

Press Release

Of Making and Material

First US Presentation by Make Hauser & Wirth in Southampton
Saturday 2 July – Saturday 10 September 2022

Selected by Make

A Presentation by Make Hauser & Wirth in Southampton
Fall 2022



Southampton...Hauser & Wirth is pleased to announce the first US exhibition of the gallery's UK-based initiative **Make Hauser & Wirth**, which was launched in Somerset, England, in 2018 to present exceptional contemporary handcrafted design by leading artist-makers from around the world. On view from 2 July in Southampton on the East End of Long Island, 'Of Making and Material' will comprise exceptional works informed by the respective creators' intimate understanding of their chosen materials—from wood, ceramics, and metal to glass and concrete—and mastery of methods rooted in tradition or pioneering new techniques. Together, the objects on view celebrate dedication to knowledge, process, and experimentation.

On view through 10 September, this exhibition reflects a re-evaluation of the aesthetics of craft, highlighting the exceptional creativity and substance of the makers' individual approaches and suggesting the true breadth of art.

Located at 50 Hampton Road, a short walk from Hauser & Wirth's Southampton gallery space at 9 Main Street, 'Of Making and Material' will feature works by **Adam Buick**, **Helen Carnac**, **Alexander deVol**, **Florian Gadsby**, **David Gates**, **Harry Morgan**, **Rosa Nguyen**, and **Mark Reddy**. Among the objects on view will be ceramic forms by Buick made in response to landscape and geology; Reddy's hand-crafted spoons rich with symbology; sculptures by Morgan exploring the fragility of glass combined with the brutality of concrete; and the vessels of deVol that spotlight the material properties of wood.

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Curated by Jacqueline Moore, Director of Make Hauser & Wirth, the exhibition will be complemented by a two-week on-site residency in August with acclaimed London-based ceramicist Florian Gadsby. From 1 – 15 August, visitors will have the opportunity to observe Gadsby's working process and engage in conversation with him about his processes, practice and vision.

In the coming fall, Make Hauser & Wirth will present 'Selected by Make' in Southampton, an exhibition of functional and decorative works of hand-thrown ceramics and hand-blown glass by both American and British makers. Among the makers showcased will be Derek Wilson, whose utilitarian designs for domestic tableware combine a minimal aesthetic with accomplished craftsmanship and material knowledge; Jochen Holz, whose vibrant, molten glassware and vessels embrace organic, fluid shapes and forms; and Sue Paraskeva, whose fine, hand-thrown porcelain tableware mixes an unglazed, textural exterior with a clear glazed, smooth interior. These expertly crafted wares embody the spirit and narrative of making and the importance and value of incorporating the handmade at home.

About Make

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 eighty 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 organizations.

About Jacqueline Moore

Jacqueline Moore joined Hauser & Wirth Somerset in July 2018 to establish the Make gallery in Bruton, Somerset, UK. She spent over twenty years as the director of a London photography agency, representing photographers across design, advertising and editorial, directing and producing global campaigns and curating photography exhibitions. Throughout this period, she was an ambassador and patron of The Photographers Gallery, London, UK. In 2014, she established the pop-up Moore Gallery to promote and support the work of artist-makers in London and Somerset, having been a passionate collector of the crafted object and contemporary craft for many years, with a special interest in British studio ceramics, wood sculpture and the evolution of material investigation in the applied arts.

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About the Makers

Adam Buick

Drawing upon his longstanding interest in and knowledge of geology, Adam Buick unearths not only the physical resources for his jars but inspiration for their aesthetic. The way he observes, experiences, and understands landscape is reflected in the embellishment of their surfaces and the materials within. Taking inspiration from the form of the Korean moon jar, Buick's thrown and coiled interpretations play with scale and the introduction of clays and organic materials. The unpredictable character of each jar comes from these natural elements and their metamorphosis during the firing process.

Helen Carnac

At the core of Helen Carnac's work sits unfired enamel disrupted by incisions and drawn lines into the surface and areas scraped away to reveal the steel below. The vitreous enamel, when fired, is fused to the surface of the steel and becomes a new surface. The expressions are largely abstract, yet nevertheless always imbued with something lively and vibrating. Carnac herself considers the bowl form as a three-dimensional surface on which to 'draw.'

Alexander deVol

Alexander deVol examines the material properties of unseasoned, high-moisture wood from recently felled trees, taking care to preserve the features he feels are aesthetically synonymous with the material's origin. His work focuses on co-operation with the material, allowing the characteristics and natural behavior of green wood to influence his design during the crafting process. As his work seasons, the wood continues to be active, naturally altering in form and colour, and rendering each piece truly unique. The outcome is an object sculpted in collaboration between maker and material.

Florian Gadsby

Florian Gadsby creates hand-thrown stoneware, functional pottery, singular objects, and vessel collections. Alongside the practice of making pots, he also creates informative videos and documents his work online to an audience of 2.5 million people across several social media platforms. Sharing the techniques central to his creations, these videos discuss and delve more thoroughly into his ideas and making practice. Observed with a devotion to process, his work is characterized by simple forms, straight shapes, protruding lines, and sharp edges upon which his reduction-fired glazes can react.

David Gates

Questioning form and function, David Gates combines studio-furniture making with formal research, creating three-dimensional pieces inspired by cabinet furniture. Structurally and visually his work reflects a fascination with the vernacular asymmetric forms of industrial architecture while working with a rich repertoire of traditional techniques. Drawing on the rightness and expediency of agricultural constructions such as silos, sheds, gantries, and barns, Gates interrogates rural structural and sculptural qualities to provide the basis for his ongoing exploration of the collecting cabinet as a furniture type.

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Harry Morgan

Harry Morgan's approach to making fluctuates between the use of intuition, geometry, and material expression. Morgan's sculptural forms in glass and concrete are characterized by the unexpected marrying of these materials and his experimental approach to traditional processes. He challenges both the physical and cultural connotations of his chosen materials, reimagining the ancient craft of the Venetian glassblowing technique, 'murrini.'

Rosa Nguyen

Rosa Nguyen works primarily in the field of ceramics and glass, making sculptural objects, vessels, drawings, and installations in the form of compositional tableaux. Taking inspiration from the natural world, Nguyen's practice is characterized by the incorporation of living and dead botanical form and vegetal matter into her pieces. Assembled and manipulated through casting and preserving in both fired and clay gesso, given new life through dipping in liquid porcelain and sacrificial firing, her glazes in turn fuse the combusted vegetal matter into outwardly wild forms.

Mark Reddy

Mark Reddy takes the modest, humble form of the spoon and imbues it with symbolic expression. With its lip, bowl, shoulders, neck and stem, its corporeal form is endlessly demanding. Utilizing the innate character inherent within green wood he expresses a complex narrative which is borne out of a close relationship with material, process, and land. Reddy's pieces possess a meditative memory of forgotten values and desires. He sees symbolism in the familiar utensil that has occupied a place in our everyday lives throughout our history and cultures. In creating sacred objects which explore the liminal divide between the functional and sculptural, subtle details and embellishments embody a deep connection to the seasons, place, and landscape.

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Caption and courtesy information:

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Make Hauser & Wirth in Southampton
Photo: Thomas Barratt

Mark Reddy
Picturing: Sentinel 8, 9, 10 | Spoon Totems; Sentinels (1 – 7) | Spoon Totems; Found and Formed | A Collection of Six Spoons
2022
Installation view
Native British woods, found objects
Photo: Dave Watts

Adam Buick
Jar (porcelain with slate pebble inclusion)
2021
46 cm / 18.1 in
Porcelain with slate pebble inclusion
Photo: Dave Watts

Rosa Nguyen
Lost Flowers – Spring
2017
23 x 18 x 24 cm / 9 x 7 x 9.4 in
White and green glazed porcelain, combusted lavender
Photo: Dave Watts

Florian Gadsby
Feldspathic White Cylindrical Jars
2021
Range: 11 x 5.2 cm / 4.3 x 3 in – 22.9 x 10 cm / 9 x 3.9 in
High iron stoneware clay, feldspathic white crackle glaze, reduction fired to cone ten, (1290 °c)
Photo: Dave Watts

Helen Carnac
Each Other
2020
17 x 17 cm / 6.7 x 6.7 in
Vitreous enamel on steel
Photo: Helen Carnac

Harry Morgan
Untitled V 2021
2021
25 x 15 x 10 cm / 9.8 x 5.9 x 3.9 in
Concrete and glass
Photo: Dave Watts

David Gates
Stave
2019
137 x 42 x 35 cm / 53.9 x 16.5 x 13.8 in
Ash, European oak
Photo: Dave Watts