

Farah Bandookwala
Emmanuel Boos
Heike Brachlow
Keith Harrison

Foreword

Shonagh Manson, Director, Jerwood Charitable Foundation

With this exhibition of work by Farah Bandoorkwala, Emmanuel Boos, Heike Brachlow and Keith Harrison, we inaugurate the first of three open submission opportunities through Jerwood Makers Open. The Jerwood Charitable Foundation has a long and fervent history as a champion of the applied arts. As we reached the end of our exhibition series Jerwood Contemporary Makers (2008 - 2010), we talked with a range of arts and craft professionals about what we could do next to support makers setting out on their careers. Several themes rang strongly from these discussions, including: the still-current issue of the 'value' or status of applied arts within contemporary visual arts contexts; the need for committed exhibition partners in London to showcase applied arts practice; and the value of offering challenging commissions and supporting new work.

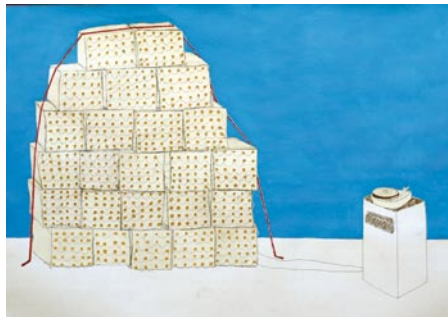
Jerwood Makers Open is just one response to those conversations; there could have been many more. Through open submission, makers put forward a proposal for a new piece of work or works to be commissioned and shown in a group exhibition within Jerwood Visual Arts at Jerwood Space and on tour. Aside from these parameters, the brief was open; Jerwood Makers Open is intended to provide space, support and resources for makers to realise those works that they desire to. We received more than 200 entries and interviewed a longlist of eight makers about their diverse work and ambitions. Four makers and their proposals were selected by our panel, Emmanuel Cooper, potter, writer, educator and critic, Siobhan Davies, choreographer and artistic director and Jonathan Watkins, curator, writer and Director of Ikon Gallery. Each winning proposal was awarded a commission of £7,500. There were no defined discipline or material boundaries in the decision making process, rather a consideration of the quality and integrity of each proposed enquiry, and of where each maker could potentially travel to through the process of realising the work.

Farah Bandoorkwala, Emmanuel Boos, Heike Brachlow and Keith Harrison fuelled the panel's imagination with their apparent love of materials and their genuinely ambitious visions for how far material processes can be pushed. Within the final exhibition each maker has also presented some of their earlier work, giving a sense of the jumping-off point from which this commission has evolved.

I would like to heartily congratulate and thank Farah, Emmanuel, Heike and Keith for their involvement in Jerwood Makers Open, alongside Emmanuel, Siobhan and Jonathan, our inaugural selection panel whose input I have thoroughly appreciated. Jerwood Visual Arts is also powered and realised by a great team of project managers who have all helped Jerwood Makers Open come to life. These include Sarah Williams and our colleagues at Jerwood Space, who are skilled and by no means risk-averse when it comes to supporting the translation of new ideas into their exhibition space. Siobhan Kneale and all at Parker Harris manage the initiative and have worked thoughtfully with each commissioned maker, and the team at Colman Getty have cared for the marketing and profile of the exhibition and its makers. I am also grateful to our touring partners, the Naughton Gallery at Queens University, Belfast and Dovecot Studios in Edinburgh, who will support the work on tour into the New Year 2012.

A circular saw, a Gauloise and a little red wine

Stephen Bayley, design critic, cultural commentator and author



Keith Harrison
Piezo Stack (Jah Shaka's Garrard 4HF turntable)
Pencil, gouache, felt tip on paper, 2011
Courtesy the artist

Technology turned into performance art. Harrison pours clay into live speakers playing music inspired by the Caruso-loving Klaus Kinski character in Werner Herzog's *Fitzcarraldo*. Low frequency vibrations promise destructive transformation during a live event, while the reaction of earth and electricity suggests another cinematic reference: *The Golem* – Paul Wegener's expressionist masterpiece about the Jewish homunculus of clay who comes to life.



Farah Bandoowala
Bangle 1
Part of Parasite series
rapid prototyped stainless steel, nylon, dye, 2010
Courtesy the artist

Here, jewellery blurs into sculpture. And there are other sources of delightful confusion: rapid prototyping achieves complex forms which powerfully suggest a natural origin, but can in reality only be created by CAD/CAM systems. Bandoowala talks of "tactile intrigue", her invitation to explore the word-less language of touch.

"A circular saw, a Gauloise and a little red wine" was Lord Snowdon's description of what's needed for a perfect afternoon. A generous lunch has come and gone. What next? The conventional options are a stiff walk, inspection of the flower-beds, or possibly even dozing in the sunshine.

Alternatively, if you are interested in making things, a retreat into the workshop seems a good idea. French cigarettes and Beaujolais are not absolutely necessary for the occasion, but they do enhance the sense of tactile hedonism that engagement with materials brings. When I repeat that first line, told me by David Linley, Lord Snowdon's son who's a dab hand at a circular saw himself, I can actually smell the hot wood and tobacco, hear the whine of the saw, feel the sense of practical pleasure. I rather wish I was there.

Anything that is made betrays the beliefs and preoccupations (and possibly the level of sobriety) of its maker. Objects are not mute. They speak to us and understanding their language is one of civilisation's many enjoyable obligations. If you believe that objects speak, then it follows they have meaning.

And how might this meaning be measured and understood? Are we talking about dramatic range? Certainly, objects can be tragic. Maybe they can be comic as well. All sorts of things can be produced by that circular saw.

I started making these notes while sitting through a concert in the gallery of Nicholas Hawksmoor's disturbing Christchurch, Spitalfields. It was one of those abstracted reveries that a concert brings. Specifically, Vivaldi's *Concerto in G Minor RV 315*. The music was contemporary with the Huguenot weavers who settled in this part of London and funded such an impressively daunting church with the proceeds from their craft.

As ever, admiring Hawksmoor's strange architecture, my mind wandered to the psychology of stuff. How exactly, I always worry myself, do material values express themselves? What is this impressive language-without-words that buildings and objects speak? In Hawksmoor's day, the question would not have made sense. Art, architecture, craft and design were more-or-less in alignment. There were no options.

But our day is different. We have much more stuff, but we are much less certain about its meaning. As a summer squall rattled Christchurch's magnificent windows and a man with a flute stood up, I started to think, not, I concede for the first time, that the division of labour was a Mephistophelean bargain which the devil won. Separate concept from execution, go forth and multiply (or, at least, go forth and manufacture) and you get rich! The deal was: you enjoy great wealth, but you will also suffer nameless humiliations and deepening emotional impoverishment while you spend it.

I never was and never want to be a spokesman for a sentimental view of either the past or the mythic ruddy-faced craftsmen who populated it. George Sturt's *The Wheelwright's Shop* (1923), describing a felicitous life before Lord Snowdon got his hands on a 250kw powered saw, was a subversive retro-kitsch fantasia which took no account of economic or social realities. Those wheelwrights in Farnham were perhaps not truly satisfied souls, but more likely wretched and poor throwbacks standing ankle-deep in dirty hay.

And then there is John Ruskin whose ghost haunts all discussions such as this. While I am always moved by his sonorous rhetoric and enjoy the sort of contrarian aestheticism that says all the most beautiful things in the world, like lilies, are completely useless, I find a lot of his stuff barking mad.

When Ruskin says "Gunpowder and steam-hammers are the toys of the insane and the paralytic", he is simply presenting early symptoms of the alarming psycho-sexual malaise that eventually had him drooling under what amounted to house arrest.

Not that I am a special advocate of the steam-hammer, but all new technologies offer expressive opportunities for makers. I dare say that using one of George Sturt's medieval spoke-shaves has therapeutic benefits, but laser-cutting is a more powerful and interesting tool. Here you have streams of monochromatic coherent light able to cut and perforate to very high tolerances and to do so with tireless repeatability. And when you know the range of laser-cutting's potential you have increased your vocabulary. Vaporisation, melt-and-blow, cold-cutting, scribing and stress cracking are now options. Farah Bandoowala knows this.

New technologies need not be alienating. The recent success of Matthew B. Crawford's *From Shop Class to Soul Craft* (2009) demonstrates this. Crawford, a reformed yuppie economist, explains with great beauty the philosophical satisfaction to be had from servicing and repairing motorbikes. Ancient fascination and new technology can work together. Indeed, rapid-prototyping blurs forever the distinction between craft and design.

Crawford was revisiting territory first explored by Robert M. Pirsig in his epic *Zen and the Art of Motorcycle Maintenance - an enquiry into values* (1974). And, in turn, Pirsig was revisiting Eugen Herrigel whose *Zen in the Art of Archery* (1948) became a counter-culture classic. Herrigel has something to say about the hierarchy of art and craft and the importance of making things: "Far from wishing to awaken the artist in the pupil prematurely, the teacher considers it his first task to make him a skilled artisan with sovereign control of his craft."

Stephen Bayley *cont.*



Emmanuel Boos
Cobblestones
porcelain and glaze, 2009-2011 (on-going)
Courtesy the artist

Ceramic cobblestones as an aid to contemplation. Whether displayed on a wall or a table, Boos' invitation is to investigate the astonishing depth of glaze while being disconcerted by the enigma of a solid object that wants to be flat. Several ironic dialogues are involved: beauty and uselessness, substance and void, surface and depth.



Heike Brachlow
Careful I, III, IV
cast glass, polychromatic & kinetic, 2009
Photo: Ester Segarra

Understanding light and motion was a preoccupation of the influential 20th pedagogue Laszlo Moholy-Nagy. Heike Brachlow's interest in kinetics and balance is an additional link to Bauhaus theory and its own associations with Froebel blocks and Kindergarten theory. There are two sorts of subtle dynamic here: precarious physical balance and continuously changing refraction of light.

While I was writing this, twenty giant container ships left Hong Kong carrying stuff we don't need which we will buy with money we do not have. Ruskin's psycho-sexual madness was exacerbated when he moved from the firm ground of art to the less certain terrain of political economy. I have no intention of imitating him, but it is very evident that making things is assuming ever greater significance both in our culture and our economy.

The Craft Revival of the seventies and eighties encouraged a lot of "cack-handed provincial pastiche", to borrow George Walden's robust condemnation of The Omega Workshop. We have moved on. Makers today, including Heike Brachlow and Emmanuel Boos, exploit deep knowledge of industrial processes. Bandoowala's nylon rings are made by rapid-prototyping technologies also used in aerospace. Keith Harrison's installations reverse Thoreau's idea that "electricity kills darkness while candles illuminate it". Electricity is shown here to have a magic of its own.

When you admire your Made-in-China plasma TV, ask yourself if you know how it is made. If you find the answer disappointing or disturbing, you may find some comfort in returning to Ruskin. "There is no wealth but life" he boomed. And in life, real wealth is most enjoyed and best acquired by the art, craft and technology of making things.

Jerwood Makers Open 2011

Emmanuel Cooper, potter, writer, educator and critic
Siobhan Davies, choreographer and artistic director
Jonathan Watkins, curator, writer and Director of Ikon Gallery

Risk is inevitably a stimulating challenge when selecting work. Do we go for the safe and secure, the way out 'avant garde'? Or do we go for a measured assessment of the work offered, its potential, and the way that an artist-maker deals with such issues as tradition and history, but 'read' within the modern concept?

As three selectors from diverse backgrounds, our initial ideas were loose and open-minded. None of us had any fixed concepts but all were excited by the large number of applications covering a wide range of materials, whether porcelain, glass, sound as well as technological input, often involving much handwork. Looking carefully at each of the submissions and discussing them all, it was also clear that there was an exploration and understanding of a wide range of approaches, interpreted from a creative point of view. The making often combined the organic and the constructed, producing combinations of structure and idea that questioned and pushed at convention, whilst retaining a fundamental understanding of possibilities, idea and concept. The approaches taken by the majority of the submissions touched on use but were not useful. Instead they paid a regard to this that retained a humanism that acknowledged one of the concerns of making.

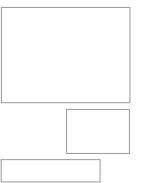
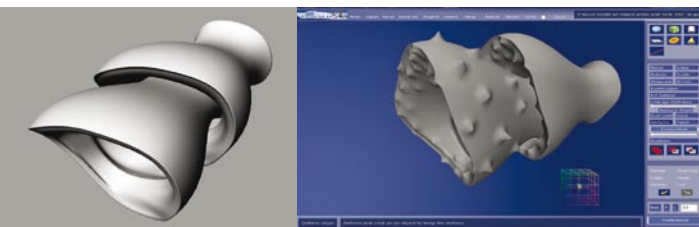
The discussion throughout was extensive. We all agreed that we could have chosen three or four exhibitions from the submissions, all of which would map out different concerns. In the end we had to make a final choice and, after humming and hating, enjoyed the four we chose. Articulate, astute, adventurous, each artist took their own risk, pushing at the use of material and concept, opening up and exploring fresh areas.

Farah Bandoorkwala

I grew up across two cultures, in India and New Zealand, and this strongly influences my work. I developed an interest in the way individuals perceive artefacts across cultures. I would like viewers to experience my work as alien and yet strangely familiar; beautiful yet disturbing.

Using a combination of high tech process like rapid prototyping, and haptic interfaces, I build up complex textures on the interior of forms, to arouse an element of tactile intrigue. Although the objects I design are reminiscent of exotic species in nature, they are in fact unique to CAD/CAM.

Jerwood Makers Open has given me the opportunity to create larger sculptural works with an interactive facet: elements that light up, vibrate or move when the spectator comes close to, touches or strokes the work. My background in jewellery has inspired me to create artefacts that depend on audience participation to reach their full potential. The installation of the work accentuates the wearer's sense of discovering awe-inspiring, exotic creatures.



Flicker
Part of *Interactive Creature* series
rapid prototyped nylon,
glass, electronics, paint,
2011
Photo: Tomas Rydin

Bangle 2
Part of *Parasite* series
rapid prototyped stainless
steel, nylon, dye, 2010
Courtesy the artist

Quiver
Part of *Interactive Creature* series
CAD preparatory
drawings, 2011
Courtesy the artist

Emmanuel Boos



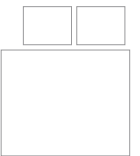
In my search for depth in a ceramic glaze, I have developed a palette of glazes and tested them systematically on slip-casted porcelain cobblestones. The result is an on-going installation, which started in 2009.

New pieces have been created for Jerwood Makers Open: born rather than designed, paper porcelain slabs or remains of slabs. Planes slightly folded, gently bent, sometimes assembled. 2D venturing timidly into 3D. 3D approaching flatness.

Some can be both wall pieces and table pieces. Paintings and sculptures. A surface which remains a volume as if trying to answer the question "How does the plane surface invoke interiority?"

Other pieces are approaching complete flatness, hung on a wall like canvases. The glaze here too is playful and unpredictable. It can be violent when tearing the support apart showing blatantly the void beyond the surface.

In all pieces, the resulting surfaces are an invitation to contemplate and dream poetically of material's qualities and processes. Surface and depth. Void and substance.



Crumpled Plane
(work in progress)
porcelain and glaze,
2010
Courtesy the artist

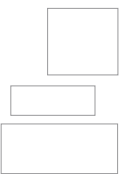
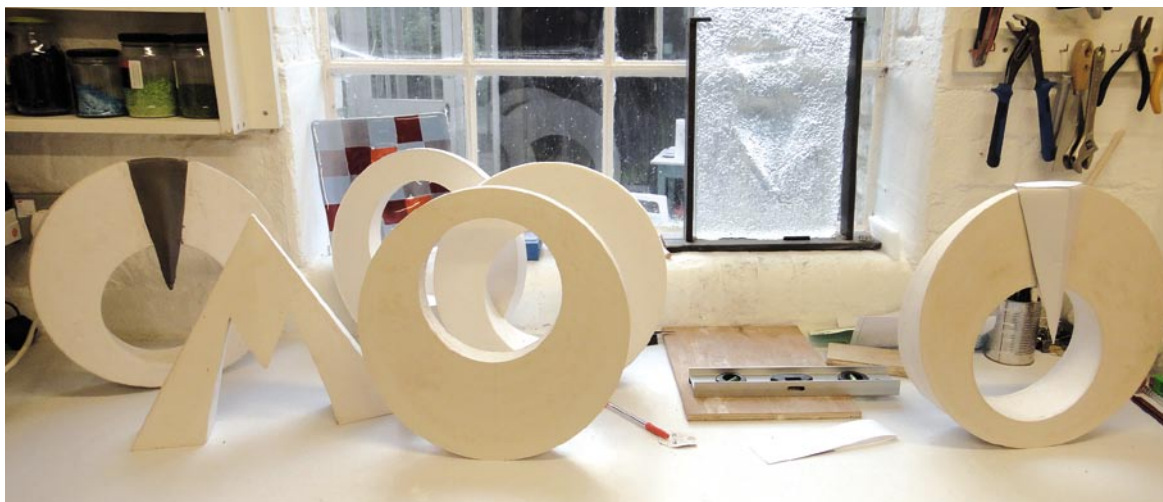
Plane
porcelain and glaze,
2010
Courtesy the artist

Cobblestones
porcelain and glaze,
2009-2011 (on-going)
Photo: Tomas Rydin

Heike Brachlow



The focus of my creative work is transformation, achieved through different means: colour, movement, or the use of puzzle-type elements that can be arranged in different ways. This new body of kinetic work is based on balancing toys, where form and weight distribution allow an object to move freely on a single point of contact. This is achieved by placing the centre of gravity below the pivoting point. For balancing toys, weights are used to accomplish this. The challenge for attaining balance in a glass sculpture lies in the use of form. While a single colour is employed for each sculpture, the forms display different values of colour due to the effect of varying thickness on volume colour. The colours subtly change through the course of the day due to variations in light, and drastically change when illuminated with fluorescent bulbs.

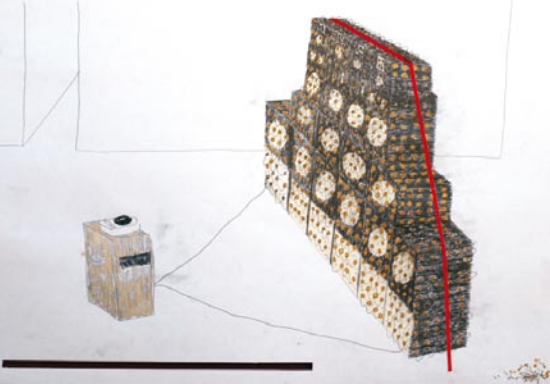


Avis I
Part of *Six Impossible Things* series
cast glass and steel,
2011
Photo: Tomas Rydin

Theme and Variations I
cast glass, polychromatic,
2009
Courtesy the artist

Plaster maquette
for *Six Impossible Things* series,
2011
Courtesy the artist

Keith Harrison



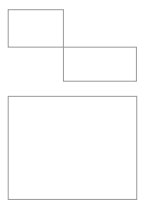
The potential to directly transform raw clay as a live event, using industrial and domestic electrical systems, drives a continuing series of experiments where clay is applied onto a form through which electricity is transmitted.

Some works permanently change the properties of clay, whilst others employ combinations of raw materials to produce a sensory alteration such as a change of colour, the generation of sound or creation of a scent.

The new work is inspired by a scene in Warner Herzog's film *Fitzcarraldo* where the central character voyages up the Pachitea River in a steamer playing Caruso records from a gramophone to communicate with the indigenous tribes of the Peruvian jungle. In the eventual real time hauling of the steamship over a mountain obsession overcomes logic.

Bootleg and ceramic records of the soundtrack are played out through a recreation of the Jah Shaka sound system experienced at St George's Hall, Exeter in 1994 and consist of raw clay poured into bass speakers and piezo ceramic transducers. Sound is used as a physical force, a reverberating cycle with the potential to break the work down as it plays inside the gallery space.

This work is an ambitious culmination of a sequence of experiments and small-scale live events involving sound alongside clay and electricity.



Soundsystem 1
pencil and ink on paper,
2011
Courtesy the artist

Brother
Clay, wood, metal,
insulation block,
audio and electrical
equipment, 2009
Photo: Dan Prince

Float
Clay, wood, metal and
audio equipment, 2011
Photo: Tomas Rydin

Farah Bandoorkwala

Farah Bandoorkwala studied at Edinburgh College of Art (MFA Jewellery, 2009-10) and the Christchurch Polytechnic Institute (BA Design, 2004-2007).

Selected exhibitions

Atelier Jewellers, Isle of Wight, 2011; Studio 20/17, Australia, 2010 and 2011; Colour Chic, Studio Fusion Gallery, London, 2010.

Awards and residencies

Sponsorship from Shapeways, Laserlines, 2009; International Student Bursary, Edinburgh College of Art, 2008; Bridgestone Award, Top Humanities Student, 2004.

Emmanuel Boos

Emmanuel Boos studied at the Royal College of Art (PhD 'The Poetics of Glazes, Ceramic Surface and the Perception of Depth', 2006-2011); apprenticeship with ceramicist Jean Girel (Elève de Maître d'Art, 2000-2003 and nominated Maître d'Art by the French Ministry of Culture); Gould Academy, USA (Foundation Ceramics, 1984).

Selected exhibitions

La Scène Française, Musée des Arts Décoratifs, Palais du Louvre, Paris, 2010; Foire Internationale d'Art Contemporain (FIAC) with Jousse Entreprise, Paris, 2009; Institutionalised, Goodenough College, London, 2008; Ceramic Biennale, Châteauroux, France, 2007; Emmanuel Boos, Grand Prix de la Création de la Ville de Paris, Jousse Entreprise, Paris, France, 2006; permanent display at Jousse Entreprise Gallery, Paris, since 2005.

Awards and residencies

Arts and Humanities Research Council Doctoral Award, 2008-2010; Grand Prize of Creation of the City of Paris, France, 2005; Artist-in-residence, Alfred University, New York, 2004; Winner of the 2003 SEMA Grand Prize for Contemporary Crafts.

Heike Brachlow

Heike Brachlow studied at the Royal College of Art (PhD research 'Colour for Solid Glass Sculpture', 2007-2011, MA Ceramics and Glass, 2005-2006,) and the University of Wolverhampton (BA Hons Glass, 2001-2004).

Selected exhibitions

Art Miami, 2010; COLLECT, Saatchi Gallery, 2010; Bonham's Modern and Contemporary Glass Auction, London, 2009; Space-Time, National Glass Centre, Sunderland, 2009; SOFA Chicago with Bullseye Gallery, 2008; London Art Fair, 2007; Kyoto Art Centre, Japan, 2005.

Awards and residencies

AHRC Postgraduate Award for PhD studies at Royal College of Art, 2007; Residency at the Studio of the Corning Museum of Glass, 2007; Finalist, Glass Sellers Student Award, 2006; RCA scholarship for Residency at Kyoto City University of Arts, 2005; RCA scholarship for Pilchuck Glass School, 2005.

Keith Harrison

Keith Harrison studied at the Royal College of Art, (MA Ceramics and Glass, 2000-2002); University of Wales Institute (BA Hons Ceramics, 1987 - 1990); Bournville College of Art (Foundation Art and Design, 1985-1986).

Selected exhibitions

Blue Monday/White Label Landmark, Bergen Kunsthall, Norway, 2010; The Big Rip Off, Camden Arts Centre, London, 2010; Unfinished Business, Gooden Gallery, London, 2009; Testing Grounds, Bargate Gallery, Southampton, 2009; Possibilities and Losses mima, Middlesbrough, 2009; Whittington Street Camden Arts Centre, 2007; Last Supper and M25 London Orbital, V&A, 2006.

Awards and residencies

The Henry Moore Foundation Grant, 2007; AHRC Small Grants Award, 2006; Arts Council Grants for the Arts Award, 2006.

JERWOOD MAKERS OPEN

13 July to 28 August 2011

JVA at Jerwood Space

171 Union Street

London SE1 0LN

www.jerwoodvisualarts.org

Twitter: @jerwoodjva #JMO11

14 October - 11 December 2011

The Naughton Gallery at Queen's

Lanyon Building

Queen's University

Belfast, BT7 1NN

www.naughtongallery.org

13 January - 19 February 2012

Dovecot

10 Infirmary Street

Edinburgh

EH1 1LT

www.dovecotstudios.com/events

Selectors: Emmanuel Cooper, Siobhan

Davies, Jonathan Watkins

Project management: Parker Harris with Sarah

Williams and the team at Jerwood Space

PR and marketing: Colman Getty

Exhibition design: Amos Marchant

Exhibition build: one-or-more

Graphic design: Second Opinion

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Jerwood Charitable Foundation

171 Union Street

London SE1 0LN

Published in the UK to accompany

Jerwood Makers Open

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JERWOOD **VISUAL ARTS**

JERWOOD
**MAKERS
OPEN**

Jerwood Makers Open is part of Jerwood Visual Arts, a contemporary gallery programme of awards, exhibitions and events. A major initiative of the Jerwood Charitable Foundation.

JERWOOD**SPACE**

 THE
NAUGHTON
GALLERY
AT QUEEN'S


Dovecot Studios