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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

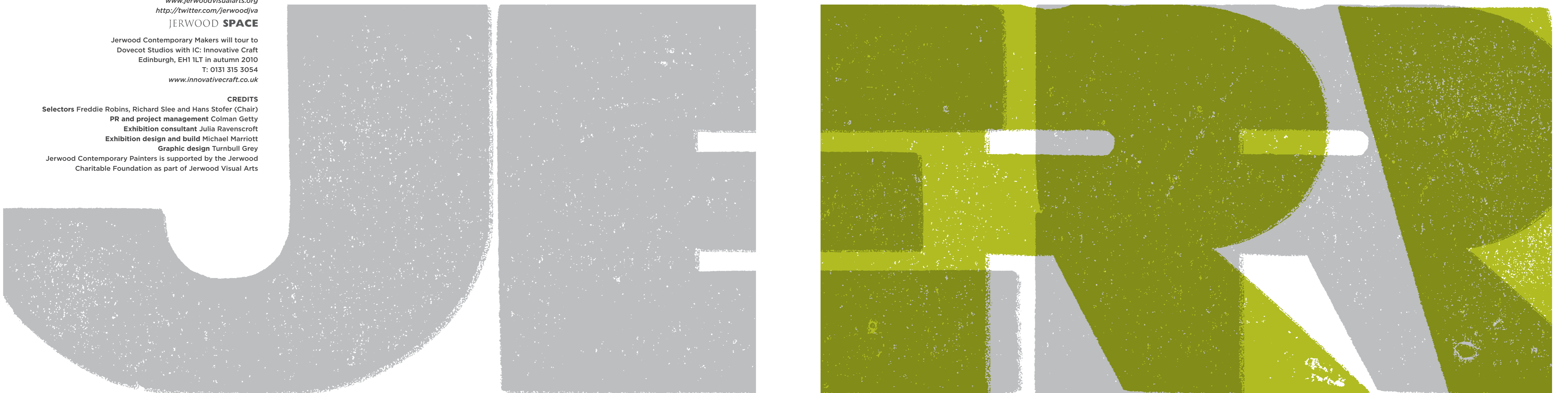
T: 020 7654 0171  
[www.jerwoodvisualarts.org](http://www.jerwoodvisualarts.org)  
<http://twitter.com/jerwoodjva>

### 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](http://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  
Jerwood Contemporary Painters is supported by the Jerwood  
Charitable Foundation as part of Jerwood Visual Arts







**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](http://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](http://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](http://www.chienweichang.co.uk)



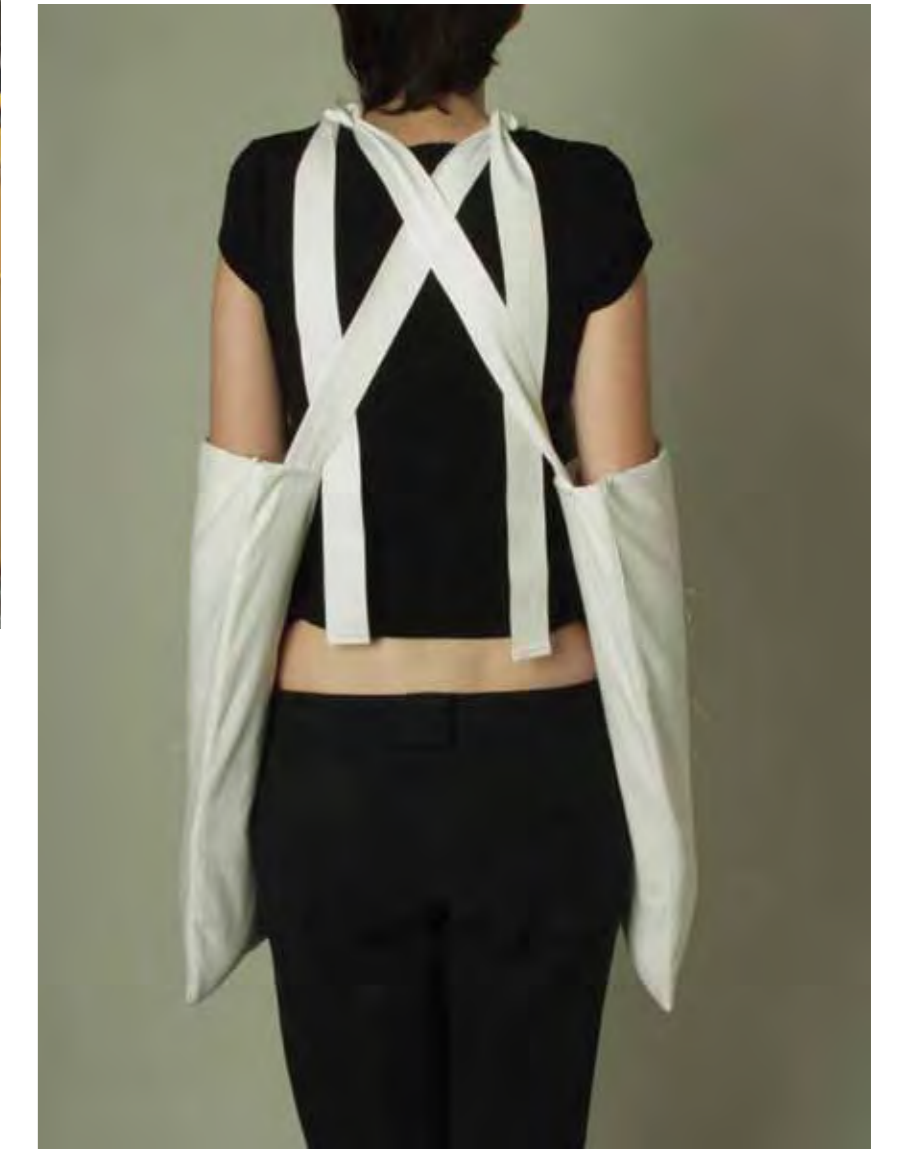
**Carl Clerkin**  
*Desperate Measures*

2008 onwards  
Plastic buckets, softwood, various hardware  
Dimensions - various  
Photo credit: Dan Hopkins  
[www.carlclerkin.co.uk](http://www.carlclerkin.co.uk)



**David Clarke**  
*Ooh Lala*

2007  
EPNS, lead  
25cm x 18cm x 35cm  
[www.misterclarke.wordpress.com](http://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](http://www.julie-cook.com)







**Robert Dawson**  
*Willow Pattern with Uncertainty*

2003  
Print on bone china  
27cm diameter  
[www.aestheticsabotage.com](http://www.aestheticsabotage.com)



**Nora Fok**  
*Disc-florets*

2008-9  
Neckpiece: knitted dyed nylon  
39cm diameter  
Photo credit: Frank Hills  
[www.norafok.com](http://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](http://www.davidgatesfurniture.co.uk)



**Tony Hayward**  
*Loving Couple*

2005  
Mixed media  
15cm x 10cm x 7cm  
Photo credit: Lewis Hayward  
[www.tonyhayward.com](http://www.tonyhayward.com)



**Joseph Harrington**  
*Escarpment*

2010  
Cut glass, lost-ice process  
55cm x 17cm x 12cm  
[www.josephharrington.co.uk](http://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](http://www.davidrhysjones.com)



**Nicola Malkin**  
*My Charm Bracelet*

2010  
Ceramic charms on a brass chain  
60cm x 60cm  
[www.nicolamalkin.com](http://www.nicolamalkin.com)



**Taslim Martin**  
*Portrait head Maiko*

2007  
Cast in iron with iron oxide patination  
27cm high  
[www.taslimmartin.co.uk](http://www.taslimmartin.co.uk)



**Kirsty McDougall**  
*New Dandy*

2009  
Wool, reflective yarn  
Various  
[www.dashingtweeds.co.uk](http://www.dashingtweeds.co.uk)







**Rowan Mersh**  
*Untitled 10*  
 2010  
 Synthetic balls, various stretched fabrics  
 100cm x 40cm x 40cm  
[www.rowanmersh.com](http://www.rowanmersh.com)



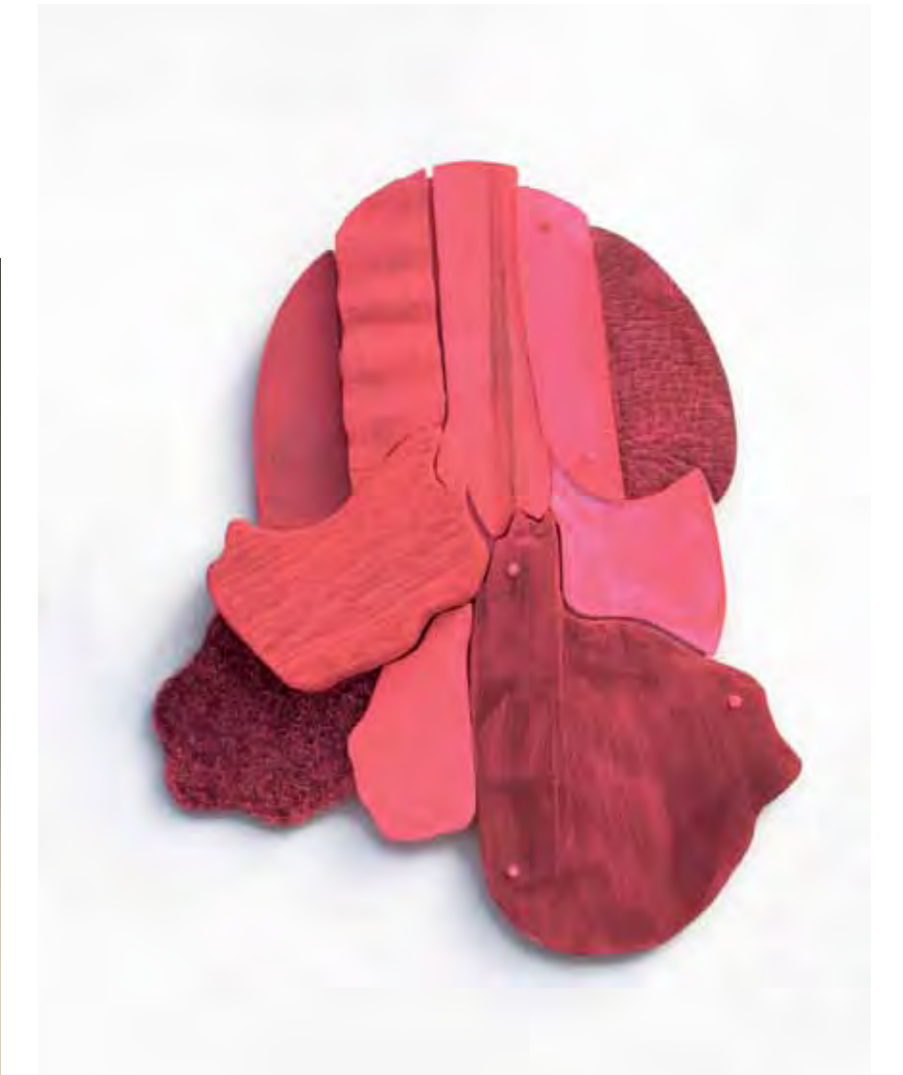
**Karen Nicol**  
*Scribble*  
 2007  
 Cotton, braid, Irish embroidery, feathers  
 Approx. 60cm x 200cm  
[www.karennicol.com](http://www.karennicol.com)



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



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

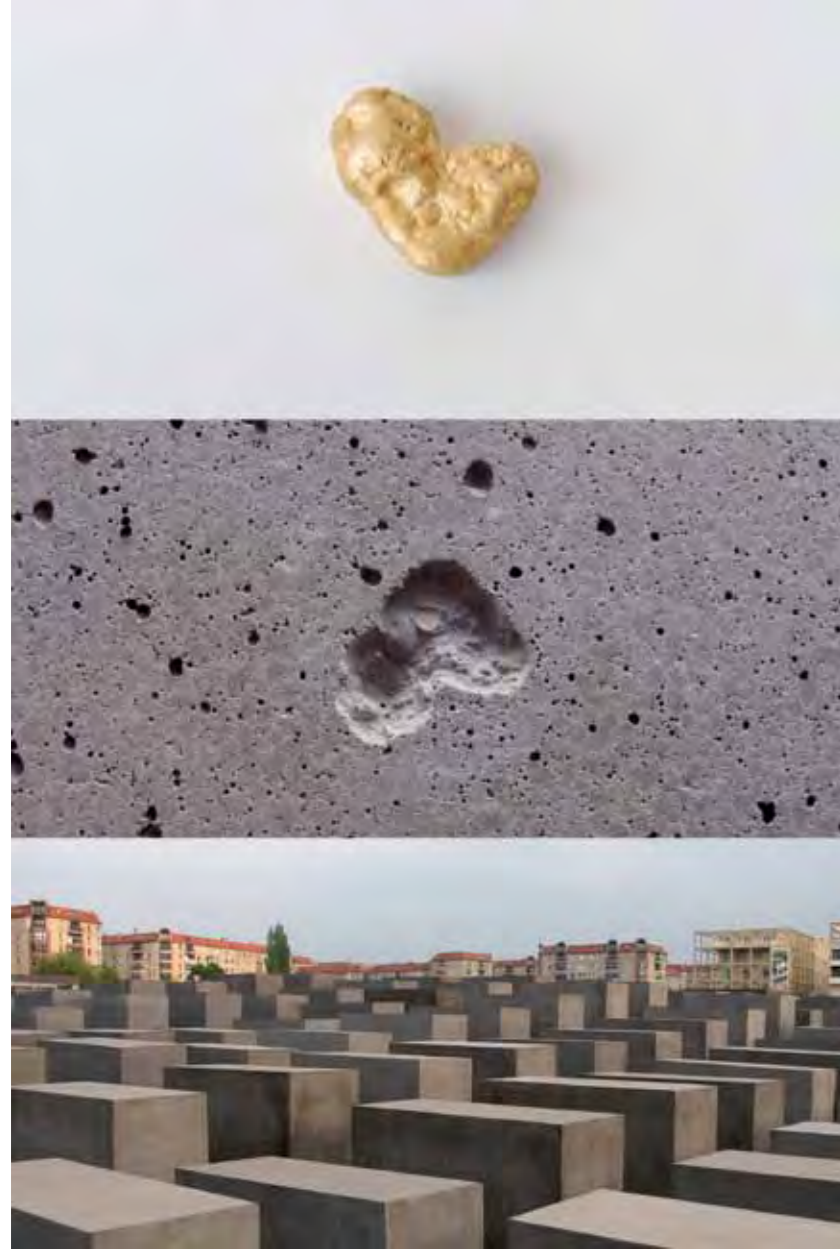


**Lina Peterson**  
*Pinkly brooch*  
 2009  
 Red Perspex acrylic, silver, plywood, idigbo, lollystick, clear Perspex acrylic, leather, cardboard, copper, felt, stainless steel, fluorescent pink paint  
 9cm x 11cm x 1.5cm  
[www.linapeterson.com](http://www.linapeterson.com)

**Gareth Neal**  
*Block Plinth*  
 2007  
 Oak  
 95cm x 40cm x 40cm  
[www.garethneal.co.uk](http://www.garethneal.co.uk)

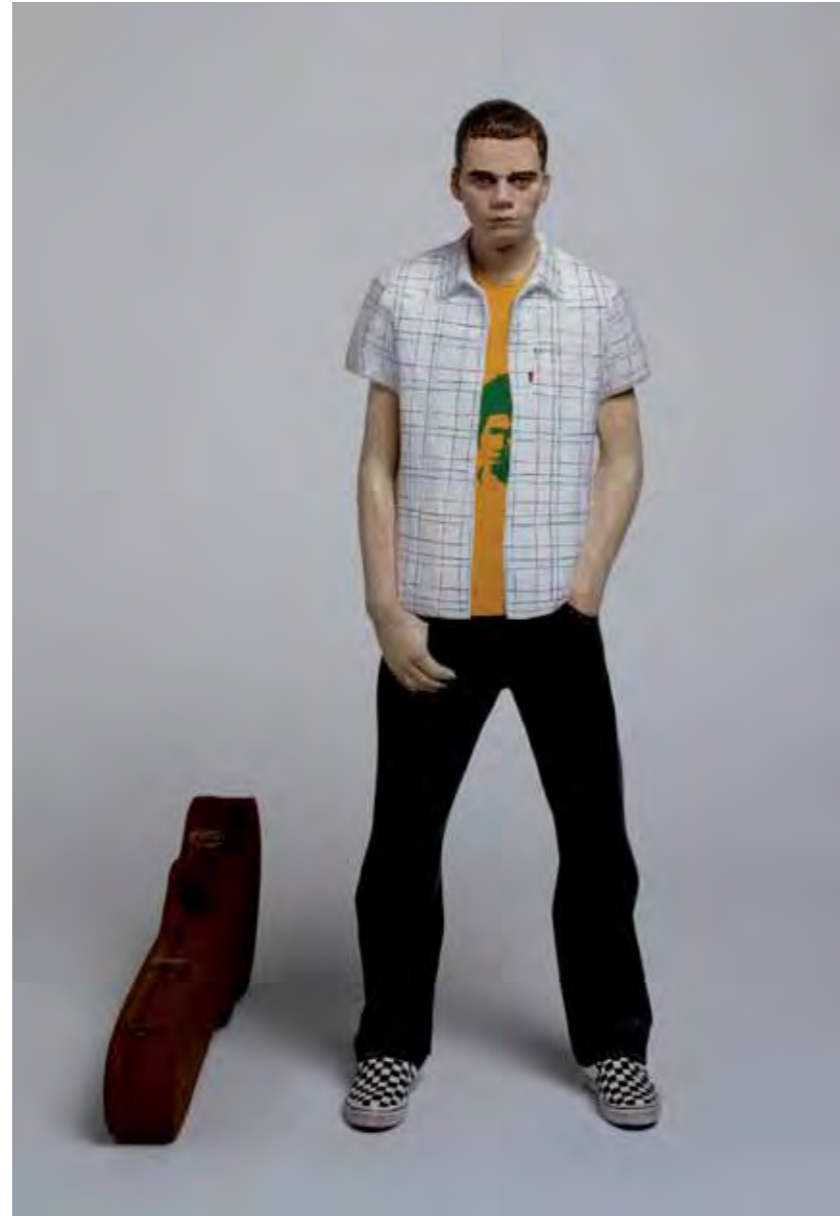






**Laura Potter**  
*Love from Berlin* pin

2009  
18ct yellow gold  
2cm x 1.5cm x 0.5cm  
Photo: Matt Ward  
[www.laurapotter.co.uk](http://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](http://www.corvi-mora.com)

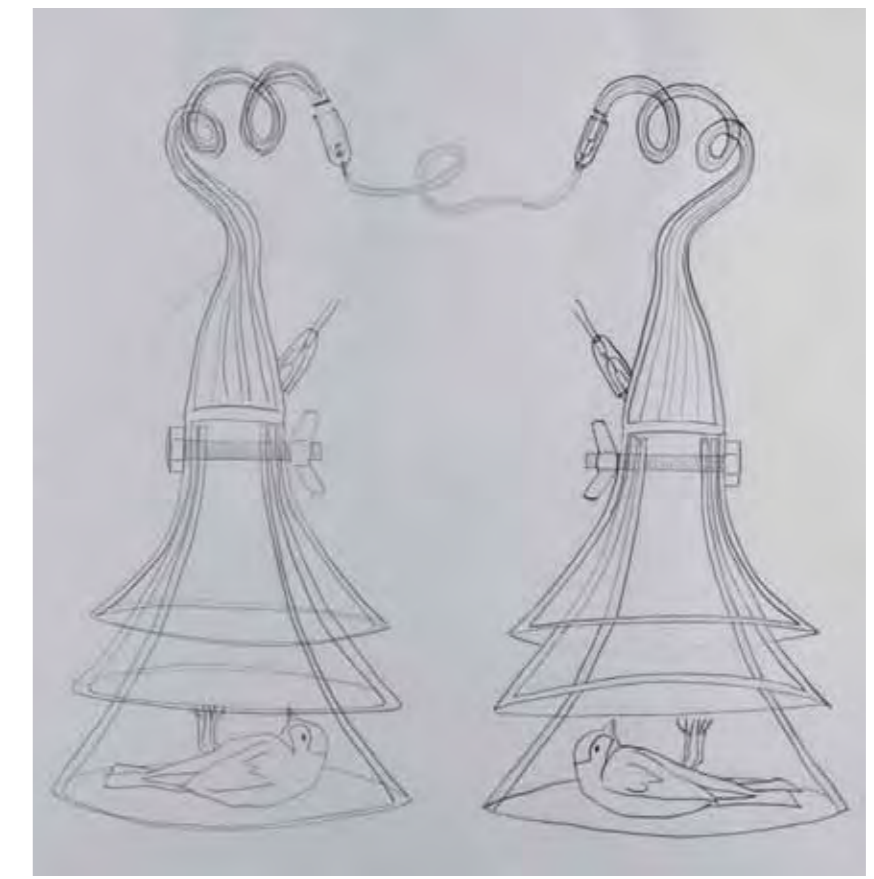


**Ingrid Tait**  
*Romance*

2004  
Lambswool with needle-punched lace and  
diamante embellishment  
32cm x 162cm  
Private collection  
[www.taitandstyle.co.uk](http://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](http://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](http://www.richardwheater.com)







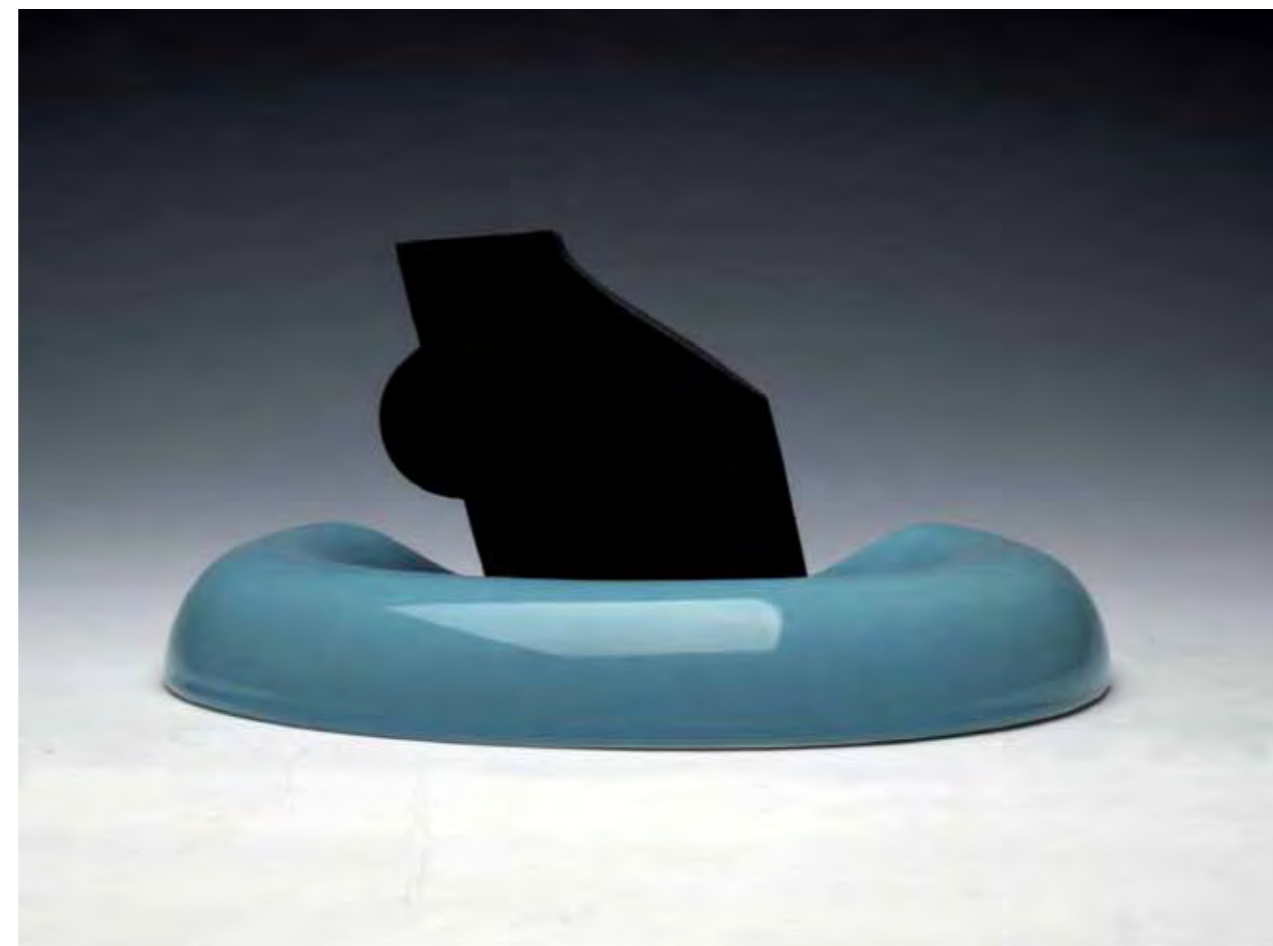
**Conor Wilson**  
*Triple Necked Vessel*

2009  
Red earthenware, clear glaze,  
tin glaze, lustre, acrylic paint, brass, steel  
28cm x 20cm x 15cm  
[www.conorwilson.com](http://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](http://www.bmgallery.co.uk)



**Dawn Youll**  
*After the Event*

2008  
Slipcast earthenware  
13.5cm x 32cm  
[www.dawnyoull.co.uk](http://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.

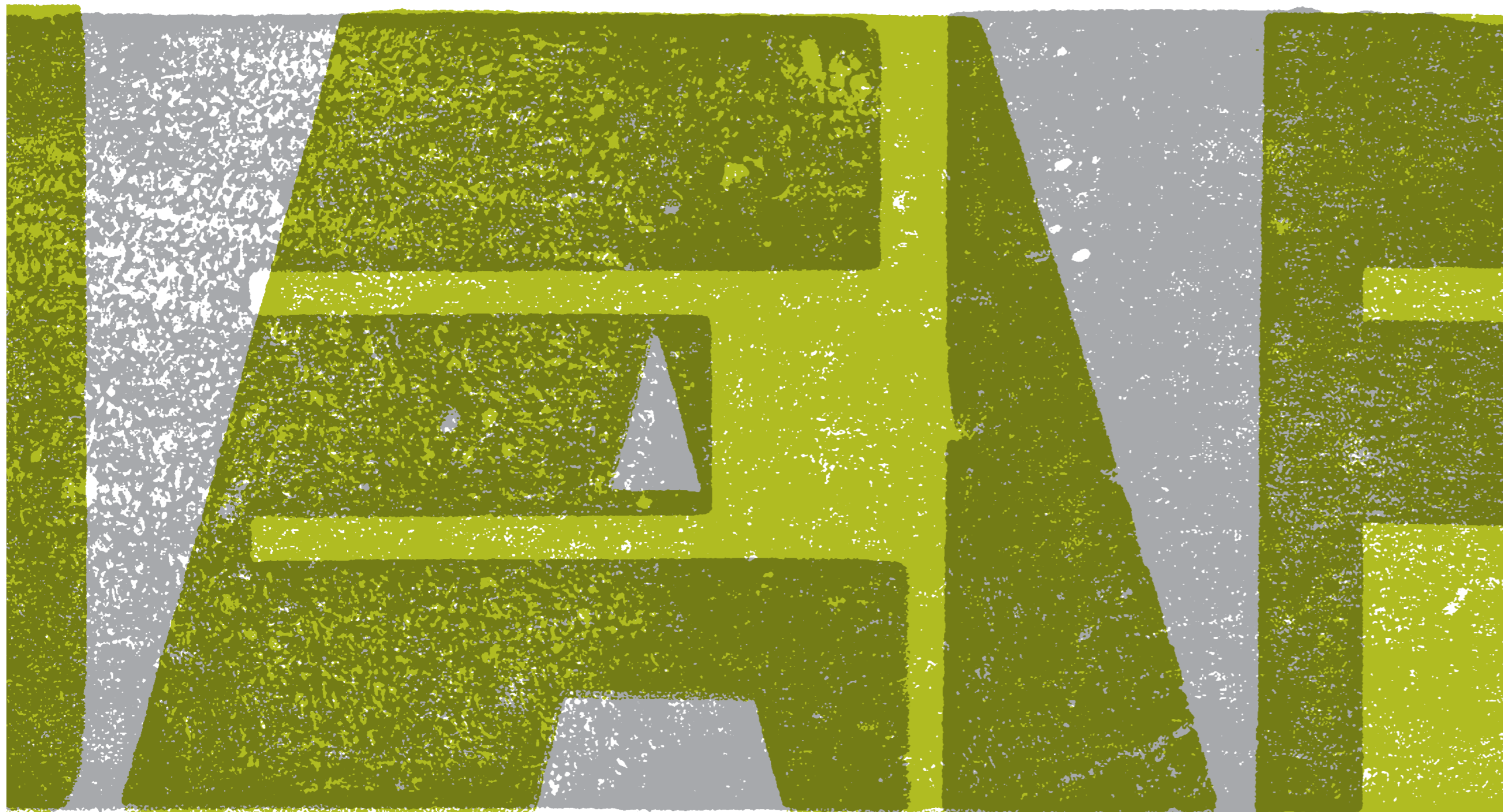
The selectors of 2010's show have negotiated their carefully made curatorial decisions based not on the use or function of the objects seen here, but on their inherent value as things. A skein of cloth tells a story about its maker; a blurred plate forces an assumption into play from the viewer; and 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.*







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