

Wallpaper*

Veuve Clicquot La Grande Dame 2015 shows its true colours

Veuve Clicquot's latest Creative Makers programme celebrates the emotive power of colour



In partnership with [Veuve Clicquot](#)

At Veuve Clicquot, colour is both signature and heritage. Shining brightly on bottle labels and boxes since 1882, the Champagne maison's distinctive yellow is a tonal representation of optimism and audacity. Now, inspired by this heritage, the latest chapter of the house's Creative Makers project celebrates Veuve Clicquot's La Grande Dame 2015 and the emotive power of its colour spectrum, courtesy of ceramicist Paola Paronetto.

La Grande Dame is the maison's prestige cuvée, named in honour of founder Madame Clicquot – known as 'la grande dame de la Champagne' – who created the first vintage Champagne back in 1810. Today, La Grande Dame is a showcase of Veuve Clicquot's winemaking excellence. Each new cuvée comes with a sense of hope and optimism, celebrating the continuation of the maison's traditions and passion.

Veuve Clicquot La Grande Dame 2015



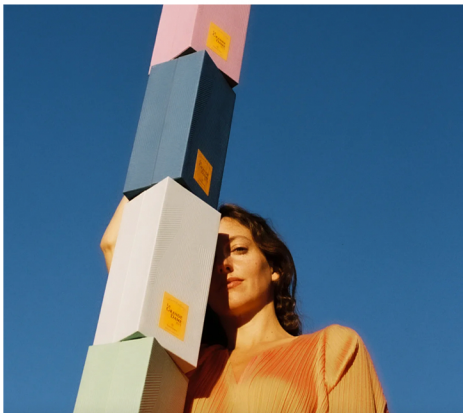
To honour Veuve Clicquot's La Grande Dame 2015 cuvée, released in 2022, ceramicist Paola Paronetto – who shares with Madame Clicquot an intuitive talent and a love for colour – created six gift boxes, each painted in a different hue from the artist's unique personal palette. Imbued with emotion, optimism and commitment, the whole is a harmonious symphony of colour. 'Through my works, I am always looking for a balance between joy and creativity,' says Paronetto.

For 2023, continuing its vision of collaboration, the maison tasked six Creative Makers to further explore the relationship between colour and feeling via a simple question: 'What is the colour of your emotion?'

In response, each creative chose a hue from Paronetto's gift box series, and created a set of images or a short film to express their colour-choice journey.

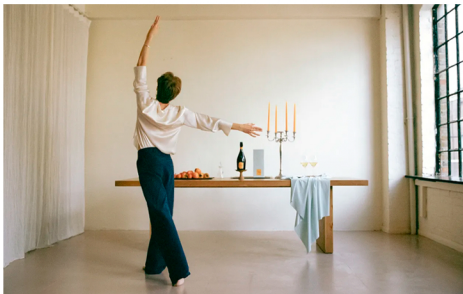
Veuve Clicquot's Creative Makers and the colour of their emotion

Pia Riverola: 'dark blue'



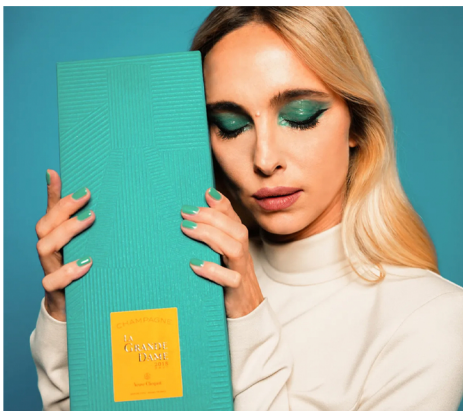
'I want to paint the world in dark blue, the colour of serenity to me,' says photographer Pia Riverola in response to Veuve Clicquot's prompt. Riverola spent her formative years living in Mexico and now divides her time between Los Angeles and Mexico City. With a profound appreciation for detail and a remarkable command of colour, she weaves captivating visual stories that span the realms of fashion, still life, landscapes, and architectural photography.

Simon Schmidt: 'silver'



'Veuve Clicquot has always represented something special to me, something that celebrates extraordinary occasions. To create a story around something silver, and therefore sparkling, feels like a natural stage to appreciate the good times in life,' says Germany-born and London-based photographer, art director and social media consultant Simon Schmidt. He crafts stories that explore the concept of movement, drawing on his background as a former dancer. 'If I imagine a world painted in silver, I [visualise] a world of reflection. Silver is a colour that resembles something echoing and grounding to me. [It] reflects real love to oneself and to one another.'

Candela Pelizza: 'teal'



Teal is 'the colour of vibrant vision to me,' says Argentinian model and influencer Candela, who was inspired by Madame Clicquot and the idea of crafting your own world. Candela has travelled the world, working for brands from Armani to Versace, and collaborated with photographers such as Bruce Weber and Deborah Turbeville. Her latest project focuses on content creation and organisation at the Latin American Fashion Awards.

Jimmy Marble: 'mint'



'I want to paint the world mint – the colour of abundance for all!' enthuses Los Angeles-based photographer, director, and muralist Jimmy Marble of the shade that for him, fuels creativity. 'Mint brings to mind the ocean at dawn. It reminds me of cool beginnings and fresh ideas.' Characterised by their use of colour, irreverent aesthetic, modern surrealism and pop, his photographs have appeared in *Vogue*, *Time* and *The New York Times*, with short films featuring on *Nowness*, *Vimeo Staff Picks* and *The Tribeca Film Festival*. His photo monograph *Dream Baby Dream* is published by Chronicle Books.

Lavinia Cernau: 'blue'



For travel, fashion and lifestyle photographer Lavinia Cernau, blue is 'the colour of dreams', and one that inspires her to be bold. Blues skies 'signal that everything is possible', she says. Cernau's work has an emphasis on mundane moments suspended in time, bathed in a unique golden, cinematic light. Creating a visual perspective that brings together colour, light and narrative for a sense of lived-in, authentic scenes, Cernau is a regular contributor to global travel media platforms. Her goal is to have her first book published.

Andoni Beristain: 'lavender'



'The colour lavender conveys peace, tranquillity, serenity, and above all, a great sense of calm to me,' says Basque-born photographer, art director and graphic designer Andoni Beristain. 'It also represents sophistication and good taste for me.' Based in San Sebastian, Beristain is fascinated by shapes and colours. Creating images that are arresting, unsettling, stark and bizarre, he's worked for brands such as Kenzo, Louis Vuitton, Braun and Adobe. His photographs – both grand-scale outdoor projects and carefully curated still-life studio work – have been featured in international magazines and exhibitions. Topics might be dark, but his outlook on life is colourful, bold and optimistic.

POPS OF COLOUR

Artist Paola Paronetto's vibrant collaboration with Veuve Clicquot puts a new spin on the bottle

PHOTOGRAPHY: PAOLA DOSSI WRITER: CRISTINA KIRAN PIOTTI

Works on display in Paola Paronetto's studio in Porcia, a small town near Pordenone in the north-western Italian region of Friuli-Venezia Giulia



Left, gift boxes designed by Paronetto for Veuve Clicquot La Grande Dame 2015

Opposite, Paronetto's bottle sculptures are made by hand using a technique that involves adding paper pulp to clay

on Japanese artist Yayoi Kusama, who adorned the champagne bottle and case with her distinctive polka dots and flower motifs. Anyone familiar with Paronetto's detailed artworks will recognise her interpretation just as easily. 'La Grande Dame embodies Veuve Clicquot's exceptional savoir-faire as well as our love of pinot noir,' says Jean-Marc Gallot, president and CEO of Veuve Clicquot. 'For this new vintage, we are honoured to collaborate with Paola Paronetto. A master of colour, she has created a new collection of six gift boxes in hues from her unique personal palette of more than 86 shades. Steeped in emotion, optimism and commitment, the whole is a symphony of colours that harmoniously blend together.'

A self-taught artist, Paronetto is known for creating ceramic works with seemingly fragile forms and proportions that appear to be made of paper. 'My first encounter with ceramics occurred when I was 18 years old, when an Umbrian maestro came to my town and I joined his course. It was a revelation. I fell in love with clay, a malleable, soft material that was difficult to tame but immediately captivated me.'

She entered the world of ceramic art at a time when it was rather set in its ways. 'There was a sort of rule among ceramists that one had to work on specific shapes or glazes,' she says. 'Over time, I became frustrated and felt the need to push those boundaries.' Her encounter with paper clay in 2000 was a game changer. 'I had to work hard to find my personal recipe and solutions to keep objects standing, to convey an image of movement and lightness, something not immediately associated with ceramics.'

Made by hand, using a lengthy and partially secret method that involves the addition of paper pulp to a clay mixture, her pieces are delicate but structurally sound. They are available in textural variants inspired by nature – Cartoccio (husk), Liscio (smooth), Corteccia (bark), Rete (net) – and because they are opaque rather than shiny, the pieces absorb light and change colour as the day progresses, making them appear to be in motion rather than static.

While her output ranges from vases to lamps, Paronetto is most known for her bottles, so the project resonated with her. 'I immediately saw this connection with Veuve Clicquot, and had the idea to make bottle-shaped boxes. Due to a desire to avoid any paper waste and make the packaging sustainable, we chose a more traditional champagne case with a texture similar to the Cartoccio bottle, whose lines generate distinct light and colour effects.'

The visit to her studio begins with her office, which features shelves loaded with »

Paola Paronetto rarely welcomes visitors to her workshop in Porcia, a small town in the north-western Italian region of Friuli-Venezia Giulia, but, to mark her collaboration with Veuve Clicquot, she happily makes an exception for Wallpaper*. The project, which coincides with the champagne house's 250th anniversary, sees the ceramic artist create the case and bottle for the newly released 2015 vintage of La Grande Dame, Veuve Clicquot's premium cuvée, designed in homage to brand doyenne Barbe-Nicole Ponsardin (known as Madame Clicquot). The new vintage will be available in Europe this summer, following its initial launch in the US last November.

For the launch of La Grande Dame 2012 in 2020, Veuve Clicquot had called





pieces from her collections ('I love seeing my pieces together as a tribute to the theme of being together, as happens in human relationships.') From here, a corridor lined with plants and equally packed shelves leads to the kiln room, filled with white works-in-progress, brushes, clay and water bowls.

The connection between the textures and palette of Paronetto's paper clay creations and those of La Grande Dame is clear when the two are placed side by side: 'My ceramics usually look like paper, and the champagne cases reflect my pieces. But in this case, we chose to use very refined papers, tailor made and completely sustainable.'

Paronetto says her interpretation of La Grande Dame 2015 is imbued with a message of optimism and embodies the importance of female empowerment: 'Madame Clicquot's story moved me because of her strength, tenacity and willingness to innovate,' says Paronetto, referring to the hurdles the entrepreneur had to overcome as a young widow in an industry dominated by men. 'It must have been difficult, but she chose to pursue her vision.' The champagne house and the artist also share a connection to nature: 'Veuve Clicquot works with vineyards, so is always involved with nature and the seasons,' says Paronetto. 'In my daily work, I must adjust to the seasons, climate and light.'

For the collaboration, Paronetto used the iconic Veuve Clicquot yellow as a starting point, and expanded the palette to include six nature-inspired shades for the boxes that mimic her paper clay technique, realised in recyclable packaging. 'We knew that the



Top, Paronetto at work in her studio
Above, a bottle designed by Paronetto for Veuve Clicquot La Grande Dame 2015

label would be the focal point, and I worked with colours that would go well with a yellow, like the sun, the centre of everything,' adds Paronetto. 'I placed it next to the sky with a pair of blues, a green that can't be missed with its connection to nature, a lilac to bring a feminine element, as well as a pink, in the future, for the rosé.'

Paronetto's collaboration with Veuve Clicquot has also resulted in a limited-edition artwork, a composition of three giant bottles, titled *Giganti Monumentali*. This will be shown as part of 'Solaire Culture', a travelling exhibition that kicked off in Tokyo and Los Angeles before hitting London this month. The show features a series of contemporary female artists that have created works inspired by Veuve Clicquot's heritage and ethos, and includes the likes of Kusama and Sheila Hicks. The commission led Paronetto to push boundaries. 'The giant bottles are 1.35m tall. My desire was to create taller pieces, even for outdoor use, but I was a long way from achieving that goal, at least with paper clay,' she says. 'Then I met an Italian company that works with sheet metal and metal prototypes, and we started thinking about a group of bottles ranging from 4-6m.' These were unveiled for the first time for the launch of La Grande Dame 2015 during Salone del Mobile. ★

La Grande Dame 2015, £170, by Paola Paronetto, for Veuve Clicquot. Paronetto's artwork will feature in the exhibition 'Solaire Culture', which will be on show in London from 12 May-6 June, solaireculture.veuveclicquot.com, veuveclicquot.com, paolaparonetto.com

When you purchase through links on our site, we may earn an affiliate commission. [Here's how it works.](#)

HOME ► ART

Paola Paronetto's vibrant collaboration with Veuve Clicquot puts a new spin on the bottle

Ceramic artist Paola Paronetto's take on packaging for Veuve Clicquot is a multi-hued marvel. We visit the artist in her Porcia studio to discuss the collection of six gift boxes and limited-edition artwork



Newsletter



Works on display in Paola Paronetto's studio in Porcia, a small town in the north-western Italian region of Friuli-Venezia Giulia

Paola Paronetto rarely welcomes visitors to her workshop in Porcia, a small town in the north-western Italian region of Friuli-Venezia Giulia, but, to mark her collaboration with Veuve Clicquot, she happily makes an exception for Wallpaper*.

The project, which coincides with the champagne house's 250th anniversary, sees the ceramic artist create the case and bottle for the newly released 2015 vintage of La Grande Dame, Veuve Clicquot's premium cuvée, designed in homage to the brand's leader in 1805 Barbe Nicole Ponsardin (known as Madame Clicquot). The new vintage will be available in Europe in summer 2023, following its initial launch in the US in November 2022.



Paola Paronetto at work in her studio

(Image credit: Paola Dossi)

For the launch of La Grande Dame 2012 in 2020, [Veuve Clicquot had called on Japanese artist Yayoi Kusama](#), who adorned the champagne bottle and case with her distinctive polka dots and flower motifs. Anyone familiar with Paronetto's detailed artworks will recognise her interpretation just as easily.

'La Grande Dame embodies Veuve Clicquot's exceptional savoir-faire as well as our love of pinot noir,' says Jean-Marc Gallot, president and CEO of Veuve Clicquot. 'For this new

...and so shades, steeped in emotion, optimism and commitment, are there in a symphony of colours that harmoniously blend together.'



(Image credit: Paola Dossi)

occurred when I was 10 years old, when an American teacher came to my town and I joined his course. It was a revelation. I fell in love with clay, a malleable, soft material that was difficult to tame but immediately captivated me.'

She entered the world of ceramic art at a time when it was rather set in its ways: 'There was a sort of rule among ceramists that one had to work on specific shapes or glazes,' she says. 'Over time, I became frustrated and felt the need to push those boundaries.' Her encounter with paper clay in 2000 was a game changer. 'I had to work hard to find my personal recipe and solutions to keep objects standing, to convey an image of movement and lightness, something not immediately associated with ceramics.'



Gift boxes designed by Paola Paronetto for Veuve Clicquot La Grande Dame 2015

(Image credit: Paola Dossi)

available in various variants inspired by natural textures (bark, Rete (net) – and because they are opaque rather than shiny, the pieces absorb light and change colour as the day progresses, making them appear to be in motion rather than static. While her output ranges from vases to lamps, Paronetto is most known for her bottles, so the project resonated with her. ‘I immediately saw this connection with Veuve Clicquot, and had the idea to make bottle-shaped boxes. Due to a desire to avoid any paper waste and make the packaging sustainable, we chose a more traditional champagne case with a texture similar to the Cartoccio bottle, whose lines generate distinct light and colour effects.’



Works on display in Paola Paronetto's studio

(Image credit: Paola Dossi)

The visit to her studio begins with her office, which features shelves loaded with pieces from her collections (‘I love seeing my pieces together as a tribute to the theme of being together, as happens in human relationships’). From here, a corridor lined with plants and equally packed shelves leads to the kiln room, filled with white works-in-progress, brushes, clay and water bowls. The connection between the textures and palette of Paronetto’s paper clay creations and those of La Grande Dame is clear when the two are placed side by side: ‘My ceramics usually look like paper, and the champagne cases reflect my pieces. But in this case, we chose to use very refined papers, tailor made and completely sustainable.’

Paronetto says her interpretation of La Grande Dame 2015 is imbued with a message of optimism and embodies the importance of female empowerment: ‘Madame Clicquot’s story

...likely dominated by men. It must have been already, but she chose to pursue her vision.

The champagne house and the artist also share a connection to nature: 'Veuve Clicquot works with vineyards, so is always involved with nature and the seasons,' says Paronetto. 'In my daily work, I must adjust to the seasons, climate and light.'



A bottle designed by Paronetto for Veuve Clicquot La Grande Dame 2015

(Image credit: Paola Dossi)

paper clay technique, teamed with my choice packaging. We knew that the label would be the focal point, and I worked with colours that would go well with a yellow, like the sun, the centre of everything,' adds Paronetto. 'I placed it next to the sky with a pair of blues, a green that can't be missed with its connection to nature, a lilac to bring a feminine element, as well as a pink, in the future, for the rosé.'

Paronetto's collaboration with Veuve Clicquot has also resulted in a limited-edition artwork, a composition of three giant bottles, titled *Giganti Monumentali*. This will be shown as part of 'Solaire Culture', a travelling exhibition that kicked off in Tokyo and Los Angeles before hitting London in May 2023. The show features a series of contemporary female artists that have created works inspired by Veuve Clicquot's heritage and ethos, and includes the likes of Kusama and Sheila Hicks. The commission led Paronetto to push boundaries: 'The giant bottles are 1.35m tall. My desire was to create taller pieces, even for outdoor use, but I was a long way from achieving that goal, at least with paper clay,' she says. 'Then I met an Italian company that works with sheet metal and metal prototypes, and we started thinking about a group of bottles ranging from 4-6m.' These were unveiled for the first time for the launch of La Grande Dame 2015 during Salone del Mobile.



Installation view of Veuve Clicquot 'Solaire Culture' exhibition, in Tokyo, 2022. The exhibition will travel to London's Piccadilly Circus from 12 May - 6 June 2023 and will feature an area dedicated to Paola Paronetto's collaboration with the Maison (Image credit: Veuve Clicquot)