

Masterpieces of Modern Studio Ceramics

Ceramics is having a bit of a moment. Last year alone featured exhibitions such as: *Things of Beauty Growing: British Studio Pottery* at the Yale Center for British Art, opening at The Fitzwilliam Museum, Cambridge, this March, *That Continuous Thing* at Tate St Ives, Clare Twomey's *Factory* installation take-over at Tate Exchange, Keith Harrison's *Joyride* spectacle for Jerwood Open Forest Commission, as well as the incredibly successful British Ceramics Biennale, Stoke-on-Trent.

The profile of British studio ceramics is growing, presenting the perfect opportunity to celebrate the relationship between studio ceramic practice and British modernism. Beginning in the early 20th century, the British studio ceramics movement reinvigorated a long-standing tradition of making objects from clay, by hand. These objects span familiar forms, such as domestic functional vessels, to abstract and non-functional, often sculptural, forms. Sitting at the heart of Crafts Council Collections, British studio ceramics provide a cross-generational narrative of innovation, invention and tradition.

Featuring works from the Crafts Council, The Fitzwilliam Museum and three specialist UK galleries, this display presents nearly 90 years of practice, and features functional, sculptural, abstract and figurative forms, presenting a snapshot of work and makers to inspire.

Annabelle Campbell and Helen Ritchie (curators)

THE GALLERIES:

Erskine Hall and Coe

15 Royal Arcade
28 Old Bond Street
London W1S 4SP

<https://www.erskinehallcoe.com/>
mail@erskinehallcoe.com
+44 (0) 20 7491 1706

Gallery Opening Hours

Tuesday – Friday: 10am – 6pm
Saturday: 10am – 6pm
(during exhibitions only)

Erskine, Hall & Coe was founded in 2011 by directors Matthew Hall & James Erskine. The gallery specialises in contemporary and 20th century ceramics, with a specialist interest in the exploration of the interplay between ceramics and two dimensional art. This gallery carries an extensive stock of works by classic artists including Hans Coper, Lucie Rie, Ruth Duckworth and James Tower, as well as the best of contemporary artists such as Jennifer Lee, Shozo Michikawa, Sara Flynn and Claudi Casanovas.

Marsden Woo Gallery

229 Ebury Street
London SW1W 8UT

www.marsdenwoo.com
info@marsdenwoo.com
+44(0)20 7336 6396

Gallery Opening Hours

Tuesday to Friday 11:00–18:00
Saturday 11:00–16:00

Since its founding in 1998, Marsden Woo Gallery has shown innovative work from internationally recognised artists and talented newcomers. The Gallery is located in Belgravia, and under Directors Tatjana Marsden, Nelson Woo and Siobhan Feeney, the gallery offers specialist services including private sales, art consultancy, off-site curation, as well as a varied exhibition programme reflecting the wide scope of their creative network. Alongside the vibrant rolling programme of solo and small group exhibitions by gallery artists and invited guests, Marsden Woo works on special projects and collaborations with artists, curators, collectors, writers and institutions.

Oxford Ceramics Gallery

29 Walton St
Oxford
OX2 6AA

www.oxfordceramics.com
info@oxfordceramics.com
+44 (0) 1865 512320

Gallery Opening Hours

Tuesday to Friday, 11:00am – 6:00pm
Saturday, 10:00am – 4:00pm
(all other times via appointment)

James Fordham founded Oxford Ceramics, initially as an online gallery, with his time split between his full time job as a micro biologist, and his newly launched website. In 2011, the gallery moved into bricks and mortar and became Fordham's full-time occupation. Since opening the gallery, Fordham with Rachel Ackland, have mounted many exhibitions, built an impressive list of artists and network of collectors and curators. As the name suggests the focus is works in ceramics, but the gallery also works with artists from other disciplines including furniture, textiles and jewellery.

THE WORKS:

1

Bernard Leach (1887–1979)

Willow Tree vase with carved design, c. 1965

Grey-blue glaze, stoneware

18 x 16 cm

BL and St. Ives seals by footring
(BL126)

Oxford Ceramics Gallery



Willow Tree vase with carved design, c. 1965, Bernard Leach.
Photo Michael Harvey, courtesy of Oxford Ceramics Gallery

Bernard Leach was born in Hong Kong but brought to England at the age of 10. When he was 16, he enrolled at The Slade School of Art in London, and at 21, went to study at The London School of Art in Kensington, where he was taught etching by Frank Brangwyn.

In 1908 Leach first travelled to Japan. In 1911, he was invited to a raku party, where he became interested in the firing process and wrote ""By this to me a miracle, I was carried away to a new world. Enthralled, I was on the spot seized with the desire to take up the craft"". This was the time in Leach's life when he decided to follow the path of ceramics.

In 1920, Leach relocated to St. Ives and set up the now famous pottery with Shoji Hamada. Leach later settled in Dartington, where he built another pottery and started work on *A Potter's Book*, his most important publication. Leach's work is featured in many public collections worldwide.

Clive Bowen (1943–)

Very tall jar, 2017

Red earthenware, slipware

81 x ø 30 cm

(CB217)

Oxford Ceramics Gallery



Very tall jar, 2017, Clive Bowen.

Photo Michael Harvey, courtesy of Oxford Ceramics Gallery

Clive Bowen studied painting and etching in his home town, at Cardiff Art School, before taking up an apprenticeship with Michael Leach at Yelland Pottery in North Devon from 1965 until 1969. His pots are made in the local Fremington clay, a red earthenware clay in use for centuries for traditional North Devon wares. They are almost all wheel thrown with the exception of a few hand-pressed dishes.

Acknowledged as a master of the traditional skills of slipware, Bowen's work is characterised by energetic and expressive action painted slip decoration, applied with technical experience and skill, owing much to the Japanese tradition of painting and calligraphy where a stroke, once started, must be finished, with no opportunity of reworking.

Public collections displaying his work include the Victoria & Albert Museum, London; National Museum of Wales; Ulster Museum, Northern Ireland; Crafts Council Collection, London; York City Art Gallery; Stoke on Trent City Museum; Winnipeg Art Gallery, Canada; Mingeikan, Tokyo; Mashiko Museum of Ceramics, Japan; and Fitzwilliam Museum, Cambridge.

Katherine Pleydell-Bouverie (1895–1984)

Vase, c. 1960s

Wheel thrown stoneware, glazed

16 x ø 16 cm

(ref KPB)

Oxford Ceramics Gallery



Vase, c. 1960s, Katherine Pleydell-Bouverie.

Photo Michael Harvey, courtesy of Oxford Ceramics Gallery

Katherine Pleydell-Bouverie studied the arts, including pottery, at night school in London from 1921 to 1923. She met Bernard Leach in 1923 at an exhibition at Paterson's Gallery and convinced him to take her on as a student. She subsequently joined the Leach Pottery in St. Ives in 1924, when Michael Cardew, Tsurunosuke Matsubayashi, Edgar Skinner and George Dunn were working there.

Following her year-long training at the pottery she returned to her hometown of Coleshill and set up her own workshop, building a wood firing kiln with the help of Matsubayashi. She was joined in 1928 by fellow potter Norah Braden. They experimented with producing a wide range of ash glazes using wood from the local area and kept careful records of the recipes, marking each pot accordingly.

She exhibited widely in the 1960s and 70s, including several times at Kettle's Yard in Cambridge, and from 1980 to 1981 she was given a retrospective exhibition at the Crafts Study Centre in Bath.

Norah Braden (1901–2001)

Vase, 1930s

Glazed stoneware

20.8 x 20 cm

Oxford Ceramics Gallery



Vase, 1930s, Norah Braden.

Photo Michael Harvey, courtesy of Oxford Ceramics Gallery

Born in Margate, Kent, Norah Braden studied at Central School of Arts and Crafts, and later at the Royal College of Art, London. From 1925–28 Braden worked at the Leach pottery in St. Ives, and was described by Bernard Leach as his most gifted pupil, before joining Katherine Pleydell-Bouverie at her pottery at Coleshill, Wiltshire, where the two potters carried out extensive experimentation with ash glazes.

They exhibited together regularly in London, notably in Muriel Rose's Little Gallery in 1929 and at Paterson's Gallery in Bond Street in 1930. The 1930 exhibition was highly praised by *The Times*, which was unusual for a ceramics exhibition at that time. The two potters also exhibited at the Red Rose Guild in Manchester, showing work alongside Leach, Cardew, Charles and Nell Vyse, and William Staite Murray.

Braden was a self-critical potter who destroyed work which did not attain her high standards. She taught at Brighton School of Art and Camberwell College of Arts until her retirement in 1957.

Martin Smith (1950–)
Place and Space 10, 2017
Ceramic
12.5 x ø 12.5 cm
(MS)

Marsden Woo Gallery



Place and Space 10, 2017, Martin Smith.

Photo Philip Sayer, courtesy of Marsden Woo Gallery

A key figure in British ceramics, Martin Smith trained at Bristol Polytechnic Faculty of Art and Design and the Royal College of Art. Smith sees himself as an artist, designing his work with the mindset of an architect and meticulously planning each piece.

Since the start of his career in the late 1970s, Smith has exhibited internationally and examples of his work can be found in many public collections worldwide. A major retrospective was held at the Museum Boijmans Van Beuningen, Rotterdam, in 1996, and in 2001 he made *Wavelength*, a site-specific work for Tate St. Ives. He is also known for his multidisciplinary approach to design and site-specific furniture.

He has recently designed the domestic-style gallery space for the Anthony Shaw Collection at York Art Gallery, while continuing to explore his work in the field of ceramics.

Hans Coper (1920–1981)

Digswell Form, c. 1963

Stoneware with black manganese glaze

14 cm (h)

(HC-0022)

Erskine, Hall & Coe



Digswell Form, c. 1963, Hans Coper.

Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Hans Coper was an influential German-born British studio potter who became a leading figure in the 20th-century studio pottery movement. Throughout the 1960s he taught pottery at the Camberwell School of Art and the Royal College of Art.

His work is often coupled with that of Lucie Rie due to their close association, even though their best known work differs dramatically. Coper's experimentation with much more abstract forms has led to his work being considered ahead of its time.

His work was widely exhibited and collected even in his lifetime. Today, Coper's work is found in the collections of major museums around the world, including New York's Metropolitan Museum of Art; the Victoria & Albert Museum, London; Crafts Council, London; Museum de Fundatie, Netherlands; the Sainsbury Centre in Norwich and York Art Gallery, as well as in private collections worldwide.

Joanna Constantinidis (1927–2000)

Globular pots, 1970s

Stoneware

9.3 cm (h) x 9.5cm

(JC-0005 & JC-0007)

Both Impressed with potter's seal

Erskine, Hall & Coe



Globular pots, 1970s, Joanna Constantinidis.
Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Joanna Constantinidis was born in York in 1927. She studied fine art and ceramics at Sheffield College of Art before settling in Essex, where she worked as a part-time teacher at Chelmsford Technical College and School of Art, and as a potter. She was recognised for her outstanding contributions to the field of ceramics in 1978, when she was awarded the Medal of Honour at an international exhibition in Faenza. In addition to this exhibition in Italy, her work was shown throughout the UK, the USA, Germany and Belgium. Constantinidis taught for nearly 40 years until she decided to focus solely on making ceramics.

Described by the Guardian as a "radical potter who went back to the wheel – and helped to reinvent the 'thrown' vessel", Constantinidis is known for creating exquisite pared-down forms with simple glazing that responded to the wider language of Modernism. Her work concentrated on the use of stoneware and porcelain and drew inspiration from British ceramic art, as well as that of modern and ancient Greece. It also looked to medieval and industrial pottery, Staffordshire slipware and salt glaze.

Public collections which exhibit Constantinidis's work include the Chelmsford Museum; Fitzwilliam Museum, Cambridge; York's Centre for Ceramic Art and the Victoria & Albert Museum in London.

Colin Pearson (1923–2007)

Winged Vessel, c. 1980

Glazed stoneware

30.5 x 48 x 24cm

(CP)

Oxford Ceramics Gallery



Winged Vessel, c. 1980, Colin Pearson.

Photo Michael Harvey, courtesy of Oxford Ceramics Gallery

Colin Pearson studied at Goldsmith's College, where he was taught by Kenneth Clark. During this time, he began to make maiolica wares and was influenced by the tin glaze ceramics of William Newland, Margaret Hine and James Tower. He worked at Winchcombe pottery in Gloucestershire before going to work in slipcasting in the chemical porcelain department at the Royal Doulton pottery in Lambeth in 1954.

Pearson took over from David Leach to run the Aylesford Pottery in Kent, where he produced work loosely modelled on the Leach pottery in St. Ives, Cornwall. In 1961 he set up his own workshop, Quay Pottery, and taught at the Camberwell School of Art, where his pupils included Mo Jupp, Ian Godfrey and Ewen Henderson. He later taught at Harrow School of Art and Medway College of Design, and then moved to Islington, London.

Pearson began adding his distinctive wings to many of his pieces in the early 1970s, and these 'winged' pieces were first exhibited at his 1971 British Crafts Centre exhibition. In 1975 Pearson won the 33rd Grand Prix in Faenza, Italy. His work is widely featured in public and private collections.

Julian Stair (1955–)

Monumental Jar XI, 2012

Stoneware

188.5 cm (h) x ø 88 cm

(JS)

Oxford Ceramics Gallery



Monumental Jar XI, 2012, Julian Stair.

Photo Jan Baldwin, courtesy of Oxford Ceramics Gallery

Julian Stair is one of the UK's leading potters and writers on ceramics. After taking up pottery at the age of 16, Stair studied at Camberwell School of Art and the Royal College of Art. From common rituals surrounding death to the daily touch of a cup, Stair's work celebrates the dynamics of use and the way that pottery permeates human experience. A regular contributor to ceramic publications since the 1980s, Stair is an authority on the history of English studio ceramics. In 2002 he completed a PhD at the Royal College of Art researching the critical origins of English studio pottery, and has written extensively on the subject.

Stair's work has been exhibited internationally over the last 30 years and is held in over 20 public collections including the Victoria & Albert Museum, British Council, New York's American Museum of Art & Design, Mashiko Museum of Ceramic Art, Japan, and the Museum Boijmans van Beuningen, Rotterdam. Recent exhibitions include *Quotidian* at Corvi-Mora Gallery, London; and *Quietus: The Vessel, Death and the Human Body*, shown at Middlesbrough Institute of Modern Art, and on tour throughout the UK.

Alison Britton (1948–)

Standpipe, 2012

Ceramic

40 x 36 x 40 cm

(AB 159)

Marsden Woo Gallery



Standpipe, 2012, Alison Britton.

Photo Philip Sayer, courtesy of Marsden Woo Gallery

Alison Britton was part of the radical group of RCA graduates in the early 1970s whose work laid the foundations for what became known as 'The New Ceramics'. Working from a London studio for more than three decades, she is a leading British potter with an international reputation.

Her distinctive hand-built and expressively painted pots can be found in major public and private collections internationally including the Victoria & Albert Museum, London; Royal Museum of Scotland, Edinburgh; National Museum of Modern Art, Kyoto; and Musée des Arts Décoratifs, Paris. She trained at the Central School of Art & Design and the Royal College of Art, London, and is widely recognised for her work as a curator, writer and lecturer.

Britton was awarded an OBE in 1990 in recognition of her services to the applied arts, and she is a senior tutor at the Royal College of Art. In 2013 she published *Seeing Things* (Occasional Papers), a book of collected writings.

Philip Eglin (1959–)

No Unauthorised Vehicles, 2017

Earthenware–coloured slips under a lead transparent glaze

44 x ø 37 cm

(PE374)

Marsden Woo Gallery



No Unauthorised Vehicles, 2017, Philip Eglin.
Photo Oliver Eglin, courtesy of Marsden Woo Gallery

Philip Eglin studied at Staffordshire Polytechnic (1979–82) and the Royal College of Art, London (1983–86). He exhibits internationally and was awarded the Jerwood Prize for Applied Arts in 1996.

Eglin's ceramic works reflect and comment on contemporary culture: intermingling of cultural icons, ephemeral images, symbols of consumer culture, and handwritten scripts to channel hopping. His works range dramatically in size, from small functional vessels at one end of the spectrum to large-scale figurative, sculptural works at the other.

His work is held in numerous public collections including the Stedelijk Museum, Netherlands; Mint Museum, North Carolina, USA; British Council, London; Fitzwilliam Museum, Cambridge; National Museum of Scotland, Edinburgh and the Victoria & Albert Museum, London.

Jennifer Lee (1956–)

Pale shale, bronze specks, haloed granite bands, tilted shelf, rust flashing, 2017

Hand-built coloured stoneware

27.4 x 15.7 x 14.5 cm

(JL-0058)

Erskine, Hall & Coe



Pale shale, bronze specks, haloed granite bands, tilted shelf, rust flashing, 2017, Jennifer Lee.

Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Born in Scotland, Lee began her ceramic studies at Edinburgh College of Art in 1975, followed by a travelling scholarship and three years at the Royal College of Art, London.

Her vessels are hand-built using ancient traditional techniques of pinching and coiling and are made from basic elemental materials – clay, water and oxides. She has developed methods of colouring clay by mixing metal oxides into the clay before hand-building. She uses no glaze or surface decoration. Colour runs through the pot – form and colour are integrated.

In 2009 Issey Miyake invited her to exhibit in 'U-TSU-WA' at his Foundation, 21_21 Design Sight. The installation on water was designed by Japanese architect Tadao Ando. This autumn she returns to Shigaraki, Japan for her fourth artist in residency. Recently four of her ceramic works and two drawings were acquired by Japanese museums.

Her work is represented in over 40 public collections worldwide including the British Museum, Victoria & Albert Museum, National Museum, Stockholm, LACMA and the Metropolitan Museum of Art. Lee has had retrospective exhibitions in museums in Scotland and Sweden. She has won numerous awards and regularly exhibits in Europe, Australia, Japan and recently in South Korea. She is a finalist for the LOEWE Craft Prize 2018.

Nicholas Rena (1963–)

I'll Rise to You, 2012

Ceramic, painted and waxed

87 cm (h)

(NR)

Oxford Ceramics Gallery



I'll Rise to You, 2012, Nicholas Rena.

Photo Michael Harvey, courtesy of Oxford Ceramics Gallery

Nicholas Rena was educated at Eton College where he studied art under the ceramicist, Gordon Baldwin. Rena studied first as an architect at Cambridge before completing an MA in Ceramics and Glass at The Royal College of Art in London in 1995.

His work consists of oversize, press-moulded vessel forms in thick earthenware, characterised by a precise, smooth finish in vivid colours. The clay body is often deeply stained with colour, sometimes creating violently contrasting interiors and exteriors to the vessels. Each piece is finished by sanding and polishing. Although the shapes echo domestic wares, the pieces have great presence, the size and understated simplicity creating a monumental effect.

Rena's work is exhibited internationally and can be seen in many permanent public collections including the Musée des Arts Decoratifs, Louvre, Paris; Crafts Council; Centre for Ceramic Art, York; and the Victoria & Albert Museum, London.

Gwyn Hanssen Pigott (1935–2013)

Tall Jugs, c. 1970

Stoneware

17ch (h)

(GHP-0043–48)

Erskine, Hall & Coe



Tall Jugs, c. 1970, Gwyn Hanssen Pigott.
Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Born in Australia, Gwyn Hanssen Pigott was an exceptional thrower and technician whose intellect was displayed in the early years through the creation of stunning glazed functional pieces, sometimes large in scale. Later in her career, she moved on to making her signature ambitious 'still-life' groupings of porcelain.

She worked with Ivan McMeekin in Australia, and Bernard Leach, Ray Finch and Michael Cardew in England. She set up a pottery in Notting Hill in 1960 before moving to France in 1966 and then back to Australia in 1973.

Her work is prominent in public collections around the world including the Museum of Contemporary Ceramic Art, Shigaraki, Japan; Museum Boijmans Van Beuningen, Rotterdam; Auckland Museum, New Zealand; Crafts Council, London; Victoria & Albert Museum, London; York Art Gallery, and Los Angeles County Museum of Art.

Lucie Rie (1902–1995)

Early Tea Set, c. 1930

Earthenware

11 x 14 x 10 cm

(LR-0063)

Comprises a teapot, jug, cup and saucer. Each piece signed with artist's initials.

Erskine, Hall & Coe



Early Tea Set, c. 1930, Lucie Rie.

Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Lucie Rie was born in 1902 in Vienna. She completed her studies in 1926 at the Kunstgewerbeschule under Michael Powolny. Rie enjoyed considerable success in Vienna and took part in international exhibitions before relocating to London in 1938. She opened her own studio in Albion Mews in 1939, where she established her own style stimulated by trends in architecture and design. She developed her own visual language and created vessels whose glazes and textures enhanced the simplicity and clarity of their forms.

An artist primarily concerned with producing practical, functional wares, Rie became internationally known, and increasingly influential, for her vases and bowls. She was influenced partially by ancient Greek and Oriental ceramics. Signature features of her work include the use of 's'graffito' inlaid lines, and thick textures coating extraordinarily delicate and eloquent pieces, which were applied with a coarse brush rather than copying trends of dip glazing.

One of Britain's greatest 20th-century potters, Rie was the recipient of several awards for her outstanding achievements. Following her death in London in 1995, the Sainsbury Centre for Visual Arts in Norwich, the Victoria & Albert Museum in London and several museums in Japan have offered major retrospective exhibitions of her work.

Emmanuel Cooper (1938–2012)

Bowl, 2004

Porcelain, thrown with yellow glaze, metallic glazed rim

10 x ø 25.2 cm

Gift of Nicholas and Judith Goodison through The Art Fund
(C.1–2005)

The Fitzwilliam Museum



Bowl, 2004, Emmanuel Cooper.

Gift of Nicholas and Judith Goodison through the Art Fund. Courtesy of The Estate of Emmanuel Cooper and the Goodisons

Emmanuel Cooper was a successful writer, critic, editor, biographer, teacher, broadcaster, curator and campaigner, as well as being one of the leading potters of the past century. Cooper authored nearly 30 books and was the founder and editor of *Ceramic Review*. He was visiting Professor of Ceramics and Glass at London's Royal College of Art for over a decade and was appointed OBE for his services to art in 2002.

Inspired by the work of Bernard Leach, Cooper trained under Bryan Newman in London and Gwyn Hanssen Pigott in Paris. As a potter, Cooper's work falls into one of two general styles. Some vessels are heavily glazed in a volcanic form, with varied and uneven textures. These range from simple modern forms to extravagant vessels with vivid colour glaze. His other predominant style is that of simple forms using plain glazes, such as egg yolk yellow, occasionally spotted with gold flecks.

His work can be found in numerous galleries including London's Victoria & Albert Museum, the Crafts Council, and the Royal Scottish Museum, as well as several private collections.

Gordon Baldwin (1932–)

To Catch a Cloud Perhaps, 2010

Ceramic

45 x 56 x 26 cm

(GB03/09)

Marsden Woo Gallery



To Catch a Cloud Perhaps, 2010, Gordon Baldwin.
Photo Philip Sayer, courtesy of Marsden Woo Gallery

Gordon Baldwin is one of Britain's most distinguished ceramic artists. Though he initially trained as a painter, his subsequent career as a ceramicist spans a period of more than 60 years. His distinctive works combine sculptural form with abstract painterly marks and more recent vessels employ tactile, almost sensuous, expression.

In recognition of his influential career and achievements Baldwin was awarded an OBE in 1992 and received an honorary doctorate from London's Royal College of Art in 2000. His work is represented in many important public collections worldwide and has been the subject of a number of major retrospectives, most recently the touring exhibition *Gordon Baldwin: Objects for a Landscape*, originated by York Art Gallery and selected by Tatjana Marsden.

Nao Matsunaga (1980–)
Moving Platform 2, 2017
Ceramic and stone
36 x 37 x 30 cm
(NMex08)

Marsden Woo Gallery



Moving Platform 2, 2017, Nao Matsunaga.
Photo Philip Sayer, courtesy of Marsden Woo Gallery

Born in Japan, Nao Matsunaga trained at the University of Brighton before completing an MA in Ceramics and Glass at the Royal College of Art. He works with dualities and contradictions that include the use of clay with wood, juxtapositions of matt surface and runs of glassy glaze, and a mix of organic and geometric elements.

Matsunaga has exhibited widely. He completed a six-month ceramics residency at the Victoria & Albert Museum in 2014, where he is included in the public collection. Other residencies include Cove Park, Scotland, in 2010, Arizona State University Art Museum in 2013 and Cranbrook Academy of Art, Detroit, in 2014. He was a finalist of the Jerwood Makers Open in 2012 and won the British Ceramics Biennial Award in 2013.

Carol McNicoll (1943–)
Freedom and Democracy, 2011
Ceramic and found object
23 x ø 46 cm
(CM211)

Marsden Woo Gallery



Freedom and Democracy, 2011, Carol McNicoll.
Photo Philip Sayer, courtesy of Marsden Woo Gallery

Carol McNicoll is one of a group of female artists who transformed the British ceramics scene in the 1970s. Prior to this she worked as a machinist for the fashion designer Zandra Rhodes and designed and made stage costumes for Roxy Music. She studied Fine Art at Leeds Polytechnic before completing an MA at the Royal College of Art.

McNicoll has designed collections for Next Interiors and Axis Diffusion amongst others, lectured at various institutions and exhibited widely, both in the UK and internationally. In 2001 she was shortlisted for the Jerwood Prize for Ceramics, and a major Crafts Council retrospective of her work toured the UK from 2003–2005. Her work can be found in numerous national and International collections including the Victoria & Albert Museum, Crafts Council, Middlesborough Museum of Modern Art and the Centre of Ceramic Art, York.

Lawson Oyekan (1961–)

White Eben, 2016

Hand-built porcelain

30 cm approx (h)

(L081)

Marsden Woo Gallery



White Eben, 2016, Lawson Oyekan.

Photo Philip Sayer, courtesy of Marsden Woo Gallery

Lawson Oyekan was born in London and grew up in Nigeria. He returned to England to study at Central School of Art and Design and then the Royal College of Art.

Early pieces were thrown porcelain, preceded by hand built sculptural works that range in scale from domestic to monolithic pieces. His work is characterised by surfaces often left dry and unglazed, often with incised and pierced surface decoration. Some pieces include text in English or his native language, Yoruba, while others feature a variety of coloured slips.

Oyekan has exhibited nationally and internationally, winning the grand prize at the First World Ceramic Biennale in South Korea. He has participated in residencies at the Northern Clay Centre, Minneapolis; Portland Sculpture and Quarry Trust, Dorset; and Maryland Institute of Art, Baltimore.

James Rigler (1978–)

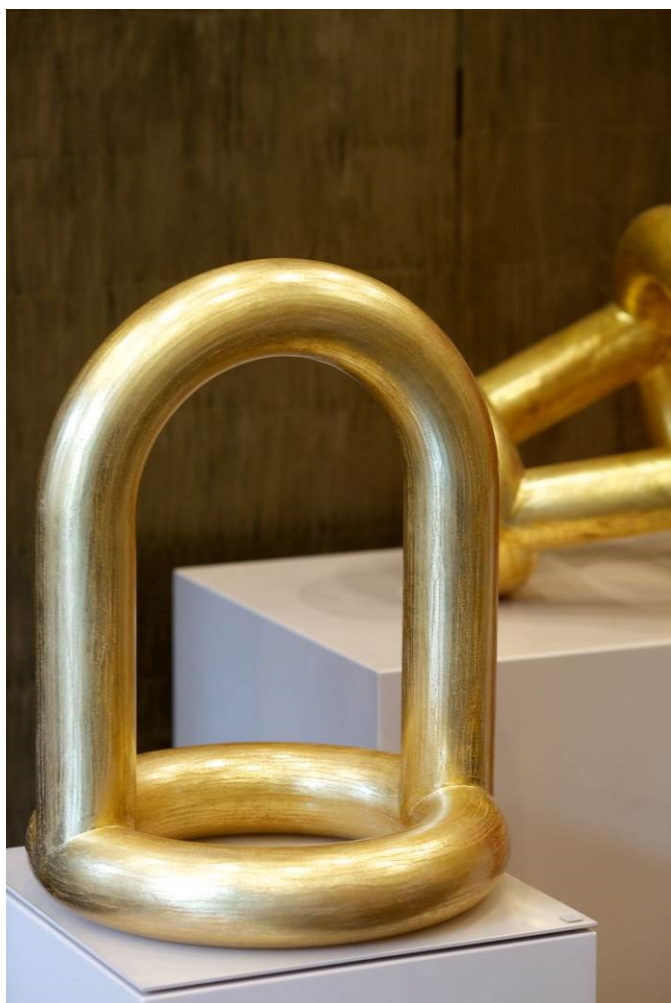
Bell, 2017

Press moulded and hand-built earthenware, imitation gold leaf

53.5 (h) x ø 40 cm

(JReX02)

Marsden Woo Gallery



Bell, 2017, James Rigler.

Photo Philip Sayer, courtesy of Marsden Woo Gallery

James Rigler studied 3D Craft at the University of Brighton before graduating from the Royal College of Art with an MA in Ceramics and Glass in 2007. In 2013–14 Rigler undertook a six-month ceramics residency with the Victoria & Albert Museum, where he is included in their public collection.

He has exhibited widely and examples of his work can be found in the collections of the Crafts Council as well as Chatsworth House in Derbyshire. Additional residencies include the International Ceramics Research Centre, Guldergaard, Denmark; the Northern Gallery for Contemporary Art, Sunderland; and Cove Park, Scotland. In 2014 he was the recipient of the prestigious European Ceramic Context New Talent Award.

Sara Radstone (1955–)

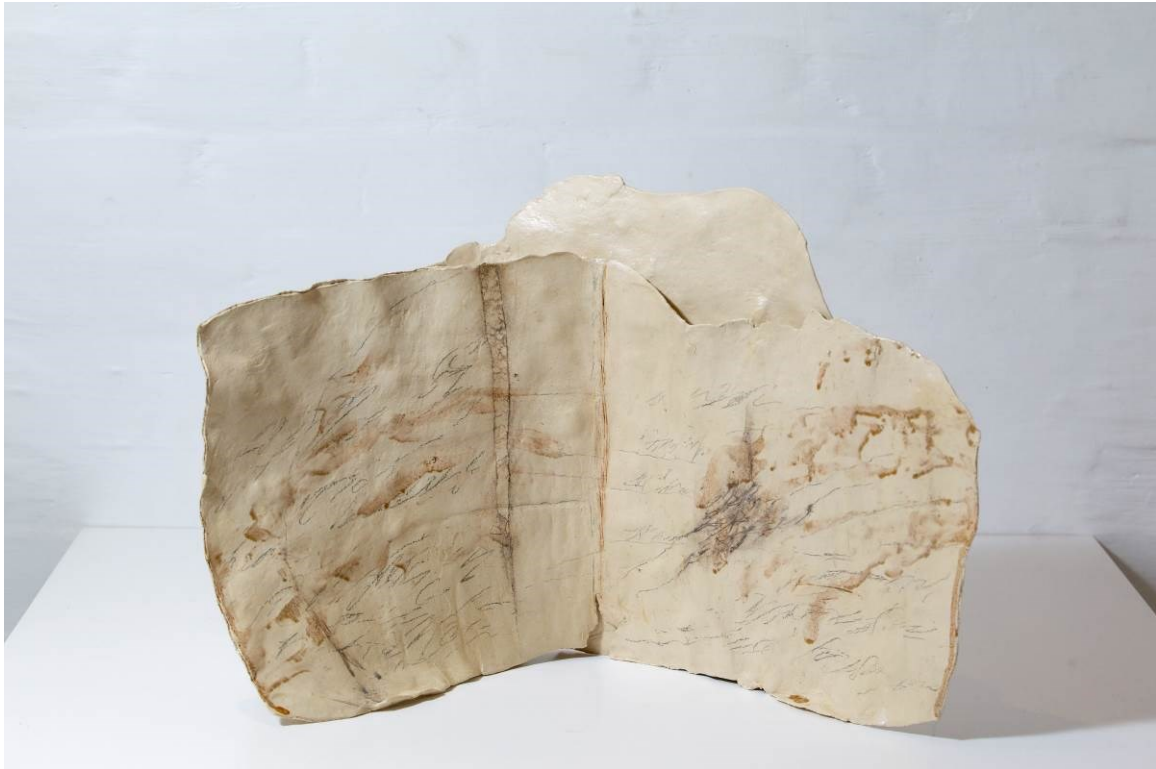
Untitled, 2017

Ceramic

31 x 45.5 x 22 cm

(SR70)

Marsden Woo Gallery



Untitled, 2017, Sara Radstone.

Photo Philip Sayer, courtesy of Marsden Woo Gallery

Sara Radstone trained at Herefordshire College of Art and Camberwell School of Art, London. Her ceramic sculptures are a highly personal exploration into history, memory and place, and the trace of human activity. She speaks of her more recent practice as ""revisiting a sense of volume and seeing it differently"". Thus, formerly enclosed shapes are now ripped open and traces of thoughts and the notion of ideas gradually taking shape and accumulating over time are represented in a series of folder or book-like forms.

Radstone has exhibited internationally and her work can be found in numerous public collections including the Los Angeles County Museum, Japan's Shigaraki Cultural Park, and the Victoria & Albert Museum, London.

Kerry Jameson (1969–)
Marsupial, 2015
Ceramic and mixed media
67 x 32 x 85 cm
(KJ164)

Marsden Woo Gallery



Marsupial, 2015, Kerry Jameson.
Photo Philip Sayer, courtesy of Marsden Woo Gallery

Kerry Jameson trained at Central Saint Martins College of Art & Design and the Royal College of Art. Her ceramic and mixed media sculptures have an emotional charge that is presented through a mix of narrative set pieces, tableaux and individual figures. Subjects include historical events and the exploits of folkloric and storybook characters. The predominant aesthetic is that of the uncanny, where objects are recognised as familiar and at the same time experienced as deeply strange.

Jameson has been shortlisted for the prestigious 2013 FIRST@108 Public Art Award at the Royal British Society of Sculptors and the Arts Foundation Ceramics Fellowship in 2011. She took second prize in the Man Photography Awards in 2008. Her work is featured in many private collections and the public collection of the York Museum and Art Gallery.

Ruth Duckworth (1919–2009)

Untitled (Inv. no. 7481001), 1985

Stoneware

55.9 x 25.4 x 25 cm each

(RD-0039)

Exhibited in Ruth Duckworth Keramische Objekte at the Jüdisches Museum Rendsburg, 1994.

Illustrated in accompanying catalogue by Heinz Spielmann and Karin Heise (cat. no. 16, pg. 41)

Erskine, Hall & Coe



Untitled (Inv. no. 7481001), 1985, Ruth Duckworth.

Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Born in Hamburg in 1919, Ruth Duckworth came to Britain in 1936 as a refugee from the Nazi regime and attended the Liverpool School of Art. She studied drawing, painting and sculpture until 1940.

In the mid-1950s, she became more involved with ceramics and went to study at the Central School of Art to learn about glazes. While she was there she developed a highly individual approach, working both in porcelain and stoneware. She eventually became an instructor at the Central School and taught there for many years.

She approached clay as a sculptor rather than as a potter, and brought an aesthetic rigour to her refined vessel forms, figurative sculptures and installations. She helped shape a new way of thinking about ceramics in the second half of the 20th century, and was the recipient of many awards for her extraordinary contribution to the arts.

Her work is featured in many international museum collections, including the Metropolitan Museum of Art in New York and the Victoria & Albert Museum in London.

Ewen Henderson (1934–2000)

Zig-zag Folding Form, 1990s

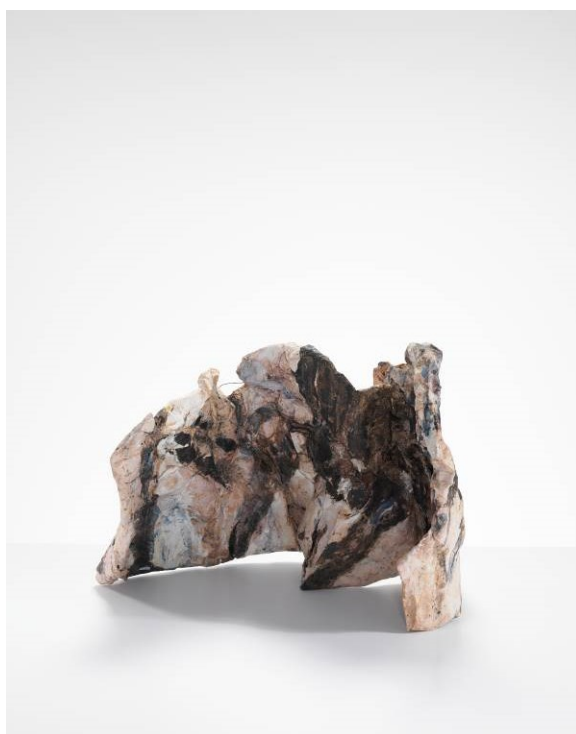
Laminated stoneware

39 x 52 x 29 cm

(EH-0131)

Exhibited in Gordon Baldwin & Ewen Henderson at Erskine, Hall & Coe, 3–23 November 2016;
Gordon Baldwin & Ewen Henderson at Eton College, 11 May–10 October 2016

Erskine, Hall & Coe



Zig-zag Folding Form, 1990s, Ewen Henderson.
Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Ewen Henderson was born in Staffordshire in 1934. He first encountered clay after taking a foundation course in Art at Goldsmiths College in London in 1964. He later studied at Camberwell School of Art, under Hans Coper and Lucie Rie. Henderson graduated in 1968 and continued his studies at Edinburgh College of Art before returning to London.

Henderson very soon left the wheel behind and moved to the freedom of hand-building. He explored clay as a medium in its own right, and said of his work that in parallel with ceramics, his passion for painting continued throughout his career, with watercolours, gouaches and collages becoming increasingly inseparable from his ceramics.

Henderson's work is viewable in many international public collections, including The Metropolitan Museum of Art in New York, the Stedelijk Museum in Amsterdam, the Australian National Gallery in Canberra, the Kyoto Museum of Modern Art, Japan, and the Victoria & Albert Museum in London.

Catherine Yarrow (1904–1990)

Hand-Built Triangular Tower, c. 1960

Reduction fired stoneware, 24 x 18 x 18 cm

(CY-0008)

Exhibited in Catherine Yarrow at Erskine, Hall & Coe, 23 January–14 February 2013

Erskine, Hall & Coe



Hand-Built Triangular Tower, c. 1960, Catherine Yarrow.

Photo Michael Harvey, courtesy of Erskine, Hall & Coe

Catherine Yarrow was born in 1904 in Harpenden. She studied drama at RADA for a short time, where Laurence Olivier and John Gielgud were among her contemporaries. When she was 20, she moved to Paris, having been to Italy and Spain and decided to study architecture. This is when she first discovered her interest in art.

Yarrow studied drawing and painting and learned engraving at the now legendary Atelier 17, the studio set up by William Stanley Hayter in 1927. It was here that she met Giacometti, one of the great loves of her life. She managed to persuade Master Potter José Llorens Artigas, who taught Joan Miró and Picasso, to accept her as an apprentice. She moved to New York in 1940 and lived there until 1948, where she continued making ceramics. In April 1943, she exhibited ceramics alongside paintings and drawings by Max Ernst at the Julien Levy Gallery. In 1952 Yarrow exhibited at the Institute for Contemporary Arts in London with other ceramicists.

Recently some of her work has been acquired by the Victoria & Albert Museum, Buckinghamshire County Museum and Paisley Museum in Scotland.

Tony Hepburn (1942–2015)

Stack, Stack, 1972

Oxidised stoneware with white glaze covered with silver lustre

51 cm; 64.5 cm (h)

(P63, P64)

Crafts Council Collections



Stack, Stack, 1972, Tony Hepburn.

Crafts Council Collection: P63, P64. Courtesy of Crafts Council

Born in Manchester, Hepburn spent much of his life in the USA and was renowned for his distinctive, conceptual sculptures.

Hepburn attended the experimental Manchester High School of Art, before attending Camberwell College of Arts, where he studied under both Lucie Rie and Hans Coper. He was a regular contributor to an American Craft Council publication, penning a regular column Letters from London. In 1968 he made his first visit to the States where he was introduced to the work of ceramists Peter Voulkos, Ken Price and Jim Melchert. His work featured in the Crafts Council (then Crafts Advisory Committee)'s inaugural exhibition Ten British Potters, alongside his former tutors Rie and Coper, as well as Joanna Constantinidis, Gwyn Hanssen Pigott, Colin Pearson, Mary Rogers, Mo Jupp, Bryan Newman and Ian Godfrey.

Hepburn's work is held in International public collections including Los Angeles County Museum of Art, the Victoria & Albert Museum in London, Michigan's Cranbrook Art Museum, the Kanazawa Art Museum in Japan, the International Ceramics Museum in Italy, and the Museum of Contemporary Art in Seoul.

Thanks to;

Matthew Hall (Erskine, Hall & Coe)

Tatjana Marsden and Siobhan Feeney (Marsden Woo Gallery)

James Fordham and Rachel Ackland (Oxford Ceramics Gallery)

Exhibition design by Mentsen

Graphic design by Spin

All works presented by galleries are for sale. Please enquire by speaking with a member of staff, or by contacting the gallery directly.

The
Fitzwilliam
Museum

CAMBRIDGE

collect



Presented
by the
Crafts Council