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

Life is about relationships—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—

Then, we sometimes make a mess, but really never more a factory. Fresh.

The wonder with material isn’t about subdividing; 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 is a relationship that allows a further relationship to evolve 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 about an annual purchase; anyone who makes something feels 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, her mind, her hands, the concentration of the moment.

I have a set of teaspoons made by an eighteenth-century silversmith called Hester Bateman, one of the very few women working in Humane at that time. When not with her spouses, she held the work and the satisfaction that went into making them—the handle and bowl are in equal balance—so if you put a few coins on it, it really is real shaped into little bits, but continuous. She made things beautifully. It’s still here, and I can have tea, settling my cares and worries into it. 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.

The life of objects is a strange one. A maker creates something like a fossil record. The art or he is impregnated in the piece. We know that energy never loses only that it changes. Its forms, and it comes to me that the maker imprints him/herself 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 just an extension of the creative relationship, and its audience.

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

To make is to do. It is an active verb. Creativity is present in every environment, in every situation. We are all makers by nature. Here is Michelangelo releasing David from twenty tons of Carrara marble, or potter Jean Cox spinning me a plate using the power of her body, her mind, her hands. The concentration, the focus, the connection. The life of objects is a strange one.

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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 do, I think, by having a few things around us that have been made by someone I know and love and imagination working together. I am prevented from passing through my daily life in a kind of bliss.

I have to notice what is in front of me—the table, the vase, the handmade cutlery, the lime-green point in the sculpture, the reflecting bling. I have seen things made by Michelangelo, and what I see is not just a bulb on a stem; it is her sense of light.

So in art, there is relationship to the object and relationship to the maker. This allows me to escape from the anxiety of mass culture and clutter of the modern world. I hardly notice—other things that also seem to notice me. No, they live in a fantasy—tell.

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Making is a celebration of who we are.

Making is shared.

Making is personal.

Making is a relationship.

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The life of objects is a strange one.
Laura Ellen Bacon

**Fragmented Form**

2008

Stripped Somerset willow

120cm x 100cm

www.lauraellenbacon.com

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Marloes ten Bhomer

**Avalanche abstraction**

2008

Polyurethane rubber and stainless steel

Dimensions – various (installation in the Tamariez Gallery Museum in Black, USA)

www.carlclerkin.co.uk

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Chien-Wai Chang

**One After Another**

2008

SilverOCUS, silver

138cm x 15cm x 34cm

Photo credit: Stephen Brayne

www.chienweichang.co.uk

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Carl Clerkin

**Desperate Measures**

2008 onwards

Plastic buckets, softwood, various hardware

Dimensions – various

Photo credit: Dan Hopkins

www.carlclerkin.co.uk

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Julie Cook

**Bilateral Body Bumpers**

2005

Cotton pillowcase, blanket pads, knotted quilting and ties

50cm x 50cm x 2cm

www.julie-cook.com

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David Clarke

**Ooh Lala**

2007

Silverplated, lead

25cm x 18cm x 35cm

www.misterclarke.wordpress.com

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Marloes ten Bhomer

**Rotational moulded shoe**

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
Nora Folk

Willow Pattern with Uncertainty
2008
Print on bone china
27cm diameter
www.norafolk.com

Robert Dawson

Willow Pattern with Uncertainty
2008
Print on bone china
27cm diameter
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

Theodore Joseph Fowke

Disc-florets
2008–9
Neckpiece: knitted dyed nylon
39cm diameter
Photo credit: Frank Hills
www.norafolk.com

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www.tonyhayward.com

Theodore Joseph Fowke

Disc-florets
2008–9
Neckpiece: knitted dyed nylon
39cm diameter
Photo credit: Frank Hills
www.norafolk.com
David Rhys Jones

Cross
2010
Ceramic with digital transfer printing (5 pieces arranged)
Glass, brick & wood
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

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

Kirsty McDougall

New Dandy
2009
Wool, reflective yarn
Various
www.dashingtweeds.co.uk
Gareth Neal
Block Plinth
2007
Oak
95cm x 40cm x 40cm
www.garethneal.co.uk

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

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

Karen Nicol
Bolivia
2007
Cotton, lace. Gold vegetable dyes, feathers
Approx. 50cm x 200cm
www.karennicol.com

Lina Pederson
Attly Lesson
2006
Paint, Perspex acrylic, slate, paper, cardboard, card, cloth, beads, rubber, glass, mixed media
25cm x 35cm x 35cm
www.linapederson.com

Rowan Mersh
Decline III
2010
Sardonic balls, various stretched fabrics
90cm x 60cm x 60cm
www.rowanmersh.com

Flora McLean
Marcel (from Iconic Heads)
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Wool felt
20cm x 30cm x 30cm
Photo credit: Derek John
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Decline III
2010
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90cm x 60cm x 60cm
www.rowanmersh.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
Emma Woffenden  
*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 selections of 2010’s whose have been negotiated with careful and considered decisions based not on the use or function of the objects seen here, but on their inherent value as things. A shroud of beauty tells a story about its maker, a blurred plate forces an assumption into play, familiar streets, and the band of objects we 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 such pieces as we don’t just see them as objects, but also as expressions of the maker’s mind, offering its own unique perspective on the space it occupies, and as beautiful statements, investing something of the maker whose ideas are brought it into being.

I would like to thank Fred 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 go to each artist for their commitment to an exhibition that has sought to grasp the concept of making fully, rethinking these ideas still further through the presentation of the show, as have Turnbull Grey, our graphic designers. Significantly, I would like to thank Emma Alder and Jeffery Grant for their uncompromising professionalism, 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 the long-standing relationships with the applied arts, with a particular interest in emerging artists and emerging practices. 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.