

JERWOOD **CONTEMPORARY MAKERS**

Jerwood Contemporary Makers

Roanne Dods *Director of the Jerwood Charitable Foundation*

We all know that the world is changing at an accelerated pace. Institutions are adapting to new environments, and the flow of money to the arts regularly changes course. The balance and tension between disciplines and ideas can be stretched to breaking point, particularly with the closure of important departments within our arts schools. Artists and makers are the ones who keep their integrity, navigate the difficulties and find ways of staying true to their journey.

Jerwood Contemporary Makers is the first of a series of three exhibitions created to identify and celebrate some of those makers who amongst their peers are celebrated for their rigour and creativity but who remain little known to a wider audience. A development from the Jerwood Applied Arts prize (1995–2007), *Jerwood Contemporary Makers* focuses on a more thoughtfully curated exhibition. There is less emphasis on identifying one single outstanding individual rather a community of outstanding individuals. Their different achievements are brought together through a common origin in the art of making. As with the Jerwood Applied Arts Prize, the emphasis is on quality, imagination and the celebration of the artists and their work, but we hope that *Jerwood Contemporary Makers* offers a more open perspective on the nature of achievement in crafts and how that can be explored in the context of an exhibition.

The three invited selectors explored the word ‘touch’ as the guiding idea behind this selection. The word, with all its possible meanings, was felt to have particular importance to both the practice and understanding of craft. Twenty makers were invited to submit ideas for exhibiting, with this principle in mind. All rose to the occasion with great generosity and it was a difficult process to refine the selection. Seven makers were ultimately chosen to pursue their ideas. Each of the seven have, from that moment, worked intensely to realise their vision, within the context of this show, creating new works in the process. I thank each of them for embracing this initiative as they have.

The Jerwood Charitable Foundation is dedicated to supporting talented artists in the early stages of their careers, providing opportunities at key points in the careers of artists. We know that in different artforms and in different contexts, the idea of ‘emerging’ can happen at different points in a human lifetime. The craft world is, in important ways, a slow artform. It can take longer to create a relationship with and understanding of a medium than in other fields. We have deliberately given the selectors room to interpret our vision and I am delighted with their choices.

I would like to thank the selectors enormously for approaching their roles with genuine dedication, passion and commitment; for bringing their energy and knowledge to the process and for following every stage of the process with detailed interest: thank you Edmund de Waal, for taking the lead as Chairman of the panel, and to Amanda Game and Love Jönsson for joining us as you have.

Finally thank you to those who help make the management of the project happen – Colman Getty for their patience and efficiency, and to the Jerwood Space for hosting and helping to build the exhibition.

Selection panel

Edmund de Waal (*Chair*)

Edmund de Waal is a potter, writer and curator. His work with porcelain has been exhibited widely and is in many international museum collections. He is a professor of ceramics at University of Westminster.

Amanda Game

Over the past 21 years Amanda Game has worked closely with some of the UK's leading makers in her role as a Director of the Scottish Gallery in Edinburgh. Since January 2008 she has been working as a freelance curator and is currently Consulting Lead Director for IC:Innovative Craft, a new Edinburgh-based exhibitions commissioning agency.

Love Jönsson

Love Jönsson lives in Gothenburg and is as a craft and design critic. He is a member of the faculty of the School of Design and Crafts at University of Gothenburg, is a founding member of the network Think Tank: A European Initiative for the Applied Arts, and is the Chair of the board of Paletten, Sweden's oldest art magazine.

Introduction

Curators Introduction

Some exhibitions seize the day. This one has been a combination of conversations held over many years between the three selectors coupled with some fierce and exacting days in the autumn spent looking at makers' work and making decisions. This show, the first in a series of three planned *Jerwood Contemporary Makers*, acknowledges the place that makers now inhabit. It is a place of ambition. Craft is a site for engagement with materiality, for looking at history, for examining the place of skill, for understanding objecthood. It is a place where makers now use intervention, installation and performance to animate parts of their practice, alongside their making of objects themselves.

This exhibition takes a 'long view' of where makers are. It mixes up different kinds of practice, acknowledging that makers using different materials often have ideas in common. There are also makers in different parts of their careers. Each of them has been asked to think through how their work is to be shown and they have done this with great passion. We felt that this sense of multiple voices was significant and are particularly delighted that this is reflected in the wonderful array of texts responding to the makers in the show.

The team who have co-ordinated *Jerwood Contemporary Makers* have been tremendous. We would like to thank Iliana Taliotis and Julia Ravenscroft in particular. Roanne Dods and the Jerwood Charitable Foundation have been hugely supportive from the first moment, unwavering in their belief in the value of the crafts to our visual culture. Many thanks have to go to all the makers for their exceptional, imaginative response to our call to exhibit and for producing such thought provoking and different works.

Edmund de Waal

Amanda Game

Love Jönsson



Many artists are unaware of the extent to which their work has an impact on disciplinary or scholarly communities. While they may be aware that their work has influenced, inspired or captured the imagination of other artists and professionals, they are usually more modest about the notion that their work can affect scientists or cultural specialists for example. As the creator of many works that have a distinctly archaeological 'feel', Gary Breeze is an artist whose sculptures have a strong resonance for archaeologists, including prehistoric, classical and historic specialists. A recent collaboration with a community of academic archaeologists at Southampton University has provided an opportunity for Gary Breeze and archaeological researchers to reflect upon the issue of how artists respond to ancient sites and objects and whether this affects disciplinary thought. Although still at any early stage, it appears that the work of artists such as Gary Breeze offers archaeologists a unique opportunity to consider some of the most fundamental aspects of their profession. While it is widely accepted that we see ourselves differently when looking through the eyes of another, it is perhaps less well known that we can understand the essence of our enterprise in a totally different way when 'seeing' it represented by artists.

Working with Gary Breeze has also enabled archaeologists to re-evaluate the idea that the relationship between art and the scholarly enterprises is derivative, whereby artists are seen as being inspired by the 'discoveries' and findings of academics and scientists. We are learning how the relationship can also work the other way and that it is more two-way and dynamic than is often thought. For example, archaeologists are not as aware as they might be of the multiple messages that objects convey, an idea suggested by the fact that Breeze's work appears ancient, but is clearly artistic in intention. By celebrating and yet challenging the archaeological meaning of objects, Breeze takes advantage of the 'alchemy' that exists between the fluidity of language and culture and the permanence and solidity of ancient artefacts.

The work presented by Gary Breeze in this exhibition deals with the connections that can be made with ancient objects by focusing on a maritime theme. Here, lines from sea shanties have been carved into a series of eight oak baulks. The words are given a sense of permanence, resonance and history by being inscribed into objects with which they have a connection. Similarly, these old timbers have been assigned a sense of humanity, purpose and symbolic power by being marked with words about the sea. The effect is very powerful as both the words and the objects offer a new life or level of meaning to each other. As archaeologists, we can now see such objects differently – for instance, these timbers do not simply offer important information about the technology of ship building and the development of a nation's maritime heritage, they also serve to remind us of the way people were affected by the sea. In this way the objects assume a new identity – they now have an ability to communicate the mysterious and atmospheric power of ancient maritime traditions. Archaeologists are all too well aware that ancient objects served purposes far beyond the functional and economic, but we often struggle to articulate precisely what these were. By uniting words with objects in the way Breeze has done here, archaeologists are offered fresh possibilities for reflecting upon the impact and meaning of artefacts. By taking the rich language of seamanship and embedding it into the very substance or foundation upon which it existed, Breeze has effectively reunited the deep emotional impact of the sea on peoples lives with the material remnants of our maritime past.

Stephanie Moser, Professor of Archaeology at Southampton University

Broken Linen Line
2006, linens, cottons and wool

photograph Shannon Toft



A heron stands quietly in water: grey; white; black. The stillness is punctured by a long, straight, thin, sulphur-yellow leg, which raises itself from the brown water for its singular, dramatic moment. This most elegant of birds is found frequently in the Water of Leith near Sara Brennan's childhood home. I imagine them quietly admiring each other's style from a discreet distance.

Like the heron, Sara Brennan's tapestries reveal themselves slowly, subtly and silently. From her early works with images to her most recent and most abstract works, Brennan demonstrates a remarkable self-containment and clarity, which comes from an instinctive sense of design, the language of abstract painting and a down-to-earth connection with nature. Her work echoes the substance of the landscape rather than the appearance of it – its light, how it feels under your feet or on your fingertips, the smell of it, and its colour. Rich browns, tans, and sienna; greys, whites and blacks of all kinds; smoky yellows; pale rose; soft, sky blues; and occasional slivers of scarlet are her signature. No more than four colours ever exist in a single work and the ratio of one colour to another is always different: a single pass of yellow separates a deep band of grey from a base of black. How the colours meet or are separated from each other is crucial to the emotional response the works illicit. These

extraordinarily restrained dramas, like finding a solitary stick floating on an expanse of tranquil water reflect nature pared down to its most elemental form.

Brennan's current works are divided into three main bands of colour, each physical expanse seemingly uniform but closer inspection reveals a multitude of yarns of different tones, hues and thicknesses which create a sense of mass and light and which dissolve at their borders, improbably, into the next colour. This new direction can be attributed to a new way of drawing with pastels on paper, building up areas of space and light. The texture and opacity of yarn is hardly conducive to conveying a condition of light but Brennan is not put off by this contradiction, in fact it simply stirs her to dig deeper, and find greater range within herself.

To appreciate the subtlety of Brennan's work the eye of the viewer must be as sharp as the eye of the hungry heron, patiently seeking its prey beneath still, peaty water.

Moyna Flannigan, Painter



What survives from the remotest past of human history, apart from the bones and stones in which we read the ancestral record, are the objects people made when they could concentrate in quietness, and use their skill and dexterity to create something beautiful – to decorate themselves with, or to serve as an object of contemplation, to enjoy for its qualities of shape or texture, or to mark their connection with something that had special meaning for them.

The aesthetic impulse is a distinctively human gift. Sometimes, when we wander slowly along the glass cases in a museum inspecting the artefacts within, we forget that part of the beauty of things lies in their making. With ancient jewellery it is hard to summon a sense of the craftsmen at their intensely concentrated task, working the gold or silver into conformity with their imaginations.

But looking at the jewellery and objects made by Lin Cheung emphatically alerts one to the presence in them of their maker. They are lovely things, imaginative, personal, with the cool, delicious, pale textures of the metals she evidently most likes to work with: but in addition they have in them the presence of order, a discipline without which the imaginative and creative desires that fuel human genius cannot be turned into art worth the name. They seem therefore to be the products of a response to the world, through a response to the raw materials that represent the world, that projects a desire to capture narratives, meanings, insights, whole philosophies, and encapsulate them in a moment of thought expressed as shaped precious metal.

If there is a parallel to Lin Cheung's work understood in this way – as the quest for meaning enjewelled, artefacted, condensed into shapes that can be held in the hand or worn on the body – it is music. Music too is the abstract distillation of a response to the need for meaning, capable of saying far more than whole treatises because it transcends words and evokes a total engagement of feeling as an answer to the world. Lin Cheung sometimes uses words, sometimes makes a very specific statement (a cup, a pair of chopsticks on a bowl of wire), and yet they work on the viewer in the same way music does, for they say far more than the words or the figurative particularity.

All jewellery has the potential to be universal like this, if it is not merely for glitter and control of the onlooker's eye. Lin Cheung's work has the quality of something that emerges from a place set apart from the distractions and tumults of daily life, and from the inexorable rush of time; it seems composed in quietness, and is full of thought, reflection, questing. She says that the work arises in answer to stories: that is a compelling remark, because each individual life is a tangle of stories, most of them winding unexpectedly away into incompleteness and arbitrary endings, rich with poignancy; and her pieces send light through their crossing lines, illuminating them.

Professor A C Grayling, Philosopher and Author



Drummond Masterton's father trained as a printmaker, which perhaps explains his affinity for mark-making on metal. But rather than working by hand on the surface by engraving, etching or hammering, he uses CAD software and a computer-numerically controlled (CNC) milling machine to sculpt objects out of solid metal. Aluminium is his preferred material: he likes its reflective qualities. Masterton initially trained as a 3D designer at Gray's School of Art before specialising in metalwork during his MA at the Royal College of Art. It was Gordon Burnett, his tutor at Aberdeen, who introduced him to CNC milling. Since then he has focused on exploratory digital design. His interests were always sculpture-orientated, but it is the sculpture of surfaces rather than 3D forms that preoccupies him, specifically the refractive effects of low-relief sculptural pattern.

Ironically, one thing that deters many designer-makers from harnessing new technology is its technical shortcomings. Although computers allow great flexibility in some respects, in other ways they can be extremely inflexible. When the computer has the upper hand, digitally designed products can be dull and dry. It is these deficiencies that Drummond Masterton is trying to tackle. In computer aided manufacturing, for example, most objects seem to emerge either very rough or very smooth, whereas he is aiming for something in between: simple forms with complex low-relief patterns.

To improve the performance of CAD software requires an engagement with the mathematical systems that underlie the programs and a quasi-scientific addiction to experimentation. A combination of super-rationality and creative ingenuity are needed to outwit the computer. Masterton endeavours to broaden the applications of digital technology by customising it, sometimes deliberately subverting it from its intended applications. In order to individualise the output of the computer he needs to make it 'misbehave'; the only way to achieve this is by deliberately ignoring the official instruction manual. At times he consciously 'misuses' – one might

even say 'abuses' – the CNC milling machine, directing it to perform actions that would normally be classed as errors or faults. Arguably, he adopts a craftsman's approach to technology, using the computer more like a hand tool than a machine, so that the results are more unexpected and unpredictable.

Part of his research has focused on what is known in computational mathematics as the first order continuity law, which states that angular lines and smooth lines cannot exist within the same surface. By tweaking the CAD software, Masterton challenges this theory. Intervening in this way can be risky and sometimes the consequences have been alarming – on at least one occasion the CNC milling machine gouged the steel bed rather than cutting the object inside. However, by meticulously checking and amending the CNC code Masterton eventually succeeded in creating machined surfaces that are both angled yet smooth, thereby challenging this apparently irrefutable mathematical law.

Although an acknowledged techno-whizz, Masterton is driven by a craftsman's desires. Mass production doesn't really interest him; he operates primarily in an academic research context away from the commercial mainstream. By experimenting with variables of apparently simple actions, he produces intricate, multi-layered, tactile, one-off objects that defy categorisation – somewhere between science, technology, sculpture, craft and design.

Lesley Jackson, Writer, Curator and Design Historian



Textiles mediate between public, coded identity and the private and personal. As a result, textiles embody contradiction and function as sites where the public and private coexist. Deirdre Nelson offers us a material representation of this tension in her series of garments that capture the textile's capacity for duality. Cut from plain cloth, to unremarkable proportions, each of Nelson's three white embroidered shirts offers a poetic evocation of emotions society tends to brush aside. From the cold impersonality of the manufactured multiple emerges what she refers to as 'emotional warmth'—intricate stitches of texture and colour that disrupt the formality of the white shirt.

Typical of Nelson's wry humour, trade in an impossible commerce is proposed. Emotions are not for hire. Experiences cannot be bought off the shelf. Nelson plays with these realities and uses stitch, not for the pedestrian requirements of mending and repair, but to communicate the underestimated need for emotion. The store bought multiple, created at speed by machine rather than hand, enjoys a new identity through the intensive labour of decorative stitch. As easily donned by man as woman, these white cotton shirts bring visible, physical touch together with the equally powerful, but often invisible, sense of emotional touch. Densely worked flowers decorate the interior, rather than exterior. In each, a single flower represents one emotion: white oval petals and the yellow centre of the daisy for patience; rosa eglanteria's pink petals and thorn stems for compassion; the purple bell shaped pasque flower for empathy.

Generic power is tempered here with flower power: the once iconic freedom of the sixties that the subsequent decades taught many to doubt. Nelson revisits these associations of popular culture, but without a hint of irony. Instead she offers up a challenge to the starched white

reality of protocol, a reminder that humanity needs more than the façade of a dress code. Embroidered badges of rank and name communicate hierarchy and achievement. Initials discretely stitched into collars signify ownership. Nelson's embroidery evokes identities that are far less tangible. Identities that belong to the fluid world of emotion so often passed over for the concrete realities of title or status.

To wear one of these creations would in fact place Nelson's embroidery beyond the visual, brushing up against the skin rather than poking out on a public lapel. Animated they seem to grow outward from the skin, technology's belated, but much needed, recognition of touch. If they do not yet reflect the emotional state of the wearer, perhaps they at least act as a reminder of possibility. Nestled discretely beyond the wearer's view, these garments now bear the burden of conscience. They acknowledge that society cultivates formal roles often policed by those in uniform, be it the overt codes of suit and tie or the simple desire to blend in rather than stand out. But they also suggest the need for something else. Our public responsibilities tend to operate by virtue of fact rather than feeling, rules rather than instincts. Nelson offers a critique of this reality and suggests, through stitch, that we could all benefit from a little more touch.

Dr Jessica Hemmings, Reader in Textile Culture at the Winchester School of Art



Clay, out of which pots are made, is 'stiff tenacious earth'. It is also – in metaphor – the material of which humans are made: in death we revert to its cold heaviness. A pot, a vessel, reverses the process and comes to life when the clay forms into a rounded body, with feet, shoulders, lips, an inside and an outside. Rena's pots – the biggest he has yet made – are roughly the scale of a human torso, heavy and earthbound. However there is no trace of a skeleton or inner organs below the surface. The inner life of these objects, their muscular energy, is contained in the thick walls which Rena is always keen to demonstrate with clean sectional cuts. Their form-world is largely symmetrical, although not the world of the potter's wheel where everything is subordinated to a single axis. There are strong shapes in the major key, and then quirky changes of direction in a minor mode. There are architectural associations too, which trade on the thick wall material. They give glimpses of Le Corbusier's 1950's concrete buildings – the waterspouts of Ronchamp and the tilted roofs at Chandigarh – and hints of the controlled but curvaceous forms of Indian astronomical observatories.

In fact the process of production is strikingly different from the tradition of 'studio pottery', where the object is moulded at speed under the fingers. Here everything is planned carefully in advance, starting with templates drawn on thin boards, which then form the armature of a mould. After the clay has been removed from it, the mould is unlikely to be re-used: these are individuals not multiples, and the function of the mould is to control a single form, not to ensure its reproduction. The object has to dry out slowly. It is then scraped smooth, to give an exceptionally fine surface, and fired very slowly, on account of its size and the thickness of the clay. Layer after layer of dense acrylic paint is put on, rubbed down and finally waxed. This part of the process is a little like

lacquering: slow, repetitive, cumulative. The objects rely on their great formal strength to survive the many stages of production without their presence being diminished. The laborious task of painting and rubbing down adds to that strength. The density of the applied colour and the tautness of the surface impart an energy to the muscle of the vessel walls, and so surface and form are interlinked.

Although these objects are strongly abstracted they are not 'conceptual'. They do not want us to ask trick questions about the nature of art, or the nature of craft. The four incidents of Rena's installation – one single flask and then three sets of pourer and container – are more sociable objects. Rena uses the term 'convivial' to express the sense of their mutual relationship and their relationship with us. A convivium is a feast, a time for eating socially and to excess, facing down months of hunger and dreary labour. The term is an apt one for this assembly of objects. Take seeds from a high flask in spring. Pour the fruits of the harvest from pitchers into great bowls: a perfectly round one for a summer day, and a giant walnut shell for autumn. After the feast pour the remaining produce into an upright jar, and conserve it for the winter. The cycle will continue next year and the vessels will be ready for more pouring, more storage, more feasts.

Richard Hill, Architect

1. Clare Twomey quoted in Edmund de Waal *20th Century Ceramics*, Thames and Hudson 2003 p.186
2. Edmund de Waal "High Unseriousness: artists and clay" in Groom (ed) 2004 op.cit p. 42

Witness
2008, porcelain,
Crown millionaire paint



The tension between Twomey's palpable delight in the materiality of clay and a delicious subversion of the properties of that medium is tangible across her oeuvre. In *Witness*, the work proposed for the present exhibition, this is manifest in her treatment of the intrinsic fragility of the work. An architectural intervention in the foyer of the Jerwood Space, *Witness* will see the full height of the gallery walls temporarily coated with a thin layer of finely-sprayed clay dust to create a faultless, sumptuous, light-absorbent surface. The velveteen softness of the clay powder defies both the malleable solidity of raw clay and the hard brittleness of fired ceramic. It is a different kind of fragility, soft and ephemeral, conjuring delicate butterfly wings or pollen-covered stamen.

The butterfly is an appropriate metaphor, for Twomey's creations often undergo transformation during their time-bound existence. Often this change is the direct result of interaction with the viewer as in *Consciousness/Conscience* 2001–2004, where exquisite white porcelain box-tiles covered a gallery floor and the visitor was faced with a dilemma: whether or not to step on them. Stepping on the tiles evoked the sensation of crunching across virgin snow, or splitting a tablet of fine chocolate, the moment of breaking simultaneously evoking both agony and relief.

With each scarring gesture, the porcelain dust will yield to reveal glimpses of glimmering gold, for beneath this fine layer, all the adornments and imperfections of the gallery wall will be democratically enveloped in varnished gold lacquer. Twomey's faux-gilding of the quotidian and ordinary at once evokes the kitsch and the precious. But this simulacrum of the bespoke and the beautiful associated with gilding is straight from a paint tin. Twomey also subverts the function of gilding - rather than a sparing adornment, this excess of gold forms the backbone of the work.

It is Twomey's intention that the accidental scrape of a handbag or brushing of a passing shoulder will bruise the vulnerable surface. This element of chance, often an aspect of Twomey's work recalls the accidental mark-making that occurs in the firing process. Twomey's oeuvre is shot through with a tension between her intense, almost scientific, search for the most appropriate

method or constitution of her chosen material, and this surrender to chance to determine how the work metamorphoses over time.

Some may consciously choose to touch the work, seduced at first by its sumptuous surface and later, in response to the marks of others, by the twinkling gold beneath. The surface of the work will respond in kind to each marking gesture, a gentle caress creating a subtle impression, a sharp scratch a more graphic mark. When the porcelain layer is worn-out, the gold wall laid bare, *Witness* will cease to be interactive. A series of marks will remain, traces of human involvement, bearing witness to the people who had previously encountered the work. Twomey is fascinated by how viewers respond to one another and the marks they have made, creating an unconsciously collaborative result.

Twomey's adventures in theatrical spectatorship often explore the taboo in terms of museum etiquette, inviting the visitor to touch, break or take, acts usually forbidden in the gallery context. In *Trophy* 2006, a temporary installation of four thousand Wedgwood Blue Jasper birds in the cast gallery of the Victoria and Albert Museum, London, visitors were invited to take a bird away and both *Consciousness/Conscience* and *Witness* rely on what Twomey describes as the "act of destruction through human curiosity."¹

Edmund de Waal has identified the significance of the clay wall in the work of Isamu Noguchi, John Mason and Andy Goldsworthy. In the work of these artists, he describes a displacement of the outside, embodied by the idea of clay as earth, into the interior, "a messing with the prescriptive cleanliness of the studio or museum."² This interpretation of the clay wall oozes a heroic physicality notably absent from *Witness*. Twomey's ethereal clay wall deliberately solicits intimate gestures, signalling a different transgression, for these are inscribed in the faux-gilded, decorative stuff of the domestic in the public context of the art gallery. Twomey's use of scale is crucial to this transgression: the large scale of her installation prevents any sense of "preciousness."

Amy Dickson, Curator, Tate Modern

Some reading on touch

John Dewey

Art as Experience 1980
The senses are the organs through which the live creature participates directly in the ongoings of the world about him. In this participation the wonder and splendour of this world are made actual for him in the qualities he experiences.

Tony Cragg

Kunsthåndverk, No. 89 March 2003 pp22–23
'I move, it moves'

Helen Chadwick

Lumina Delights in *Enfleshings* Aperture Foundation 1989
'Touch cannot be in opposition to itself, can never be perceived as surface or source, but an acknowledgement that actual is mutual – a conjoining of two'

Richard Serra

1967–68 q in Rosalind E Krauss *Passages in Modern Sculpture* MIT 1981 p276
_to roll _to crease _to fold _to store _to bend _to shorten _to twist _to twine _to dapple _to crumble _to shave _to tear _to chip _to split _to cut _to sever _to drop

Roger Fry

reviewing The Chinese Exhibition in *The Nation* p593-594 July 23 1910
The fascination of pottery is made up of many and varied appeals to the imagination, and all these seem at their highest in this Sung ware. There is the purely plastic quality, the evidence of the most perfect control over matter, the impress of will without let or hindrance, and in that alone these Sung bowls, in spite of their extreme simplicity of form, are perfect examples. One needs to take one of them in the hand (impossible, alas! In museums and exhibitions) and feel with two fingers the inside and outside to realize how perfectly the two planes are related, with what subtle co-ordination and variety, how the structure is at once massive and delicate. All the outstanding skill of hand of the potter is here devoted to the refinement of the rough, primitive pot, not to its elaboration into something quite different, as happened in later ceramics.

Ian Hamilton Finlay

More Detached Sentences on Gardening in the Manner of Shenstone 1985
'used tools moralise'

Lucio Fontana

q in Garth Clark 'Lucio Fontana's Ceramics' in John Pagliaro ed *Shards Ceramics Arts Foundation* 2003, p52
'earthquaked but formless'

Georg Simmel

The handle (trans Rudolph Weingartner), in *Philosophische Kultur*, Gesammelte Essais 1911
A vessel ...unlike a painting or a statue, is not intended to be insulated or untouchable but is meant to fulfil a purpose – if only symbolically. For it is held in the hand and drawn into the movement of practical life. Thus the vessel stands in two worlds at one and the same time: whereas reality is completely irrelevant to the 'pure' work of art and, as it were, is consumed in it, reality does make claims upon the vase as an object that is handled, filled and emptied, proffered, and set down here and there. This dual nature of the vase is most decisively expressed in its handle. The handle is the part by which it is grasped, lifted and tilted; in the handle the vase projects visibly into that real world which relates it to everything external, to an environment that does not exist for the work of art as such. But then the body of the vase is certainly not alone in being subjugated to the demands of art; for were this the case, the handles would be reduced to mere grips, unrelated to the aesthetic value of their form, like the hooks and eyes of a picture frame. Rather, the handles connecting the vase with the world outside art also become components of the art form...

Marshall McLuhan

q in Max Kozloff, Jasper Johns New York 1972 p90
In isolation, number is as mysterious as writing. Seen as an extension of our physical bodies, it becomes quite intelligible. Just as writing is an extension and separation of our most neutral and objective sense, the sense of sight, number is an extension and separation of our most intimate and interrelating activity, our sense of touch... Perhaps touch is not just skin contact with things, but the very life of things in the mind?

Marshall McLuhan

Understanding Media 1974 p120
In cars, clothes, in paperback books; in beards, babies and beehive hairdos, the American has declared for stress on touch, on participation, involvement, and sculptural values. America, once the land of an abstractly visual order, is profoundly 'in touch' again with European traditions of food and life and art. What was an avant-garde programme for the 1920 expatriates [he is referring to the tactile education at the Bauhaus] is now the teenager norm.

Louis Sullivan

Kindergarten Chats 1901 p45
Form in everything and anything, everywhere and at every instant. According to their nature, their function, some forms are definite, some indefinite; some are nebulous, others concrete and sharp; some symmetrical, others purely rhythmical. Some are abstract, others material. Some appeal to the eye, some to the touch, some to the sense of smell... But all, without fail, stand for relationships between the immaterial and the material, between the subjunctive and the objective – between the Infinite Spirit and the finite mind.

Biographies and list of works

Gary Breeze	Born Essex, 1966. 1987–90 Norwich School of Art, BA (Hons) Graphic Design. 1988–93 Apprenticeship with David Holgate, Norwich and assistant to Richard Kindersley, London.
List of works	<i>Dryonautica</i> , 2008, oak. <i>Sea Shanties</i> , Timber, Rope and Sail, 2008, slate.
Sara Brennan	Born Edinburgh, 1963. 1982–86 Edinburgh College of Art, BA (Hons) Tapestry.
List of works	<i>Broken Yellow Line</i> , 2005, cottons wool and linen, c/o HBOS Plc. <i>Old Pink Bands</i> , 2005 cottons, wool and linen. <i>Broken Grey Line with Yellow</i> , 2006 cottons, wool and linen. <i>Large White Band with Pink</i> , 2008, cottons wool and linen, c/o Charles Plowden.
Lin Cheung	Born Hampshire, 1971. 1995–1997 Royal College of Art, MA Goldsmithing, Silversmithing, Metalwork and Jewellery. 1994–1995 Bishopsland Educational Trust, Jewellery and Silversmithing Residency. 1991–1994 University of Brighton, BA(Hons)Wood, Metal, Ceramics and Plastics
List of works	<i>Jewellery Library</i> , 2007, installation: 200 books, paper. <i>Wallpaper</i> , 2008, wallpaper, silver, 9ct gold. <i>Remnants</i> , 2008, rug: wool. <i>Our Necklace</i> , 2007, pendant: silver. <i>(Un)Wanted 2</i> , 2008, pendants: stainless steel. <i>Wear and Tear</i> , 2008, pendants: silver, gold-plated silver, oxidised silver, natural oxides. <i>Goddard's</i> , 2008, gloves in collaboration with 'Glovedup': cotton, gold, pearls. <i>Thinking Tools</i> , 2007, stainless steel. <i>Safe Places</i> , 2006, silver, brass, copper, fine gold, enamel paint. <i>Wear Again</i> , 2008, brooches: silver, gold, fabric, card, enamel paint. <i>By Heart</i> , 2005, pendants: silver.
Drummond Masterton	Born Paisley, 1977. 1998–2000 Royal College of Art, London, MA by project, Goldsmithing, Silversmithing, Metalwork and Jewellery. 1994–1998 Grays School of Art, BA Design and Craft
List of works	<i>Star Tessellation Series (1,4,7,8,11,13,14)</i> 2005–2008, seven vessels metal. <i>Reflection Cup</i> , 2008, metal.
Deirdre Nelson	Born Northern Ireland, 1963. 1989–1992 Glasgow School of Art, BA Design: Textiles. 1983–1984 Glasgow School of Art, Foundation in Art and Design: Textiles.
List of works	<i>Emotionally Embroidered Shirts: Patience, Compassion, Empathy</i> , 2008, cotton and silk. Animation by rm*, 2008.
Nicholas Rena	Born London, 1963. 1982–1985 Cambridge University, BA Architecture. 1985–1987 Cambridge University, MA Architecture. 1993–1995 Royal College of Art, MA Ceramics.
List of works	<i>The Ecstasy of St Teresa</i> , 2008, painted and polished ceramics.
Clare Twomey	Born UK, 1968. 1991–1994 Edinburgh College of Art, BA (Hons) Ceramics. 1994–1996 Royal College of Art, MA Ceramics and Glass.
List of works	<i>Witness</i> , 2008, porcelain, Crown millionaire paint.

Credits

Amos Marchant	Exhibition design and build
Turnbull Grey	Catalogue design and exhibition graphics
Identity	Catalogue print
Colman Getty	PR and project management

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