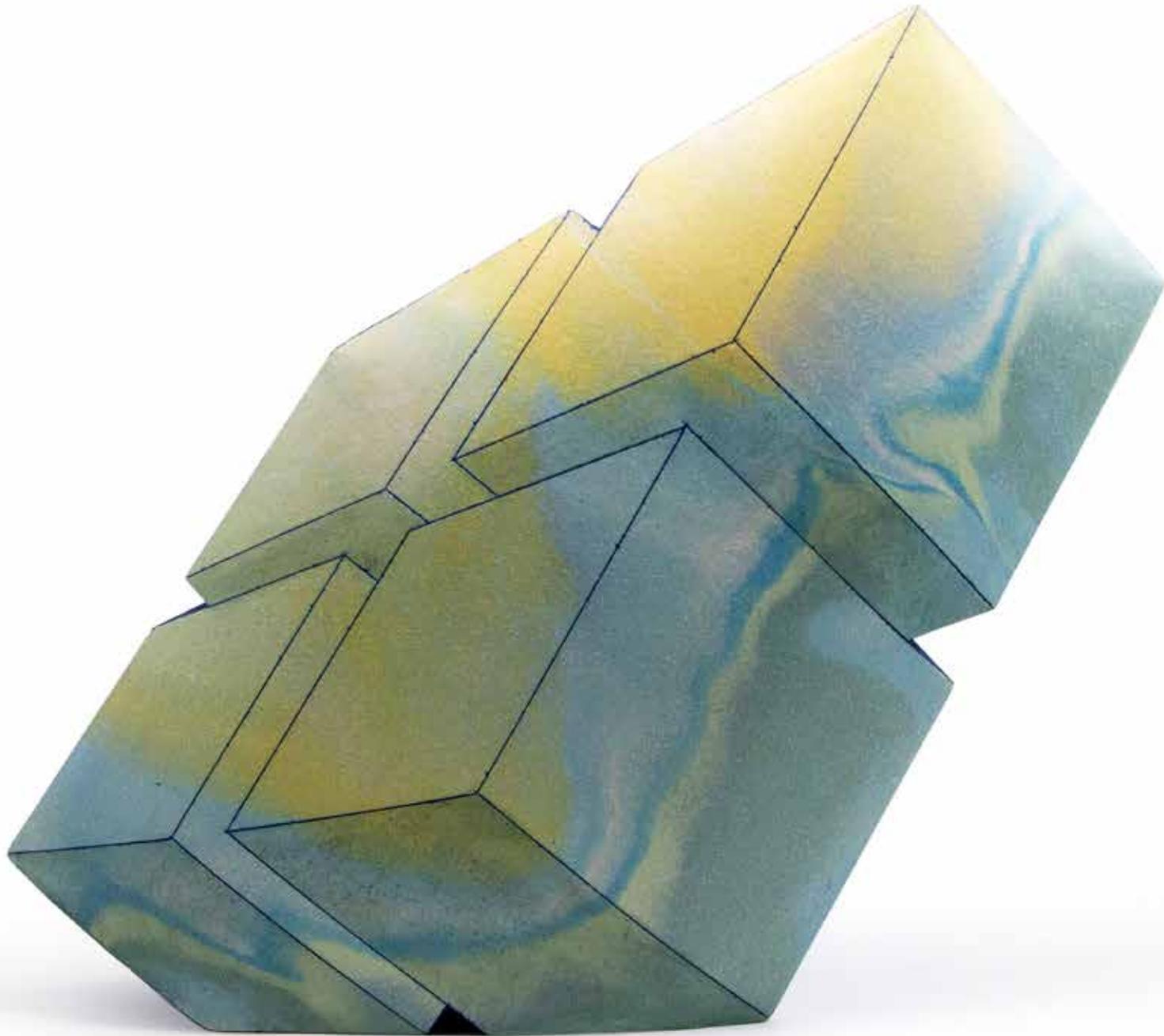


Ex Libris II



THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842



Ex Libris II

7 September - 1 October 2016

A showcase of new work from:

BEN ARNUP

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JOE HOGAN

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CLAUDIA RANKIN

THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842



BEN ARNUP [b. 1954]

Born to artistic parents who were both studying at the Royal College of Art in London - Sally, a sculptor and Mick Arnup, a painter and potter - Ben grew up learning ceramics skills and technology. Having completed an art foundation course at York School of Art, Ben then trained as a landscape architect at Manchester Polytechnic before working for Landscape Design Associates, Peterborough. Ben became a full time potter in 1986 and between 1989 and 2001 taught ceramics at Selby College. He initially worked from home in Reading, before moving to Ross Moor in the East Riding of Yorkshire. He also worked alongside his father at nearby Holtby, North Yorkshire 'borrowing' his resources. Ben's currently works from his home in York.

From the outset of his career as a potter, Ben's pots were already shallow, with trompe l'oeil illusions. For the first fifteen years he has created high fired stoneware in an oil reduction kiln. However, in order to achieve cleaner brighter colours, Ben now fires to an oxidised stoneware, in an electric kiln. A consistent theme has been the exploration of different ways of seeing. The current evolution of this visual game juxtaposes the description of form with the flowing patterns of the stained clay. Each pot is made from a sheet of clay which has a surface layer of stained porcelain producing clear colours which are integral to the pot. The pots are then fired to oxidised stoneware with inlays and surface applications of slips emphasising the drawn image.

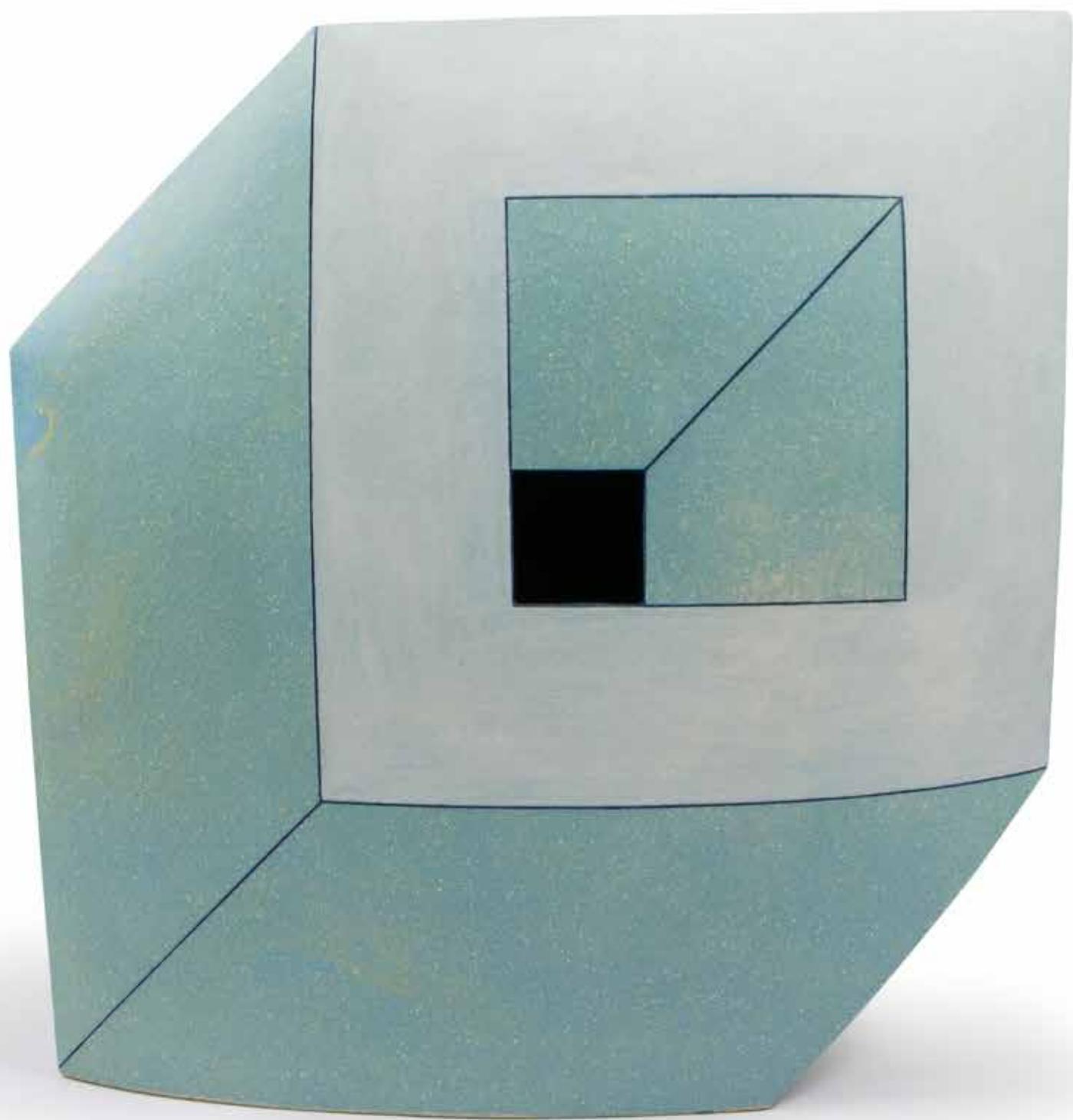
Ben has exhibited in Britain, Europe and America and his work is represented in a number of public collections. He was invited to become a fellow of the Craft Potters Association this year.

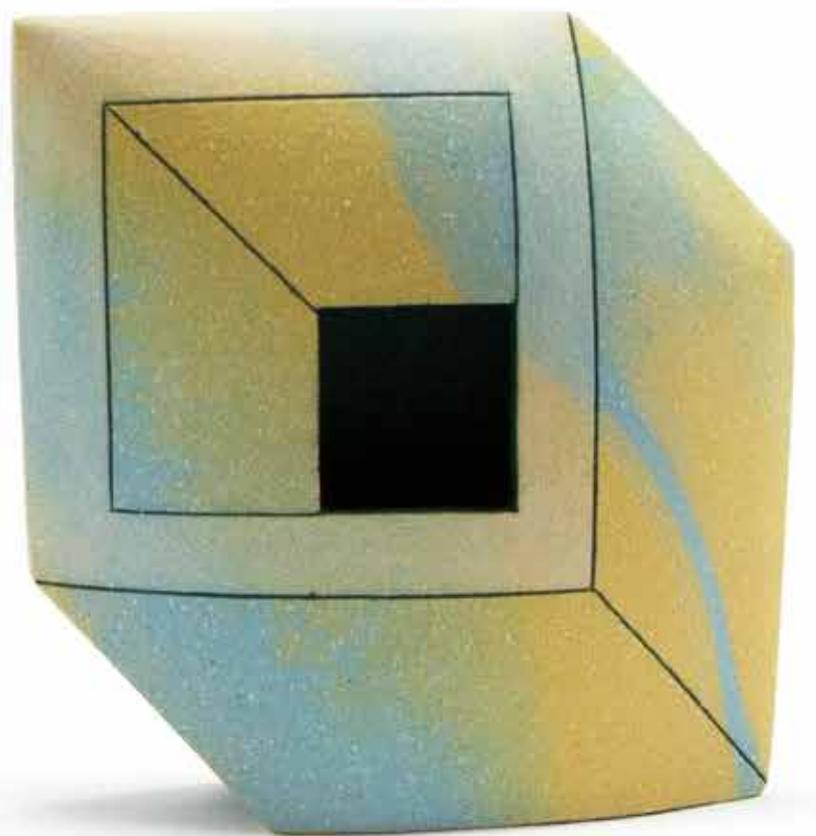
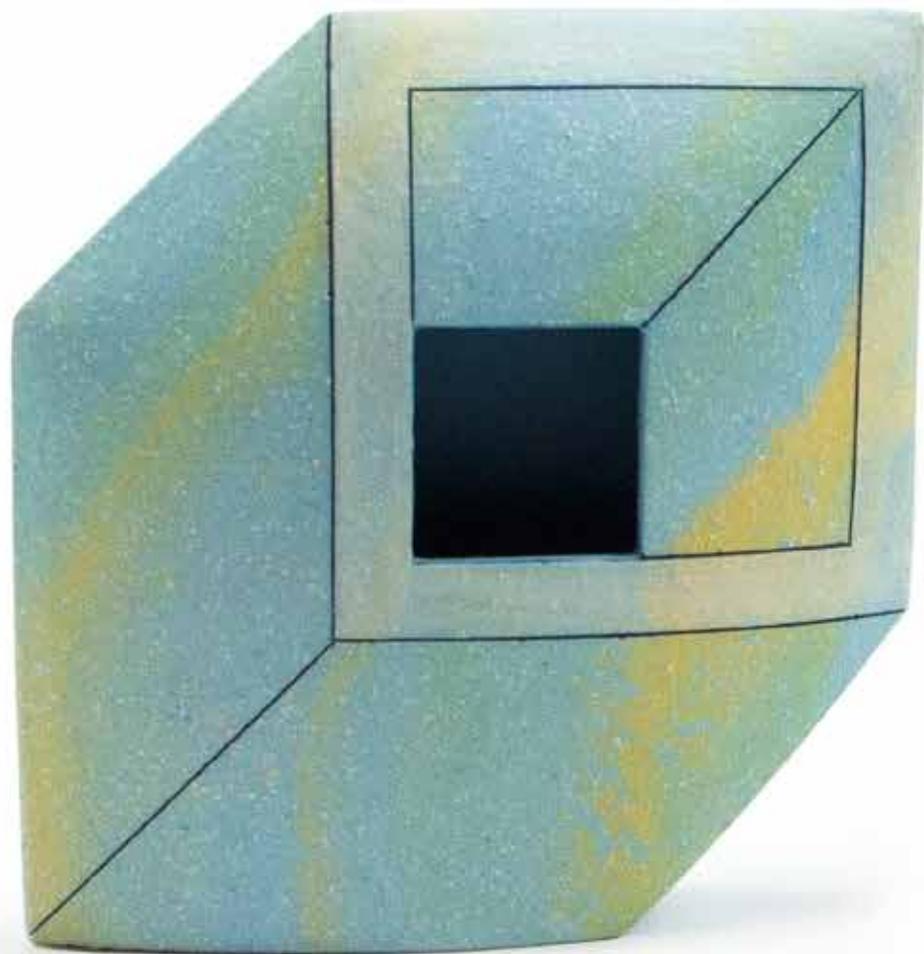
"The recent developments in my ceramics have evolved from an Arts Council funded experiment period I undertook a few years ago in the use of contrasting clays and stains. In order to create a colourful fluid field for the trompe l'oeil image, I laminate a porcelain veneer onto a stronger clay body. The drawn illusion is complemented by the colourful rhythm in the base clay.

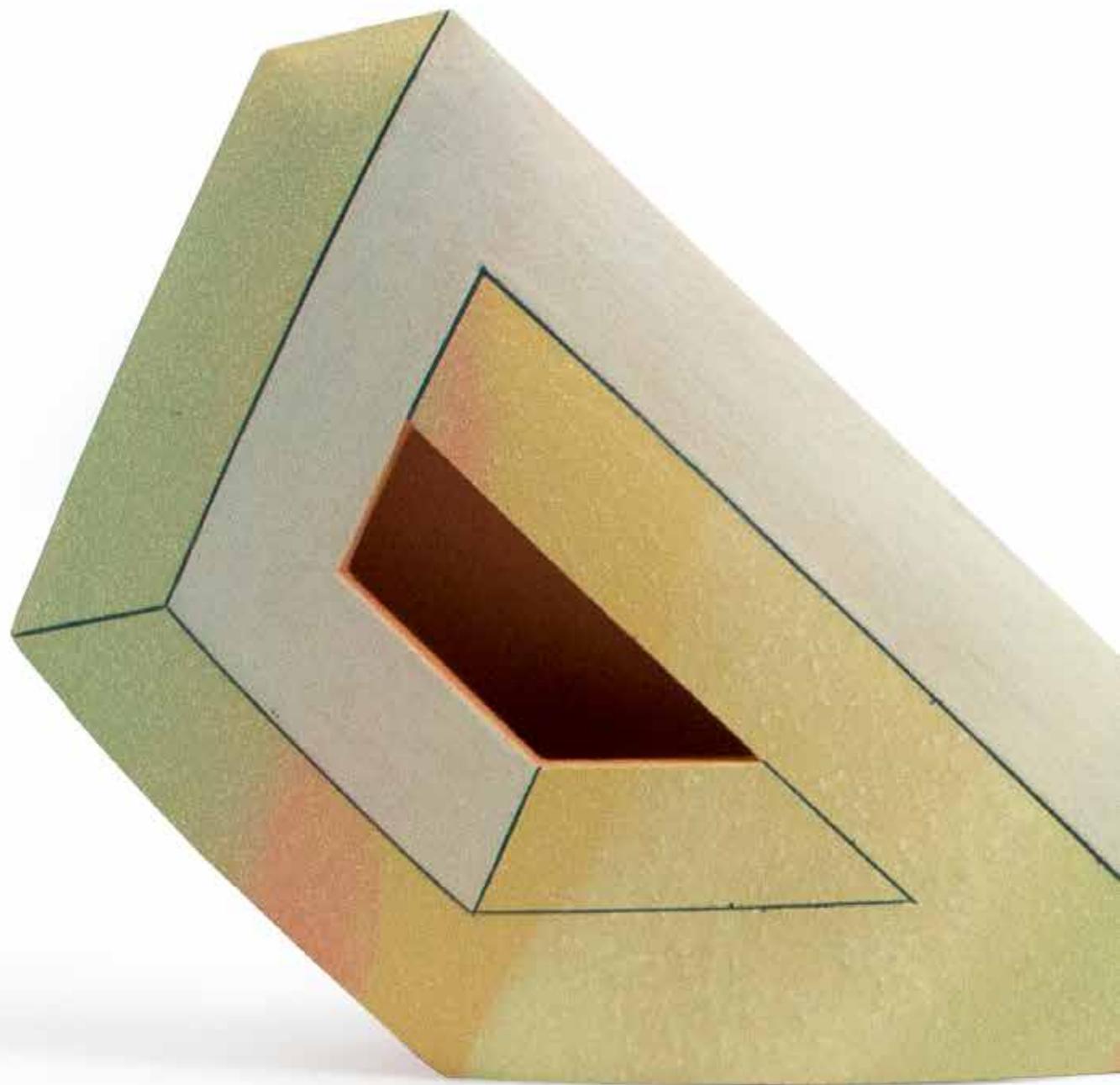
The pots are an exploration of the way we see. The onlooker will be well aware of the frail illusion and the contradiction between what is suggested and what is tangible. I like to play a game: setting the prosaic nature of clay against the unlikely structures of the drawings."

Ben Arnup, 2016

Ben Arnup at work in his York studio, 2016

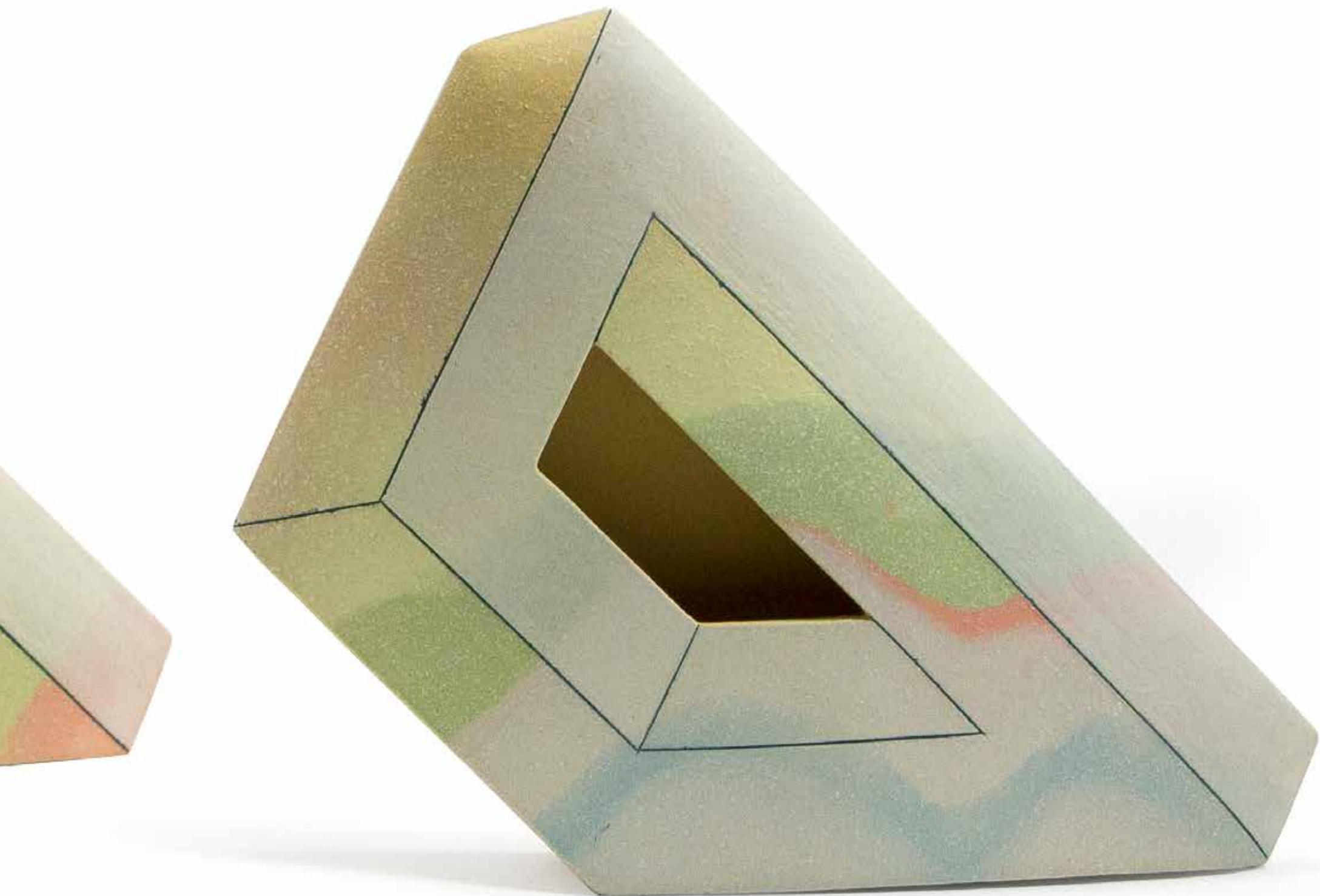






Left: *Continuous Tube*, 2016
clay and stained porcelain
H13 x W17.5 x D3.5 cms
£200

Right: *Continuous Tube*, 2016
clay and stained porcelain
H13 x W17.5 x D3.5 cms
£200



"Since I was small I have relished perspective, and the simple construction of a drawn space. I remember from four years old being absorbed by drawing maps of imaginary places and aerial views of villages. Likewise, constructing pots is a game where I play with our perception of reality. Any wit or subtle humour in the ceramics is intended.

Ben Arnup, 2016

Continuous Square Section, 2016
clay and stained porcelain
H20 x W24 x D5 cms
£280







Left: *Three Bars*, 2016
clay and stained porcelain
H24 x W27.5 x D5 cms
£380

Right: *Three Bars*, 2016
clay and stained porcelain
H12 x W13.5 x D3 cms
£180

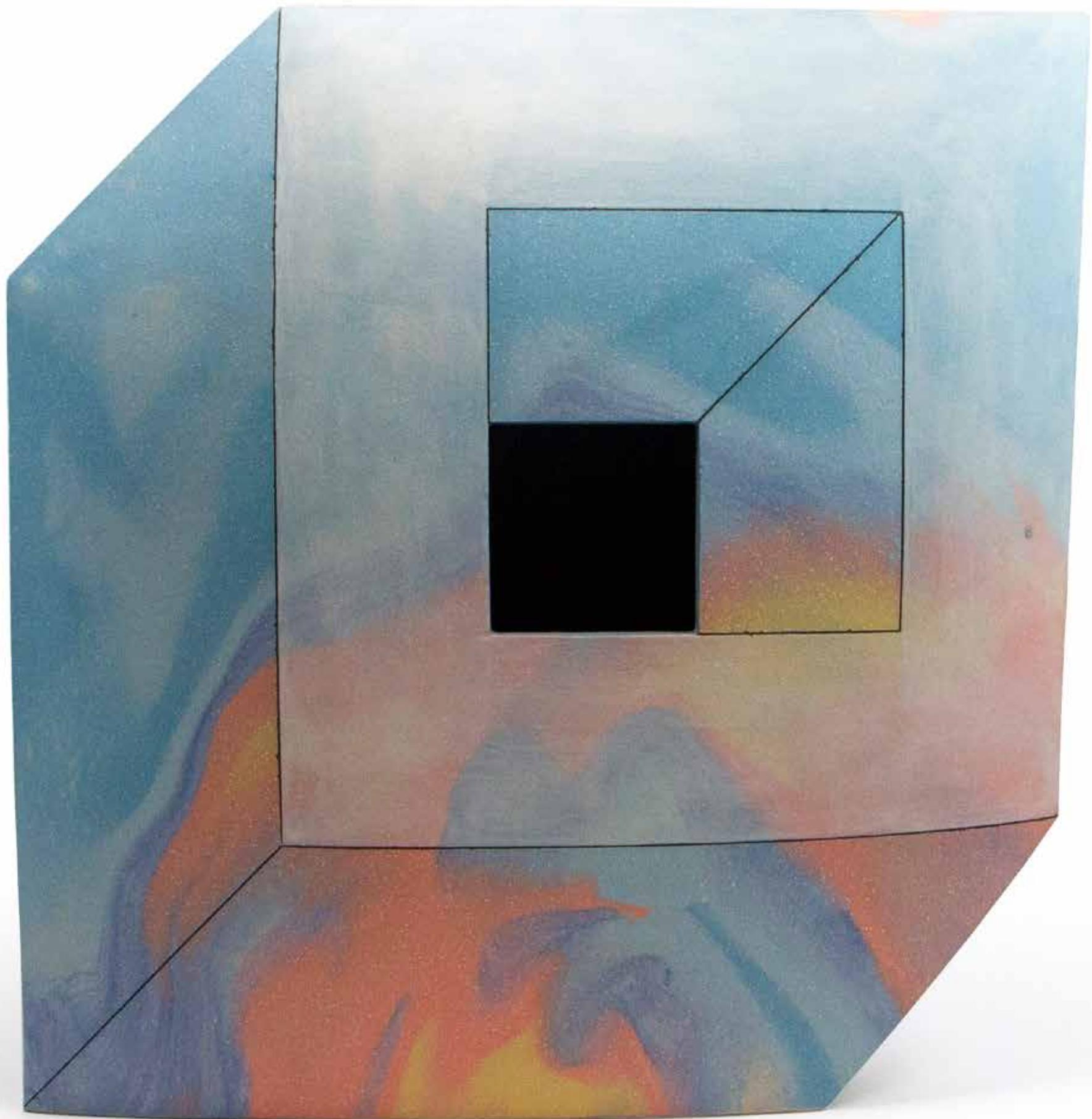


“The simple shapes and spaces described by the drawn illusion are contrasted by the solidity of clay, where the surface patterns and textures give contrary evidence, that of a shallow form. My own fondness for a matt surface with textures, perhaps with a remote pattern, has varied over the years by developing scraped course clay surfaces, sponged slips or glazes and then latterly, laminations of stained clays.”

Ben Arnup, 2016

Wide Box, 2016
clay and stained porcelain
H26 x W34 x D7 cms
£440

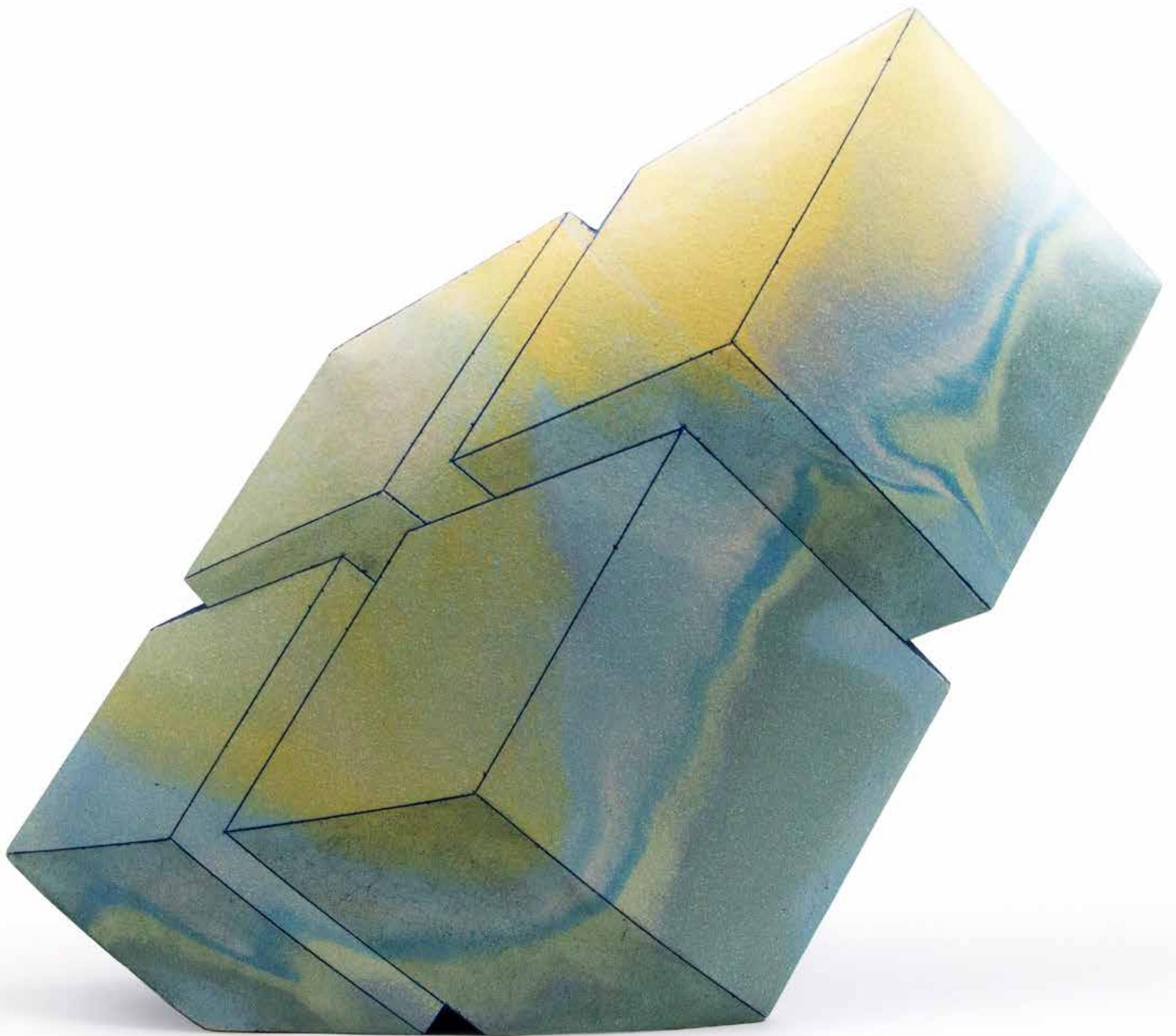






Left: *Large Box*, 2015
clay and stained porcelain
H30 x W30 x D5 cms
£480

Right: *Didi Box*, 2015
clay and stained porcelain
H9.5 x W9.5 x D2.5 cms
£140





JOE HOGAN [b. 1953]

Joe Hogan is first and foremost a traditional basketmaker. He has been making baskets at Loch na Fooley in West Ireland since 1978. Joe grows his own willow, and harvests other naturally occurring materials such as wood, bark, larch, birch, bog myrtle twigs, willow twigs and catkins that he incorporates in his work. He grows fifteen varieties of his own willow. This variety provides him with green, black, blue, yellow, red and brown willow rods, which he harvests and dries outside his studio. Joe is regarded as one of Ireland's master craftsmen and has gained an international reputation for his work. He has also encouraged a new generation of Irish basketmaking in a time when traditional skills are being lost across the world.

"I was drawn to basketmaking because willow growing provided an opportunity to live rurally and develop a real understanding for a particular place. Over the last 30 years I have found it a very satisfying occupation. I take some time each year to try new ideas and to make new designs but I also value repetition and the fluency it develops. I believe that it takes a good deal of time to develop a mastery of the willow.. over a period of time I have come to appreciate that I could become proficient at techniques that I once found difficult by working at them repeatedly. This effort and repetition bears fruit; one makes something which is good though not without fault and there is an immense amount of satisfaction to be derived from progress of that sort. There is a subtle process going on as you try to perfect a technique. You are learning to be patient, to work in the present moment and to not prejudge the outcome. In essence you are learning lessons which can be applied to many spheres of life.

For the past 10 years or so I have become increasingly interested in making non-functional baskets, some of which involve the use of found pieces of wood. This work is prompted by a desire to develop a deeper connection to the natural world. Nature is an endless source of inspiration. There are mountains, lakes and rivers on our doorstep and areas of wild moorland nearby to delight the eye and nourish the soul. To walk about in such a landscape is to come back recharged with new ideas and renewed energy for creative work. Over a period of time living here I have also developed a strong sense of belonging in the world and this, I feel, is somehow reflected in my work."

Joe Hogan, 2015

Joe Hogan in his studio in Loch na Fooley, Ireland making a *Tall Vessel*, 2015
Photo: Peter Rowen, courtesy of Design & Crafts Council of Ireland





Left: *Small Skib*, 2016
willow
H8 x D37 cms
£90



Middle: *Small Skib*, 2016
willow
H8 x D37 cms
£90

Right: *Large Skib*, 2016
willow
H10 x D45 cms
£105





“Skibs are based on traditonal baskets which were used for straining and serving potatoes. They could be classed as traditional baskets but I show them here to draw attention to the changes that have been made from the more traditional ones. Apart from the obvious difference regarding colour as a result of selecting different varieties of willow there are several changes to the traditional design. Amongst these would be the use of a wale put on over the outstretched uprights to form a strong rim and the use of 40 uprights to give a more rounded shape.”

Joe Hogan, *Bare Branches Blue Black Sky*, 2011.

Left: *Small Skib*, 2016
willow
H8 x D37 cms
£90

Right: *Small Skib*, 2016
willow
H8 x D37 cms
£90

Left: *Small Lichen Larch Nest*, 2016
willow
H10 x D16 cms
£100

Right: *Medium Lichen Larch Nest*, 2016
willow
H10 x D20 cms
£110





Left: *Rope Weave Bowl*, 2016
willow
H22 x D42 cms
£300

Middle: *Rope Weave Bowl*, 2016
willow
H17 x D47 cms
£360

Right: *Tall Vessel*, 2016
willow
H80 x D56 cms
£485



Right: *Pod Pine & Fuschia Wood Vessel*, 2015
willow, pine and fuschia wood
H37 x D50 cms
£990





Left: *Tall Vessel*, 2016
willow
H90 x D61 cms
£580

Right: *Tall Vessel*, 2016
willow
H80 x D56 cms
£485



CLAUDIA RANKIN [b. 1964]

Claudia Rankin lives and works in Northumberland. Growing up in London, she spent many afternoons as a child exploring the textile and ceramic collections within the Victoria & Albert Museum. This led her to have an enduring love of colour, motif, pattern and historical narratives; all of which are encapsulated within her work.

Following a Foundation year at Wimbledon School of Art, Rankin studied Fine Art at Canterbury College of Art (1984-1987), before completing an MA in Sculpture at the University of Newcastle upon Tyne (1987-1989). Her first love at art college was casting in bronze. A few years later, once children arrived, this process became prohibitively time consuming & expensive, so she experimented with other media including textiles & printmaking.

Claudia's developing interest in the decorative arts and object making naturally led her to ceramics, where casting, this time with earthenware clay slip, came to the fore. Her work today uses a variety of handbuilding techniques including casting, press moulding and coiling with clay. The surfaces are richly decorated with underglaze colours.

Claudia's forms, both sculptural & functional, are inspired by her love of collecting 'stuff', her sitting room mantelpiece is currently home to a diverse 'still life' featuring a tatty stuffed tiger toy with illuminated eyes and a pair of very wonky Staffordshire dogs - clearly decorated after a very long shift.

Shapes, colours and motifs often spring directly from visits to museums abroad and at home including the V&A's wonderful displays of old English and Middle Eastern pots.

Claudia exhibits widely, both in this country and in the USA and her ceramics feature in many private collections.



Front and Reverse view:
Hog & Red Bird Vase, 2016
white earthenware
H34 x W17 x D12 cms
£595





Front and Reverse view:
Cat & Grasshopper Vase, 2016
white earthenware
H34 x W17 x D12 cms
£595





Front and Reverse view:
Peacock & Sun Mask Caddy, 2016
white earthenware
H22.5 x W16 x D10 cms
£450





Front and Reverse view:
Rabbit & Lion Head Caddy, 2016
white earthenware
H18.5 x W13 x D13 cms
£450



Bandit Monkey Candlestick Holder, 2016
white earthenware
H23 x W12 x D12 cms
£590



Yellow Cat Sculpture 2, 2016
white earthenware
H23.5 x W12 x D12 cms
£590

Front and Reverse view:
Pig, Hand & Spoon Caddy, 2016
white earthenware
H24 x W17 x D7 cms
£450





Front and Reverse view:
Flower & Finch Jug, 2016
white earthenware
H7 x W12 x D7 cms
£120



Front and Reverse view:
Pug & Parrot Jug, 2016
white earthenware
H10 x W13 x D7.5 cms
£120



“I’m drawn to the characterful imperfections and simple forms of early Staffordshire pottery and Etruscan figures.”

Claudia Rankin, 2016

Pharaoh Head Plate, 2016
white earthenware
H22 x W27 cms
£220

Yellow Cat Sculpture 1, 2016
white earthenware
H23 x W10 x D10 cms
£590





Curled Cat Plate, 2016
white earthenware
H28 x W23 cms
£240



Quail Plate, 2016
white earthenware
Diameter 30.5 cms
£240





Pair of Golden Carp Candlestick Holders, 2016
white earthenware
H20 x W28 x D7.5 cms
£800 for the pair

Tiger Costume Plate, 2016
white earthenware
H23 x W26 cms
£220





Bull Mask Bowl, 2016
white earthenware
H7.5 x W17 cms
£240

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