



Re-naturing the Vessel **Julian Stair & Simone ten Hompel**



Julian Stair and Simone ten Hompel
Cup, spoon and base
Porcelain, silver, gilding metal

Re-naturing the Vessel:
the shared approach of **Julian Stair & Simone ten Hompel**

We are delighted to be hosting this important and striking exhibition of work by Julian Stair and Simone ten Hompel. There is a remarkable synergy of form and materials in the work they have created together - the mark of a highly successful collaboration.

The show also marks the beginning of a new collaboration between Oxford Ceramics Gallery and leading applied arts curator, Amanda Game, which we warmly welcome.

James Fordham, Director, Oxford Ceramics Gallery



Julian Stair and Simone ten Hompel
Possible cup and saucer 1
Keuper marl, mixed metals
Possible cup and saucer 2
Porcelain, gilding metal, silver



Julian Stair and Simone ten Hompel
Two beakers and a dish
Etruria marl, 999 silver and gilding metal

When makers of the calibre of Julian Stair and Simone ten Hompel decide to collaborate one feels a frisson of excitement. Both have established careers within contemporary crafts in the UK and internationally and have made significant contributions to the field through exhibitions, teaching and mentoring: Julian in the field of studio ceramics (to which he also contributed an important doctorate on histories of critical writing on studio pottery) and Simone in the field of silver – winner of the Jerwood Prize for Metal in 2005 and currently subject of a major show at Ruthin. In May 2015 the early results of this collaboration were seen in a restored wine cellar in Hochheim, Germany home to Galerie Rosemarie Jaeger. The artists created an exquisitely resonant display of domestic vessel forms combining black marl clay with gilded metal; white porcelain with alabaster; silver with red clays. Works were grouped into ‘object-families’ using material contrast and spatial intelligence to re-nature experience of materials and of the most everyday vessels and utensils – the cup, the saucer, the spoon. Like a beautifully crafted poem, the viewer’s relationship to the language of the everyday was refreshed. I am delighted therefore to have the opportunity to present this collaborative body of work to a UK audience and thanks are due to both makers and to the Oxford Ceramics Gallery for supporting the project.

Amanda Game



Julian Stair and Simone ten Hompel
Two cups and saucers and two spoons on a rectangular white ground
Basalt, Etruria marl, brass, silver, valchromat, lime, marble powder



Julian Stair and Simone ten Hompel
Beaker, plate, spoon and object on a rectangular white ground
Silver, porcelain and alabaster, valchromat, lime, marble powder

For Simone and I, this joint exhibition has developed out of our shared interest in the domestic vessel form. We both work in London, although Simone was born, did her initial training in Germany and works with metal, while I was born in Bristol, trained in London and work with ceramics. We both did an MA at the Royal College of Art and have met, over the years, as active exhibitors in the field and members of organisations such as the Crafts Council and CAA, but this is the first time we have collaborated.

Having known each other and admired the integrity of each other's work over the last twenty years it has been a pleasure to work creatively together over the last year.

Conversation about the shared exhibition started simply enough as we had the straightforward task of discussing how best to ensure our respective work related and created some sort of coherence. But, the more we talked about the underlying ideas of what we planned to make, the more it seemed as if there was a lot still to say. We decided to show a limited range of forms common to the history of ceramics and metalwork - cups, beakers, plates, spoons and bowls. As we discussed details we found common ground about how we choose our materials, how we think about the detail of making, and a sense of how technique and process, although vital, is ultimately only a means to an end. Most importantly, we discovered that at the root of our practice was a shared philosophical position about the central value of material culture. We felt, and feel, strongly that cognitive understanding of art should draw on haptical appreciation as well as intellectual analysis: a critical, phenomenological perspective.



Also in creating special objects for use, we recognise that our work not only opens up the physical realm of touch and movement as part of the experience of art, but engages with the social world symbolised by domestic objects: a world which art historian Norman Bryson describes as connected to the ‘aevum’ or deep time of human existence. We both tacitly and explicitly know that these multivalent objects defy their apparent simplicity and have the ability to carry memory and symbolic meaning.

The step from this mutual understanding to collaboration became seamless. Our similar but different-enough sensibilities has meant that working together has been a calm and productive pleasure. Things seem to have happened on their own, as if a third force was at play. Thinking up new ideas has been stimulating, not competitive; habits and predilections have been gently stretched; territory and authorship were non-existent, all resulting in complementary work that neither of us would have thought of alone.

We would like to thank Rosemarie Jaeger for facilitating the first iteration of this exhibition at Galerie Rosemarie Jaeger in Hochheim, Germany and Amanda Game and the team at the Oxford Ceramics Gallery for encouraging us to show it to the UK.

Julian Stair

Julian Stair and Simone ten Hompel

Reversible cup Cup, saucer, spoon

Beaker and metal form

Brass and silver Etruria marl, stainless steel, silver Coloured porcelain, gold leaf and brass

Julian Stair and Simone ten Hompel
Plate, knife, beaker, saucer on a rectangular ground
Etruria marl, silver, valchromat, lime, marble powder





Julian Stair

b.1955, Bristol
BA Hons Camberwell College of Art,
MA and PhD Royal College of Art, London

2004 European Achievement Award, World Crafts Council
2008 & 2014 Art Fund purchases

Selected Solo Exhibitions

2016 Quietus Re-visited, Manchester Cathedral
2014 Quotidian, Corvi-Mora Gallery
2013 The Matter of Life and Death, York St Mary's
2012-14 Quietus: the vessel, death and the human body,
mima, NMW, Winchester Cathedral, Somerset House
2010 The Scottish Gallery
2006 Out of History, Galerie Marianne Heller
2005 Terra Delft Gallery
2002 Egg
2001 CAA
2000 Anton Gallery, USA
1999 Lynn Stover Gallery
1998 Ingleby Gallery
1996 Crafts Council Shop
1995 Paul Rice Gallery
1992 Oriel 31
1990 South Bank Craft Shop
1988 Anton Gallery
1987 Anatol Orient, Crafts Council Showcase, ICA
1986 Westminster Gallery, USA
1985 Anatol Orient
1984 Oxford Gallery
1983 Katherine House Gallery

Public Collections

Aberystwyth Ceramic Collection
Abingdon Museum
Arkansas Arts Center, USA
British Council
British Museum
Cleveland Craft Centre
Crafts Council
Fitzwilliam Museum
Gallery Oldham
Glynn Vivian Art Gallery
Grassi Museum, Germany
Hong Kong Museum of Art
Hove Museum
Kolumba Museum, Germany
Mashiko Museum, Japan
mima
Museum Boijmans, Netherlands
MAD, USA
National Museum Wales
Paisley Museum
RISD Museum, USA
Sainsbury Centre
Shipleigh Museum
Mint Museum, USA
The Potteries Museum & Art Gallery
Ulster Museum
V&A
York City Art Gallery

Simone ten Hoppel

b.1960, Germany
Studied Fachhochschule, Düsseldorf
Royal College of Art, London
Established a workshop in London 1992
Reader in Metal, The Cass, London Metropolitan University

2005 Winner, Jerwood Award for Applied Arts: Metal
2012 Bavarian State Award, IHM, Munich

Selected Solo Exhibitions

2016 Ruthin Crafts Centre, Wales
2015 Galerie S O, London
2008 Galerie S O, Switzerland
2003 Sweetness, Düsseldorf
2003 The Scottish Gallery, Edinburgh
1998 Galerie Marzee, Nijmegen
1995 The Scottish Gallery, Edinburgh

Selected Recent Group Exhibitions

2015 'What is luxury?' Victoria & Albert Museum, London
2015 'Re-naturing the Vessel'
two person exhibition with Julian Stair,
Galerie Rosemarie Jaeger, Hochheim
2008 'Raising the Bar- influential voices in metal'
Dovecot Gallery, Edinburgh
2007 'Seven Smiths' Blackwell House, Cumbria
2003 30/30 Crafts Council, London & Tour

Public Collections include

Aberdeen Art Gallery
Birmingham Museums Trust
Crafts Council, London
National Museums Scotland
National Museums Wales
Worshipful Company of Goldsmiths
Victoria & Albert Museum, London



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Julian Stair and Simone ten Hompel
Two dishes with utensil
Etruria mai, porcelain, copper