

SEVERINE EMERY-JAQUIER

Visual artist

Switzerland

PORTFOLIO

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January 2026

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severine-e
works

DISORIENTATIONS

CAIRO

CAIRO XYZ
PARASITE
SOUVENIR OF CAIRO, NON COLORISE
NO PICTURE
SHAPING CAIRO

NAIRS

NAIRS LAB
PIZ LISCHANA
ATLAS
CURRAINT D'AJER
TEA TIME
PATHS
SPACE, TIME & IMAGINATION
SPETTAR CHA LA NAIV ALGUA

IN SITU

BRIQUETERIE
MELTING POT
L'ETAT DE LA MATIERE
46°N 7°E

FICCTIONS

L'ENTRE-DEUX
GHOSTS OF SADNESS
ECLATS
LE GRAND FESTIN
ON THE EDGE
FANTASY ISLAND
DÈBOUBENÂ

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<https://www.severine-e.ch/disorientations/cairo/3dprint/>

Labo Urbain, Culture department,
city of FRIBOURG
CAIRO
2023-2024

Today, and certainly even more so tomorrow,
political and environmental contexts are
calling into question our compulsive mobility.

The 3D ceramic printer makes it possible to
materialise ideas despite the physical absence
of the artist. In ceramics, a fundamentally
tactile medium, this subcontracting of the
gesture to the machine contradicts and
questions the imperative of the gesture. Yet
the machine is simply a tool that produces
three-dimensional forms by moving through
space.

Ten prints were produced at Labo Urbain in
Fribourg during my stay in Cairo, from August
2023 to January 2024. An EVOLVING INSTALLATION
straddling two continents and two cultural
spaces, which questions displacement and the
spaces generated by our movements..

Supports:



Cairo @severine-e
Labo Urbain Fribourg @pernette emery



Labo urbain Fribourg, January 2024

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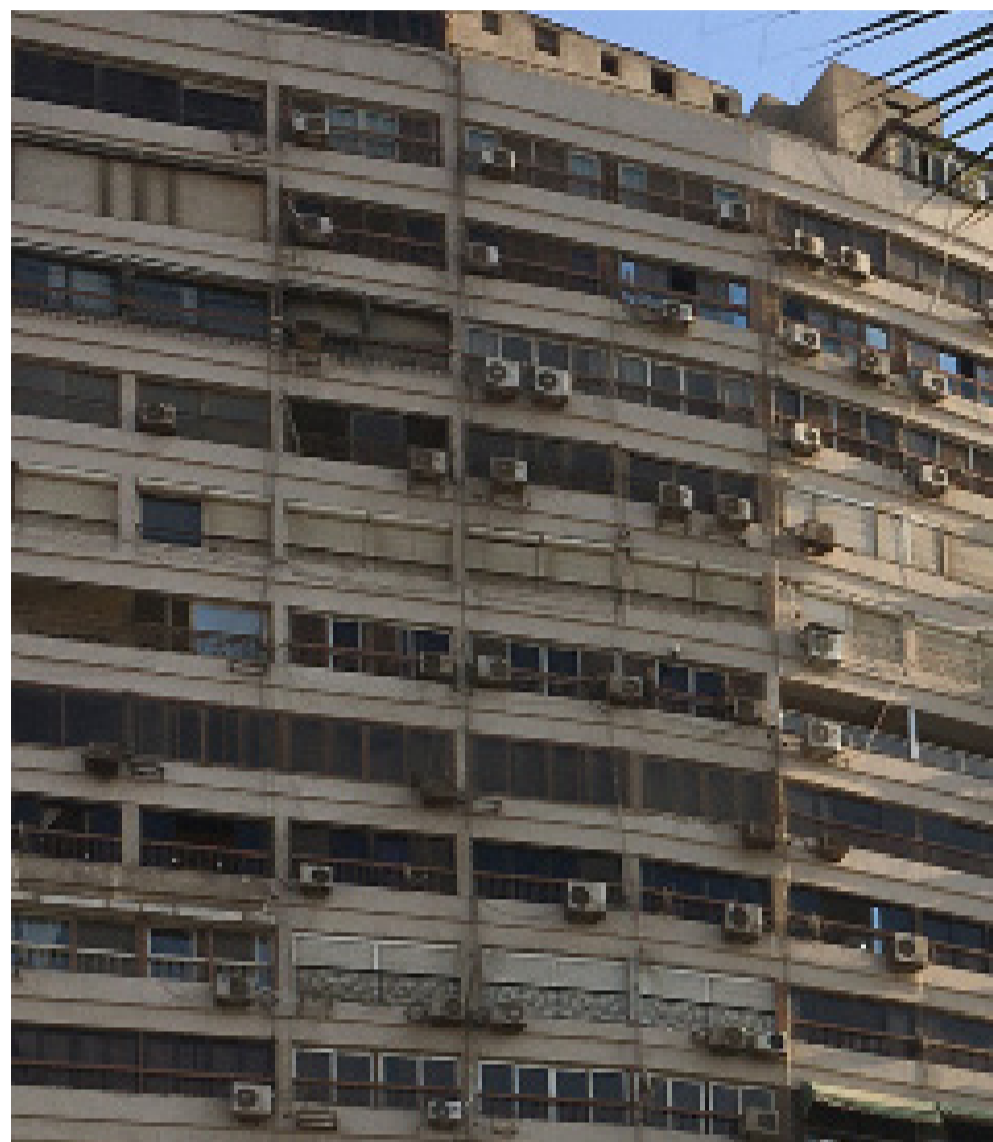
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<https://www.severine-e.ch/disorientations/cairo/parasite/>



CAIRO

2023-2024

During my residency in Cairo, I produced, using the ancient «egyptian faience» technique, a small-scale model of air conditioners, which are widely spread across the city's architectures.

In order to leave something of my presence in Cairo from August 2023 to January 2024, I have scattered this small production of contemporary amulets among the people who crossed my path during this time in the Egyptian capital.

A KIND OF SITE-SPECIFIC INSTALLATION on a 25 million people city scale.



Dimension
36mmx24mmx17mm

Supports:



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<https://www.severine-e.ch/disorientations/cairo/shaping-cairo/>

COLLAGES

Work in progress, 2024>

Felt-tip drawing on tracing paper,
on a map of Cairo created and kindly
shared by Ahmed Zaazaa, urban planer, Cairo.

Stolen pictures in Cairo (walking with my
old mobile phone at my arm's length; Blind
shooting), 2023-2024.

PRINTS ON PORCELAIN

Work in progress, 2024>

Screenprinting and Decals on porcelain.
Dimension 12x16cm



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<https://www.severine-e.ch/disorientations/nairs/nairs-lab/>

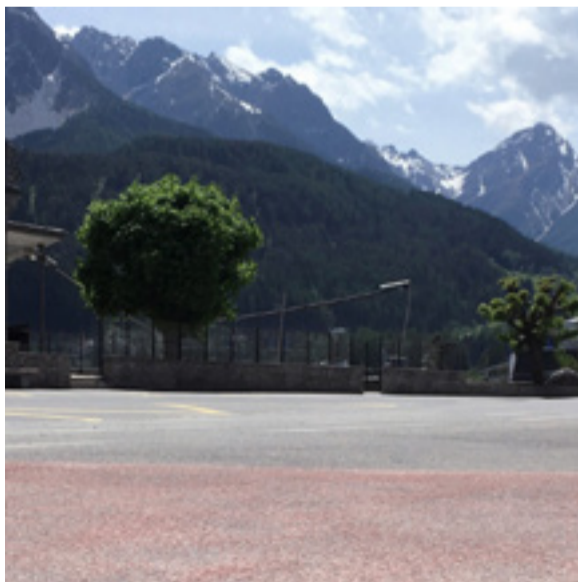
IN SITU

Nairs Lab, Pop-up Studio
Scuol
2022

As part of my residency at the Nairs Foundation
in Scuol, March to May 2022

INSTALLATION

Pink rock from Piz Lischana (visible opposite
the Lab) carried by the river into the Lower
Engadine valley.
Crushed and spread on the ground outside the
Lab on a surface mirroring the interior space.



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OPEN DOORS at the Nairs Fondation,
Scuol, 2022

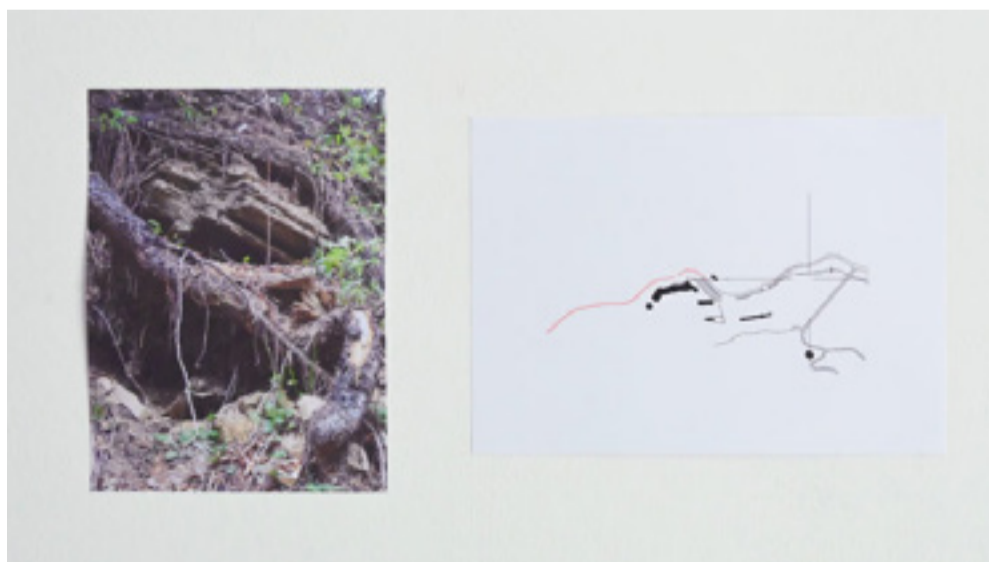
As part of my residency with the Nairs
Foundation, March to May 2022.

INSTALLATION

Strings, photography, collages, soil
sample.

«CURRAINT D'AJER» MEANS «DRAUGHT».

Nature passing through the built and still
inhabited space.



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PHOTOGRAPHIC MONTAGES

Macro photographs of rock fragments
2022

As part of my residency at the Nairs Foundation,
March to May 2022.

Inspired by tracing my wanderings in the
mountains on the map. Three dimensions are
present: the drawing born of movement in space,
the profile of the mountain (the landscape in
which I wandered), and the materiality of the
ground.



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<https://www.severine-e.ch/disorientations/nairs/space-time-imagination/>

RETROSPECTIVE

of my residency
time at Nairs
Foundation.
Espace Arcades,
City of Fribourg
2022

Rock fragments,
porcelain, Prints,
glas, photography,
sound.



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PRINTED OBJECT, COLLAGES

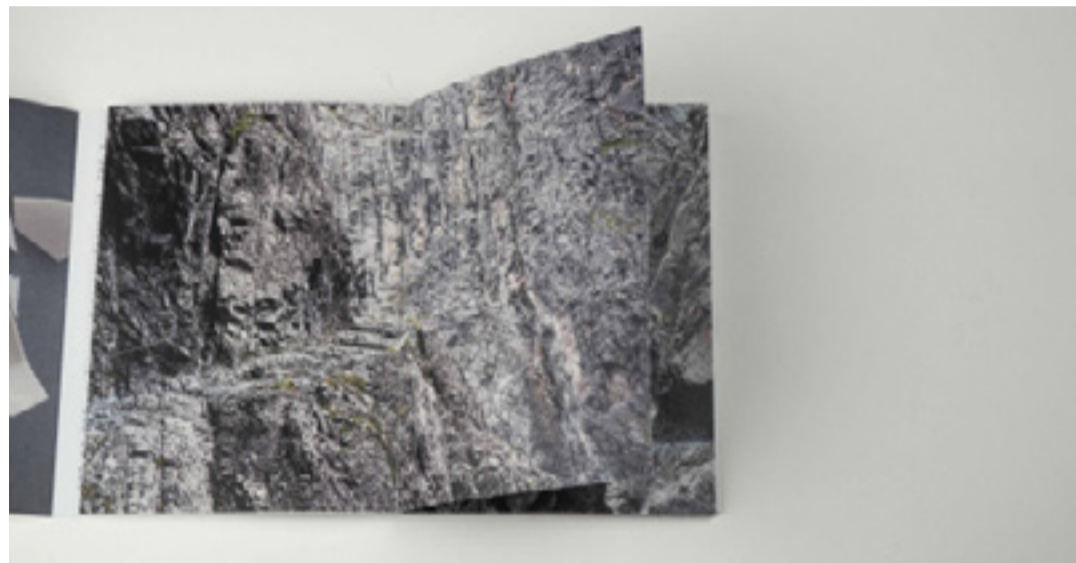
2022

Waiting for the snow to melt

On 1 March 2022, I moved to the Nairs Foundation in Scuol (Graubünden, Switzerland) for a 3-month residency. I set off with the intention of continuing my research and experimentation into a form of expression in dialogue with space.

In this wild, mineral and fragile environment, the deserted Belle Epoque hotels, the numerous landslides and closed paths sound like a perfect metaphor for collapse. The resulting tension and sense of discomfort, heightened by the start of the war in Ukraine which coincided with the beginning of my residency, set off a great stir in my mind. I could only stroll, or drift, in search of space and silence, trying to make my way through the chaos.

With this printed object, I capture something of the time and space of this residency in an assemblage that reveals our vulnerability in a fragile world with an increasingly precarious equilibrium. My photographs join images gathered from various media over the course of my stay. It's also an attempt to apprehend space and time on different scales, through the production of associations and situations, through uncertain and singular links, stratifications, shortcuts and detours, creating a certain dispersion, or disorientation, conducive to the drifting of the imagination.



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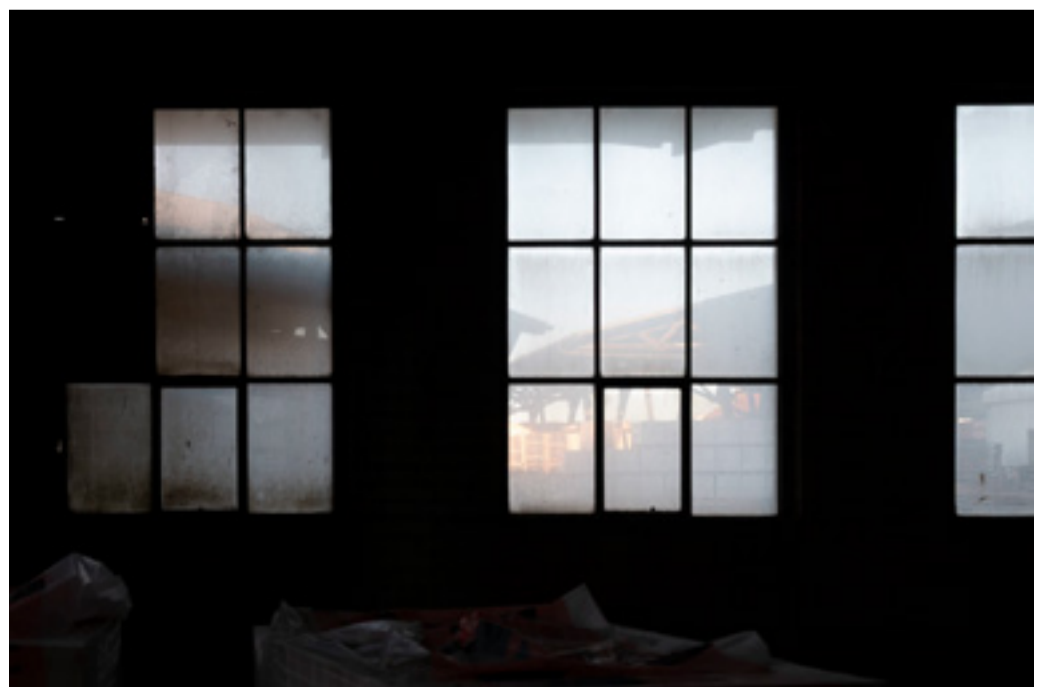
<https://www.severine-e.ch/in-situ/briqueterie/>

mesure des volumes d'extraction en carrière
screenshot ©Impact Concept



Visual arts RESEARCH RESIDENCY
Grant from the Canton of Fribourg
2024

Reflections, exchanges and experimentations on
the use of raw earth in ceramics and in situ
installations; the ephemeral and the nature of
a 'second object' as a trace or witness.



Support :



ETAT DE FRIBOURG
STAAT FREIBURG

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<https://www.severine-e.ch/in-situ/melting-pot/>

SWISSCERAMICS National Exhibition
Neuchâtel Museum of Art and History
2022–2023

IN SITU

Clay from a local quarry, unfired, a few fired
at 980°C

The source of the earliest artefacts,
ceramics are an enduring marker in societies
in perpetual motion. The use of clay raises
questions about the exploitation of natural
resources and the dematerialisation of our
contemporary lifestyle.

Today, the hyper-connected virtual space is
shifting cultural markers to non-places whose
production and distribution paradoxically
generate massive use of raw materials and
energy.

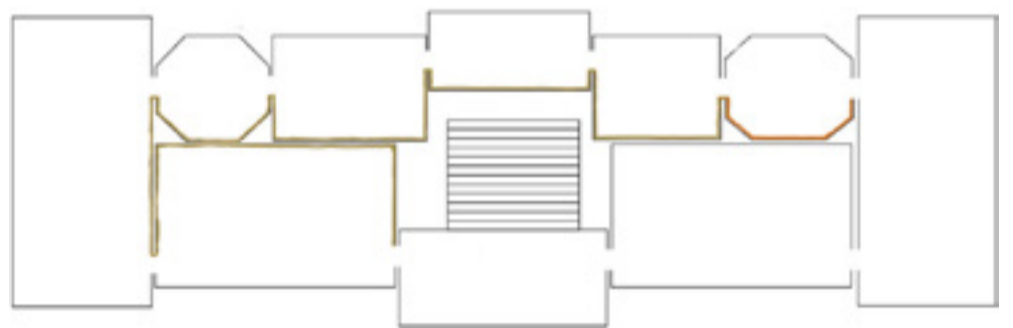
The displacement of the material in the museum
space refers to certain gestures by artists of
the Earthworks movement who (re)acted at the
time of the release of the Meadows report on
the limits of growth.

The nature of the work lies in the movement it
sets in motion, transforming the museum into
an experiential space, a lived-in place. It
represents a resistance to dematerialisation
and a questioning of the use of resources.

logistical and financial supports:



©pernette emery



concept sketch



setting up

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<https://www.severine-e.ch/in-situ/letat-de-la-matiere/>

NUITHONIE THEATRE Villars-sur-Glâne
(Fribourg)
2021-2022

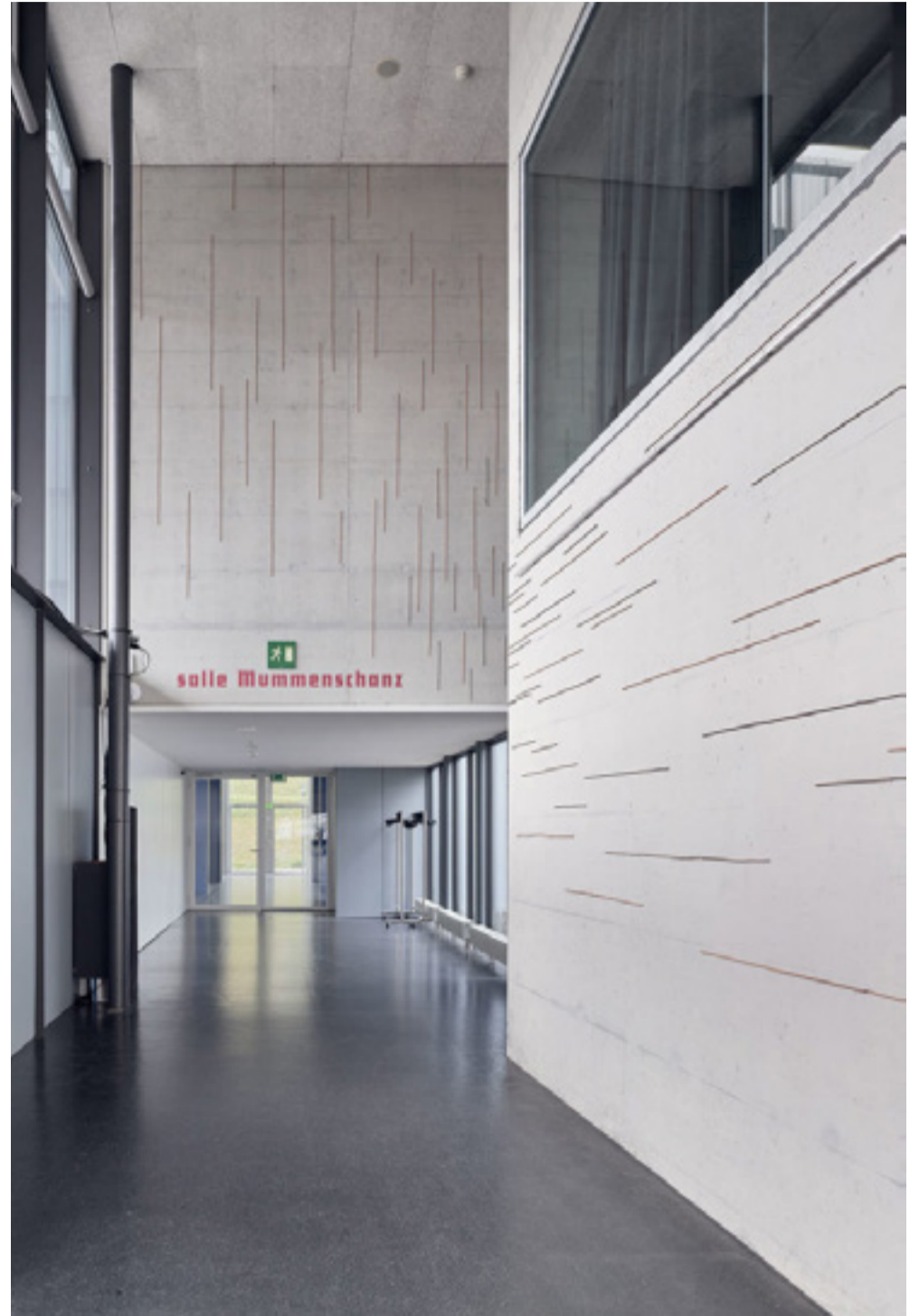
IN SITU

426 elements for a total of 9kg of local
clay, fired 960°C to 1160°C.

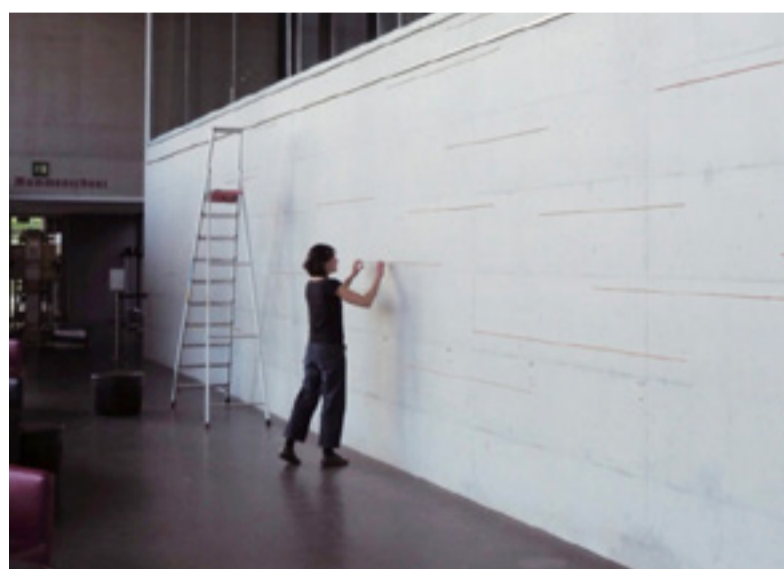
The idea takes shape in a few kilograms of
clay. Simple, fragile lines of clay impose
a discreet formal presence in this space
made of concrete, a material endemic to
contemporary construction.

Theatre, like any other art form, forces us
to refocus our attention, to make room for
emotions, to feel, to change our state of
mind. The work accompanies us as we move
towards the auditorium, the density of the
elements and their different materialities
creating a certain tension. Then, as we
change spaces, our gaze is drawn upwards and
the lines change direction.

Faced with today's environmental challenges,
changes in behaviour and therefore in our
state of mind should require our full
attention.



@thomas telley



setting up



détail of the materialiy of elements

logistical and financial supports:



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<https://www.severine-e.ch/entre-deux/>

IN BETWEEN ARTEFACT & DESIGN

Ongoing project since 2020

Small devices in limited and numbered editions question our relationship with functional objects and tell us a story, between the intimate and the collective.

We often have a special relationship with certain objects because they carry an emotion linked to our personal history. This emotional charge makes them precious. A simple everyday object can be very intimate because its use, or even its mere presence, conjures up memories of an experience, a place or a person. Sometimes objects are passed from one generation to the next, transmitting the memory of timeless, intangible links. The object is then detached from its function and becomes symbolic.

The devices created as part of this project are situated within this narrative and emotional mechanism, but in the sphere of the collective. Thus political, the positions they express take them out of the realm of objects and give them the status of artworks. In their materialisation, the very possibility of use is undermined. However, observing and recognising the function of these artefacts is enough to reactivate their status as objects of use. In this way, they navigate an ambiguous and slightly uncomfortable in-between position.

My work as a ceramic designer is not present in this portfolio.
See <https://www.serielimitee.ch>

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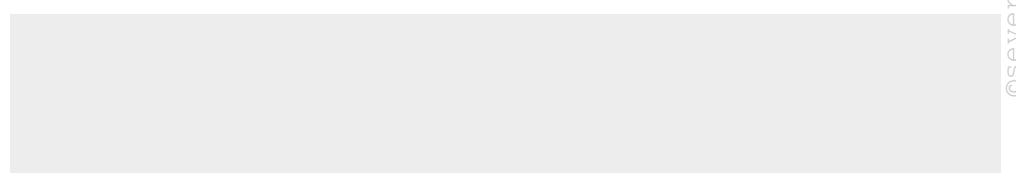
02 tea time



03 what else



04 anthropocène



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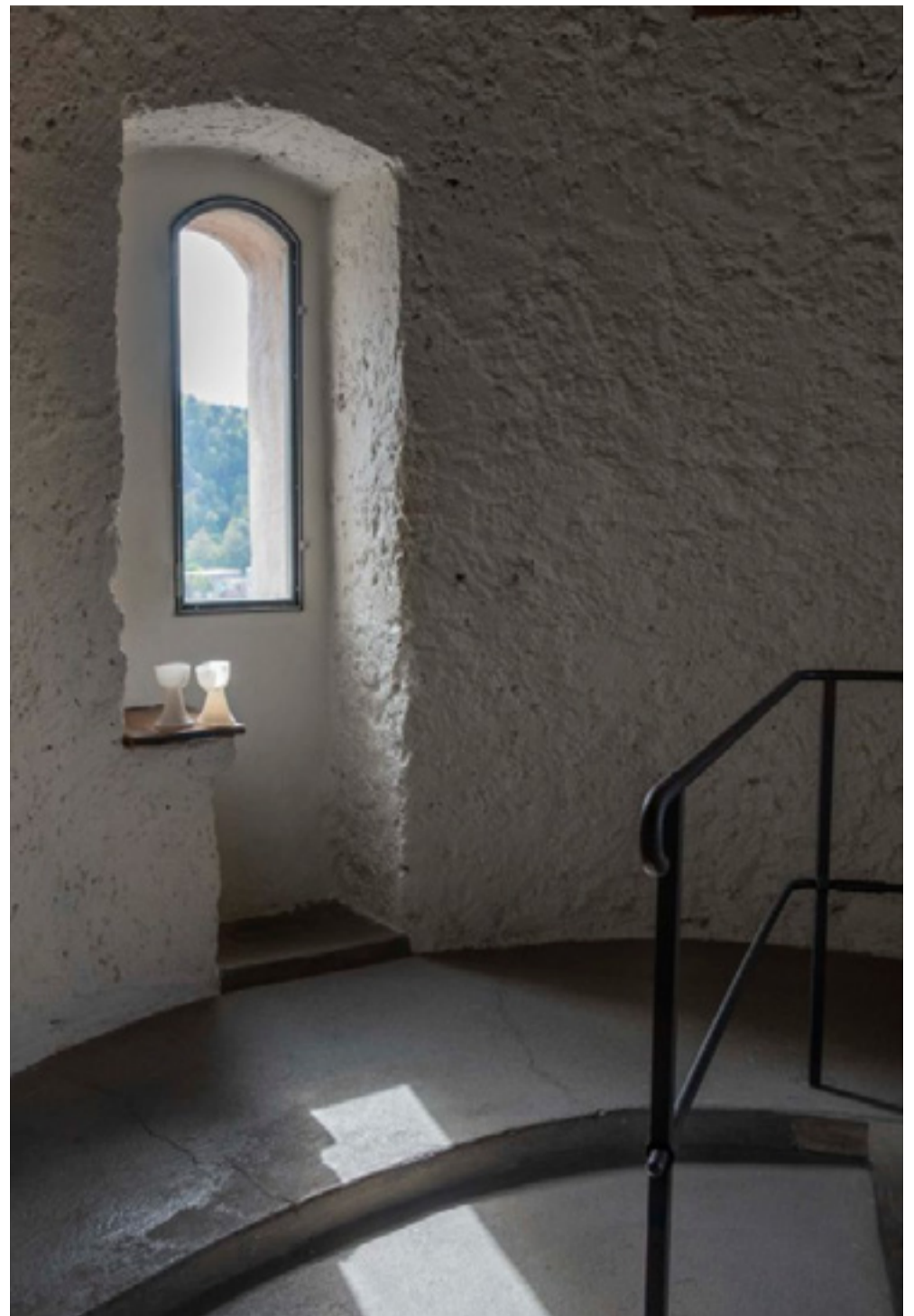
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SWISSCERAMICS National Exhibition
Thun Castle
2024

IN SITU
Porcelain, 1280°C

In 1322, Thun Castle came under the ownership of the Counts of Kiburg-Berthoud. That same year, the two brothers Eberhard II and Hartmann II got into a dispute over their inheritance. Eberhard is said to have wounded his brother with a sword on the spiral staircase, before his partisans finished the job by rushing Hartmann into the courtyard.

Is there any alternative to the use of violence for two power-hungry men? What traces or residues do violent events leave in the places where they took place?

Two diaphanous porcelain drinking goblets lie abandoned on one of the seats. The objects, whose shape is inspired by the vessels of the period, convey a certain ambiguity. Murders by poisoning were commonplace in the age of the fratricide, so the sense of peaceful understanding or possible reconciliation is uncomfortable.



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<https://www.severine-e.ch/fiction/eclats/>

Carouge International Ceramics
Competition, Geneva
'BLING-BLING', Carouge Museum
2022

ADORNMENT

Porcelain, 1280°C
Industrial fruit net filament, crochet hook

Adornment is a cultural marker with strong symbolism. In contrast to the need for discretion regarding of serious environmental problems, the bling-bling culture makes it an ostentatious and arrogant symbol.

To counteract this, I decided not to produce anything more but to give a second life to a piece of an earlier project.

By breaking it, I give it the status of a precious raw material. Then, a fruit net from the supermarket, an allegory of excessive consumerism that produces tons of plastic waste ending up in the oceans, strangling and poisoning marine fauna, is dismantled. The filaments are used to swaddle the fragments in a chaotic network, in a fragile and sharp ornament with a discordant symbolism.

CAROUGE MUSEUM ACQUISITION 2022



SEVERINE EMERY-JAQUIER

Visual artist, ceramist, 1973

Fribourg/Switzerland

RESIDENCIES AND GRANTS

2024 Visual arts research grant, Fribourg/CH

2023 Residency in Cairo, Egypt (City of Fribourg/CH / Swiss Cities on Cultural Affairs)

2022 Nairs Foundation, Scuol/CH

SOLO EXHIBITIONS

2023 Labo Urbain, City of Fribourg/CH Culture Department / CAIRO XYZ, evolving installation

2022 Espace des Arcades, City of Fribourg/CH / retrospective residency at the Nairs Foundation

2022 Nairs Lab, Scuol/CH / Strolling into collapsing times project

MAJOR GROUP EXHIBITIONS

2025 Wasserkirche Zürich/CH / Around Ceramics, Arche 2.0

2024 Thun Castle Thun/CH / Swissceramics national exhibition

2024 Charmey Museum, Fribourg/CH / Objects about narratives

2022 Carouge Museum, Geneva/CH / International Ceramic competition

2022 Museum of Art and History, Neuchâtel/CH / Swissceramics exhibition within the framework of the 50th International Academy of Ceramics Congress in Geneva

2022 Douai School of Art/France; BeCraft Mons/Belgium; Louvre Lens Museum/France / International Competition

2020 Korundi House Museum, Rovaniemi/Finland / Swissceramics exhibition within the framework of the 49th IAC Congress > cancelled due to pandemic

2019 Kunst(zeug)haus, Rapperswil-Jona/CH / Swissceramics national exhibition

2015 Carouge Museum, Geneva/CH / International Ceramic competition

2005 Carouge International Ceramics Biennial, Geneva/CH

2004 FLUX Design Biennial, Lucerne/CH

2001 Carouge International Ceramics Biennial, Geneva/CH

IN SITU PROJECTS

2021 The State of Materia, in situ work at Nuithonie Theater, Fribourg/CH

2021 Porcelain lights for the Café Les Halles, Bulle/CH

2016 46°N 7°E, Space for culture Tramway, Fribourg/CH

2009 Porcelain lights for the Café Merz Mühlbach, Chur/CH

2000 In situ work at VILLA LE LAC Le Corbusier, Corseaux/CH

TEACHING

2025>Teacher, Ceramic Department, School of Applied Arts, Bern/CH

2025>Head Expert, Ceramics Studies, School of Applied Arts, Vevey/CH

PUBLIC ACQUISITIONS

2025 DANS L'ENTRE-DEUX, the In between Project, Charmey Museum, Fribourg/CH

2024 Artist's edition L'ESPACE, LE TEMPS, County and university Library Fribourg/CH

2023 ECLATS, Carouge Museum, Geneva/CH

2023 Artist's edition and limited edition print on porcelain, SPETTAR CHA LA NAIV ALGUA, County and university Library Fribourg/CH

2023 Artist's edition BUVETTA, County and university Library Fribourg/CH

2020 DANS L'ENTRE-DEUX, the In between Project, Culture Department, City of Fribourg/CH

STUDIES

2011 HEAD, Certificate of Advanced Studies, Geneva University of Art and Design/CH (Program ALPes Art, Place, Landscape, Sound Spaces)

2000 School of Applied Arts, Ceramic Department, Vevey/CH (Federal Certificate of Competence 1st prize, Diploma 1st prize)

MEMBERSHIP PROFESSIONAL ASSOCIATIONS

IAC International Academy of Ceramics

Swissceramics

Visarte (Visual art Switzerland)

Design Fribourg