

A Natural Selection







CONTEMPORARY ART
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A Natural Selection

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Mary Bourne
Hitomi Hosono
Françoise Joris
Takuya Kamiyama
Angus McFadyen
Theresa Nguyen
Katie Spragg
Kaori Tatebayashi
Peter Ting

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Foreword

It is a curious coincidence that *A Natural Selection*, an exhibition that celebrates so eloquently the relationship between art and nature, should open in the bicentennial year of John Ruskin's birth. Ruskin (1819-1900) embraced a radical ideology that questioned the place of art and nature in society, rejecting industrial mechanization to promote craftsmanship. Fundamental to this vision was his own particular power of observation, a skill he honed from an early age through an interest in both geology and art. This led him to create works of gentle abstraction such as *Study of Moss, Fern and Wood-Sorrel, upon a Rocky River Bank* (1875-79) from the Collection of the Guild of St George in Sheffield, or others of modest monumentality such as *Study of a Piece of Brick covered in Moss* (c.1875) now at the Ashmolean Museum. These beautifully rendered images find exquisite twenty-first century echoes in *A Natural Selection* especially in the works of Takuya Kamiyama whose pieces are inspired by his own detailed observations of moss, bacteria and the stratigraphy of the soil beneath our feet. Equally redolent of Ruskin's interests are Mary Bourne's lyrical musings on geology and her evocation of fossil life and Kaori Tatebayashi's fossilisation of plants in ceramics. The tensions between the manufactured world and nature that troubled Ruskin find poetic expression in Katie Spragg's constructions whereby delicate plants are framed in an architecture that they ultimately have the power to destroy.

Each of the artists featured in *A Natural Selection* are represented in museum collections around the world including the V&A, London. The department of Sculpture, Metalwork, Ceramics and Glass holds in the region of 142,000 items plus the collections of the Wedgwood Museum that were gifted to it by the Art Fund in 2014. Hitomi Hosono's engagement with Wedgwood as a source of inspiration and as a manufacturer has renewed relevance for the V&A as a consequence of this transaction. Her collaborations with Wedgwood participate in a much longer tradition of artistic involvement with the factory that date virtually from the time of its foundation. Hosono's unique way of working was derived from studying sprig-moulding at the factory when she was a student at the Royal College of Art between 2007-2009. The V&A acquired *Vessel, Large Leaves Bowl* in 2010. She described the inspiration for the piece in the following words:

I sculpted a leaf that I found in the garden at home. It was a simple leaf, not particularly special amongst other leaves. However, when I started sculpting its shape with clay, I was drawn into its intimacy; the manner in which veins were branching, how the margins ended. I found many details that I admired in this small leaf. ... It is my intention to transfer the leaf's beauty and detail into my ceramic work, using it as my own language to weave new stories for objects.

This again relates to the close observation of nature that was a symptom of Ruskin's engagement with the world. The quotation also illustrates the sculptural aspects of Hosono's vessels. The complex fusion of artistic and cultural influences evident in her work make her difficult to categorise in museum terms where she could sit comfortably with either the Asian or European decorative arts. In fact, the V&A's 2010 acquisition is held by the Asia department and this corresponds with the reception of her work at the British Museum. Nicole Rousmanière, Curator of Japanese Collections there describes Hosono as a transnational artist:

Hosono is a brilliant example of the strength of a current generation of transnational artists, who keep their national identity intact while growing from experiences learnt outside their homeland. Born in the potting town of Tajimi, Gifu Prefecture in Japan and schooled in ceramic art at the prestigious Kanazawa College of Art, she then studied in Copenhagen before finishing her Master's degree at the Royal College of Art, London, having also apprenticed at Wedgwood. Hosono combines the strength of these various experiences with her own vision and love of nature to form inspirational works that redefine the boundaries of what is Japanese art in the 21st Century.

The V&A's forthcoming involvement with Peter Ting is also an initiative of the department of Asia which, again, will demonstrate strong cross-cultural influences. From 5th September 2019 to 10th May 2020 an exhibition of *Blanc-de-Chine* curated by Xiaoxin Li will invite visitors to explore the past and present of this white porcelain made in Dehua, a town in the Fujian province of southern China. The V&A has a significant collection of historic *Blanc-de-Chine* wares including rare masterpieces made by the potter He Chaozong (1522-1600). The exhibition will include works by the contemporary artists Lucille Lewin, Jeffery Mitchell, Su Xianzhong, Wanying Liang and Peter Ting.

James Robinson

Keeper of Sculpture Metalwork, Ceramics and Glass, Victoria and Albert Museum, London

A Natural Selection

A Natural Selection brings together an international line-up of artists specialising in sculpture, ceramics or metalwork who interpret and express the natural world around them in different ways. The work is connected by subject and the outcome delicate and sublime; *A Natural Selection* is a deliberate, monochromatic tone poem. Every work speaks of the preservation of time; a history of still life or *nature morte*, naturalism and hyper-realism from either Western or Eastern traditions of painting, horticultural obsession or decorative art history. The advantage of the still life art form is that it allows the artist freedom to experiment with the arrangement of elements within a composition and allows for symbolic expression. In Europe in the 16th Century there was an explosion of interest in the natural world prompted by the creation of lavish botanical encyclopedias, scientific illustrations and classification which recorded the discoveries of the New World and Asia. The natural world began to be appreciated as individual objects of study. Wealthy patrons sponsored the collection of animal and mineral specimens, creating extensive scientific collections as well as cabinets of curiosities. These specimens served as subjects for artists who sought to combine realism and novelty. Shells, insects, exotic fruits and flowers began to be collected and traded and new plants such as the tulip (imported to Europe from Turkey) were also celebrated in still life paintings, extraordinarily detailed and symbolically charged. In the 18th Century the Rococo floral style developed and smaller, refined work began to be produced in porcelain, wallpaper, fabrics and carved wood furnishings. The opening up of Asia and in particular Japan in the 19th Century, allowed an extraordinary flowering of oriental taste in the West creating a profound effect on both industry and artists.

A Natural Selection explores the relationship between the artist, material and expression. Included are artists from the East who have received art education in the West, and artists from the West who perhaps owe much to the influence of Asia. This exhibition exemplifies a continuing fascination for the natural world and contemporary still life. The desire for beauty is a profoundly human urge and its fountainhead and variety of expression can never be exhausted; the world around us will forever be a source of inspiration for every generation of artists. Every work in this exhibition marks a single moment in time captured for the viewer to behold and enjoy: many share the 'delicate precision' Duncan Macmillan identifies in the work of Mary Bourne and all draw on the contrast between the permanence of the object and the ephemeral nature of the subject, real or imagined. Hitomi Hosono's recreations are impossibly delicate, but in monochrome their reality is subtly denied. Françoise Joris pushes the physical possibilities of the medium of porcelain to create imaginative forms which speak of the deep oceans or alien species. Takuya Kamiyama is a metalworker defying tradition to freeform metal objects which again spark the imagination invoking pre-history, fruit, egg or skin. By his own statement Angus McFadyen is 'receptive to the everyday' capturing beauty, shimmering but permanent on a traditionally formed metal vessel with precision micro engraving. Theresa Nguyen draws on the Rococo and Art Nouveau but subverts decorative expectation to make the work original, playful and relevant. In the cased ceramic pieces of Katie Spragg, the artist seeks to arouse curiosity, to enhance the experience of nature with display, animation and movement.

Kaori Tatebayashi was born in Arita, the home of Imari porcelain and again has escaped traditional constraints whilst respecting the medium: the ghostly three dimensional leaves and sprigs are assembled in two dimensional still life which she calls *preserving time*. Finally, Peter Ting has collaborated with a traditional Chinese ceramic flower maker Zha Cia Duan, from Dehua, China, who makes hyper-realist flowers in the *Blanc-de-Chine* tradition within a miniature border, contained by the wall of the vessel.

We thank all the artists for their beautiful work and in particular to Adrian Sassoon, London for arranging new work for The Scottish Gallery from Hitomi Hosono. I would like to thank James Robinson, Keeper of Sculpture, Metalwork, Ceramics and Glass at the Victoria and Albert Museum, London for his foreword and commitment to visit and lead discussion on the work in one of our most anticipated shows of the year.

Christina Jansen
The Scottish Gallery

Mary Bourne b.1963

Fade

In this group of works, flowers bloom and fade across the surface of Cumbrian slate. I am simultaneously aware of both the brief life cycle of the plants, and the geological timescale of the rock. The work considers what it means to persist and the unbridgeable distance between something that has vanished and the memory of its existence.

Where I live, summer comes with wild roses at the bend of the road and rockroses in the hills. The Fade works are an attempt to record something both routine and extraordinary: the miraculously reliable return of seasonal flowers. The contradictory qualities of permanence and transience, of strength and fragility are all about us. The world is in a state of constant change and delicate seedlings can crack rocks. But look through the prism of the medieval symbolism of flowers: roses, with their perfect blooms and sharp thorns, were a symbol of the Virgin, her pure beauty and the pain of her labour and her loss. She, the Rosa Mundi, was in turn an archetype for womankind and beyond that embodied the beauty and pain of the whole world. In this language of symbols, the garden, holding the wilderness at bay so flowers could bloom, was emblematic of the Garden of Eden. In Paradise, the first humans stood for all humankind, a race given an astounding world containing all it could need, but seduced by the thorn-toothed serpent and destined to lose its home. The garden is fading, the fall is complete.

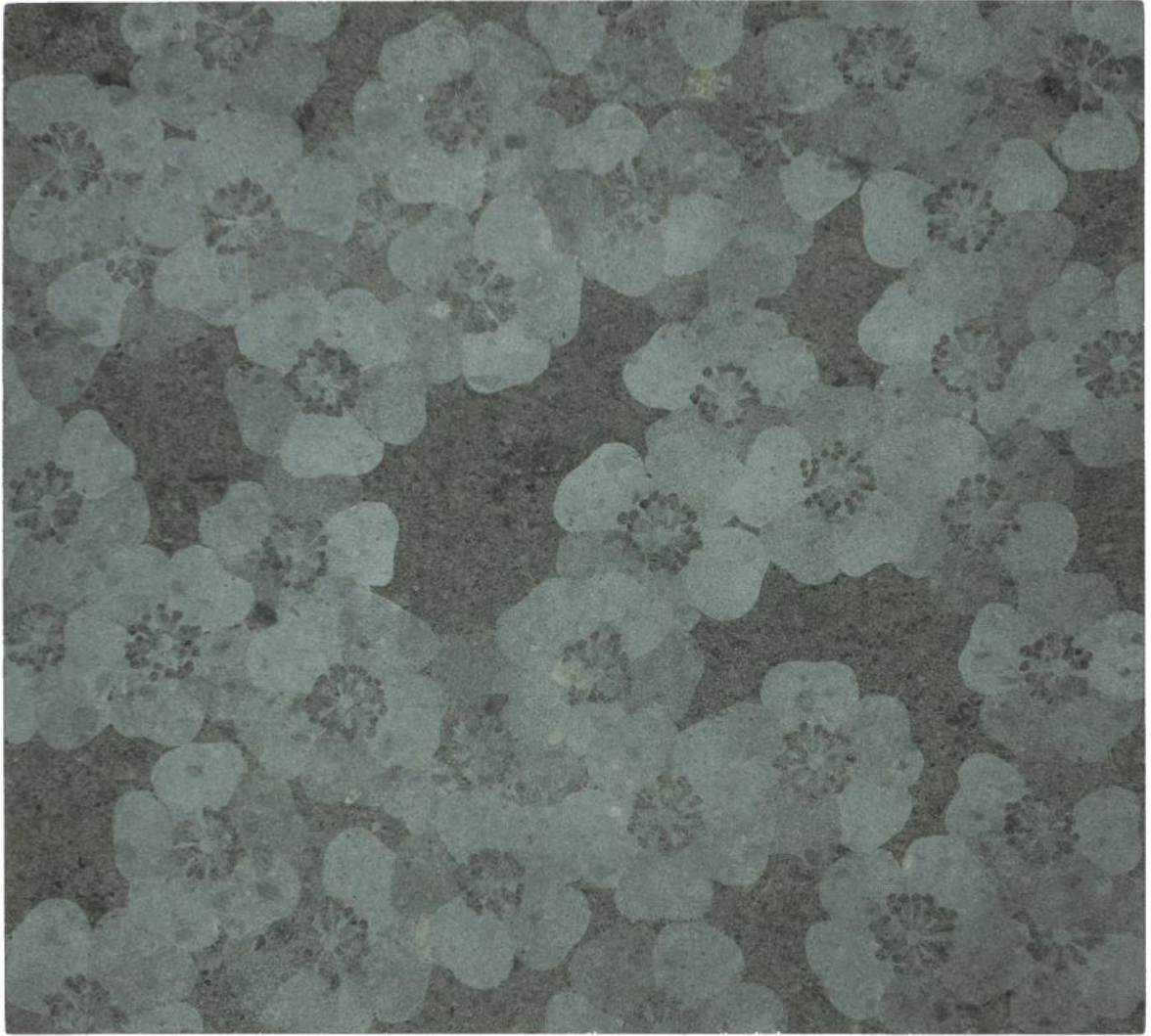
All of the above readings of the Fade group are true and no doubt there are others. I hope the meanings shift and change as you look, just as light flickers across a landscape, illuminating first one place then another. The Fade works were made using stencils from which sections were progressively removed as I sandblasted with different intensities. I cut the stencils at home and sandblasted at the Scottish Sculpture Workshop.

MARY BOURNE, *The Garden (Fading)*, 2018
Cumbrian slate
H40 x W40 cm

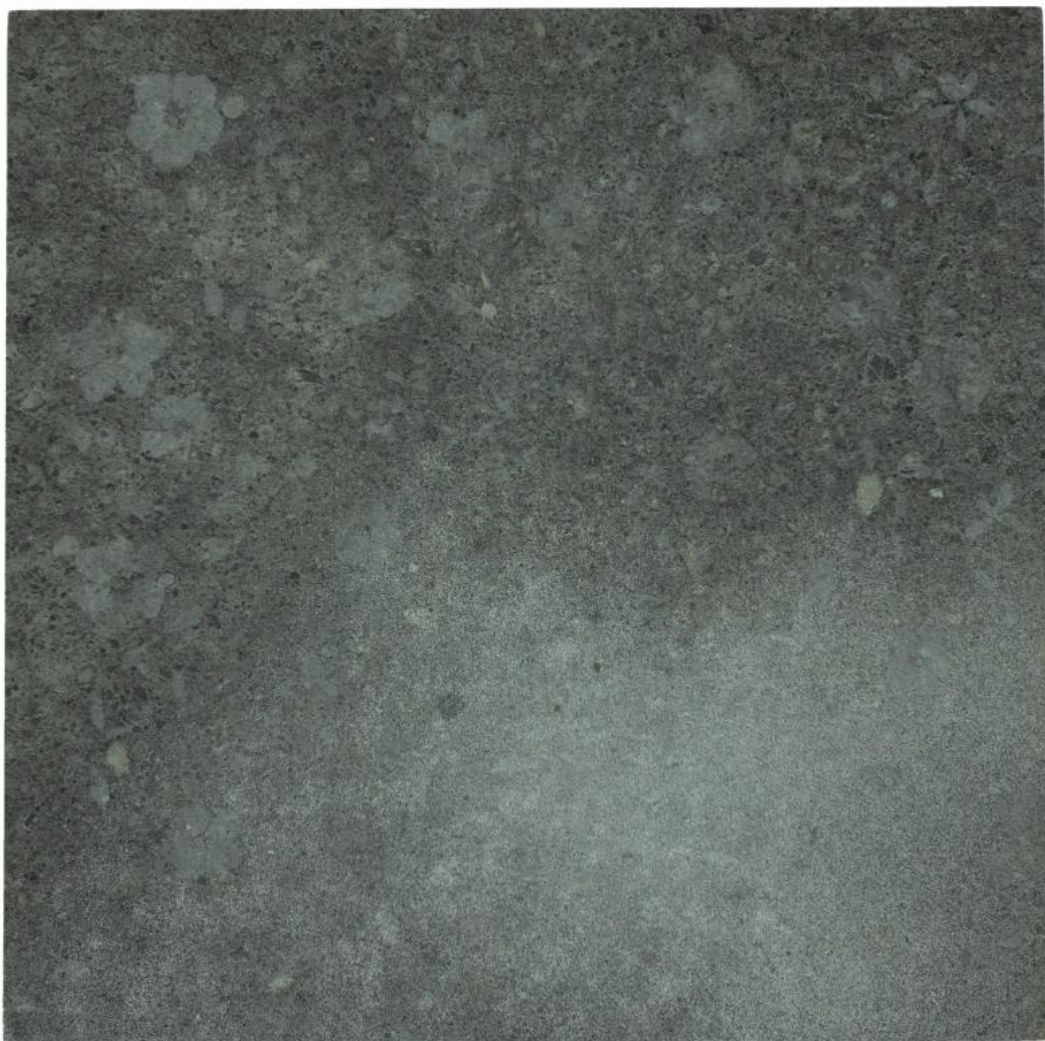




MARY BOURNE, *Roses II*, 2018
Cumbrian slate
H30 x W33 cm



MARY BOURNE, *Roses I*, 2017
Cumbrian slate
H40 x W44 cm



MARY BOURNE, *Rock Roses*, 2018
Cumbrian slate
H40 x W40 cm



Mary Bourne has made exquisite images of flowers, leaves and thorny branches in polished slate. The delicacy of the result defies the fierceness of the method. She sandblasts the stone. The result is that the flowers and grasses seem not to be drawn on the slate, but embedded in it like fossils and they have the same delicate precision. Duncan Macmillan

MARY BOURNE, *Plantains*, 2018
Cumbrian slate
H30 x W61.5 cm

Hitomi Hosono b.1978

Hitomi Hosono's detailed porcelain vessels reference the natural world and botanical specimens which combine dramatic silhouettes, movement and sensitively refined details. With a chalk-like finish and gold embellishments, the work captivates with its delicacy and has attracted the patronage of curators from the British Museum and the Victoria and Albert Museum, London. Blooming foliage, leaves and flowers studied in the garden, as well as collected memories of nature from her own childhood in Japan, where her family runs a small rice farm, inspire her work.

My technique was initially inspired by Wedgwood's Jasperware, pioneered by Josiah Wedgwood over 200 years ago in which thin ceramic reliefs or 'sprigs' were applied as surface decoration to a piece. First I design the leaf or flower sprigs by observing and studying botanic forms. I analyse the plant forms by looking, touching and drawing, for instance observing the veins of a leaf and how the edges are shaped. After completing the original sprig models and plaster moulds, I press-mould hundreds of leaf sprigs in porcelain and carefully and patiently carve the finer details. The application of porcelain leaves in layers on a form thrown on a potter's wheel is a meticulous process where the leaves are so dense that the underlying shape is entirely hidden, like the multitude of green leaves that obscure the branches of a tree.

All the work for *A Natural Selection* has been made specially for The Scottish Gallery, courtesy of Adrian Sassoon, London.

HITOMI HOSONO, *Nadeshiko and Keyaki Open Bowl*, 2018
moulded, carved and hand-built porcelain
with an interior of dancing sprigs
H10.5 x Ø27 cm



I find myself drawn to the intricacy of plants, examining the veins of a leaf, how the edges are shaped and the layering of a flower's petals. I look, I touch, I draw. Hitomi Hosono, 2019

HITOMI HOSONO, *Very Large Feather Leaves Bowl*, 2018
moulded, carved and hand-built porcelain
with an interior of dancing sprigs
H27 x Ø35 cm



Michikusa refers to the grass at the side of a walking path as well as a rambling walk where you might find yourself doing something else along the way so arriving late at your destination. Hitomi Hosono, 2019

HITOMI HOSONO, *Small Nadeshiko and Michikusa Bowl*, 2019
moulded, carved and hand-built porcelain
with an interior of dancing sprigs
H10.5 x Ø16.5 cm



Mangrove refers to plants inhabiting coastal areas within a tropical climate such as Okinawa, Japan where they can survive even in salty water. The respiratory roots become quite dense and can grow into unique shapes to draw in oxygen from the air. I made these sprigs thinking of the leaves moving in a sea breeze. Hitomi Hosono, 2019

HITOMI HOSONO, *Small Nadeshiko and Mangrove Leaves Bowl*, 2019
moulded, carved and hand-built porcelain
with an interior of dancing sprigs
H13 x Ø17.2 cm



Nadeshiko or yamato nadeshiko is likened to the ideal of a Japanese woman who is dignified and graceful. This relatively strong plant is popular in Japan as it evokes a nostalgic feeling of old Japan and appears in classic poems and stories such as 'The Tale of Genji' and 'The Pillow Book'.
Hitomi Hosono, 2019

HITOMI HOSONO, detail of *Small Nadeshiko and Mangrove Leaves Bowl*, 2019
moulded, carved and hand-built porcelain
with an interior of dancing sprigs
H13 x Ø17.2 cm



Zenmai, osmunda japonica or Asian royal fern, is a fern my family pick in spring from the Japanese forest to cook and eat. We steam them with sticky rice adding seasonal vegetables and mushrooms. I love the tightly curled up ends of young zenmai. Hitomi Hosono, 2019

HITOMI HOSONO, *Small Zenmai Bowl*, 2018
moulded, carved and hand-built porcelain
with yellow gold leaf interior
H11.4 x Ø14.8 cm



HITOMI HOSONO, *Very Small Round Wisteria Box*, 2018
moulded, carved and hand-built porcelain
with yellow gold leaf interior
H7 x Ø8 cm

HITOMI HOSONO, *Very Small Round Pine Tree Box*, 2018
moulded, carved and hand-built porcelain
with yellow gold leaf interior
H8.5 x Ø10 cm



The Japanese name for wisteria is fuji. Wisterias are twining climbers with beautifully scented flowers. Wisterias represent long life and strong fertility. I designed this piece after being inspired by the wisteria I saw climbing up a wall of St. Paul's Cathedral, London. Hitomi Hosono, 2019



HITOMI HOSONO, *Tall Square Wisteria Box*, 2018
moulded, carved and hand-built porcelain
with yellow gold leaf interior
H21.5 x W12.3 x D12 cm

Françoise Joris b.1957

I started working with clay more than twenty years ago. Over time I refined my practice and began to look for a material which would give me more finesse and I turned to porcelain. For more than ten years I have been working with porcelain which allows me to have extreme refinement and I seek to make the material translucent. Each new experiment with porcelain allows me the opportunity to express my own personal vision of nature. My approach is free and detached from contingencies; it is the fruit of my imagination. The completion of a piece gives birth to the design of the next, creating a network of invisible but strong links, which continuously fuels my artistic approach and guides my explorations. So much remains to be said and done with porcelain; as a primary and noble material.

FRANÇOISE JORIS, *Untitled*, 2016
porcelain paper clay
H23 x W20 cm



Takuya Kamiyama b.1989

My inspirations for my silversmithing are derived from details of the natural world and by looking in detail at plant forms such as moss or bacteria and the layers which form the soil underground. I interpret and incorporate these perhaps somewhat grotesque themes of living organisms through form and texture and this is my way of seeking out beauty and truth in my art. I produce contemporary vessels, tumblers and other tableware. These are hand-raised in silver using various hammering, engraving and chasing techniques to achieve the final effect.

From left to right:

TAKUYA KAMIYAMA
Sea Urchin III Vase, 2019
Fine silver
H15 x W11.5 x D11.5 cm

Soil Beaker, 2018
Fine silver
H6 x W6.5 x D6.5 cm

Sea Urchin Cup, 2019
Britannia silver
H6 x W6.5 x D6.5 cm





TAKUYA KAMIYAMA, *Sea Urchin II Vase*, 2019
Britannia silver
H30 x W18 x D18 cm



From left to right:

TAKUYA KAMIYAMA

Soil Beaker, 2018

Fine silver

H6 x W6.5 x D6.5 cm

Sea Urchin Cup, 2019

Britannia silver

H6 x W6.5 x D6.5 cm

Angus McFadyen b.1962

Foliage engraved in low relief is set against a background pattern of slightly elongated dots cut at right angles to one another, which allows light to reflect from different decorative elements with each turn and from every angle.

I believe that inspiration is a matter of being receptive to things you see every day. When something interests or excites you, you remember it and it may crop up again somewhere in the future, not necessarily consciously. Techniques can also be influential; engraving is by and large, very linear. A lot of my engraving is influenced by textiles and fabric designs. An engraved mark can be used in a similar way to a stitch or a thread, and inlays and carving can be applied like embroidery as points of interest.

ANGUS MCFADYEN, *Square Spring Vase*, 2019
Sterling silver, gilt interior
H11 x W10.5 x D10.5 cm



A lot of my engraving is influenced by textiles and fabric designs. An engraved mark can be used in a similar way to a stitch or a thread, and inlays and carving can be applied like embroidery as points of interest.
Angus McFadyen, 2019

ANGUS MCFADYEN, detail of *Square Spring Vase*, 2019
Sterling silver, gilt interior
H11 x W10.5 x D10.5 cm



Theresa Nguyen b.1985

I try and draw inspiration from both my experiences and interests whether they be from travel, nature, music, acting, history, literature or art. They all provide the necessary sparks of inspiration that are required to set alight the creative process. On a practical level, I produce sketches and create models to make an idea visible on a three dimensional scale. At other times I work directly with the metal and allow the metal to evolve, take shape and form organically.

THERESA NGUYEN, *Dancing in the Wind II*, 2015
Sterling silver, Britannia silver & Fine silver
H30 x W29 x D22 cm



In this piece, Dancing in the Wind III, I sought to elegantly marry together inspiration from both my wire and organic pieces to create a decorative table piece. The wire form has been designed to work as a three dimensional frame for the leaf, although both forms have been designed so that they can also work as two separate decorative items. The wire form is shaped to reflect the beautiful forms created by a rhythmic gymnast, with their twirling ribbon and a leaf blowing in the wind that has been captured in its midst. Theresa Nguyen, 2019

THERESA NGUYEN, *Dancing in the Wind III*, 2015
Sterling silver, Britannia silver & Fine silver
H30 x W26 x D13 cm



I have been fascinated by the possibilities that the technique of enamelling could offer me in producing subtle harmonies of colour and patterns in my work. I believe that collaborating with Jane Short, one of the finest enamellers in Britain, has enabled me to bring a new dimension of vibrancy and richness to my observations of nature in my pieces.
Theresa Nguyen, 2019

THERESA NGUYEN, *Enamelled Silver Autumn Leaves*, 2014
Britannia silver, enamelling by Jane Short
H6 x W10 x D5 cm



Katie Spragg b.1987

Combining clay with a range of processes including animation, illustration and installation, I create work that aims to arouse curiosity. Whether through sharing a story or conjuring a collective memory, my practice highlights the forgotten sources of joy and amusement that surround us. My current body of work advocates the simple pleasure of being outside in nature; I am interested in the way that humans and plants co-exist – how we attempt to curate nature, yet it proceeds to grow and thrive beyond human ordering.

Using fired ceramic models of grass and plants and stop-frame animations staged, lit and presented in enclosed spaces, I create momentary experiences; offering the viewer a space to daydream and evoking distant, possibly half-imagined memories. The situations I explore, balance the sublime fantasy of untouched nature with my urban reality of experience. I am interested in the feelings and memories nature produces in us. My work aims to motivate an appreciation for the natural world but to not be precious or elitist about the environments that are revered – to see value in the overlooked nature that exists in urban environments as well as vast, beautiful natural landscapes.


KATIE SPRAGG, *Climber*, 2018
porcelain, glass, concrete, maple, brass
H42 x W25 x D11.5 cm





The two glasshouse works in A Natural Selection are inspired by the glasshouses at Kew Gardens. Creeper directly draws inspiration from a composition of plants growing in the Princess of Wales conservatory at Kew Gardens; creeping and climbing around the man-made architecture of the glasshouse. Both pieces take the form of miniature greenhouse sections - wooden frames with combinations of clear and textured glass and concrete bases, that house the intricately modelled porcelain plants. They explore an ongoing fascination in my work; the relationship between the way we cultivate nature and how it grows freely, uninvited and independently. Katie Spragg, 2019

KATIE SPRAGG, *Creeper*, 2018
porcelain, glass, concrete, maple, brass
H54 x W16 x D19 cm



Golden November Turf, was inspired by the scrappy autumn grasses I found growing on a walk in the Lake District; an investigation of how an object, no matter how small, can evoke a feeling of a place or moment. Katie Spragg, 2019

Opposite:
KATIE SPRAGG, *Golden November Turf*, 2018
stoneware clay
H28 x W14 x D10 cm (approx)



Kaori Tatebayashi b.1972

Kaori creates sculptural installations, painstakingly created, hand-built copies of everyday objects in white stoneware. The objects are then arranged as tableaux, reflecting the material lives of diverse individuals such as *The Junk Collector*, *The Botanist* and *The Painter*. These haunting installations offer a contemporary take on the still lifes and portraits of the Old Masters. Her designs are greatly influenced by natural shapes and forms. The simple ceramic forms are hand-formed which gives each piece a unique character.

I was born in Arita, the home of Imari porcelain in Japan. I grew up in a family that traded pottery and where I was surrounded by beautiful ceramics. For me clay is first and foremost a material for functional tableware which we use every day. While studying ceramics in Kyoto and London, I explored what new possibilities clay could have and what this familiar material meant to myself. Its paradoxical nature fascinated me, simultaneously having a sense of fragility and permanence.

Whatever you make with soft and malleable clay, the firing will result in irreversible changes. Clay will end its organic life, and what remains after the firing is like a lifeless shell. It becomes strong and durable, but at the same time it can be destroyed in an instant when dropped. This fragility always reminds me of nature's cycle. Fired ceramic resembles ghosts, losing their organic life in the firing. It becomes a metaphor for memory, traces of the past and a connection between the past and the present. Using its spectral appearance and paradoxical character, I aim to capture time and preserve it within clay.

In recent years, my love of nature, plants and gardening has increasingly influenced my work. I capture and preserve the fleeting moments of the life cycle of plants through modelling by hand. I endeavor to capture this life cycle and trap it in a moment and I work deliberately without colour. For me, this makes seemingly ordinary, familiar objects become something extraordinary to look at and take on ghostly apparitions.

KAORI TATEBAYASHI, *Autumn Parade*, 2017
stoneware clay
Ø10 - 20cm each (approx)



Like photographs, ceramics have the ability to capture moments. Once fired, time is permanently stopped within a piece. I am trying to preserve the most personal and fleeting memories of our lives. I seal them and they become fossilised forever. Kaori Tatebayashi, 2019

KAORI TATEBAYASHI, *Muscari Specimen*, 2017
stoneware clay, vintage wooden cabinet
H45 x W87 x D6 cm



Peter Ting b.1959

Peter Ting's original interest in *Blanc de Chine* led him to visit Dehua in 2004. In 2016, Ting and writer Ying Jian established Ting-Ying Gallery dedicated to presenting unique and limited edition works in *Blanc de Chine* porcelain from Dehua, Fujian Province, China. In 2018, works by Peter Ting (Ting-Ying Gallery) were acquired for the permanent collections of the Victoria and Albert Museum, London and Ulster Museum, Belfast.

Blanc de Chine is a French term which usually describes undecorated ivory white porcelain pieces made for export in Dehua, China. The kilns were based in the Fujian province, most notably during the 17th-18th Centuries. Many early European porcelain factories copied the style. *Blanc de Chine* wares are often covered with a clear glaze which seamlessly seems to adhere to the porcelain body. The physical characteristics between early and late Dehua porcelain can be identified by the translucency of the material. *Blanc de Chine* of the Ming era are said to have a pink translucency and those made during the transitional period show a flesh coloured to pale yellow tone, while those of the 19th Century and later transmit a clear white light. Today, *Blanc de Chine* is still made and produced in Dehua.

Hua means *flower* in Chinese. The two *Hua Flower Bowls* in *A Natural Selection* are a collaboration between Peter Ting and Zha Cai Duan, an accomplished flower maker in Dehua with over twenty years of experience.

PETER TING, detail of *Hua Flower Bowl No.15*, 2019
Blanc de Chine porcelain
H12 x Ø30 cm





PETER TING, *Hua Flower Bowl No.15*, 2019
Blanc de Chine porcelain
H12 x Ø30 cm



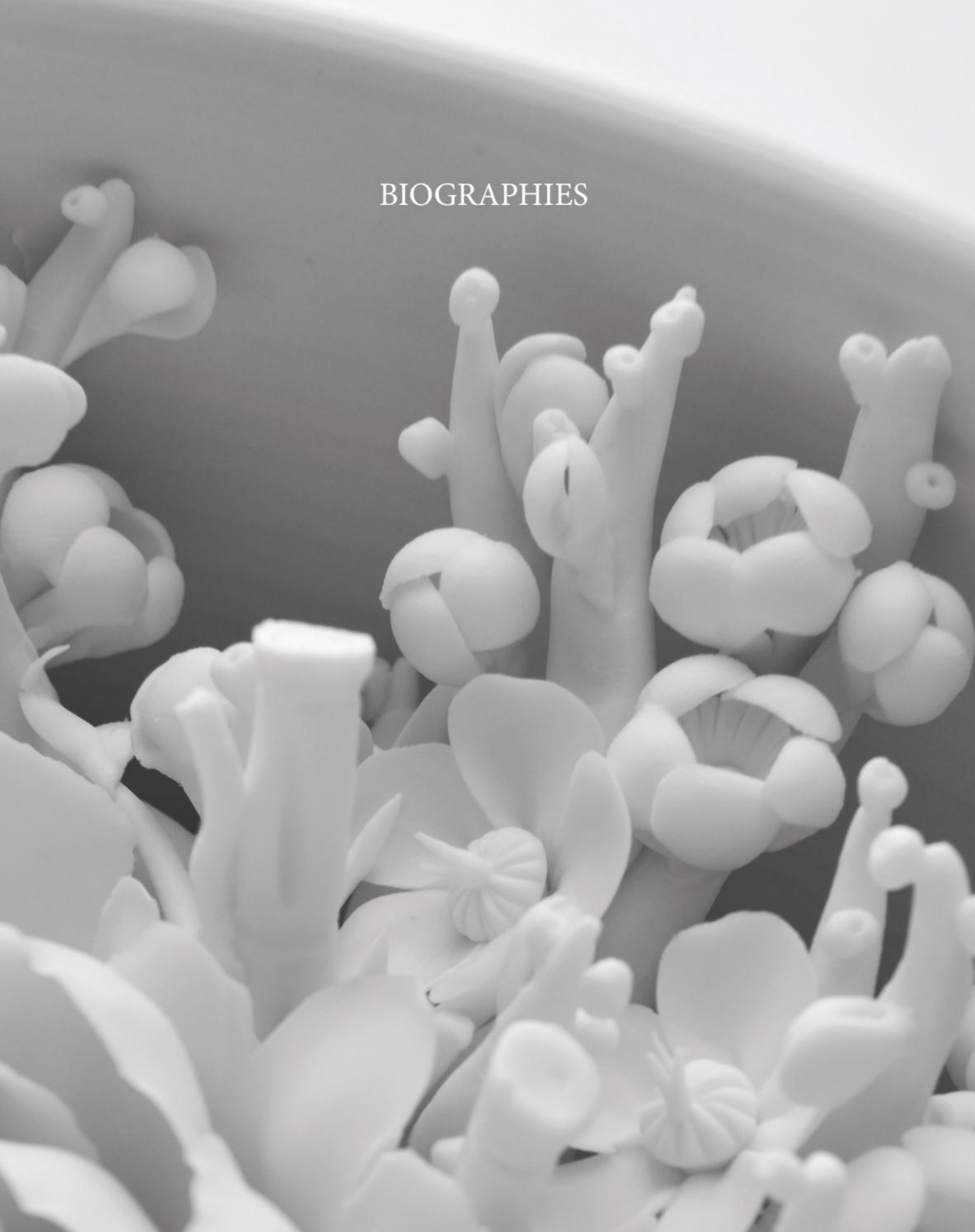
The Hua Bowls in A Natural Selection are made in partnership with Peter Ting and Zha Cai Duan, who is a highly accomplished flower maker based in Dehua. 'Hua' means flower in Chinese and the two Hua Bowls featured in A Natural Selection depict enclosed gardens of roses and peonies captured in full bloom. The intricacy and delicacy of the work enclosed by a circular porcelain wall is a three dimensional homage of the life cycle. Peter Ting, 2019



PETER TING, *Hua Flower Bowl No.13*, 2019
Blanc de Chine porcelain
H10 x Ø30 cm



BIOGRAPHIES



Mary Bourne b.1963



Mary Bourne is a sculptor based in the rural North East of Scotland. She trained at Edinburgh College of Art where she received both a BA(hons) and Postgraduate diploma in sculpture, before teaching at Edinburgh College of Art and Gray's School of Art, Aberdeen. Mary has undertaken numerous public commissions and in 2012 was elected to the Royal Scottish Academy.

Though the *Fade* series exhibited in *A Natural Selection* is made of polished and sandblasted slate; the majority of Bourne's work is carved from natural stone. Her work is about man's relationship with the environment and the idea of the passage of time is recurrent in her work. Medium is, arguably, the most vital element. She treats the material in different ways depending on what she is trying to convey. Human intervention, influenced by, and altering natural processes. She explains that each technique helps her to find subtle physical forms for her poetic ideas.

Mary Bourne has been recognised with several prizes and awards including the Highland Visual Artist Award 2017, Hope Scott Trust Award 2016 and the Royal Scottish Academy: Highland Society of London Award 2013. Amongst Mary Bourne's commissions was the *Carpet of Leaves* made in 1999 for the Scottish Poetry Library (the piece has since moved to the Partick Geddes Centre at Riddles Court). This 'carpet' is made up of an area of oak leaves carved in flagstone paving around a lectern used for open air readings. In Inverness, Bourne was commissioned to work along the new flood defences, making sculptural seating, carving and inlaying poetry and images in the pavement and along the flood wall. She has also been commissioned to make unique integrated artworks in Dundee, Aberdeen, Banff, Cumbria and Nanao City in Japan.

Public collections include: Aberdeenshire Council; Highland Council; East Lothian Council; North Ayrshire Council; North Lanarkshire Council; Moray Council; Perth and Kinross Council; Barrow Borough Council; West Lothian Council; The Norton Priory Museum in Cheshire; City of Sunderland; Nanao City, Japan; Victoria Hospice, Kirkcaldy; Mugdock Country Park; Riddles Court, Edinburgh; Moray Council; Macmillan Cancer Care; Stobhill Hospital Wards Art Collection; Royal Scottish Academy.



Hitomi Hosono b.1978

Hitomi Hosono's ceramics are rooted in both Japanese and European traditions. Hitomi studied Kutani Pottery at Kanazawa College of Art, Japan from 1998-2002, before studying Ceramic Product Design at Danmarks Designskole, Copenhagen, Denmark from 2005-2006. She then completed an MA in Ceramics and Glass at the Royal College of Art, London from 2007-2009. Hitomi Hosono has exhibited both nationally and internationally and received the 2014 Jerwood Makers Open Prize, Jerwood Visual Arts, London and the Perrier-Jouët Arts Salon Prize, London in 2013. Hitomi is now based in London and is represented by Adrian Sassoon, London.

First I design the leaf or flower sprigs by observing and studying botanic forms. I analyse the plant forms by looking, touching and drawing, for instance observing the veins of a leaf and how the edges are shaped. After completing the original sprig models and plaster moulds, I press-mould hundreds of leaf sprigs in porcelain and carefully and patiently carve the finer details. The application of porcelain leaves in layers on a form thrown on a potter's wheel is a meticulous process where the leaves are so dense that the underlying shape is entirely hidden, like the multitude of green leaves that obscure the branches of a tree. It is my intention to transfer the leaf's beauty and detail into my ceramic work, using it as my own language to weave new stories for objects.

A large work takes around eighteen months to complete from start to finish; around six months to design and make the mould, one month to complete the porcelain piece and twelve to fourteen months to allow the work to slowly dry. A small piece takes approximately four months to complete, dry, fire and gild. In another strand of my work, I apply delicately moulded and carved leaf and flower sprigs onto small ceramic boxes, enveloping the practical shapes in these natural forms. After high firing, I gild the interior of the boxes to add to the precious quality of these personal objects.

Public collections include: Aberdeen Art Gallery & Museums; Oriental Museum, Durham University; The British Museum, London; The Wedgwood Museum, Stoke-on-Trent; Victoria and Albert Museum, London; Musée national des arts asiatiques – Guimet, Paris, France; Porzellanikon – Staatliches Museum für Porzellan, Selb, Germany; Cooper-Hewitt, National Design Museum, New York, USA; Los Angeles County Museum of Art, Los Angeles, USA.

Françoise Joris b.1957



Belgian ceramicist and artist Françoise Joris graduated with qualifications in pottery and sculptural ceramics. For more than twenty years, Françoise has been working in pottery whilst also refining her skills with porcelain. She uses the *Nerikomi* technique (creating patterns with coloured clay) to create her visions of nature. She then shapes and assembles fine porcelain ribbons in delicate shades to obtain light and ethereal structures.

Everything started when I was a child. At that time, I was living with my parents in Zaire (Democratic Republic of the Congo). I loved to take laterite (red clay, top soil) in my hands and knead it to give it form. For me, contact with clay and porcelain is a primordial experience. I started working clay more than twenty years ago. Over time refining my expertise and looking for more finesse; I turned to porcelain. Each new experience is an opportunity to express my vision of nature. The addition of paper pulp and textile fibres gives the porcelain more body and greater flexibility. Baking the ceramics in an electric oven at 1250 ° keeps the whiteness of the porcelain while giving it a remarkable translucency.

Françoise has received numerous awards including: The Hainaut Arts and Crafts Award 2016, first prize at the Biennial of the Ceramic 2010, Andenne, Belgium; Laure Verijdt Prize 2010, Royal Academy of Belgium, Brussels; WCC Europe Award for Contemporary Crafts 2010, Arts & Crafts Eunique, Karlsruhe, Germany; Rheinisches Museum Landesmuseum Competition for Craft and Design 2009, Trier, Germany.



Takuya Kamiyama b.1989

Takuya Kamiyama was born in Tochigi, Japan. In 2017 he graduated from Musashino Art University, in Tokyo. Takuya studied traditional craft and metalwork under Hiroshi Suzuki and worked for a time as a Metal Departmental Assistant. He has recently graduated from Bishopsland in the UK and has recently been working with silversmith Ndidi Ekubia in Manchester.

My style is inspired by the natural world, from observing very closely the surface qualities and textures in nature, experimenting with them and then translating them into my work, often using hand raising, punching and chasing. Aesthetics are a priority for me, but I always keep functionality in mind, and mix old and new techniques - my influences are more contemporary but I have great respect for the historic, too. I have been inspired by Hiroshi Suzuki, an influential contemporary silversmith, who I've been lucky enough to work under, learning raising techniques. I graduated from Musashino Art University in Tokyo, and worked for a time as a Metal Department Assistant. I came to the UK to study with Bishopsland Education Trust to further my silversmithing skills.

Takuya Kamiyama won the Goldsmiths' Company Bursary Award 2017, London.

Angus McFadyen b.1962



Angus McFadyen trained in 3-Dimensional Design at Manchester Polytechnic, before completing a PhD at Manchester Metropolitan University. Based in Derbyshire, he has since become a member of the Contemporary British Silversmiths and a Freeman of the Worshipful Company of Goldsmiths. He is the current Chair of the Hand Engravers Association, where he teaches on the short course programme.

Angus taught himself to engrave through trial and error, carefully translating designs from his sketches onto silver forms. McFadyen's *Fern Vase*, commissioned by the Goldsmiths' Company, is one of the first items he made using fine (99.9%) silver, which, due to its softness, is easier to raise. The motif for McFadyen's *Honeysuckle Vase* is inspired by a wallpaper pattern by British Arts and Crafts designer Lewis Foreman Day (1845 - 1910). Flowers engraved in low relief are set against a background pattern of slightly elongated dots cut at right angles to one another, which allows light to reflect from different decorative elements with each turn and from every angle.

Designing and making is all about responding to things that interest or excite me. In my case that might be pattern, drawings, textiles, as well as the actual processes involved in making a piece. The only reason I make is because I love doing it, and often it is the act of making and the techniques used that are as much an influence on the finished piece as anything else.

Public collections include: The Rabinovitch Collection in the Victoria and Albert Museum, London; Goldsmiths' Company, London; The Pearson Silver Collection.

Public commissions include: Silver for Derby Cathedral, Staff and Pectoral Cross for the Bishop of Gloucester, Silver for Lismore Castle, Silver for Chatsworth House, Ceremonial Mace for Manchester Metropolitan University.



Theresa Nguyen b.1985

Theresa Nguyen is a designer-silversmith who is fascinated by the process of transforming an ordinary sheet of silver into a lifelike, sculptural form. Nguyen, a graduate of the Birmingham City School of Jewellery and the post-graduate workshop at Bishopsland Educational Trust, designs and creates nature-inspired silver at her studio in Birmingham's famous Jewellery Quarter. She is internationally known for her ability to fashion metals into works of exquisite beauty, craftsmanship and design. Theresa created her first commission, a silver cocktail shaker set, as a result of winning the national Young Designer Silversmith Award in 2005 when she was only 19. Theresa has received numerous awards including The Eisteddfod Gold Medal Award for Craft and Design in 2013, The Lewton-Brain Foldforming Award in 2012 and the Gold Award for silversmithing, Goldsmiths' Craftsmanship & Design Council Awards in 2009.

Meticulous attention to detail at every stage of the process and traditional silversmithing techniques are at the heart of Theresa's work. She uses the fold-forming technique to convey organic forms and sensuous surfaces.

As an artist silversmith, I simply love the creative process of designing and making an object for the first time. My desire is that a finished piece should feel like a beautifully composed piece of music: spiritually uplifting, emotionally stirring, inspiring and beautiful. I feel motivated by a sense of wonder about the world around me and my hope is that I will be able to draw from the incredible magic of creation and be able to somehow capture a little of its essence in my work. Silver has the ability to capture many different emotions, always challenging and extending the boundaries of my creativity. I seek to make pieces in which I hope to convey a sense of organic form, incorporating sensuous surfaces, creative movement and flow.

Public collections include: National Museum of Wales, Cardiff; The Clothworkers' Company, New College, Oxford; The Pearson Collection; The Worshipful Company of Goldsmiths, Modern Silver Collection, London; Birmingham Museum and Art Gallery.

Katie Spragg b.1987



Based in London, Katie Spragg completed her BA(hons) in 3D Materials Practice at Brighton University in 2010, before completing an MA in Ceramics & Glass at the Royal College of Art, London in 2016.

Combining clay with a range of processes including animation, illustration and installation, Katie Spragg creates work that aims to arouse curiosity. Whether through sharing a story or conjuring a collective memory, her practice highlights the forgotten sources of joy and amusement that surround us. Her latest body of work combines ceramic objects, installation and moving image to create momentary experiences that allude to the amazement and wonder of being outside in nature. The pieces offer the viewer a space to daydream; evoking distant, possibly half-imagined memories. The contrasting situations presented play on the conflict between our sublime fantasy of nature and the often more mundane reality of our experience of it. While the fired ceramic pieces capture a moment in time, the animations describe the dynamic, receptive qualities that clay and grass share. They record the durational element of making and the elastic sense of time that is felt when in nature.

Katie tutors at the Royal College of Art, is a founding member of *Collective Matter*; an outreach group who pioneer collaborative practice through clay, and has developed a Clay for Dementia programme with the Garden Museum, London. Katie has won numerous awards including: the Charlotte Fraser Award and the The Grocers' Company Bursary awarded at the Royal College of Art, London. She has exhibited, held residencies and taught ceramics at institutions both nationally and internationally including: South Korea, Denmark and Germany. Katie has completed commissions for the British Ceramics Biennale and Sotheby's. Her work has been exhibited by the Craft Council in London and Miami, included in the British Council's touring Film Festival and presented at solo shows at Blackwell, Arts and Crafts House, Cumbria and the Garden Museum, London.

Public collections include: Victoria and Albert Museum, London; Worshipful Company of Tin Makers Alias Wire Workers; Museum of London.



Kaori Tatebayashi b.1972

Born in the tiny village of Arita, the home of Imari porcelain in Japan, ceramic artist Kaori Tatebayashi graduated with a BA(hons) and an MA in ceramics from Kyoto City University in Japan. During her degrees, she studied abroad at both the Royal College of Art, London as well as Kolding Design School of Art, Denmark.

While studying ceramics in Kyoto and London, I explored what new possibilities clay could have and what this familiar material meant to myself. Its paradoxical nature fascinated me, simultaneously having a sense of fragility and permanence. Whatever you make with soft and malleable clay, the firing will result in irreversible changes. Clay will end its organic life, and what remains after the firing is like a lifeless 'shell'. It becomes strong and durable, but at the same time it can be destroyed in an instant. This fragility always reminds me of nature's cycle. Fired ceramic resembles ghosts, losing their organic life in the firing. It becomes a metaphor for memory, traces of the past and a connection between the past and the present. Using its spectral appearance and paradoxical character, I aim to capture time and preserve it within clay. In recent years, my love of nature, plants and gardening has increasingly influenced my work. I capture and preserve the fleeting moments of the life cycle of plants through modelling by hand. By stopping the clock and also removing original colour, ordinary objects become something extraordinary to look at and will resemble a ghostly apparition.

Kaori has received awards from the Crafts Council and was commissioned to create tableware for the British Museum's Grenville Room in 2009.

Peter Ting b.1959



Peter Ting grew up in Hong Kong and he fell in love with the porcelain ornaments he saw in his uncle's 'hundred-treasure case' (the display was rotated seasonally like a museum, with blue-and-white bowls in spring and darker, sang de beouf glazed pieces in autumn and winter).

...at the age of 8, I remember being totally fascinated by the fragile looking items sitting on a traditional Chinese Bai Bao Ge display shelf. Only much later did I understand that what I saw so many years ago was a connoisseur curating his collection and displaying it in an installation format.

This is how Ting recalls his seminal moment after being introduced to his uncle's porcelain collection. Since then the artist and designer, who was educated in England, has spent his life working with and specialising in ceramics, from ancient China to classical Greece and believes in 'looking forward with a foot in the past'. Eastern and Western influences are a continuous thread in Ting's work, from his focus on tea – the leaves may be grown in China but the practice of taking tea has been built in to British afternoons for centuries – to his tableware, which he makes from Chinese porcelain but sells in very English establishments such as Liberty and the Victoria and Albert Museum, London. His interest in *Blanc-de-Chine* led him to visit Dehua in 2004. In 2016, Ting and writer Ying Jian established Ting-Ying Gallery dedicated to presenting unique and limited edition works in *Blanc-de-Chine* porcelain from Dehua, Fujian Province, China. Since its inception Ting-Ying Gallery has expanded and now represents a wider group of artists whose cultural references and expression of form are increasingly diverse. However all still retain, as a starting point, the shared history and legacy of *Blanc-de-Chine* porcelain. Ting's *Blanc-de-Chine* collection has been exhibited worldwide at various design fairs, including Design Milan and Design Miami/Basel. M+ Museum in Hong Kong has collected Ting's work retrospectively and it will be a key part of their ceramics collection when the Museum opens in 2020/2021. M+ Museum is the new museum for visual culture in Hong Kong, as part of West Kowloon Cultural District, focusing on 20th and 21st Century art, design, architecture and moving image.

Public collections include: The Victoria and Albert Museum, London; The British Museum, London; National Museums Northern Ireland, Belfast; M+ Museum, Hong Kong.

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front and back cover:
PETER TING, *Hua Flower Bowl No.15*, 2019, Blanc de Chine porcelain, H12 x Ø30 cm
inside front and inside back cover:
KAORI TATEBAYASHI, *Four Seasons*, 2018, stoneware clay, H90 x W70 cm (approx)





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