The most satisfying thing a human being can do—and the sexiest—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 clothes, we make sense, we make a difference, not make it up; we make it real.

Then, we sometimes make a mess, but constructively never a factitious flotsam.

The sensible 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 enables a further relationship to develop between the piece and the owner 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 Jean Cox spinning me a plate using the power of her body. The addition of the maker changes the form, the meaning of the new object, the concentration of the new relationship. No two pieces are the same, nor is the maker shape-shifted 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 an end to it. It is the essence of an idea of meaning to be imprinted in the piece. We know that energy is in motion, only that it changes. Its form, and it comes to me that the maker shape-shifts her/himself into the object. That is why it remains a living thing.

I have a set of silverware made by an eighteenth-century silversmith called Hester Bateman, one of the very few women working in London at that time. When not in use, I feel the work and the satisfaction that went into making these—handle and bowl in equal balance, and the sure sense of her hands, her concentration of mind. The concentration, respect, delight. And it is just a spoon.

But the thing about craft, about the making of everyday objects that we incarnation as, about the meaning of objects that are beautiful and for use, is that our everyday life is switched.

How is it switched? To make something is to be both conscious and unconscious—conscious it is a fully sculptural, but not one of anachronistic hyper-continental sculpture that we do. That by having a few things around me that have been made by someone I loved—eye and imagination working together, is prevented from passing through my daily life in a kind of lens.

I have to notice what is in front of me—the table, the vase, the hand-blown glasses, the creates, the lettering, the clouds. I have never been made by Phoebus Kerameus, and what I switch on is not a bulb on a stem; it is the sense of light.

So I am in relationship to the object and in relationship to the maker. This allows me to receive him/her, and gather of the world to me in a very concrete way. I hardly notice how many things that also seem to notice me. So, should love is to a fantasy—fantasy.

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 in motion, only that it changes. Its form, and it comes to me that the maker shape-shifts her/himself into the object. That is why it remains a living thing. But are producers and consumers who we want to be? To make it to be, it is an active role. Creatively is formed in every one of us through the sense of creating and the connection and division of one’s self. 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 the rest of us.

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

We don’t need to agonise over the boundary between art and craft, any more than we should be separating art and life. The boundary is between the creative relationship of being human, and the recognition of an existence dependent on mass production—objects, food, aspirations.

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

Jerwood Contemporary Makers

The Making Game

Jeanette Winterson

Jerwood Contemporary Makers

16 June to 25 July

Jerwood Space

1 Union Street

London SE1 0LN

T: 020 7395 5027

www.jerwoodvisualarts.org

Jerwood Contemporary Makers will tour to

Dovecot Studios with IC: Innovative Craft

and project management

Jerwood Contemporary Makers is supported by the

Jerwood Charitable Foundation as part of Jerwood Visual Arts

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Laura Ellen Bacon

**Fragmented Form**

*2008*

Stripped Somerset willow

120cm x 100cm

New work created for exhibition, Stripped Somerset.

www.lauraellenbacon.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.

www.marloestenbhomer.squarespace.com

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Chien-Wei Chang

**One After Another**

*2008*

Silver, brass, ebony

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

**Oak Leaf**

*2007*

Oak, brass, glass

27cm x 32cm x 15cm

www.misterclarke.wordpress.com

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*2009*

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25cm x 10cm x 14cm

Specifically designed for the After Hours installation in the Krannert Art Museum in Illinois, USA.

www.marloestenbhomer.squarespace.com
Nora Fok
**Disc-florets**
2008–9
Neckpiece: knitted dyed nylon
39cm diameter
Photo credit: Frank Hills
www.norafok.com

Robert Dawson
**Willow Pattern with Uncertainty**
2008
Print on bone china
27cm diameter
www.aestheticsabotage.com

Tony Hayward
**Loving Couple**
2005
Mixed media
Photo credit: Lewis Hayward
www.tonyhayward.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
Photo credit: Lewis Hayward
www.tonyhayward.com

Robert Dawson
**Willow Pattern with Uncertainty**
2008
Print on bone china
27cm diameter
www.aestheticsabotage.com

Tony Hayward
**Loving Couple**
2005
Mixed media
Photo credit: Lewis Hayward
www.tonyhayward.com
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 Face Halo
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
Heather Park
Green Cornucopia
2004
White earthenware, oxides, underglaze colours, glaze and lustre
46cm x 30.5cm
www.greencornucopia.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

Flora McLean
Marcel (from Iconic Heads)
2009
Wool felt
20cm x 30cm x 30cm
www.houseofflora.net

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

Gareth Neal
Block Plinth
2007
Oak
95cm x 40cm x 40cm
www.garethneal.co.uk
Richard Wheater
The Making of Something
2010
Neon, argon, borosilicate glass, hot sculpted 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

Ingrid Tait
Romance
2004
Lambswool with needle-punched lace and diamante embellishment
32cm x 162cm
Private collection
www.taitandstyle.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

Laura Potter
Love from Berlin pin
2009
18ct yellow gold
2cm x 1.5cm x 0.5cm
Photo: Matt Ward
www.laurapotter.co.uk
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

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 explained that carefully made sculptural decisions bear not on the use or function of the objects, but on their inherent value as things. A skein of cloth tells a story about its maker, an elated plate becomes an embellishment into play, furniture stands, and the band of artists 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 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, re-imagining these ideas still further through the presentation of the show, as have Turnbull Grey, our graphic designers. Significantly, I would like to thank Gavan Goff and Alex Macrory for deftly overrunning the processes and the exhibition, and the Jerwood Space, particularly Sarah Williams, for hosting the series so well.

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.

Acknowledgements
Jerwood Contemporary Makers 2010

www.jerwood.org