

Make

HAUSER & WIRTH
SOMERSET

Press Release

The Shape of Here

Make Hauser & Wirth Somerset

2 November 2024 – 5 January 2025

Opening Reception: Saturday 2 November 2024, 12 – 3 pm

Featuring Helen Carnac, Ken Eastman, David Gates and Annie Turner



Ken Eastman, 'Places in between,' 2024 Annie Turner, 'Jetty – Wall Piece,' 2022

'The Shape of Here' features four UK based artist-makers exploring new and evolving notions of place through distinct material techniques. Across various perspectives and disciplines—from clay to metal and wood—their experimental investigations result in personal responses to space and landscape. In dialogue with one another, the works presented reflect upon a nature that is constantly changing to evoke a re-evaluation of our relationship to the environment.

Relocating from London several years ago, **Helen Carnac** and **David Gates** have established their studios and workshops in rural West Somerset. This move has seen an ongoing recontextualisation of their practices, particularly through the gathering of source material and visual imagery while walking the surrounding countryside, exploring human interventions in the landscape. Carnac focuses on the micro detail of surface patination, such as rust, corrosion and lichen. Gates' work has an affinity with agricultural and industrial architecture and infrastructure, focusing on the form and structure of silos, barns, pylons and sheds. Tightly made traditional joinery and cabinet making are combined with split and cleaved pieces, wood that carries the marks of its working, whether sawn, split, planed or scraped.

Working with the medium of ceramics, **Ken Eastman** can be both builder and painter, handling shape and structure, as well as exploring tone and color. The new works in this exhibition are the sum of small decisions, choices and actions built up so that each piece comes into focus slowly. This enables Eastman to concentrate on how each element meets and relates to its neighbors and what it contributes to the whole. In this way, his works are not inspired by a physical, tangible place but his desire to make things he has never seen before, taking viewers to an imagined place.

Inspired by the River Deben, the work of Suffolk-based ceramic sculptor **Annie Turner** draws upon the place where her family have lived and worked. Her hand-built nets, ladders and boxes create composite descriptions of the river's architecture and man's intervention over time. Her visual language is imbued with connections to place as well as personal memories; fossils collected since childhood form the color palette of her work, each hue linking back to the muddy foreshore on which it was discovered. Both fragile and strong, her work reflects the movement and restlessness of the natural landscape, changing seasons and the passage of time.

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About Make Hauser & Wirth

Make Hauser & Wirth is a dedicated space for contemporary making and the crafted object, committed to showcasing some of the world's best emerging and established artist-makers. Make is a natural extension of the wider Hauser & Wirth gallery ethos, embracing art, craft, gardens, food and architecture. Since launching in 2018 in Somerset, UK, Make has presented work by over 80 artist-makers and provided valuable insights into material-led processes and the rich narratives of their practices. Works exhibited by Make embrace material truth, provenance, sustainability and the value of emotional engagement with the handmade. In addition to a varied exhibition program, Make has hosted practical workshops, discussions and studio visits to expand learning and engagement with makers and global craft organisations.

About the Makers

Ken Eastman

Eastman has exhibited widely including 'PAD Paris,' Modern Shapes Gallery, Belgium (2023); 'Fundus,' Kunstforum Solothurn, Switzerland (2023); 'Atelier blanc,' UNESCO, Beijing (2023); 'Border Country,' Lucy Lacoste Gallery, Concord MA (2021); and 'Covering Ground,' Galerie Marianne Heller, Germany (2020). His work is held in leading international public collections including The Shigaraki Ceramic Cultural Park, Japan; The Museum of Fine Arts, Houston TX; The Powerhouse Museum Sydney, Australia; Museum Boijmans van Beuningen, Rotterdam, Netherlands; Landesmuseum, Stuttgart, Germany; Musee des Arts Decoratifs de Montreal, Canada; The Fitzwilliam Museum, Cambridge; Museu de Ceramica de Manises, Valencia, Spain; and the Victoria & Albert Museum, London, UK. He has won numerous awards in the field of the ceramic arts and most recently was selected as a finalist for the Loewe Craft Prize in 2024.



Helen Carnac, 'Tate and Lyle,' 2017



David Gates, 'Threshold III,' 2022



David Gates and Helen Carnac, 'Lean-to,' 2024

Helen Carnac

Carnac has taught and developed courses in university settings for over 20 years. In 2009, she curated the highly regarded exhibition 'Taking Time: Craft and the Slow Revolution', which toured eight national venues and museums. Her work has recently been acquired by the Victoria and Albert Museum, London, UK, and is held in several collections including Enamel Art Foundation, US; Rotasa Foundation, US; Racine Art Museum, US; and the Montreal Museum of Fine Arts, Canada. Her previous exhibitions include: 'Objects of Contemplation,' Make Hauser & Wirth, London, UK (2024); 'Affinities,' Make Hauser & Wirth Somerset, Bruton, UK (2023); 'Holding Space: Contemporary Enamel Vessels,' Springfield Museum MO (2023); 'Like Paper,' solo exhibition, Galerie Noel Guyomarc'h, Montreal, Canada (2022); 'Impertinente,' Musée des Beaux-Arts de Limoges, France (2022); 'In Dialogue,' Make Hauser and Wirth Somerset, Bruton, UK (2019); and Blaze - International Contemporary Enamel Art Exhibition, Taiwan (2018).

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David Gates

Gates' work is exhibited and collected internationally. He received a Gold Award at the Cheongju Biennale, Korea (2015) and was a winner of the Jerwood Contemporary Makers, UK (2010). His work is held by the Nasjonalmuseet, Oslo, Norway and the collection of the UK Crafts Council. Selected exhibitions include: 'Objects of Contemplation,' Make Hauser & Wirth, London, UK (2024); 'Affinities,' Make Hauser & Wirth Somerset, Bruton, UK (2023); 'M2 Artists,' ASC Gallery, London, UK (2022); 'Taste Contemporary, Odd and Even: A Collection,' Maison Louise Carre, Bazoches-sur-Guvonne, France (2021); and the 10th Cheongju Craft Biennale, Crafts Council and British Council (2017). Published writings also include: 'From in Our Houses to The Tool at Hand: Breaching Normal Procedural Conditions in Studio Furniture Making' In Marchand, T.(Ed) 2016 'Craft as Problem Solving' Pp 115-132 Ashgate; and 'History in the Making; the use of talk in inter-disciplinary contemporary craft collaborative practice,' In Sandino, L. & Partington, M. (eds) 2013; 'Oral History in The Visual Arts,' Pp 55-66. Bloomsbury.

Annie Turner

Annie Turner studied Three-Dimensional Design and Ceramics at Bristol Polytechnic, followed by an MA in Ceramics at the Royal College of Art, London, UK. Her work has been widely exhibited both in the UK and internationally, including 'Crafting a Difference,' Soshiro, London, UK (2021); 'Fitzrovia Chapel,' Cavaliero Finn, London, UK (2019); 'Women Making and Design,' The Fitzwilliam Museum, Cambridge (2019); Galerie H  l  ne Por  e, Paris, France (2012); and the European Triennial for Ceramics and Glass, Belgium (2010). Her work can also be found in the permanent collections of the Victoria and Albert Museum, London, UK; The Fitzwilliam Museum, Cambridge, UK; The National Museum of Wales, Cardiff, UK; Shiply Art Gallery, Gateshead, UK; The York Museum, Yorkshire, UK; and The Gardiner Museum, Toronto, Canada. In 2019, she was shortlisted for the Loewe Craft Prize and previously awarded the 2013 Emmanuel Cooper Craft Prize Award at Ceramic Art London, UK.

Press Contacts:

Manisha Bhogal, manishabhogal@hauserwirth.com, +44 7917 075313
Laura Cook, lauracook@hauserwirth.com, +44 (0)7920 414 876

Make Hauser & Wirth Somerset

Stockwell House, 13 High Street
Bruton, Somerset BA10 0AB

Make opening hours:

Thursday – Sunday
11 am – 5 pm

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Ken Eastman
Places in between
2024
Hand-built stoneware
55 x 33 x 33 cm / 21.7 x 13 x 13 in
Photo: Ken Eastman

Annie Turner
Jetty – Wall Piece
2022
Stoneware
Dimensions available upon request
Photo: Michael Harvey

Helen Carnac
Tate and Lyle
2017
Vitreous enamel on copper shim and steel
125 x 82 x 9 cm / 49.2 x 32.3 x 3.5 in
Photo: Dave Watts

David Gates
Threshold III
2022
Oak, cedar, steel
153 x 43 x 43 cm / 60.2 x 16.9 x 16.9 in
Photo: Dave Watts

David Gates and Helen Carnac
Lean-to
2024
Douglas fir, steel, copper, stainless steel mesh,
copper mesh, vitreous enamel, steel wire
76 x 40 x 45 cm / 30 x 15.5 x 18 in
Photo: Dave Watts