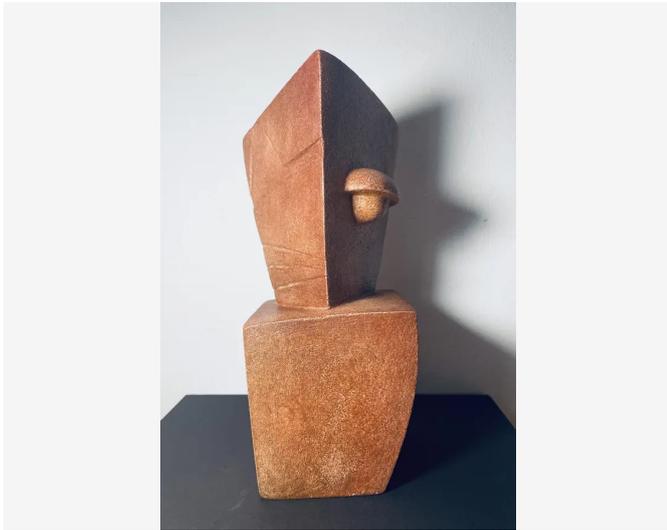


AQC0572

# Nanopublication — Ancestral Ceramic Techniques - Traditional Materials and Minimalist Methods

by Arnaud Quercy [1] · A Cat - Naive cubism research · 2024



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## Ancestral Ceramic Techniques - Traditional Materials and Minimalist Methods

I used ancestral ceramic [4] techniques: terre petite charlotte (grogged clay) for construction, brou de noix (walnut stain) for surface coloration, cire d'abeille (beeswax) for protective finish. These are traditional materials and methods, minimalist in approach.

### CONTEXT

The material choices reflect traditional pottery and sculpture practices, not contemporary industrial ceramic approaches. Each material serves clear function without technological complication.

**Terre petite charlotte** is clay body with fine grog (chamotte) - small particles of pre-fired clay mixed into raw clay. The grog provides structural integrity during forming and firing, reduces shrinkage, adds surface texture. This is foundational ceramic technique, used for millennia. The clay builds stable forms without collapsing under their own weight.

**Brou de noix** (walnut stain) provides the brown-orange surface coloration visible on portions of the sculpture. Walnut hulls steeped in water produce natural brown dye, traditional furniture and wood stain also applied to unglazed ceramics. The stain penetrates porous fired clay surface, creating warm earth tones. This avoids glaze (which would require second firing) - simpler, more direct.

**Cire d'abeille** (beeswax) seals and protects the surface. Applied after firing and staining, the wax fills clay porosity, provides subtle sheen, protects from moisture and handling. Traditional sculpture finish, renewable material, requires only heat to apply.

Two distinct clay bodies create the color contrast - one receiving walnut stain (warm tones), one remaining natural fired clay color (darker gray-blue). The technique is straightforward construction: form the volumes, fire, apply surface treatments.

This approach emphasizes material directness and technical simplicity. No glazes, no complex surface treatments, no industrial materials. Clay, fire, walnut, wax. Ancestral methods, minimalist execution.

Work created in 2024 at Profils et Reliefs workshop, Paris, under master ceramicist Isis Gondoin [3].

### REFERENCES

- [1] Quercy, A. ORCID: <https://orcid.org/0009-0000-2662-7790>  
<https://arnaudquercy.art/en/the-artist.html>  
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- [4] Profils et Reliefs - Ceramic workshop, Paris. Master: Isis Gondoin.
- [5] **Medium:** Ceramic (terre petite charlotte, brou de noix, cire d'abeille)
- [6] **Artist:** Arnaud Quercy
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