

GAGOSIAN



Extended through January 30, 2021

EDMUND DE WAAL

some winter pots

December 3, 2020–January 16, 2021
17–19 Davies Street, London

Edmund de Waal, *winter pot (B10)*, 2020, porcelain and lead, 2 5/8 × 6 1/2 × 6 1/2 inches (6.5 × 16.5 × 16.5 cm) © Edmund de Waal. Photo: Alzbeta Jaresova

November 27, 2020

Gagosian is pleased to present an exhibition of new works by artist and author Edmund de Waal, made during lockdown earlier this year.

This is the first time in sixteen years that de Waal has made single works that are not parts of installations. They are specifically designed to be touched and held in the hand.

De Waal comments, “I made these pots in lockdown during the spring and early summer. I was alone in my studio and silent and I needed to make vessels to touch and hold, to pass on. I needed to return to what I know—the bowl, the open dish, the lidded jar. When you pick them up you will find the places where I have marked and moved the soft clay. Some of these pots are broken and patched on their rims with folded lead and gold; others are mended with gold lacquer. Some hold shards of porcelain.

In the studio I had two old Chinese bowls from the Song dynasty. One was patched on the rim with iron. The other had a beautiful thin golden thread running from the rim, repaired using the Japanese art of *kintsugi*. *Kintsugi* is not an art of erasure—the invisible mend, the erasing of a mistake—but rather a way of marking loss. Both these bowls were central to the making of this work.

These black vessels show the flux of glaze. The white dishes have been fired without glaze so that each mark is present. They are bone clear.

These are some pots for the hands, for this winter.”

The exhibition has been installed so that it can also be seen from the street.

Edmund de Waal was born in 1964 in Nottingham, England, and lives and works in London. Collections include the Ashmolean Museum of Art and Archaeology, University of Oxford, England; Fitzwilliam Museum, University of Cambridge, England; Victoria and Albert Museum, London; Rijksmuseum, Amsterdam; Staatliche Kunstsammlungen Dresden, Germany; Jewish Museum, Berlin; Art Institute of Chicago; Museum of Fine Arts, Houston; and Los Angeles County Museum of Art. Exhibitions include *Edmund de Waal at Waddesdon Manor*, Aylesbury, England (2012); *On White: Porcelain Stories from the Fitzwilliam*, Fitzwilliam Museum, University of Cambridge, England (2013); *Atmosphere*, Turner Contemporary, Margate, England (2014); *white: a project by Edmund de Waal*, Royal Academy of Arts, London (2015); *During the Night*, Kunsthistorisches Museum, Vienna (2016); *white island*, Museu d’Art Contemporani d’Eivissa, Ibiza, Spain (2018); *—one way or other—*, Schindler House, Los Angeles (2018); *elective affinities*, Frick Collection, New York (2019), and *psalm*, Museo Ebraico and Ateneo Veneto, Venice (2019). In 2018, de Waal created his first set design, for *Yugen*, a ballet by choreographer Wayne McGregor, at the Royal Opera House, London.

De Waal is also renowned for his family memoir, *The Hare with Amber Eyes* (2010), which won the RSL Ondaatje Prize and the Costa Biography Award, among others, and has been translated into over thirty languages. Other titles include a Tate critical study on *Bernard Leach (1997)*, *20th Century Ceramics* (2003), *The Pot Book* (2011), and *The White Road* (2015). In 2015, de Waal was awarded the Windham-Campbell Prize for nonfiction by Yale University.

#EdmunddeWaal

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