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JERWOOD **CONTEMPORARY MAKERS**

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The Making Game

Jeanette Winterson

The most satisfying thing a human being can do – and the sexiest – is to make something.

Life is about relationship – to each other – and to the material world. Making something is a relationship.

The verb is the clue. We make love, we make babies, we make dinner, we make sense, we make a difference, we make it up, we make it new...

True, we sometimes make a mess, but creativity never was a factory finish.

The wrestle with material isn't about subduing; it is about making a third thing that didn't exist before. The raw material was there, and you were there, but the relationship that happens between maker and material allows the finished piece to be what it is. And that allows a further relationship to develop between the piece and the viewer or the buyer.

Both relationships are in every way different from mass production or store bought objects that, however useful, are dead on arrival. Anyone who makes something finds its life, whether it's Michelangelo releasing David from twenty tons of Carrara marble, or potter Jane Cox spinning me a plate using the power of her shoulders, the sureness of her hands, the concentration of her mind.

I have a set of silverware made by an eighteenth century silverworker called Hester Bateman, one of the very few women working in flatware at that time. When I eat with her spoons, I feel the work and the satisfaction that went into making them – the handle and bowl are in equal balance – and I feel a part of time as it really is – not chopped into little bits, but continuous. She made this beautiful thing, it's still here, and I am here too, writing my books, eating my soup, two women making things across time. I feel connection, respect, delight. And it is just a spoon...

But the thing about craft, about the making of everyday objects that we can have around us, about the making of objects that are beautiful and/or useful, is that our everyday life is enriched.

How is it enriched? To make something is to be both conscious and concentrated – it is a fully alert state, but not one of anxious hyper-arousal. We all know the flow we feel when we are absorbed in what we do. I find that by having a few things around me that have been made by someone's hand and eye and imagination working together, I am prevented from passing through my daily life in a kind of blur.

I have to notice what is in front of me – the table, the vase, the hand-blocked curtains, the thumb prints in the sculpture, the lettering block. I have some lamps made by Marianna Kennedy, and what I switch on is not a bulb on a stem; it is her sense of light.

So I am in relationship to the object and in relationship to the maker. This allows me to escape from the anonymity and clutter of the way we live now. Instead of surrounding myself with lots of things I hardly notice, I have a few things that also seem to notice me. No doubt this is a fantasy – but...

The life of objects is a strange one.

A maker creates something like a fossil record. She or he is imprinted in the piece. We know that energy is never lost, only that it changes its form, and it seems to me that the maker shape-shifts her/himself into the object. That is why it remains a living thing.

Of course it is possible to design an object that will be made by others – but that is an extension of the creative relationship, not its antithesis. It is the ceaseless reproduction of meaningless objects that kills creativity for all of us, as producers and consumers.

But are producers and consumers who we want to be? To make is to do. It is an active verb. Creativity is present in every child ever born. Kids love making things. There are different doses and dilutions of creativity, and the force is much stronger in some than in others – but it is there for all of us, and should never have been separated off from life into art.

I would like to live in a creative continuum that runs from the child's drawing on the fridge to Lucien Freud, from the coffee cups made by a young ceramicist to Grayson Perry's pots.

We don't need to agonise over the boundaries between 'art' and 'craft', any more than we should be separating art and life. The boundary is between the creative exuberance of being human, and the monotony of an existence dependent on mass production – objects, food, values, aspirations.

Making is personal.
Making is shared.
Making is a celebration of who we are.

Jerwood Contemporary Makers

16 June to 25 July
Jerwood Space
171 Union Street
London SE1 0LN

T: 020 7654 0171
www.jerwoodvisualarts.org
<http://twitter.com/jerwoodjva>

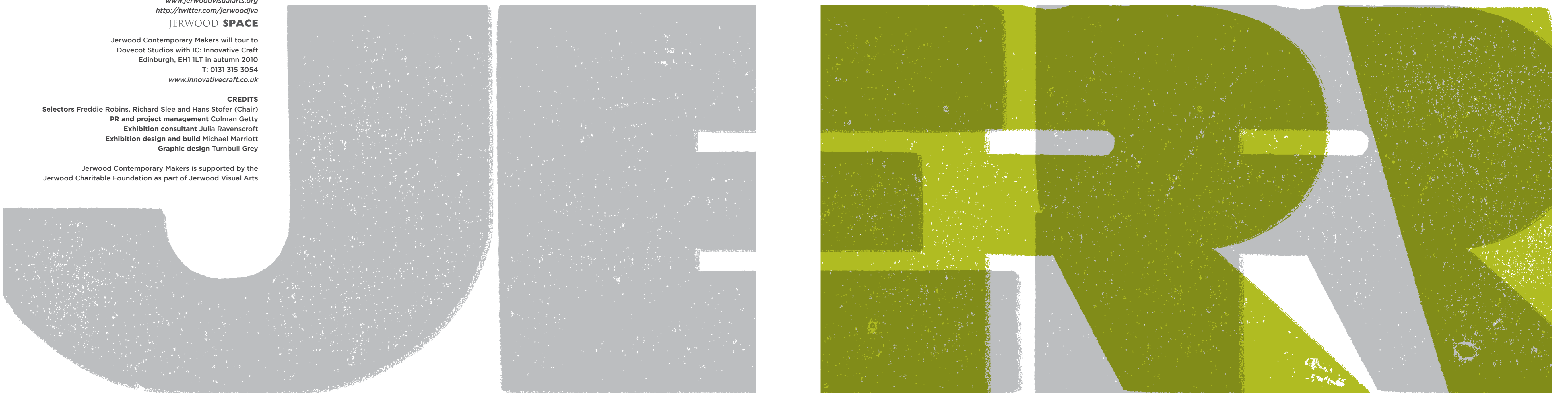
JERWOOD SPACE

Jerwood Contemporary Makers will tour to
Dovecot Studios with IC: Innovative Craft
Edinburgh, EH1 1LT in autumn 2010
T: 0131 315 3054
www.innovativecraft.co.uk

CREDITS

Selectors Freddie Robins, Richard Slee and Hans Stofer (Chair)
PR and project management Colman Getty
Exhibition consultant Julia Ravenscroft
Exhibition design and build Michael Marriott
Graphic design Turnbull Grey

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Laura Ellen Bacon
Fragmented Form

2008
Stripped Somerset willow
120cm x 100cm

New work created for exhibition:
Surface Form
2010
Stripped Somerset willow
90cm x 90cm
www.lauraellenbacon.com



Marloes ten Bhomer
Rotationalmouldedshoe

2009
Polyurethane rubber and stainless steel
25cm x 10cm x 14cm
Specifically designed for the *After Hours*
installation in the Krannert Art Museum in Illinois, USA
www.marloestenhomer.squarespace.com



Chien-Wei Chang
One After Another

2008
Silver, brass, ebony
138cm x 15cm x 34cm
Photo credit: Stephen Brayne
www.chienweichang.co.uk



Carl Clerkin
Desperate Measures

2008 onwards
Plastic buckets, softwood, various hardware
Dimensions - various
Photo credit: Dan Hopkins
www.carlclerkin.co.uk



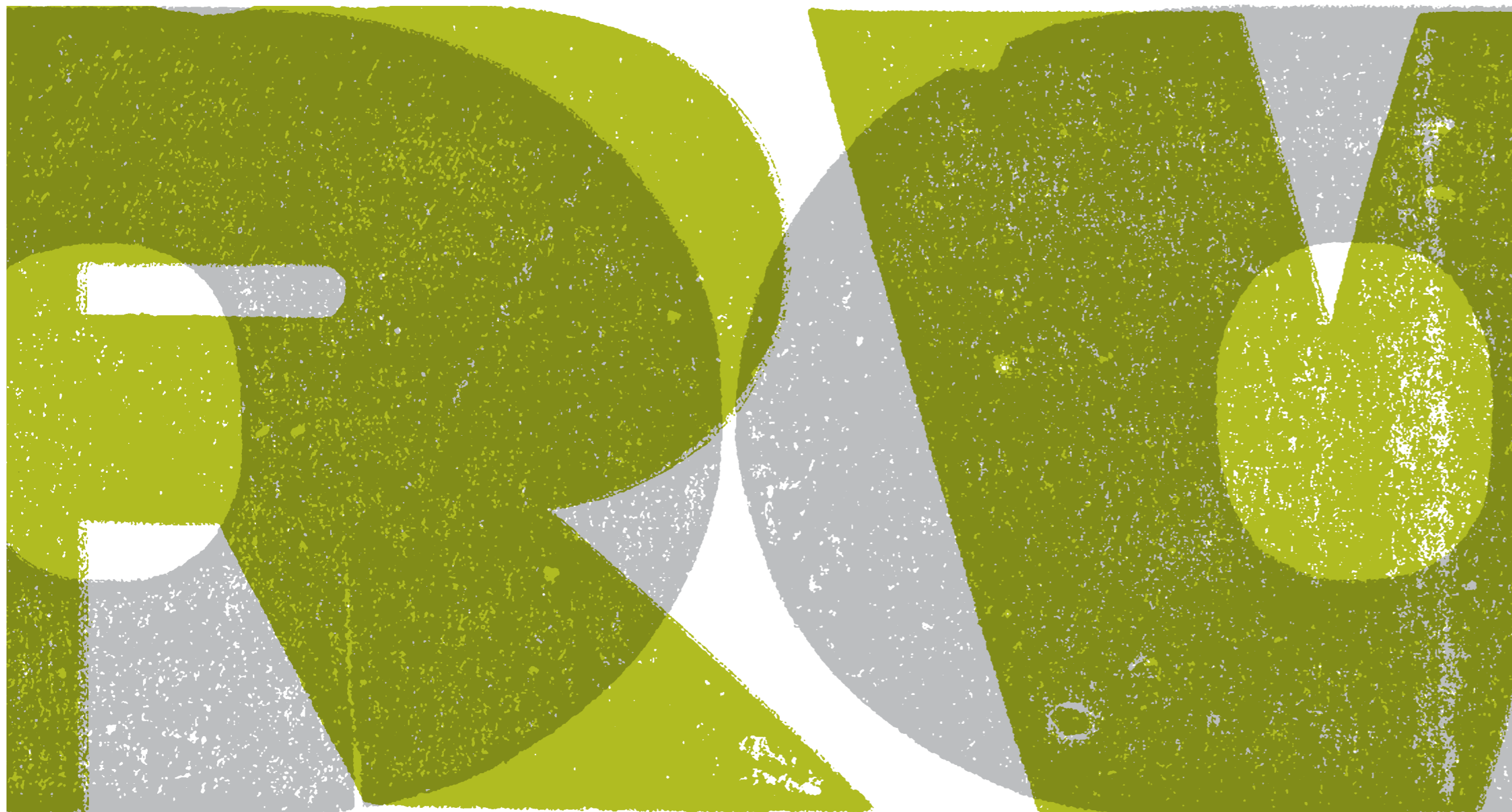
David Clarke
Ooh Lala

2007
EPNS, lead
25cm x 18cm x 35cm
www.misterclarke.wordpress.com



Julie Cook
Bilateral Body Bumpers

2005
Cotton pillowcase, blanket pads, knotted quilting and ties
50cm x 50cm x 2cm
www.julie-cook.com





Robert Dawson
Willow Pattern with Uncertainty

2003
Print on bone china
27cm diameter
www.aestheticsabotage.com



Nora Fok
Disc-florets

2008-9
Neckpiece: knitted dyed nylon
39cm diameter
Photo credit: Frank Hills
www.norafok.com



David Gates
From the series Anon(.) Parts 1-6

2009
Oak, repurposed refrigerator, string, black steel
Approx. 135cm x 35cm x 70cm
www.davidgatesfurniture.co.uk



Tony Hayward
Loving Couple

2005
Mixed media
15cm x 10cm x 7cm
Photo credit: Lewis Hayward
www.tonyhayward.com



Joseph Harrington
Escarpment

2010
Cut glass, lost-ice process
55cm x 17cm x 12cm
www.josephharrington.co.uk





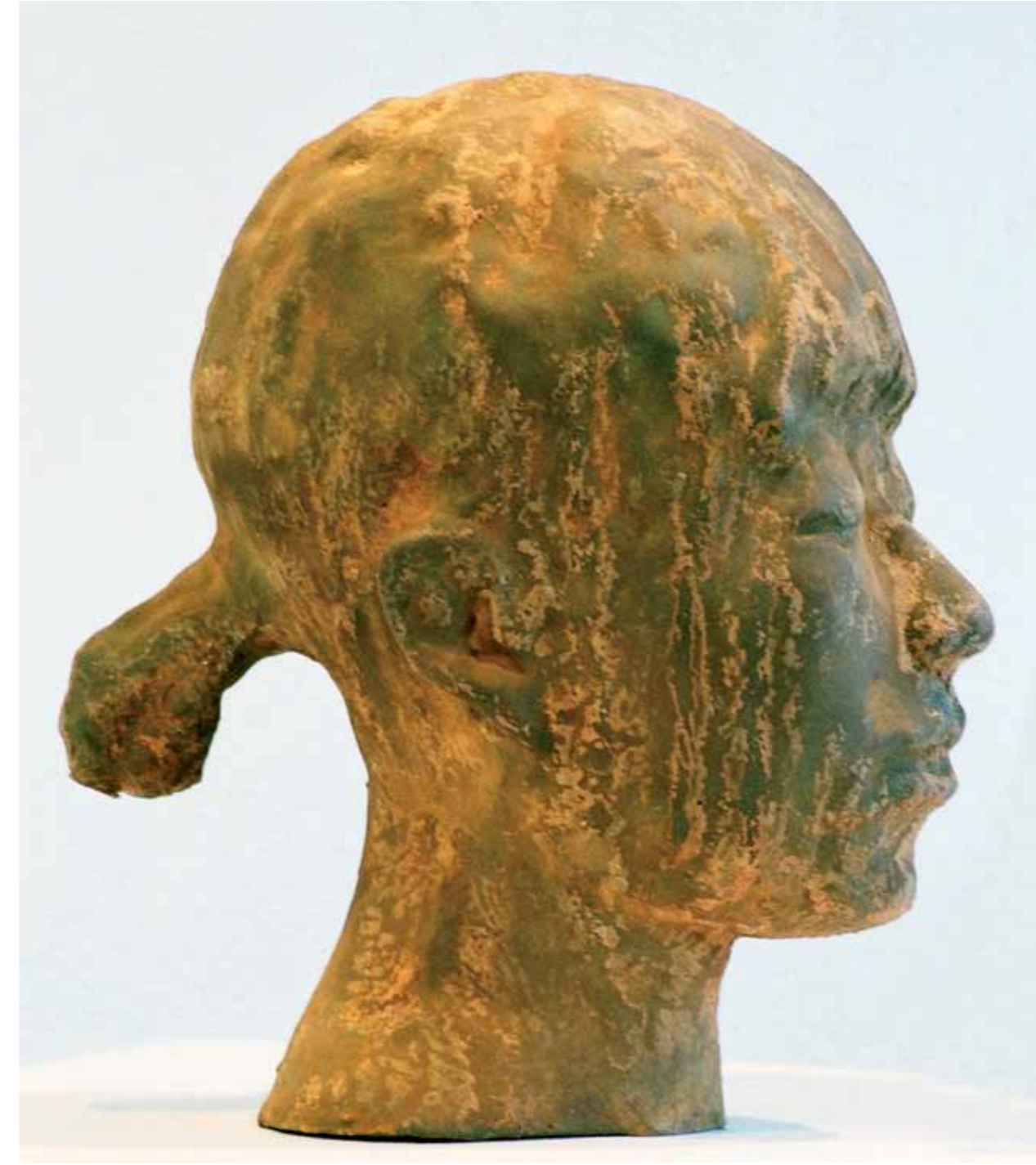
David Rhys Jones
Cross

2006
Ceramic with digital transfer printing (5 pieces arranged)
12cm x 32cm x 25cm
Photo credit: Stephen Brayne
www.davidrhysjones.com



Nicola Malkin
My Charm Bracelet

2010
Ceramic charms on a brass chain
60cm x 60cm
www.nicolamalkin.com



Taslim Martin
Portrait head Maiko

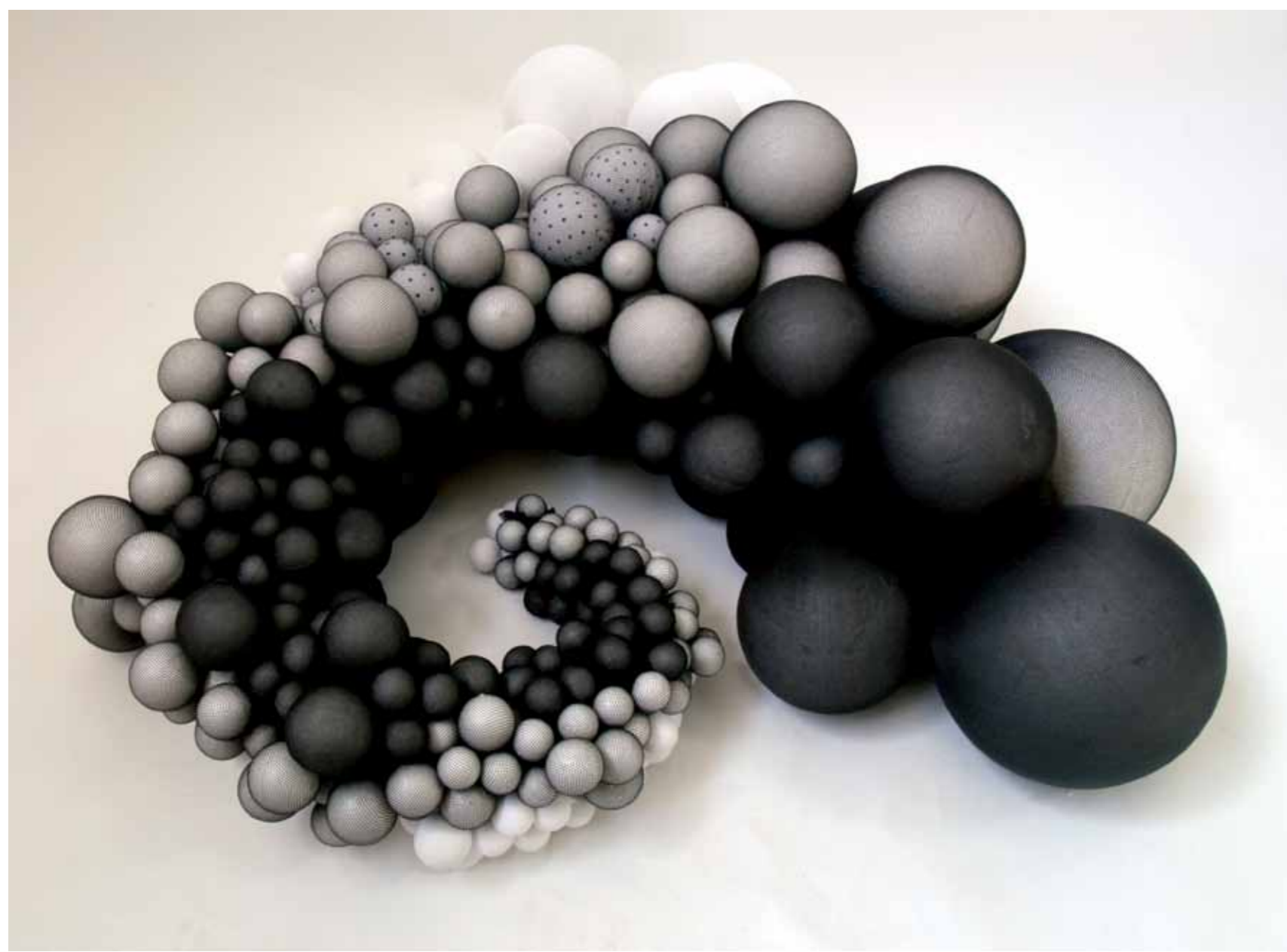
2007
Cast in iron with iron oxide patination
27cm high
www.taslimmartin.co.uk



Kirsty McDougall
New Dandy

2009
Wool, reflective yarn
Various
www.dashingtweds.co.uk





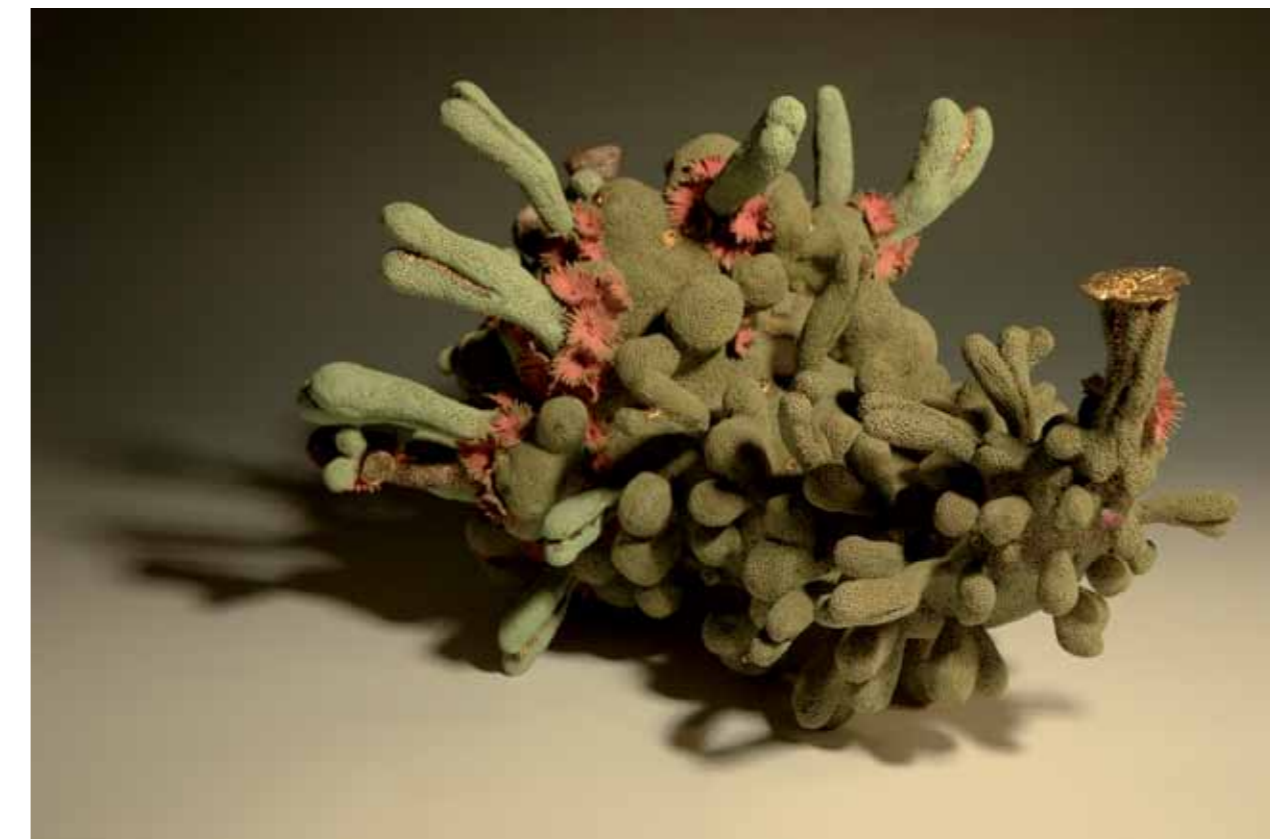
Rowan Mersh
Untitled 10
 2010
 Synthetic balls, various stretched fabrics
 100cm x 40cm x 40cm
www.rowanmersh.com



Karen Nicol
Scribble
 2007
 Cotton, braid, Irish embroidery, feathers
 Approx. 60cm x 200cm
www.karennicol.com



Flora McLean
Marcel (from Iconic Heads)
 2009
 Wool felt
 20cm x 30cm x 30cm
 Photo credit: Derek John
www.houseofflora.net



Heather Park
Green Cornucopia
 2004
 White earthenware, oxides, underglaze colours, glaze and lustre
 46cm x 30.5cm



Lina Peterson
Pinkly brooch
 2009
 Red Perspex acrylic, silver, plywood, idigbo, lollystick, clear Perspex acrylic, leather, cardboard, copper, felt, stainless steel, fluorescent pink paint
 9cm x 11cm x 1.5cm
www.linapeterson.com



Gareth Neal
Block Plinth
 2007
 Oak
 95cm x 40cm x 40cm
www.garethneal.co.uk





Laura Potter
Love from Berlin pin

2009
18ct yellow gold
2cm x 1.5cm x 0.5cm
Photo: Matt Ward
www.laurapotter.co.uk

Tomoaki Suzuki
Andy

2002
Lime wood, resin, acrylic paint
(guitar case: wood, metal, epoxy resin)
52cm high
Courtesy of Corvi-Mora, London
www.corvi-mora.com



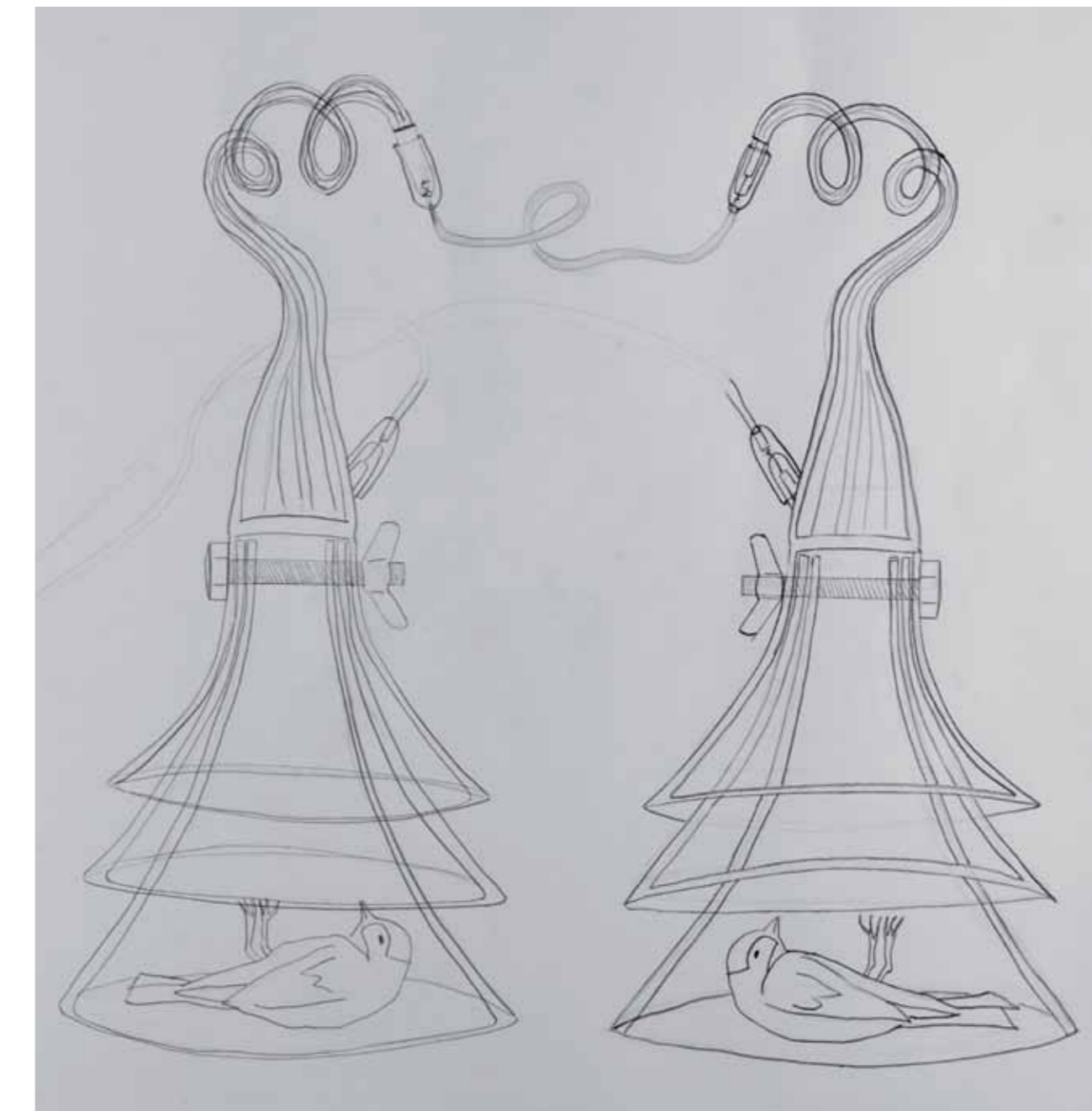
Ingrid Tait
Romance

2004
Lambswool with needle-punched lace and
diamante embellishment
32cm x 162cm
Private collection
www.taitandstyle.co.uk



Maud Traon
Milky Way

2008-9
Found object, modelling clay, synthetic stones
Approx 6cm x 3.2cm x 10cm
Photo: Jack Cole
www.maudtraon.net



Richard Wheater
The Making of Something

2010
Neon, argon, borosilicate glass,
hot sculpted glass, transformer
50cm x 50cm x 30cm
www.richardwheater.com





Conor Wilson
Triple Necked Vessel

2009
Red earthenware, clear glaze,
tin glaze, lustre, acrylic paint, brass, steel
28cm x 20cm x 15cm
www.conorwilson.com



Emma Woffenden
I Never Really Knew Her

2009
Painted bottles, glass mirror wood vitrine
122cm x 95cm x 64cm
Photo: Angela Moore
www.bmgallery.co.uk



Dawn Youll
After the Event

2008
Slipcast earthenware
13.5cm x 32cm
www.dawnyoull.co.uk

acknowledgements Jerwood Contemporary Makers 2010

Shonagh Manson
Director
Jerwood Charitable Foundation

This year's Jerwood Contemporary Makers exhibition is the third and final in a curated series intended to give voice and profile to some of the applied arts world's most playful, thoughtful and skilled artists, at a valuable point in their development.

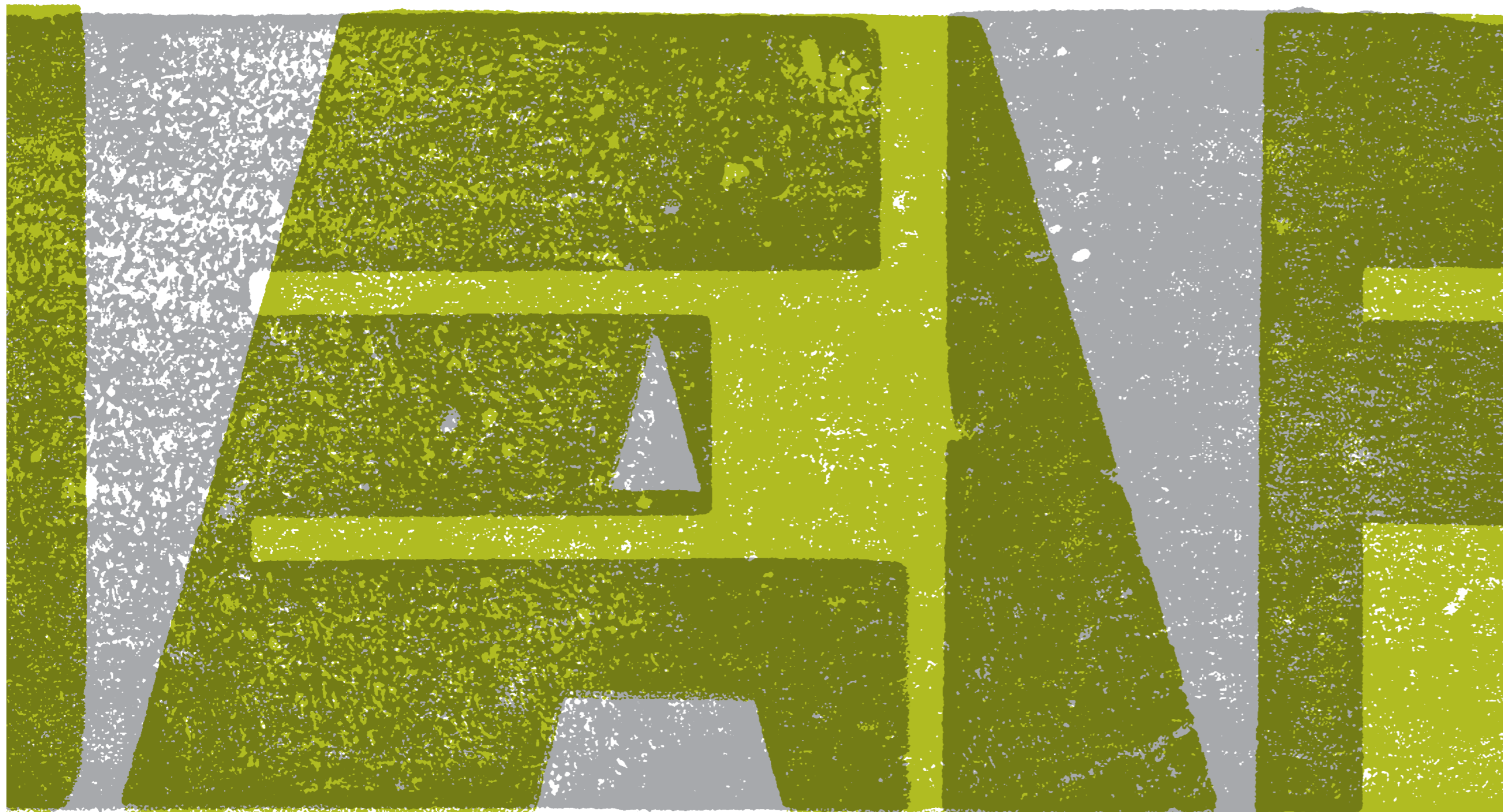
The selectors of 2010's show have negotiated their carefully made curatorial decisions based not on the use or function of the objects seen here, but on their inherent value as things. A skein of cloth tells a story about its maker; a blurred plate forces an assumption into play from the viewer; and the tiniest of objects can become a crucible for some very large ideas. In her beautiful catalogue essay, Jeanette Winterson reflects on the sensuousness and importance that maker-made objects hold for us as we traverse our everyday lives. In tandem, this exhibition celebrates each piece as an item of seduction in its own right, regardless of function if not of form; offering its own unique perspective on the space it occupies and, as Jeanette witnesses, revealing something of the maker whose ideas are brought it into being.

I would like to thank Freddie Robins, Richard Slee and Hans Stofer (Chair) for their humour, rigour and perspective in selecting a confident show which is both coherent and full of surprises. My fullest thanks go to each artist for taking part, and for the conversations that their works initiate. In Michael Marriot's exhibition design he has sought to grasp the concept of making fully, interpreting these ideas still further through the presentation of the show; as have Turnbull Grey, our graphic designers. Significantly, I would like to thank Colman Getty and Julia Ravenscroft for deftly overseeing the process and the exhibition, and the Jerwood Space, particularly Sarah Williams, for hosting the series so well as it has developed and grown within the Jerwood Visual Arts programme.

At the Jerwood Charitable Foundation we are committed to further exploring our long standing relationship with the applied arts, with a particular interest in emerging artists and emerging practice. This is a crucial time for the confidence of the craft world. We hope to develop new ideas for how the Jerwood Visual Arts programme can continue to be a part of the vital conversation and debate around what it means to make in a contemporary, changing and challenging context.



A major initiative of the Jerwood Charitable Foundation.



Journal of Business Ethics

