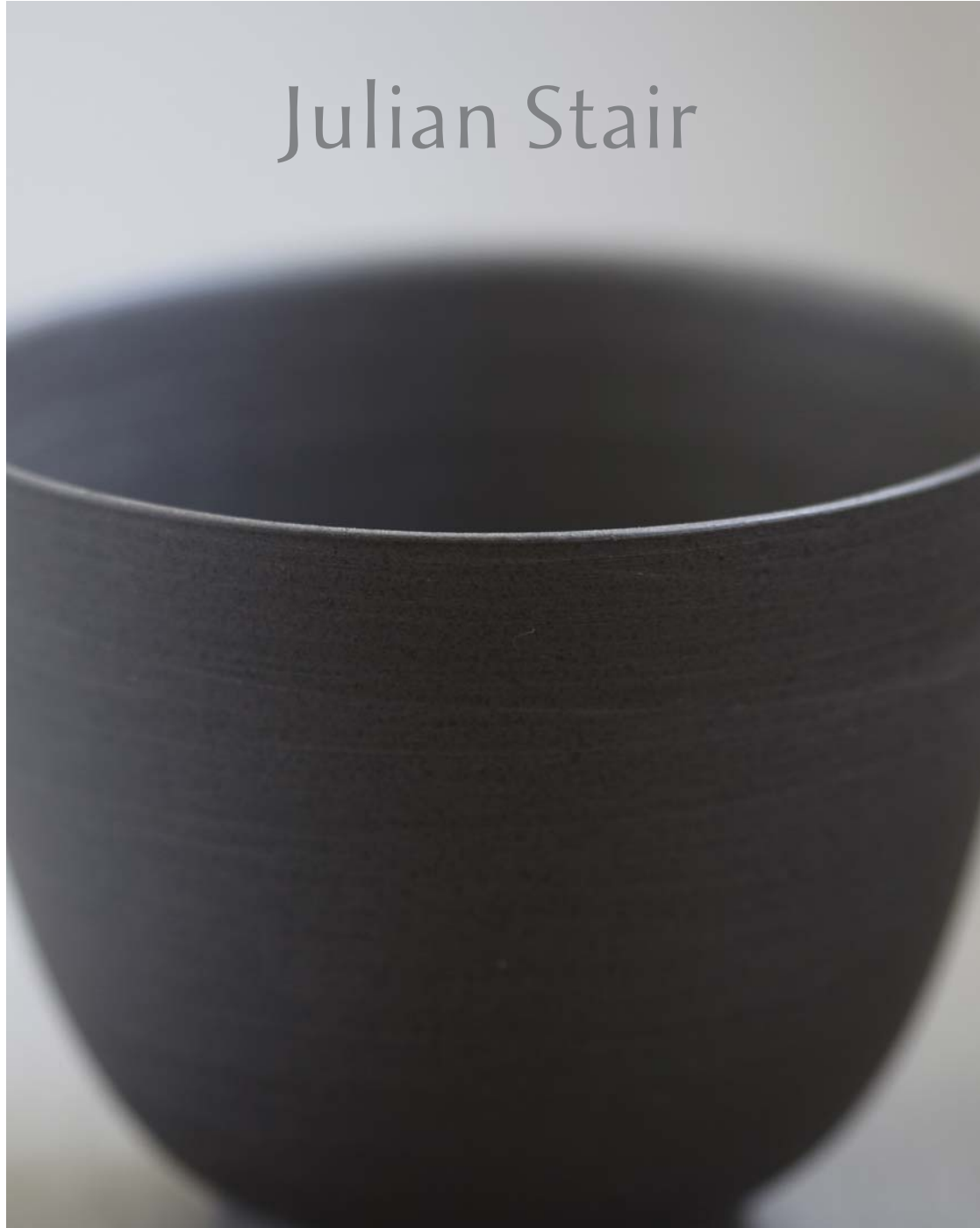


Julian Stair







Pimlico 1972: at last, escape to the school pottery, somewhere I have always wanted to go, something I can get my hands into. Camberwell, via Cornwall, then the RCA and my corner space with its view of the Albert Hall. My first studio, a tiny cubbyhole at 401½ Workshops, then the backstreets of Brixton at Arlingford Studios. A year in Virginia rethinking everything, then back to South London for a decade, in the good company at Vanguard Court. Now, East Dulwich: space, light, and long talks over lunch.

Each space generates a new phase of work, each phase an expansion of possibilities. From slab built sculpture to pots laboriously carved out of clay, to the wheel, to sgraffito and inlay, then tableware, thrown and constructed caddies and winters wrestling with monumental pots in a freezing brick factory. Quiet commissions for funerary jars, cups on ceramic grounds and pots on floating shelves, with all their complexities of form, texture and colour.

At the core of this journey is a belief that pottery, the simplest of all things, can articulate the most complex of ideas. The making of pottery is, for me, a practical philosophy based on the accumulation of experience, small scale problem solving on a daily basis, a Cartesian preoccupation with rulers and scales and recipes. It's about the fusion of the haptic and the visual, and a metaphorical language still relevant today. It's about the ambition of scale, and the intimacy of the hand held. Above all, it's about pots contained, and framed, by space.

Julian Stair, 2010



Private collection

London

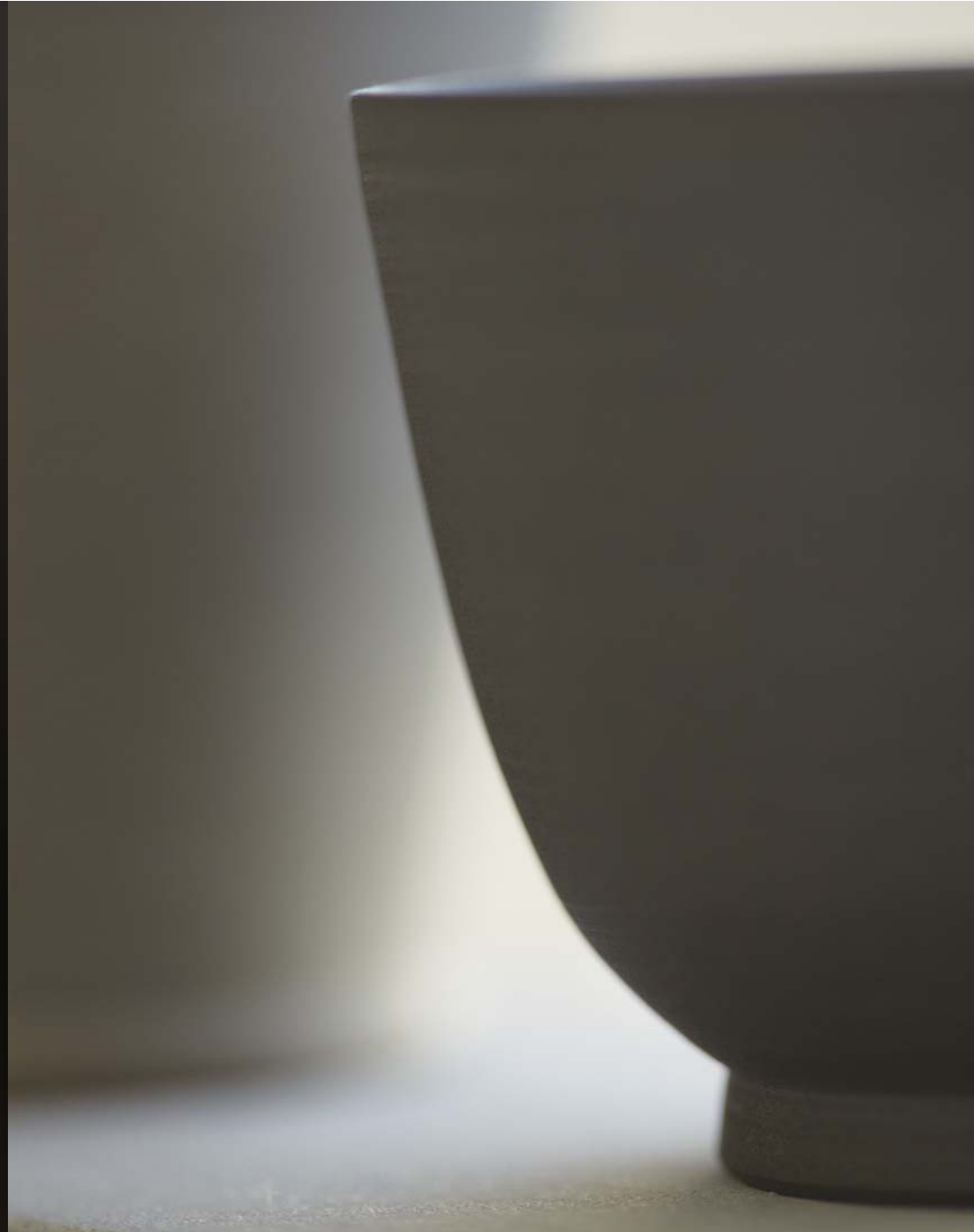
2009

Porcelain, Etruria Marl, basalt and stoneware

Over ninety pots on individually made ceramic grounds fill this lobby space, from floor to ceiling. Flooded with natural light, the installation is designed to be seen from multiple viewpoints, from the stairs and side doors and even, in glimpses, from the street.







Monumental Jar V

Middlesbrough Institute of Modern Art (mima)
2008
Etruria Marl

This large scale work was shown at *Collect* (V&A, 2008). Its acquisition for the permanent collection at mima was supported by Art Fund Collect, in its inaugural year.





Monumental Jars III, IV and V

Baggeridge Brick, Wienerberger PLC, Sedgley
2004, 2008
Etruria Marl

These jars are part of a series made at a brickworks factory over five years. They were coiled and hand thrown over several weeks using 'Staffordshire Blue' engineering clay and reduction fired for eight days in an industrial brick kiln.

With grateful thanks to the Queen Elizabeth Scholarship Trust



The studio

East Dulwich
2010

Previously a mechanic's garage, the studio was converted into a 170sq m working space and mezzanine gallery in 2007.

The gallery acts as a hub for displays, discussion and research, while a studio apprentice scheme attracts participants from all over the world.

With thanks to se5 architects







Portfolio

Groups of cups and a series of teapots and caddies are framed and given a sense of place by hand constructed ceramic grounds. Collections of work were recently installed in the State Apartments at Chatsworth House, Derbyshire, while recent commissions include groups for the Hong Kong and Singapore offices of Fidelity Investments.













Julian Stair

Education

- 2002 PhD, Royal College of Art, *Critical Writing on English Studio Pottery: 1910–1940*
- 1981 MA Ceramics, Royal College of Art
- 1974–78 BA Ceramics, Camberwell School of Art

Selected Teaching

- 2002– Senior Research Fellow, TrAIN Research Centre, University of the Arts, London
- 2004 Research Fellow, Royal College of Art, London
- 1998–99 Fellow in Craft and Criticism, University of Northumbria
- 1987–98 Senior Lecturer, Roehampton University

Public Appointments

- 2010 Curator of British entry, *Second European Triennial of Ceramics and Glass*, Mons, Belgium
- 2007 Consultant, *Capitalising on Craft*, Arts Council England, London
- 2006–08 Deputy Chair, Crafts Council, London
- 2005–06 Interim Chair, Crafts Council, London
- 2006 *Who's Who*
- 2003 Selector, Chelsea Crafts Fair, 25th Anniversary, London
- 2001 Fellow, Royal Society of Arts, London

- 2000–08 Trustee, Crafts Council, London
- 2000 Editorial Advisory Board, *Interpreting Ceramics: Research Collaboration*
- 1999 Panel member, Greater London Awards to Artists
- 1998–2003 Co-Chair, Setting Up Grants Committee, Crafts Council, London
- 1997–2003 Trustee, Contemporary Applied Arts, London
- 1992 Panel Member, Grants to Artists, London Arts Board

Awards

- 2008 Art Fund Collect purchase *Monumental Jar V* for mima
- 2008 UAL Research Grant for Cape Farewell, Greenland expedition
- 2005 Finalist, Paul Hamlyn Award for Artists
- 2004 European Achievement Award, World Crafts Council
- 2004 Queen Elizabeth Scholarship
- 2003 Finalist, World Ceramic Exposition, Seoul, Korea
- 1986, 1991, 1998 British Council Grant to Artist
- 1997 London Arts Board Grant to Artist
- 1997 Crafts Council Publication Grant
- 1985 Sainsbury Trust, Crafts Council
- 1981 Setting Up Grant, Crafts Council

Selected Exhibitions

- 2010 The Scottish Gallery, Edinburgh, solo
- 2009 Bayerischer Kunstgewerbe Verin, Munich, Germany
- 2008 Middlesbrough Institute of Modern Art (mima), UK
- 2006 Galerie Marianne Heller, Heidelberg, Germany, solo
- 2005 Dulwich Picture Gallery, London
- 2003 Hetjens-Museum, Dusseldorf, Germany
- 2002 Gardiner Museum, Ontario, Canada
- 2001 Contemporary Applied Arts, London, solo
- 2000 Whitworth Art Gallery, Manchester
- 1999 Ingleby Gallery, Edinburgh
- 1999 Victoria & Albert Museum, London
- 1998 Carnegie Mellon Museum, Pittsburgh, USA
- 1996 Crafts Council Shop, V&A Museum, London, solo
- 1994 Galerie L, Hamburg, Germany
- 1993 Crafts Council, London
- 1991 Museum fur Kunst Gerverbe, Hamburg, Germany
- 1990 Sainsbury Centre for Visual Arts, Norwich and Fitzwilliam Museum, Cambridge
- 1988 Anton Gallery, Washington DC, USA, solo
- 1986 Museum Fur Kunst Gerverbe, Hamburg, Germany
- 1984 Oxford Gallery, Oxford, solo
- 1982 Exempla 82, Munich, Germany

Public Collections

- Abingdon Museum
- Arkansas Decorative Arts Museum, USA
- British Council
- Cleveland Craft Centre
- Contemporary Arts Society
- Crafts Council
- Fitzwilliam Museum
- Gallery Oldham
- Glynn Vivian Art Gallery
- Hong Kong Museum of Art
- Hove Museum
- Middlesbrough Institute of Modern Art
- Museum Boijmans van Beuningen, Netherlands
- Museum of Art & Design, USA
- National Museum of Wales
- Paisley Museum
- Rhode Island School of Design Museum, USA
- Sainsbury Centre for the Visual Arts
- ShIPLEY Museum
- The Potteries Museum and Art Gallery
- Ulster Museum
- University of Wales
- Victoria & Albert Museum
- York City Art Gallery

Images

Front cover

Detail of cup
Basalt
2009

Introduction

1

Detail of Teapot
Reduced Etruria Marl
2010

2–3

Five Pots
Porcelain, stoneware, Etruria
Marl, with vitreous slips
Thrown, constructed and
hand built
93 × 28 × 20 cms
2010

Monumental Jars

12–13

Monumental Jar V
Etruria Marl
Coiled and thrown
height: 1.74 m
weight: 500 kg
2008
Collection of Middlesbrough
Institute of Modern Art,
Presented by the Art Fund

14

Monumental Jars III and IV
in their raw state, Baggeridge
Brick, 2004

15 (left)

Monumental Jar V pre-firing,
2008

15 (right)

Monumental Jar III pre-firing,
2004

Portfolio

22

Nine Cups
Stoneware, basalt and Etruria
Marl, with vitreous slips
Thrown and hand built
30 × 13 × 30 cms
2010

23

Detail of Teapot
Porcelain and wisteria
2010

24–25

Eleven Cups
Stoneware and porcelain,
with vitreous slips
Thrown and hand built
93 × 28 × 10 cms
2010

26

Five Cups
Stoneware
Thrown and hand built
2008

27

Floating Cups
Porcelain, stoneware
and basalt
Thrown and hand built
2008

28

Two Cups
Stoneware and basalt,
with vitreous slips
Thrown and hand built
20 × 15 × 10 cms
2010

29

Detail of Funerary Jar
Porcelain
2010

30–31

Five Pots
Porcelain, stoneware,
basalt and Etruria Marl
Thrown, constructed and
hand built
93 × 28 × 20 cms
2010

32–33

Teapot and Six Cups
Stoneware, porcelain,
basalt and Etruria Marl,
with vitreous slips
Thrown, constructed and
hand built
44 × 27 × 29 cms
2010

Photography

Jan Baldwin

Front cover, 1, 2–3, 7, 8–9,
10–11, 17, 20–21, 22–23,
24–25, 28–29, 30–31,
32–33, 38–39

Niki Borowiecki
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Lisa Linder
5, 18 (lower image), 19

Billy Lloyd
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Gilmar Ribeiro, g2
12–13

Debi Treloar
18 (top image), 26–27
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by Mark and Sally Bailey
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at Baggeridge Brick

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