

MUTINA

**MUTINA PRESENTS TWO NEW COLLECTIONS:
FACES & FIGURES BY FAYE TOOGOOD AND OTTO, DEVELOPED BY THE MUTINA TEAM.**



On the occasion of the **International Ceramic Exhibition** week, Mutina presents **Faces & Figures**, marking the beginning of its collaboration with London-based designer **Faye Toogood**, and **Otto**, the new collection developed by Mutina. The new projects are unveiled within **Spazio Mutina in Fiorano Modenese**, which has been completely renewed for the occasion.

The two projects take shape through installations that extend their research from surface to space. **Faye Toogood personally conceived the setting dedicated to Faces & Figures**, translating the instinctive relationship between body and clay from which the collection originates into an architectural dimension. **Otto** is presented alongside **Homage to the Square**, the project developed by Mutina in collaboration with the **Josef & Anni Albers Foundation** and inspired by Josef Albers' series of the same name. Together, they create a dialogue centred on colour as a design material and as an element capable of establishing relationships between surfaces, light and space.

The renewal extends throughout the entire exhibition space, with particular attention to the worlds of **Bricks** – three-dimensional terracotta elements designed to create architectural structures – and **Editions**, collectable ceramic objects that embody Mutina's exploration beyond the surface. Within this context, **Carrousel by Ronan Bouroullec**, following its launch in Copenhagen during **3daysofdesign**, is presented at Spazio Mutina in its entirety, featuring the complete series of sculptural vases and mirrors. The collection explores the relationship between form, material and colour through the contrast of black and white, entering into dialogue with the terracotta tones of the Bricks.

A large-scale installation of posters completes the exhibition journey through words, quotations and statements that, layered over time, reveal fragments of **Mutina's history** and the design culture that continues to shape its identity.

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OTTO



"Why do you photograph in colour?"
"Because the world is in colour."

Luigi Ghirri

Eight colours. Eight shades that express a vision.

The collection marks a new chapter in Mutina's journey, reaffirming **colour as a fundamental element of its design identity**. Its starting point is the company's historic colour palette: a heritage built over time, a true chromatic alphabet developed from 190 natural base tones, progressively expanded through a careful balance of the primary colours. From this universe emerge eight shades, selected and refined through an ongoing process of research.

A reflection rooted in the landscapes of Emilia and in the unique visual sensitivity that Luigi Ghirri conveyed through his photography: a soft, diffused light capable of softening contrasts and revealing the depth of the most subtle nuances. Just as Ghirri, together with his long-time master printer Arrigo Ghi, sought images with delicate, suspended tones, these colours have also been progressively desaturated and rebalanced to achieve a new chromatic harmony, composed of veiled greens, warm greys, muted blues, beiges, creamy whites and rosy earth tones.

The shades evoke a suspended atmosphere, shaped by light and time. **Like a watercolour**, they lose intensity to gain depth, creating an open and versatile system designed to engage with the entire universe of Mutina collections. **The colours are created exclusively using ceramic pigments and glazes ground with water, without the use of digital printing.** This process results in naturally pastel, soft and profound tones, distinguished by a quiet luminosity and an extraordinary richness of materiality.

This research into colour also finds expression in the choice of form. Otto is made of glazed porcelain stoneware and comes in **a single plank format, 15x90 cm**, selected to enhance the relationship between proportion, rhythm and continuity. Each element is conceived to create harmonious surfaces, whether laid in a straight or staggered pattern, enhancing the expressive power of colour through the repetition of the module.

The surface further amplifies this research through **a delicate yet vibrant three-dimensional structure**. A sequence of gentle waves flows across each plank and continues seamlessly from one element to the next, creating a fluid and continuous movement. Light is distributed evenly across the surface, accompanying the volumes without generating strong contrasts and subtly revealing the richness of the ceramic material. The use of specially developed steel moulds ensures exceptional definition, creating a precise dialogue between smoother and more textured areas while **enhancing both the tactile and visual qualities of the surface**.

Designed for both floors and walls, indoors and outdoors, Otto is a collection that brings together chromatic research, technical precision and material sensitivity. Composed of more than **20% recycled material**, it interprets colour as an architectural element: a quiet presence capable of transforming space through light, rhythm and matter.

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FACES & FIGURES



"The project started with us interrogating feel rather than form.
Body meeting clay."

Faye Toogood

Faces & Figures is born from the encounter between the body and clay. It is from this primordial relationship—where clay receives the gesture, preserves its memory and retains the trace of touch—that the first collaboration between Faye Toogood and Mutina takes shape: a collection that transforms the language of sculpture into an architectural system, bringing a quiet and profoundly human presence into space.

The project emerges from an instinctive, material-driven process: dozens of hand-crafted models and edges, cardboard studies, clay maquettes and continuous experimentation with the human figure are gradually distilled into fluid, essential forms. No longer figurative elements, but archetypes—modules capable of repeating, combining and constructing surfaces, walls and volumes.

From this research comes a project developed through complementary systems, each exploring a different dialogue between the human figure and architecture.

The collection includes field tiles in **15x15**, **15x30** and **30x30 cm** formats, available in four earth-inspired colours—**Chalk**, **Sand**, **Clay** and **Mud**—and in both **glossy** and **matt** finishes. These are complemented by five high-relief figurative elements depicting parts of the body emerging from the surface like archaeological fragments or ancient ex-votos—**Eyes**, **Ears**, **Mouths**, **Noses** and **Nipples**—available in **15x15** and **15x30 cm** formats, exclusively in **Chalk**, with both glossy and matt finishes, emphasising the material's primordial nature.

Face is a special composition created from a curated mix of 8 of the available figurative elements, combined to form multiple faces that are never represented literally, but rather suggested through the juxtaposition of individual features. The mix is available exclusively in **Chalk**, in both glossy and matt finishes.

Figure, on the other hand, consists of two organic shapes in the **20x30 cm** format that combine to create floor and wall coverings constantly oscillating between figuration and abstraction. The geometries interlock to generate a fluid, continuous surface. Available exclusively in a matt finish and in the collection's four colours, **Figure** transforms anatomical fragments into an architectural language of pattern, continuity and movement.

Body, finally, extends this research from surface to three-dimensional construction. The new **Brick** is an almost sculptural element inspired by the irregularity of dry-stone walls. Each piece is intentionally unique, characterised by subtle variations in shape that break the rigidity of conventional construction and introduce a freer, more material expression. Crafted in **Chalk** and **Cotto** colours of terracotta, **Body** is designed for both indoor and outdoor applications.

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Common to all these systems is a material research that preserves the memory of handcraft. Made from glazed porcelain stoneware with coloured bodies, the surfaces are defined by softened edges, subtle irregularities and tactile textures that evoke hand-modelled clay. Light moves gently across the volumes, revealing depth, tonal variation and carefully controlled imperfections that give the material a deeply human character.

Faces & Figures is a universe in which design and product development intertwine in a reflection on how material can shape space, transforming architecture into a tactile, sensory and profoundly human experience.

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For over twenty years, Mutina has shaped the essence of ceramics through dialogue with some of the leading designers, architects and artists of our time. Encounter lies at the heart of the company's philosophy, which sees human and creative interplay as its most valuable resource. For this reason, Mutina operates at the intersection of design, architecture and art, challenging conventional production logics and exploring new spatial and material languages.

Drawing on an in-depth knowledge of materials and production techniques, Mutina brings together the quality of Italian artisanal tradition with the precision of innovative industrial technologies, shaping an authentic and timeless product. This balance is the result of a savoir-faire developed over the years, which has redefined ceramics as a medium of research and expression.

Alongside its surface collections, this approach extends to the Editions. Produced in limited runs, they are handcrafted objects in which ceramics become both an expressive medium and a collectible artefact. The company's relationship with contemporary art finds its fullest expression in Mutina for Art, the non-profit project that supports experimentation and cultural exchange, expanding the company's field of research beyond the product itself.

Sensitivity to form, drive for innovation and openness to cross-disciplinary dialogue have always been central to Mutina's design philosophy. Today, this vision is distilled into a single, constant aim: to shape beauty.

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FAYE TOOGOOD

Faye Toogood MBE is a British artist and designer working at the boundary between functional object and sculpture.

Her practice is rooted in the shapes and materials of the English countryside, from gnarled oak trees to ancient standing stones. It resists categorisation and is driven by contradictions: soft and hard, practical and poetic, handmade and industrial.

Toogood begins with a hands-on process. Humble materials such as cardboard and clay are used to test and rework form, before being scaled up to the point of abstraction. Whether making a chair, a large-scale installation or a piece of public art, the result carries a sense of play and a directness of touch.

Her work is held in museum collections worldwide, including Philadelphia Museum of Art, PA, US, Dallas Museum of Art, TX, US, High Museum of Art in Atlanta, GA, US, Corning Museum of Glass, NY, US, National Gallery of Victoria, Melbourne, Australia, Baltimore Museum of Art, MD, US, Denver Museum of Art, CO, US, Columbus Museum of Art, OH, US and Fabergé Museum, St Petersburg, Russia.

She has exhibited internationally at the V&A, London, UK, Triennale di Milano, Italy, D Museum, Seoul, South Korea, National Gallery of Victoria, Melbourne, Australia, National Theatre, Doha, Qatar and Chatsworth House, Derbyshire, UK.

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