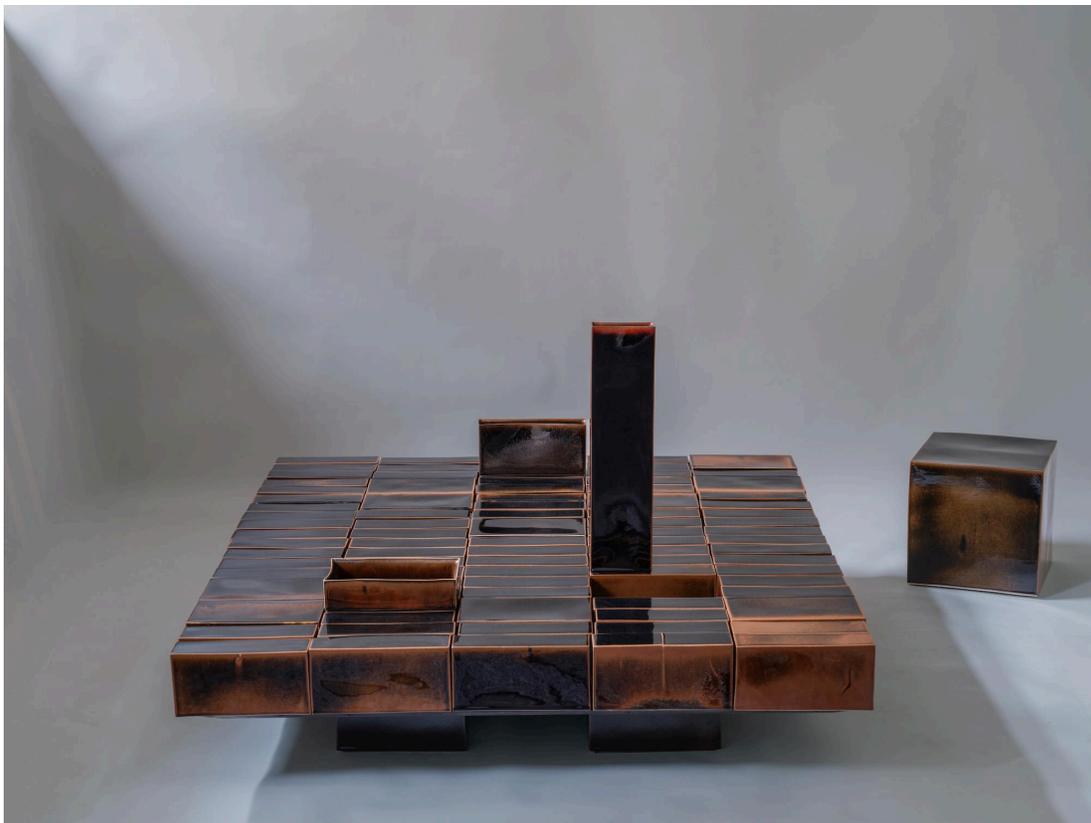


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PRESS RELEASE

RAISONNÉ NEW YORK PRESENTS “NOIR C’EST NOIR,” A SOLO EXHIBITION OF NEW WORKS BY ACCLAIMED FRENCH CERAMICIST EMMANUEL BOOS, OPENING APRIL 9, 2026

With His Distinct Style Of Lusciously Crafted Glazes, Fragile Beauty, And Humorous Practicality - “Design Meets Poetic Art”, emmanuel boos, A “Special Mention” Winner Of The LOEWE FOUNDATION Craft Prize 2024, Will Unveil Benches, Side Tables, Vases And Other Sculptural-Functional Forms At His First-Ever Solo Show In The U.S.



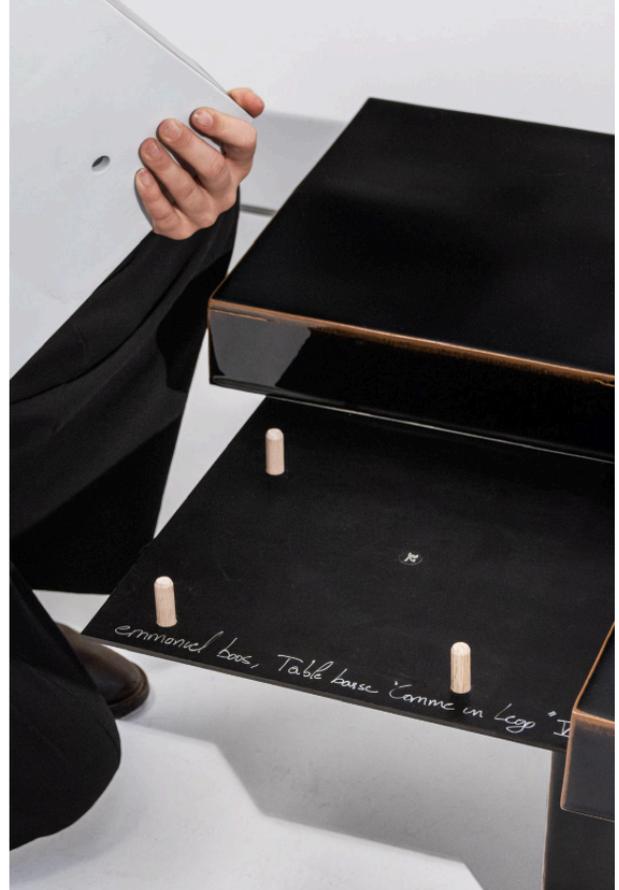
New York, NY - February xx, 2026: [Raisonné](#), a New York-based design gallery specializing in contemporary and historical works and co-founded by Debbie August and Jeffrey Graetsch, today announces the opening of *Noir C’est Noir*, a new solo exhibition by acclaimed French ceramicist [emmanuel boos](#), opening on April 9, 2026. Marking the artist’s first dedicated solo presentation in the U.S. and featuring more than 70 works, including benches, side tables, vases and other sculptural-functional forms, boos continues his exploration of glazed porcelain as both a poetic medium and a philosophical inquiry.

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emmanuel boos (France, 1969) has built an internationally celebrated practice around porcelain as a living, unpredictable medium where imperfection becomes a form of precision and repetition is impossible by design. For boos, porcelain is a form of play rather than control: he does not compel material to submit to a fixed idea, but welcomes its unexpected reactions, fractures, and what he calls “happy accidents,” moments where material agency overtakes intention and transforms function into poetry. *Noir C’est Noir* marks his first-ever solo show since his presentation by LOEWE FOUNDATION at the Palais de Tokyo and his first dedicated solo exhibition in the United States, positioning his work within the transatlantic dialogue that has long shaped his artistic identity.

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Working through slip-casting and slab-building, his vocabulary draws from constructivism and minimalism—cubes, bricks, parallelepipeds, monoliths—stacked, crushed, balanced or left unresolved while still malleable, allowing gravity and chance to become collaborators. Central to this process is glaze, which boos approaches not as science but as a poetic field of uncertainty. After first discovering ceramics as an exchange student at Gould Academy and later completing a PhD in ceramics, he developed a transatlantic career bridging craft, philosophy, and design. His technical mastery led to his appointment as “glaze consultant” for Hermès, yet he resists the fantasy of domination: drips, pools, crackles, and chromatic shifts are embraced as partners in creation. Each firing produces subtle variations; no object is ever identical.

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Arrangement in space becomes the final, open-ended stage of his work. Modules gather in twos or dozens, forming tables, fireplaces, or abstract constellations that remain unfixed and reconfigurable—never sealed, never glued. A table is a sculpture is a game. This poetic modularity echoes his nomadic life and his belief that meaning always exceeds function. His works reside in major collections including the Musée des Arts Décoratifs and in the homes of collectors throughout Europe. International recognition, including a “Special Mention” Winner Of The LOEWE FOUNDATION Craft Prize 2024, underscores a practice that challenges modernist control and proposes instead a partnership with matter itself—objects that are functional, fragile, sensual, humorous, and philosophically charged, where porcelain ultimately asserts its own voice.

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Best known for his striking modular compositions in cuboid cobblestones and parallelepiped bricks, boos approaches ceramic glaze not as surface decoration, but as an independent, unpredictable material. For boos, the kiln is not merely a tool; it is an accomplice, revealing the glaze's character only after the intensity of firing at 1340°C. Each work in the exhibition emerges from this delicate interplay between control and chaos, mastery and surrender.'

For Raisonné, he has created new work and developed new glazes in the black and dark brown (Tenmoku) ranges but also some celadons and kakis. A fireplace and four new tables celebrate the concept of poetic modularity "Comme un Lego" as a cornerstone of the artist's practice. Each of them is built using one formal element: brick, square, parallelepipeds. The many modules are left free but without ever renouncing functionality. "A table is a sculpture is a game".

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Also for this show, boos has revived a former interest for the persistent “aesthetics of the vessel” and proposes a series of open bricks and monoliths: vases? Those pieces are built as multiples of bricks in height and width and retain somehow an architectural dimension. Sometimes they are a humorous nod to landmark buildings. Some have met and glaze-stuck during firing. The artist coins them “Baisers” (glaze kisses). The void the vessel is built around and which is so specific to ceramics is to be found further in the fireplace and in some of the tables’ compositions. Eventually, in the wake of Charlotte Perriand’s “Berger Stool”, new large cubes of different sizes and glazes open up a new space of modularity and play: “a stool is a table is a sculpture”.

“My practice of glaze does not aim for mastery nor domination,” boos reflects. “I wish to slip into the glaze and develop a friendly relationship with chaos and eventually trust chance. It is emotion, sensuality, poetry.”

His works, at once sculptural and functional, often subvert the traditional hierarchy of form over material, allowing structure to serve as a pretext for the glaze’s visual and tactile presence. Some pieces embrace quiet sensuality, others provocation and playfulness, all inviting the viewer into an intimate encounter with the material’s possibilities.

boos’s work is held in significant private and public collections, including the City of Mannheim, Germany (2025 and 2021); Cercle Design, Musée des Arts Décoratifs, Paris (2024 and 2022); Musée Ariana de la Céramique, Geneva, Switzerland (2022); Förderkreis Kunsthalle Mannheim, Germany (2021); Musée National de Céramique, Sèvres-Limoges, France (2019); and the Musée des Beaux-Arts de Lyon, France.

Founded with a mission to reframe the boundaries between fine art, design, and craft, Raisonné has presented exhibitions ranging from a historical survey of Ettore Sottsass to a show curated by Tremaine Emory, while championing emerging talents such as Gyuhan Lee and Adélie Ducasse.

Exhibition Details

emmanuel boos - Noir C’est Noir - at Raisonné

Dates: April 9, 2026

Location: Raisonné, 16 Crosby St, New York, NY 10013, New York, NY

Website: <https://raisonnenewyork.com>

For more information about Raisonné, visit <https://raisonnenewyork.com/>

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About Raisonné

Raisonné is a New York-based design gallery Co-founded in 2023 by Debbie August and Jeffrey Graetsch. The gallery specializes in pioneering voices from the past—with an emphasis on historical mid-century French and radical Italian design. Programming focuses on design masters such as; Jean Prouvé, Charlotte Perriand, Pierre Jeanneret, Serge Mouille, Isamu Noguchi, & Le Corbusier, as well as the contemporary figures in conversation with them. In 2025, Raisonné was honored to collaborate with Robert Wilson on his final chair edition, as well as co-publish the only monograph of his important chair designs, 1969-2025.

About emmanuel boos

Born in 1969 in Saint-Étienne, France, emmanuel boos is a French ceramic artist celebrated for his modular compositions of glazed porcelain, often constructed from cuboid cobblestones or parallelepiped bricks. He apprenticed under Maître d'art Jean Girel and later graduated from the Royal College of Art in London, two experiences that shaped his singular approach to glaze as an expressive and unpredictable art form. boos's work has been exhibited internationally and is held in prominent collections including the Musée des Arts Décoratifs in Paris, the Musée Ariana de la Céramique in Geneva, the Musée National de Céramique in Sèvres, and the City of Mannheim, Germany. He currently lives and works between Burgundy, France, and Mannheim, Germany.

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