The Making Game

Jeanette Winterson

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

Life is a 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 real.

Yet, we sometimes make a mess, but creativity never was a factory floor.

The wonder 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 wove them, but the relationship that happened between maker and creation allows a further relationship to develop between the piece and the creator in the buyer.

Both relationships are in every way different from mass production or store-bought objects that, however useful, are about an annual. Anyone who makes something finds its life, whether it’s Michelangelo releasing David from twenty tons of Carrara marble, or potter Jean Cox spinning me a plate using the power of her body as a kind of brush, I find the concentration of the new world and the concentration of the new material.

I have a set of lamps made by an eighteenth-century silversmith called Hester Bateman, one of the few women working in ‘Felbrigg that time. When not with my spouse, I find the work and the satisfaction that went into making them—the handle and bowl are in equal balance—and I find that a part of me is it really is a real shaped into little bits, but continuing. She made this beautiful thing, it’s still here, and I can live with, writing my books, eating my dinner, drinking my coffee. That is the emotional connection, and material allows the finished piece to be what it is. And that is why it remains a living thing.

I have some lamps made by Marianna Kennedy, and what I find is that there is a relationship to me, to the maker, to the piece, and it changes its form, and it seems to me that the maker shapes this into the object. That is why it remains a living thing.

The wrestle with material isn’t about subduing; it is about making something like a fossil record, the life of a将 creativity for all of us, as producers and consumers. But are producers and consumers who we want to be? We make it up, we make sense, we make a difference, we make it new…

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

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

Making is a celebration of who we are.

Making is shared.

Making is personal.

The boundary is between the creative exuberance of being human, and the monotony of an existence dependent on mass production—objects, food, values, aspirations.

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.

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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.jerwoodspace.org

http://twitter.com/jerwoodjva

Jerwood Contemporary Makers will tour to

Dovecot Studios with IC: Innovative Craft

and project management

Turnbull Grey

www.jerwoodvisualarts.org

www.innovativecraft.co.uk

Jerwood Contemporary Makers is supported by the Jerwood Charitable Foundation as part of Jerwood Visual Arts
Laura Ellen Bacon
Fragments from
2009
Striped Somerset willow
50cm x 50cm
New work created for exhibition
Chaplin Park
2010
Striped Somerset willow
50cm x 50cm
www.lauraelenbacon.com

Marloes ten Bhomer
Anatomically unsuitable
2008
Polyethylene ribbon and stainless steel
50cm x 50cm
Installation shown for first time in a public venue, installation at the Cranbrook Art Museum in Bloom, USA
www.marloestenbhomer.squarespace.com

Chien-Wai Chang
One Art After Another
2016
Silver bowls, metal
50cm x 50cm
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

Julie Cook
Arthritic Body Bandages
2008
Coloured polystyrene, stainless steel, bead, steel wire and lace
50cm x 50cm x 2mm
www.juliecook.com

David Clarke
Oak Latte
2007
Oak
50cm x 50cm x 25cm
www.misterclarke.wordpress.com

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Anatomically unsuitable
2008
Polyethylene ribbon and stainless steel
50cm x 50cm
Installation shown for first time in a public venue, installation at the Cranbrook Art Museum in Bloom, USA
www.marloestenbhomer.squarespace.com
Robert Dawson
Willow Pattern with Uncertainty
2008
Print on bone china
27cm diameter
www.robertdawsonart.co.uk

Nora Folk
Acro-Nuts
2008–9
Handknit, knitted dyed nylon
Photo: Anita Foldes
www.norafolk.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

Joseph Harrington
Escarpment
2010
Cut glass, lost-ice process
53cm x 17cm x 12cm
www.josephharrington.co.uk

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

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Willow Pattern with Uncertainty
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Print on bone china
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2005
Mixed media
15cm x 10cm x 7cm
Photo credit: Lewis Hayward
www.tonyhayward.com
David Rhys Jones
Ceramist
2006
Ceramic with digital transfers printing (5 pieces arranged)
Glass, Brass & Silver
Photo credit: David Rhys Jones
www.davidrhysjones.com

Nicola Malkin
My Charm Bracelet
2007
Ceramic charms on a brass chain
Brass, silver
www.nicolamalkin.com

Taslim Martin
Portrait Kow Raka
2009
Cast in iron with iron oxide patination
55cm high
www.taslimmartin.co.uk

Kirsty McDougall
New Dandy
2009
Wool, reflective yarn
Various
www.dashingtweeds.co.uk

Photo credit: Stephen Brayne
www.davidrhysjones.com
Heather Park
Green Cornucopia
2004
White earthenware, oxides, underglaze colours, glaze and lustre
46cm x 30.5cm
www.naranja.com

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

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

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

Rowan Mersh
Untitled 10
2010
Synthetic balls, assorted stretched fabrics
90cm x 40cm x 40cm
www.rowanmersh.com

Flora McLean
Emerald (from Iconic Heads)
2009
Wool felt
30cm x 50cm x 30cm
www.houseofflora.net

Heather Park
Green Cornucopia
2014
White earthenware, oxides, underglaze colours, glass and lustre
46cm x 30.5cm
www.naranja.com

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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
Richard Wheater

The Making of Something

2010

Neon, argon, borosilicate glass, transformer

50cm x 50cm x 30cm

www.richardwheater.com

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

Ingrid Tait

Romance

2004

Lambswool with needle-punched lace and diamante embellishment

32cm x 162cm

Private collection

www.taitandstyle.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

Richard Wheater

The Making of Something

2010

Neon, argon, borosilicate glass, transformer

50cm x 50cm x 30cm

www.richardwheater.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

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

Dawn Youll  
**After the Event**  
2008  
Slipcast earthenware  
13.5cm x 32cm  
www.dawnyoull.co.uk

**acknowledgements**

Shonaugh Masson  
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 engaged in their careful, considered decisions based not on the use or function of the objects seen here, but on their inherent value as things. A blank pill bottle tells a story about its maker, a flawed plate forces an assumption into play; the surface and the form 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 object 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 thanks also go to each artist for taking part, and for the conversations that their works initiate. In Michael Marriott’s exhibition design he has sought to grasp the concept of making fully, reiterating these ideas still further through the presentation of the show; as have Turnbull Grey, our graphic designers. Significantly, I would like to thank Catherine Dilly and Julia Ravenscroft for deftly overseeing the process and the exhibition, and the Jerwood Space, particularly Sarah Williams, for hosting the series 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.

Shonaugh Masson  
Director  
Jerwood Charitable Foundation