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 clothes, we make sense, we make a difference, not make it up; we make it real.

Then, we sometimes make a mess, but creativity never was a factory finish.

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 went there, but the relationship that happens between maker and material is the unknown. It allows 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 delivery. Anyone who makes something finds its life, whether it’s Michelangelo releasing David from twenty tons of Carrara marble, or potter Jeanette Winterson spinning me a plate using the power of her hands, the sureness of her shoulders, the concentration of her mind.

I have a set of teaspoon spoons made by an eighteenth-century silversmith called Henry Basset, one of the very few weavers working in France at that time. When out with her squares, I feel the work and the satisfaction that went into making them; the handle and bowl are in equal balance; it is a beautiful thing, it’s still here, and I can use it, eating my dinner, and it is a kind of unbroken time. I feel the 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 working 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 in it. It is a fully alert state, but not one of anxious hyper-focus and dilutions of creativity, and the force is much stronger in one than in others. 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 creative continuum that runs from the child’s drawing on the fridge to Lucian Freud, from the coffee cups made by a young ceramicist to Grayson Perry’s pots.

We don’t tend to appreciate the boundaries between “left” and “craft”, any more than we should be separating art and life. The boundary is between the creative realization of placing human, and the machinery of an existence dependent on mass production—objects, food, aspirations.

Making is personal. Making is shared. Making is the creation of meaning and beauty. Making 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.

Love 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 clothes, we make sense, we make a difference, not make it up; we make it real.

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

We don’t tend to appreciate the boundaries between “left” and “craft”, any more than we should be separating art and life. The boundary is between the creative realization of placing human, and the machinery of an existence dependent on mass production—objects, food, aspirations.

Making is personal. Making is shared. Making is the creation of meaning and beauty. Making is a relationship.
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
Photo on bone china
22cm diameter
www.aestheticsabotage.com

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

Joseph Harrington
Escarpment
2010
Cut glass, lost-ice process
53cm x 17cm x 12cm
www.josephharrington.co.uk
David Rhys Jones
Cross
2006
Ceramic with digital transfer printing (5 pieces arranged)
Glam x 50cm x 25cm
Photo credit: Stephen Brayne
www.davidrhysjones.com

Nicola Malkin
My Charmed Bracelet
2010
Ceramic charms on a brass chain
80cm x 80cm
www.nicolamalkin.com

Taslim Martin
Portrait Head Hake
2007
Cold cast 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  
Marcel (from Iconic Heads)  
2009  
Wool felt  
20cm x 30cm x 30cm  
www.flora-mclean.com

Karen Nicol  
Achile  
2007  
Cotton, braid. Oil on canvas, feathers  
Approx. 120cm x 200cm  
www.karenmical.com

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

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

Heather Park  
Borne Cornucopia  
2009  
Wool, symbols, oxides, underglaze colours, glass and lustre  
46cm x 30cm  
www.greencornucopia.com

Flora McLean  
Marcel (from Iconic Heads)  
2009  
Wool felt  
20cm x 30cm x 30cm  
www.flora-mclean.com

Karen Nicol  
Achile  
2007  
Cotton, braid. Oil on canvas, feathers  
Approx. 120cm x 200cm  
www.karenmical.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

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

Heather Park  
Borne Cornucopia  
2009  
Wool, symbols, oxides, underglaze colours, glass and lustre  
46cm x 30cm  
www.greencornucopia.com

Flora McLean  
Marcel (from Iconic Heads)  
2009  
Wool felt  
20cm x 30cm x 30cm  
www.flora-mclean.com
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
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

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

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 selections of 2010’s show have exemplified a level of considered decision-making 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; fragile objects can become crucibles 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 move through our everyday lives. In tandem, this exhibition celebrates each piece as an object, offering its own unique perspective on the space it occupies and, as Jeanette witnesses, revealing something of the maker whose ideas are brought to life.

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, demonstrating these ideas still further through the presentation of the show, as have Turnbull Grey, our graphic designers. Significantly, I would like to thank Sarah Williams and Julie Ravenscroft for deftly overseeing the process and the exhibition, and the Jerwood trustees, particularly Sarah Williams, for keeping the series on course 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.