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July 14th - August 13th 2022 • Jason Jacques Gallery • 529 W 20th St, New York, NY 10011

Gareth Mason:

Wild Clay

NEW YORK, NY — JULY 2022 — We are pleased to announce the opening of Wild Clay, an exhibition that dives into famed British ceramist Gareth Mason's iconoclastic approach to pottery.

Clay has languor and vigor. It has an air of un-tamability, an innate wildness, both in terms of its deliriously banal natural origins (clay may playfully be referred to as luxury mud) and its intriguingly capricious behavior inside the kiln.

It's fire alone that can transform this indeterminate, vacillating substance into a material as fragile and changeful as it is hard and pure. This duality gives rise to an enticing tension; when looking at a work by Gareth Mason one can't help but imagine the split-but-not -broken pots blazing up a riot inside the inferno of a kiln.

These complex vessels wear bits of wild clay amidst repurposed shards of pottery past and and glimmering droplets of gold luster— resplendent, molten, metallic tears. This is pottery that challenges porcelain's pristine history, developing as raw and unadulterated an approach to clay as the medium will allow.

In the artist's own words— “We love glittering things brought into being by forces beyond our ken. We want to bear witness and to know awe. Clay has this potential in spades.”

A reception for Wild Clay will be held at 6pm on July 14th.



Smith of Dreams, 2006-2013
Stoneware, layered slips, glazes and oxides,
feldspar, slate, gold lustre
29h x 24w x 24d in
73.66h x 60.96w x 60.96d cm

Price Upon Request



Tympan, 2012
woodfired Stoneware, porcelain slips, glaze, lustre
17.50h x 10w x 5.50d in
44.45h x 25.40w x 13.97d cm

Price Upon Request



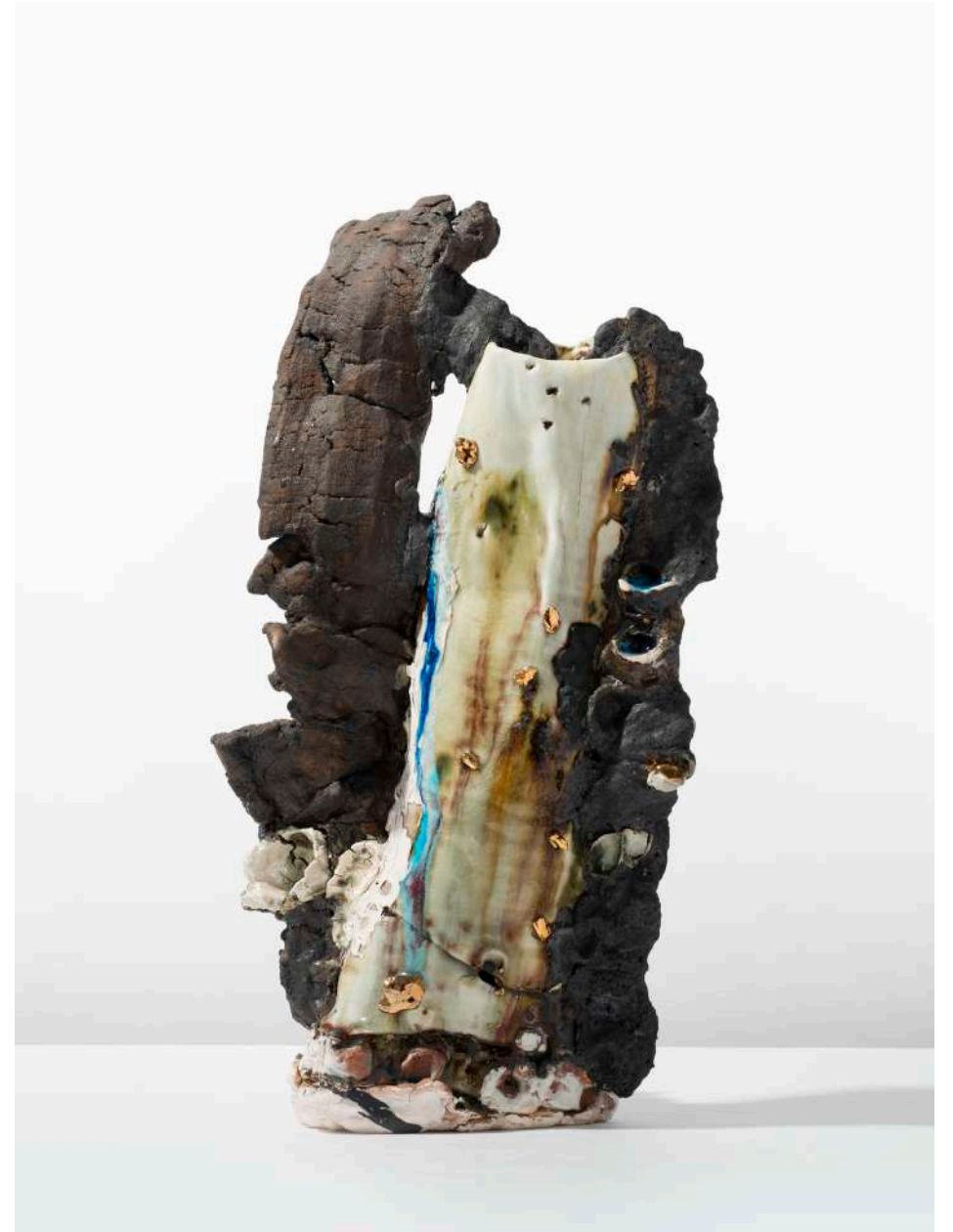


Pierrot, 2011
Porcelain, Glazes, Layered Vitreous Slips and Oxides, Sang de
Boeuf, Lustre
22.50h x 14w in
57.15h x 35.56w cm

Price Upon Request

Shadow Chaser, 2010-2013
Porcelain, fluxed stoneware, feldspar strata, layered glazes and slips
21h x 11.50w x 7d in
53.34h x 29.21w x 17.78d cm

Price Upon Request





Manatee, 2019
Earthenware, Stoneware, Porcelain, Shards, Oxides
51h x 28w x 27d in
129.54h x 71.12w x 68.58d cm

Price Upon Request







Tomb Warden, 2016-2017
Stoneware, porcelain, slips, glazes, slate inclusion, feldspar,
fluxes, stains
25.98h x 20.08w x 18.11d in
66h x 51w x 46d cm

Price Upon Request





Sand, Rock, Breath, 2008-2011
Stoneware, porcelain, layered slips, oxides and flux, iron stone rock
23h x 18w x 17d in
58.42h x 45.72w x 43.18d cm

Price Upon Request





Charm Field, 2012
Porcelain, glaze, minerals, lustre
13.80h x 12w x 12d in
35.05h x 30.48w x 30.48d cm

Price Upon Request

Hourglass, 2007-10
Porcelain, stoneware, mineral crust, shards, layered glazes,
oxides, lustre
12.60h x 8.20w x 7.90d in
32h x 20.83w x 20.07d cm

Price Upon Request





Tympan, 2012
woodfired Stoneware, porcelain slips, glaze, lustre
17.50h x 10w x 5.50d in
44.45h x 25.40w x 13.97d cm

Price Upon Request





Dark Heart (Black Rock Series), 2007-2010
Porcelain, stoneware, refractory, mixed media, luster
14.50h x 12w x 11.50d in
36.83h x 30.48w x 29.21d cm

Price Upon Request

Clasp Orbit, 2012
Stoneware, porcelain, layered slips, oxides, iron stone rock, raw iron
12.20h x 9.80w x 7.50d in
30.99h x 24.89w x 19.05d cm

Price Upon Request





Coming of Age, 2007-2010
Stoneware, Porcelain, Sang De Boeuf, Inclusions, Lustre
27h x 15.50w x 15.75d in
68.58h x 39.37w x 40.01d cm

Price Upon Request









Above:
Small Object #1 to 6, 2012
Woodfired stoneware and porcelain, gold and grey lustre lugs
Various sizes under 4"

Price Upon Request

Balls of Fire, 2016
Porcelain, stoneware, copper, oxides, layered glazes
10.25h x 8.25w x 6d in
26.04h x 20.95w x 15.24d cm

Price Upon Request

Squirrel, 2010-13
Porcelain, layered glazes, shard, oxides, lustre
11h x 7.90w x 7.10d in
27.94h x 20.07w x 18.03d cm

Price Upon Request





Stout Companion, 2012
Porcelain, layered glazes, lustre, raw copper
7.90h x 7.10w x 5.50d in
20.07h x 18.03w x 13.97d cm

Price Upon Request





Feldspathic, 2012
Stoneware, porcelain, copper, iron, slips, feldspar, lustre
8.50h x 7.90w x 7.90d in
21.59h x 20.07w x 20.07d cm

Price Upon Request

Bronze is Not All, 2011
Porcelain, Satin Glaze, Feldspathic Glaze, Iron, Porcelain Slip,
Platinum, and Mother of Pearl Lustre
15.50h x 9w in
39.37h x 22.86w cm

Price Upon Request





Symbio, 2006-2011
Porcelain, stoneware and oxide crust, firebrick shards
13h x 11w x 11d in
33.02h x 27.94w x 27.94d cm

Price Upon Request





Urchin, 2016
Porcelain, stoneware, celadon, jun, copper red, oxide
11h x 6.25w x 6.75d in
27.94h x 15.88w x 17.14d cm

Price Upon Request



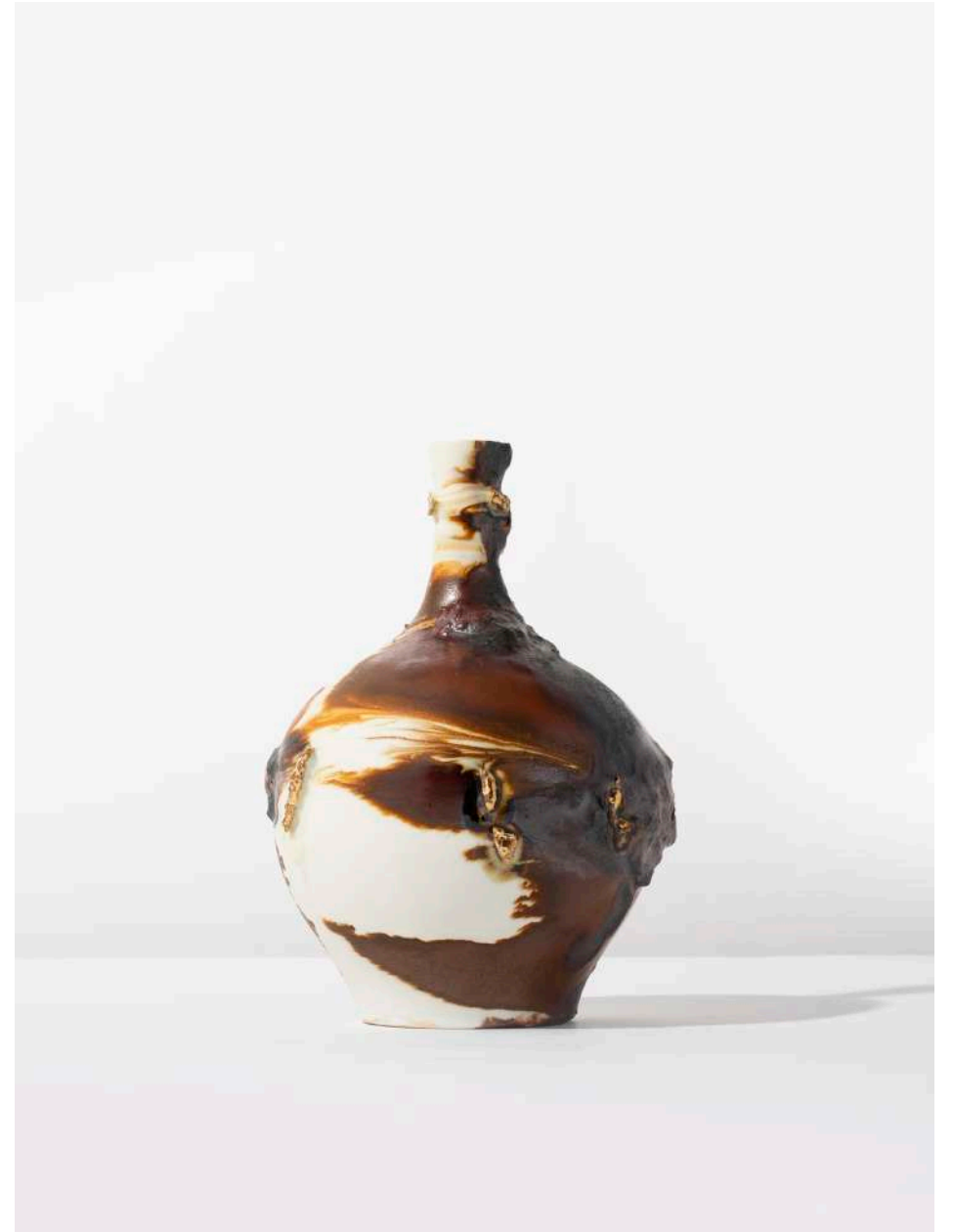


Undercherry, 2016
Porcelain, celadon, copper red, jun, flux, oxide, gold lustre
11h x 8w x 8d in
27.94h x 20.32w x 20.32d cm

Price Upon Request

Satin Red Eye
Porcelain
9.30h x 6.70w x 6.70d in
23.62h x 17.02w x 17.02d cm

Price Upon Request





Kreature, 2016
Porcelain, oxide saturated glaze, rust, satin glaze,
copper red, jun, lustre
15.25h x 8.25w x 10.50d in
38.73h x 20.95w x 26.67d cm

Price Upon Request

Listening Device, 2015-2017
Porcelain, stoneware, layered glazes, raw iron, 'wild' clay,
oxides, fluxes
16.14h x 7.87w x 8.86d in
41h x 20w x 22.50d cm

Price Upon Request



Bushcraft by Gareth Mason

The idea that art emanates from a place where there are no roads is a bit of a cliché but I confess a weakness for it. Off the beaten track, different skills are required and jeopardy is ever present. The net result is enhanced experience. Ask any mountaineer. It is alluring, but the wilderness is not for everyone.

Fiery metamorphosis is the dazzling, visionary aspect of ceramic experience. It speaks to the 'old brain'. This is no surprise considering transubstantiation has enraptured human imagination since the dawn of our race, underpinning rituals, superstitions—and our progress—across cultures and millennia. We love glittering things brought into being by forces beyond our ken. We want to bear witness and to know awe. Clay has this potential in spades.

How does work satisfy the complete person? How does any relationship function healthily? It takes commitment to accommodate the whole being. My life-long, love-hate tussle with clay gives full reign to my quirks and foibles so is it any wonder that received precepts of skill and design make me twitchy? It is not that I separate skill from the creative act in any way: in my world, creativity and skill are atomically bound. However, I treat skill like clay, as a malleable entity, in pursuit of that spark of wide eyed wonder.

Whatever pains I take, my efforts to dictate outcomes are frequently foiled by events in the kiln. Fire's destructive bent is a brutal check-and-balance to complacency. I take its tough love personally, carefully rigging my kiln packs, setting myself up for 'creative failure'. Failure is a pillar of my practice: I value it to the point of morbidity. Consequently, my skills are crash-tested in pretty inhospitable terrain. I have habituated myself to the insecurity of the badlands; treacherous, searing, fiercely beautiful places ostensibly abandoned by skill. Cunning bushcraft, however, offers the chance of repose in pristine oases. This is ceramic territory at its most vivid: all clay people know it. Most (understandably) seek more pastoral climes but the wilderness transfixes me. My objects bespeak it: their physical travails can be seen as analogues of defiant, resurgent human instinct and tenacity. And they are still pots.

Wild implies untamed. Need the hand be always controlling? Some of my materials are indeed "raw"—as-dug, unprocessed or found—but the bulk are standardized, processed, homogenized: they arrive in plastic packs and bags, remote from their more-than-human origins. So for me the hand is an agent of re-wilding as well as husbandry.

The Wilds are both palpable and ethereal. Such are our powers of projection, a blister, a crack, a luscious drip, each affects us viscerally. This is embodied intelligence in action. Thence the imagination: my paltry dalliance in 'the wilds' pales before its untrammelled potency. I credit everyone with this power. Emotion and reason are indivisible and each of my objects proffers its own testimony to this. The wilds of clay call to our sensitized emergent curiosity, the very wilds of aesthetic arousal.

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