

Gallery

Our pick of the latest top shows to see

Perspectives on porcelain

Over the last decade, an increasing number of artists have been turning to porcelain to explore their ideas. *The Precious Clay: Porcelain in Contemporary Art* at the Museum of Royal Worcester juxtaposes examples of this trend with the museum's historic collection, which is housed on the site of what was once a porcelain factory. Highlights include a pair of conjoined teacups by Mona Hatoum, a new commission by Laura White reflecting on value, rarity and mass production entitled *White Mud*, and an exploded then reassembled *Worcester Teapot with Butterflies* (pictured) by former ceramics conservator Bouke de Vries. Until 20 March; museumofroyalworcester.org



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CERAMICS | SHOWS

Drawn out

For *Sketching in Clay: 100 Bottles in 100 Days*, a touring exhibition coming soon to the Craft Centre and Design Gallery in Leeds, the Yorkshire ceramist Anna Whitehouse set herself a rather unusual brief: to make one bottle a day for 100 days. The aim was to 'free up my making and explore ideas quickly,' explains Whitehouse. Using a two-part press mould, she created a plain piece each day, which would then act as a canvas for the patterns and textures filling her sketchpads. The pots, which feature carved, impressed and handbuilt designs, were left unglazed – their whiteness intending to reflect that of the white drawing paper she used for her ideas. 8 January–20 April; craftcentreleeds.co.uk



Folk futures

Yova Raevska: The Voice of Clay aims to restore an important ceramic artist to wider cultural awareness. Taking place at the National Ethnographic Museum in Sofia, Bulgaria, as part of the European Year of Cultural Heritage, the exhibition marks a century since Raevska's birth. Her work – which made an impact on both Bulgarian pottery and fine art – was inspired by the handicrafts and traditions of Troyan, her local town, which she aimed to honour while simultaneously embracing modernity. Until 27 January; yovaraevska.com



Potting partnership

Five years after the 50th anniversary exhibition of David and Margaret Frith's Brookhouse Pottery, the pair return to Ruthin Craft Centre in North Wales with another joint exhibition. The self-titled show features the Friths' full range of forms and techniques: from Margaret's carved and faceted porcelain wares, to David's often large-scale wood-fired stoneware with reduction glazes. Both potters combine a love for the ceramic heritage of the Orient with the influence of their rural surroundings; the Friths work and live by the river Ystrad in the Vale of Clwyd. Until 27 January; ruthincraftcentre.org.uk



Smells like pots

Designed to complement its natural history holdings, southeast London's Horniman Museum has unveiled a new arts space called The Studio. Its inaugural exhibition is *The Lore of the Land*: a multi-sensory installation by artist Serena Korda, which features ceramic sculptures dispensing scents based on plants in the Horniman's gardens. Arranged around it are 100 objects chosen from the museum's anthropology collection that illustrate how different cultures relate to plants; these include an array of pipes, perfume and incense holders from across the globe. Pictured: Korda's travelling performance piece *The Jug Choir*, shown here at Camden Arts Centre, London. Until 2 June; horniman.ac.uk



Women's work

EDITOR'S CHOICE

Fair Play: 100 Years of Women in Ceramics celebrates both the centenary of collecting ceramics at Aberystwyth University and the last 100 years of women designing and making pottery in Britain. Showcasing work from the university's collection, *Fair Play* ranges from 1920s studio pottery by pioneers such as Katharine Pleydell-Bouverie, Nell Vyse, and Norah Braden, to 1970s work by a generation who preferred art ideas to craft ideals, by ceramists including Jacqueline Poncelet and Elizabeth Fritsch, right up to today's sculpture, installation, and engagement with new technologies – plus everything else in between. Pictured: *Mable's Early Rise* by Katie Scarlett Howard. Until 13 January; ceramics-aberystwyth.com



Doubling up

This winter, Austrian ceramist Thomas Bohle is bringing his latest pieces to a London audience with his solo show *New Work* at the Contemporary Ceramics Centre. His approach combines double-walled sculptural vessels, which create the illusion of a thickness that belies their lightness, with contrasts between matte surfaces and glossy oxblood, tenmoku and celadon glazes. Keep a look out for Bohle's signature hanging drips, which he skillfully captures mid-flow during firing. 7 February–2 March; cpaceramics.com

Images: Michael Harvey; Sophie Murevelia; Hydar Dewachi; Frigesch Lampelmayer; courtesy galleries/artists

Pan-American ceramic art

EDITOR'S CHOICE



Featuring 300 pieces, including a large number of earthenware vessels and sculptures (some of which have never been exhibited before), *Aztecs, Maya, Inca and the Cultures of Ancient America* at the International Museum of Ceramics (MIC) in Faenza, Italy, is a celebration of pre-Colombian civilisations. The exhibition aims to help viewers see these artefacts as works of art rather than purely as archaeological finds, and to explore these cultures in their pre-colonisation state. Pictured: a Nazca terracotta bottle in the form of a falcon, c.100BC–AD600. Until 28 April; micfaenza.org

DIARY DATES

Gifted

Mixed Christmas show featuring work by Craft Potters Association members at the Contemporary Ceramics Centre, London. Until 31 December; cpaceramics.com

After Eighties

Group show of four octogenarian makers including pottery by Richard Batterham at Sladers Yard, Dorset. Until 20 January; sladersyard.wordpress.com

Ingrid Murphy: Seen and Unseen

Solo show of ceramic sculpture by artist Ingrid Murphy, as part of the touring *Language of Clay* exhibition series. Until 27 January; ruthincraftcentre.org.uk

Shades of Clay

Open call exhibition of ceramics at Kunsthuis Contemporary Gallery in Crayke, North Yorkshire. Until 23 December; kunsthuisgallery.com

Mixed Display 2019

Work by artists represented by London's Marsden Woo Gallery such as Philip Eglin, Martin Smith and Gordon Baldwin, plus invited guest artists. 17 January–23 February; marsdenwoo.com

60 @theBDC

Exhibition of 60 works priced at £60 by 60 invited makers, celebrating six decades since the opening of Liverpool's Bluecoat Display Centre. 19 January–2 March; bluecoatdisplaycentre.com

Modern master

Craft writer David Whiting has commented: 'Shōji Hamada was so famous a potter, such an important figure in the history of studio ceramics and craft (in Britain and the USA as well as Japan), that it can be difficult, exactly 40 years on from his death, to see his pots with new eyes.' *Shōji Hamada: 40 Years On* offers the opportunity to do just that. Travelling from its first stop at Oxford Ceramics Gallery, the

exhibition brings 40 pots made between the 1920s and 1970s to the Leach Pottery, St Ives – the pottery founded by Hamada and Bernard Leach almost a century ago. Until 24 February; leachpottery.com

On remembrance

Commemorating the centenary of the First World War, *Legacy: Two Works on Hope and Memory* is a Crafts Council touring exhibition, currently on show at Firstsite in Colchester, Essex. For Clare Twomey's installation *Everyman's Dream*, the artist asked 1000 men to write what they wished their own legacy to be; each response is inscribed in gold leaf onto one of 1000 bone china bowls. Julian Stair's *Reliquary for a Common Man* explores the human experience of death, memory and ritual through audiovisual materials and vessels. These include a bone china cinerary jar (pictured), which was made using the ashes of Stair's late friend, Leslie James Cox. Until 6 January; firstsite.uk

