

Jane King – short CV/ biography

- MA Ceramics, Bath Spa University in 2012 - awarded distinction for final MA project.

Since 2013, work exhibited widely in the UK and internationally.

- Awarded the Medal of the President of the Italian Senate in the 2013 iteration of the International Prize for Contemporary Ceramics, Faenza, Italy
- Work featured in the international ceramics magazine *La Ceramica in Italia e Nel Mondo* in June 2013.
- Work shortlisted for several other national and international prizes, including
 - the inaugural Craft Emergency Award (Aspex, Portsmouth UK, 2013)
 - the inaugural Young Masters Maylis Grand Ceramics Prize (London, UK, 2014)
 - the inaugural Carter Preston Prize (Liverpool, UK, 2016)
 - the Annex Collection Acquisition Award (London, UK, 2017)
 - the European Prize for Applied Art (Mons, Belgium and Kilkenny, Ireland, 2018-19)
 - Coca Project, (Rome, Italy, 2021)
 - the inaugural BADA Art Prize, (London, 2021)
- First solo show 'Incident!' at the National Centre for Craft and Design, Sleaford, UK 2015
- 5 works exhibited in MK Calling at MK Gallery, Milton Keynes, showcasing 'the most dynamic work being made in the UK'
- Awarded the inaugural *Breaker* award by the Making Waves Ceramics Trust, July 2021
- Second solo show 'Chaos and Order – Adventures in Clay' to take place at ACEarts, Somerton, 5 March – 2 April 2022
- Work held in public and private collections, in the UK, USA and Italy

Jane King – statement

My small ceramic sculptures combine opposites of form, texture and colour as metaphors for perfection and control versus imperfection and chaos. Through my work I explore the contemporary obsession with seeking control and perfection in all aspects of our lives. I am interested in the tendency, prevalent on social media, of masking the chaos and messiness of real life through the presentation of curated and carefully managed online identities, which generally only highlight success or positive news. My sculptures use physical metaphors to set this obsession in opposition to the chaotic and imperfect nature of daily life.

Clay can be a precise or messy material when worked in different ways, using different processes and degrees of control. Glazes have a soft 'organic' quality as opposed to the harsher, 'manufactured' appearance of vivid acrylic. For me, these opposing characteristics are interesting when combined in the same object. In my dynamic sculptures, brightly coloured, neat acrylic surfaces contrast with dark, rough, messy, uncontrolled, collapsed or flowing sections. Oppositions are achieved through the careful construction and refining of some parts and the loose, free making of others, enabling me to explore my themes in a performative way.

Sources of inspiration include the work of other makers and observations of the chaotic and uncontrolled at odds with the human desire for control and perfection – in nature, the wider physical world and built environments, in my life and in world events. In the context of Covid 19, I have been making pieces which twist and writhe, as an expression of the anxiety and discomfort of recent times.