

Richard Deacon

Like You Know

Ceramic Works

27 November 2021 – 30 January 2022

NewArtCentre.

Richard Deacon at work, Cologne, c.2002
(photo by Manfred Förster)



Edmund de Waal

Very Like a Whale
The Ceramic Sculpture of Richard Deacon

Do you see yonder cloud that's almost in the shape of a camel?

By the mass, and 'tis like a camel, indeed.

Methinks it is like a weasel.

It is backed like a weasel.

Or like a whale?

Very like a whale.

Hamlet Act 3 Scene2

Much of Richard Deacon's sculpture has Hamlet's wayward territory as its subject. Deacon's attention to the moments of transition, to the shape-shifting of clouds, the flux of ideas, the changing intonations of speech or song, continues to make his sculpture particularly difficult to describe. It is the problem of suggestiveness, the strength that we hear implicit in Hamlet's insistent voice: describe that cloud, mark it, map it, capture it. Find a way of holding that cloud, transitory and inchoate as it is. Present it in another way: name it, unname it, rename it.



There does not seem to be a critical language that is appropriately responsive to this tide of images. How can one do justice to the accumulative, meandering, vestigial, ancillary, accretive, dream-like experience of standing in front of Deacon's sculpture, or walking round it? How can you plot the way in which images ebb and flow and ideas precede each other, recede from each other? How can you connect the tension between the planned, coherent, judicial, measured side of Deacon's work with the metaphorical slide into other forms, the suggestiveness to other states and forms that is so present?

Perhaps we should end up with simple lists, make a long, sinuous line of transitive verbs, as the young Richard Serra did in a notebook in 1967:

- TO ROLL
- TO CREASE
- TO FOLD
- TO STORE
- TO BEND
- TO SHORTEN
- TO TWIST
- TOTWINE
- TO DAPPLE
- TO DAPPLE

- TO CRUMPLE
- TO SHAVE
- TO TEAR
- TO CHIP
- TO SPLIT
- TO CUT...[1]

Deacon's attitude is subtly but significantly different. His array of transitive verbs is more extensive (we might add TO GLUE TO RIVET TO FIRE TO MELT) but it is in the specificity of his attitudes to material that he is so very particular.

Since the late 1990s, Deacon has been working with great intensity with clay. His well-known catholicity with materials (resins, laminated woods, leather, carpet, metals, linoleum, glass) now includes a substantial body of ceramic work. Deacon's work with clay is not an easy or homogenous body of work to critique: it plays none of the obvious cards of significance that artists have used when dealing with clay. It is not overtly gestural (as with Anish Kapoor's opening up of solid masses of red clay) nor overtly referential to vessels (as with Nicholas Pope's sculptures for *The oratory of heavenly space*). [2] In fact it is difficult to think of other artists who have started to use clay and have not been in some way seduced by its complex matrix of messiness and inchoateness, the way in which it shifts its states from liquid to solid, the way in which it moves.



Richard Deacon working on *Like You Know*, Cologne, 2002
(film stills by Niels Dietrich)

Clay is inexhaustible stuff. It is cheap. It has little value in the hierarchy of materials: it proclaims itself as demotic, basic, primal. It is earth. As earth it is universal but also particular: it comes out of territory, land, place. To work with it is to make something out of nothing. It is an act of Ur-creation:

‘God gave man a little bit of mud’ in Gauguin’s words.[3] It is possible to use clay to record the passage of one moment of one person through the world, to sketch, to mark in an abbreviated way the flux of feeling. Because of this the cultural history of artists using clay is one of them rediscovering immediacy. The images of Lucio Fontana pushing a long pole into a mass of clay to create an interior space, of Picasso bending the just-thrown neck of a pot at Vallauris, or of Asger Jorn riding his scooter over a playground of clay to create large random markings, are the images that tell this story.

The connection between the body and the material is transcribed as speed. Speed is then transcribed as authentic experience. We could say that the narrative of twentieth century clay is of artists being experiential—from Gauguin and Nolde to Noguchi and Cragg.

Deacon’s ceramic sculpture is of a different order. It is slower. He is interested in how clay moves, but not in the intelligible hand mark, the signifier of authenticity.

He is interested in how clay fires, but not in the gestural markings of a wood-kiln,

the signifier of robust vernacular identity. Deacon works with the German ceramics studio (Werkstatte für Bildhauerei) of Niels Dietrich. Dietrich’s studio in Cologne has at its core a small, highly-experienced team of ceramicists that collaborates with an extraordinary group of artists and architects that include Deacon, Thomas Schütte, Rosemarie Trockel, Daniel Liebeskind and Norbert Prangenburg amongst others. There is no British equivalent to Dietrich and, indeed, the only other non-institutional ceramics studio that is remotely comparable is that of Hans Spinner, who works with Chillida, Caro and Tapes.[4] But where Spinner provides an opportunity for artists to make highly gestural work, and fire it in a wood-fired kiln to create distinctive flame marks, Dietrich’s studio has no house style. It is highly proficient at creating large ceramic structures, but each artist’s work is distinct.

Two huge kilns dominate the upper floor space. Below are innumerable crated pieces, banks of stacked clay bags, a library of thousands of glaze and clay body tests. Here too are the small clay pieces, ‘core pieces’, that Deacon has made, some in terracotta, others in a white clay body. Some are squeezed pieces of clay—not maquettes but starting points for conversations with himself and with the studio. Others are complex geometric forms carved out of solid pieces of clay, others have deeply inscribed marks.

‘Ribbon pieces’, small sculptures that look as if they have kinship with pipes, wait to be lustred gold and silver.

On the winter day on which I accompanied Deacon to the studio, a fug of melting chocolate enveloped us. Various complex sculptures by Deacon, Louise Bourgeois and Mike Kelley (a leg) were being cast in chocolate. Vats of chocolate bubbled away. A new clay piece of Deacon's was being constructed in the middle of the floor. Another sculpture had been bisque-fired and was waiting to be glazed by him. It was apparent that Deacon worked in a highly particular way in this studio: it seemed to be mutually interrogative. Questions were going in all directions. The largest horizontal kiln had just been opened, the firing chamber suspended on pulleys above it. Sitting inside on three huge kiln shelves was Deacon's whale-like *Another Kind of Blue*.

It was vast. In terms of technique it was a brilliant accomplishment: a hermetic, single volume that seemed to shift its weight as you went round it, offering no apparent way in. You wanted to go round and round it to see how the different planes met up. It felt both satisfyingly complete, a thing in itself, and yet quizzical. A little like Hamlet's whale. This was all the more compelling because with Deacon's sculpture we feel we should know, and understand, the ordering of the making, the building of his sculpture. Even if it's a chimera, we have come to expect that way in: the rivets, the glue at the joints, the stitching. It's all there for us to see: the fabrication is transparent. With this piece its hidden-ness was startling and affecting. And with ceramic it is doubly so as ceramic has made such a virtue out of its transparency.

But like many of Deacon's most compelling works, it is the pull between the detailed passages of lyricism (the pooling and fluxing of glazes, the interstices between the joined elements) and the cerebral nature of the overall structure of his ceramics that is so exciting. This is the sensation that the American philosopher John Dewey in his seminal book *Art and Experience* anatomised as the flight and perchings of a bird - the pull between the activity of the eye and its rest. Dewey stressed the repetitiveness of this activity, suggesting that in a great work of art this experience was endless. [6] This is what I see when I look at Richard Deacon's ceramic sculptures – an endless unfolding of images and ideas.

NOTES

- 1 Richard Serra q in Rosalind E Krauss *Passages in Modern Sculpture* MIT 1981 p276
- 2 cf *Slip: Artists in the Netherlands and Britain working with ceramic* De Hallen/Sainsbury Centre for Visual Arts 2002
- 3 *Gauguin by himself* ed by Belinda Thomson London 2004 page cf also Merete Bodelsen *Gauguin's Ceramics* London 1964
- 4 cf Garth Clark *Hans Spinner* New York 2002
- 5 cf Nina Lobanov-Rostovsky *Revolutionary Ceramics Soviet Porcelain 1917-1927* London 1990
- 6 John Dewey *Art as Experience* New York 1934

This text is an adaptation of the one first published in the catalogue for Deacon's 2005 exhibition at Tate St Ives, *Richard Deacon - Out of Order*



Like You Know 2002
Glazed ceramic
80 x 135 x 114 cm / 31 ½ x 53 ¼ x 45 in.



Plant 2001
Glazed ceramic
155 x 81 x 69 cm / 61 x 32 x 27 ¼ in.





Tomorrow, And Tomorrow, And Tomorrow H 2000
Glazed ceramic
41 x 138 x 122 cm / 16 ¼ x 54 ½ x 48 in.

Tomorrow, And Tomorrow, And Tomorrow L 2001
Glazed ceramic
128 x 108 x 64 cm / 50 ½ x 42 ½ x 25 ¼ in.





All of [my ceramics] basically begin with a small lump which is pushed, pulled, squeezed, twisted, rolled, poked, carved etc... The resulting sculptures are very much unitary objects... and I find the question of their identity compelling.

Richard Deacon, 2005



Tropic 2007
Glazed ceramic
74 x 152 x 69 cm / 29 ¼ x 60 x 27 ¼ in.

I worked with Cornelia Griess in the workshop of Niels Dietrich on and off for a period of about six months in 2006. I was trying to explore the possibilities of constructing a ribbon like band of clay, assembled from sections of thrown elements joined together to form one way loop. The final results of these experiments were the large wall hanging glazed earthenware pieces that were central to my installation at the Venice Biennale of 2007.

Richard Deacon, 2009





P11 2006
Porcelain, glazed blue rim, unglazed body
42 x 25 x 6 cm / 16 ½ x 10 x 2 ½ in.



P2 2006
Porcelain, pale green glaze with gaps
22 x 20 x 6 cm / 8 ¾ x 8 x 2 ½ in.



P9 2006
Porcelain, yellow glaze with unglazed rim
20 x 27.5 x 5 cm / 8 x 11 x 2 in.



P3 2006
Porcelain, celadon glaze
26 x 31 x 5.5 cm / 10 ¼ x 12 ¼ x 2 ¼ in.



P6 2006
Porcelain, glazed white with gaps
21 x 12.5 x 5.5 cm / 8 ¼ x 5 x 2 ¼ in.



P10 2006
Porcelain, glazed blue rim, unglazed body
27.5 x 20.5 x 5 cm / 11 x 8 x 2 in.

Another Country 2001
Glazed ceramic
55 x 81 x 69cm / 21 ½ x 31 ¾ x 27 ¼ in.



North – Winter 2007
Glazed ceramic
105 x 95 x 81 cm / 41 ½ x 37 ½ x 32 in.



Glazed Small Throw 2004
Glazed ceramic
38 x 14.5 x 14.5 cm / 15 x 5 ¾ x 5 ¾ in.





Richard Deacon

Ceramic Works in Public Collections

All Sorts, 2003
British Council Collection

Tomorrow, And Tomorrow, And Tomorrow K, 2001
Fold, 2012
Tate, London

Kind Of Blue A, 2001
Arts Council Collection, Southbank Centre, London

Bottle Green Republic, 2009
V&A Museum Collection

Empirical Jungle, 2003
National Museum of Wales, Wales

Other Sorts, 2003
Sara Hilden Art Museum, Tampere, Finland

Mouse, 2001
Lotus, 2002
Museum Ludwig, Cologne, Germany

Another Kind Of Blue, 2005
Sprengel Museum, Hannover, Germany

North – Summer, 2007
Sprengel Museum, Hannover, Germany

Venice Blue-Green/Red/Brown, 2007
Venice Blue-Green/Spring Green/Pink And Electric Blue Traces, 2007
The Stedelijk Museum 's-Hertogenbosch (SM's), The Netherlands

Venice Yellow Black/Blue-Grey, 2007
Fonds National D'Art Contemporain, Paris [FNAC], France

Glas 2, 2009
Vener, 2010
Cabin, 2010
Kunstmuseum Winterthur, Switzerland

North – Tree And Rock, 2007
Maxine and Stuart Frankel Foundation For Art, Michigan, USA

Tomorrow, And Tomorrow, And Tomorrow J, 2001
Akron Art Museum, Ohio, USA



Richard Deacon outside Niels Dietrich's workshop, Cologne.
(photo by Niels Dietrich)

Recent Solo Exhibitions

- 2021 'Richard Deacon' Gallery Kula and Atrium of the Museum of Fine Arts, Split, Croatia
- 2021 'Richard Deacon – On The Surface' Kurt Tucholsky Literatur Museum, Schloss Rheinsberg, Germany
- 2019 'Richard Deacon – House and Garden' Marian Goodman Gallery, New York, USA.
'Deacon – Maderthaner' Richard Deacon and Katharina Maderthaner at Rizzuto Gallery and Museo Riso, Palermo, Sicily
'Richard Deacon – Reef' installed on the bank of the River Neckar at Theaterschiff. Heilbronn, Germany.
'Richard Deacon – Family' Galerie Thomas Schulte, Berlin, Germany.
'Richard Deacon – Deep State', Lisson Gallery, London
- 2018 'Richard Deacon' Beijing Commune Gallery, Beijing, PR China
'Richard Deacon – Foundation Studies' Beaux-Arts de Paris, Cabinet des Dessins Jean Bonna, ENSBA, Paris (cat)
'Richard Deacon & Sui Jianguo' LA Louver Gallery, Venice, California 6 September – 20 October 2018 (booklet).
'Richard Deacon & Ian Mckeever' Galleri Susanne Ottesen, Copenhagen, Denmark 24 August – 6 October 2018
- 2017 'Richard Deacon - Thirty Pieces', Galerie Thaddaeus Ropac, Paris
'Richard Deacon – What You See Is What You Get', San Diego Museum of Art, San Diego, California (cat)
'Richard Deacon – Free Assembly', Municipal Library of Prague, Czech Republic (cat)
'Never Mind – Richard Deacon – Some Time', Middelheimmuseum, Antwerp, Belgium (cat)
'Richard Deacon – About Time', Kunsthalle Vogelmann, Städtische Museen Heilbronn, Germany
'Richard Deacon – Weather', MOMA Machynlleth, Wales, UK (cat)
- 2016 'Richard Deacon: Flat Earth', Lisson Gallery, Milan, Italy
'Don't Start' Richard Deacon and Bill Woodrow shared sculptures, Ocean Studios, Royal William Yard, Plymouth, UK
'Richard Deacon: Drawings and Prints 1968 – 2016' Folkwang Museum, Essen, Germany (cat)
'Under The Weather' Skulpturenhalle Thomas Schütte Skulptur Stiftung, Neuss, Germany (cat)
- 2015 Film, Galerie Thomas Schulte, Berlin
'This Is Where Ideas Come From', Wolfson College, Cambridge UK; curated by Phillip Lindley and Meredith Hale (cat)
'On The Other Side', Kunstmuseum Winterthur (touring to Heydar Aliyev Center Baku, Azerbaijan 2015/16, Langen Foundation, Neuss, Germany 2016) (cat)
- 2014 'Form And Colour?' Galerie Thaddeus Ropac, Salzburg, Austria
'Richard Deacon', Tate Britain, London, UK (cat)
'I Remember', Jablonka Galerie, Böhm Chapel, Hürth Kalscheuren, Germany (cat)
'Richard Deacon: Alphabet', Sculptures et Dessins, Galerie Thaddeus Ropac, Paris, France
- 2013 'Beware Of The Dog', LA Louver Gallery, Venice, California (cat)
Garth Evans An Arts Council Collection Exhibition selected by Richard Deacon, Longside Gallery, Yorkshire Sculpture Park, UK (exhibition guide).
'Something Else', Galerie Thomas Schulte, Berlin
- 2012 'Richard Deacon', CAC Malaga, Malaga, Spain (cat)
Association, Lisson Gallery, London (cat)
'Beware Of The Dog', STPI Galleries, Singapore (cat)
'Richard Deacon', Marian Goodman Gallery, New York, NY, USA
'Walk This Way', Galleri Susanne Ottesen, Copenhagen, Denmark
- 2010 'The Inside', New Art Centre and Sculpture Park, Salisbury, UK
'The Missing Part', Musée d'Art Moderne et Contemporain, Strasbourg, France, touring to the Sprengel Museum, Hannover, Germany, (2011) (cat)
'How Much Does Your Mind Weigh?', Galerie Thaddaeus Ropac, Salzburg, Austria
'Twist And Shout', Galerie Thaddaeus Ropac, Paris, France
- 2009 'Siamese Connection', Distrito 4, Madrid, Spain
Kalemegdan Bridge Collaboration, with Mrdjan Bajic, Skupstina Grada, Belgrade and Galerija ULUS, Belgrade, Republic of Serbia (cat)
'Richard Deacon: Add & Subtract', Galerie Thomas Schulte, Berlin, Germany
- 2008 'On The Rocks – Shared Sculpture by Bill Woodrow and Richard Deacon', Bloomberg, Space, London, UK (cat)
'It's A Small World', Stedelijk Museum 's-Hertogenbosch, The Netherlands
'Assembly', Madison Square Park, New York, NY, USA (cat)
'Richard Deacon', TR3, Ljubljana, Slovenia (cat)
'North', Galleri Susanne Ottesen, Copenhagen, Denmark
'Border Traffic', Fondation Maeght, Saint-Paul de Vence, France (cat)

2007 'Personals', IKON Gallery, Birmingham, England (cat).
 'Orinoco', two person exhibition with David Ward, New Art Centre, Roche Court, Salisbury, England.
 'Another Mountain', Galerie Thaddaeus Ropac, Paris.
 'Dead Leg - Richard Deacon' – in association with Matthew Perry, LA Louver Gallery, Venice, California, USA, toured to Portland Museum of Art, Oregon (2008), The Arts Club of Chicago, Chicago (2009), University of New Mexico, Albuquerque, USA (2011)

2005 'Out Of Order', Tate St. Ives, St. Ives, England (cat & broadsheet).
 'The Size Of It', Museum Artium, Vitoria-Gasteiz, Spain, touring to Sara Hilden Art Museum, Tampere, Finland & Arp Museum, Bahnhof Rolandseck, Remagen, Germany (cat).
 'Range', Lisson Gallery, London, England

2004 'Lead Astray: New Shared Sculptures by Bill Woodrow & Richard Deacon', New Art Centre Sculpture Park & Gallery, Roche Court, Salisbury, England; Palacio Nacional de Queluz, Lisbon, Portugal; Yorkshire Sculpture Park, England (2005); Plymouth City Museum & Art Gallery (2006); Chateau-Musee de Dieppe (2007); Pier Arts centre, Stromness, Orkney (2008) (cat).
 'Beyond the Clouds', LA Louver, Los Angeles, California.
 'Richard Deacon', Marian Goodman Gallery, New York.
 'Slippery When Wet', Galeria de Arte distritocu4tro, Madrid, Spain (cat).

2003 'Made In Cologne', AC, Museum Ludwig, Cologne, Germany (cat).
 'UW84DC', Galerie Thomas Schulte, Berlin, Germany.
 'Richard Deacon', galerie stadtpark, Krems, Austria.
 'Passage de la mer rouge', Atelier Brancusi, Centre Pompidou, Paris, France
 'New Bases', Galerie de / di / bY, Paris, France.
 'From Tomorrow', Galeri Susanne Ottesen, Copenhagen, Denmark.

2002 'Richard Deacon', Glynn Vivien Art Gallery, Swansea, Wales.
 Continent, Galerie Arlogos, Paris, France.
 'Richard Deacon', Lisson Gallery, London.

2001 'Richard Deacon: sculpture', DCA, Dundee, Scotland. (cat)
 'Image & Idol-Medieval Sculpture', Exhibition co-curated with Phillip Lindley: Installation and bases designed by Richard Deacon. Tate Britain, London. (cat)
 'Richard Deacon', PS1 Institute for Art & Urban Resources, New York, NY, USA.
 'Between The Two Of Us', collaborative exhibition with Henk Visch, Stedelijk Museum, Schiedam, Netherlands. (cat)

2000 Umhh, Fig.1, London. (cat)
 'Tomorrow, And Tomorrow, And Tomorrow', L.A. Louver, Los Angeles.

Recent Commissioned Projects:

2016 'Grove', Otemachi Station. Tokyo, Commissioned by Shimizu Art Office for Mitsubishi Development Corporation.

2015 'Rain Or Shine', Raycom Techno Park, Beijing, Commissioned by Raycom Real Estate Development Company Limited.

2014 'Gripping', Fjellhallen Gjøvic, Norway. Commissioned by Sparebankstiftelsen DNB for Gjøvic Commune.
 'Rock'n'Roll', DUO Park, Groningen, Holland, Commissioned by DUO Belastingdienst.

2013 'Footfall', Kunstmuseum Winterthur, Switzerland. Commissioned by the Galerieverein for their 100th Anniversary.
 'Piccadilly: St. Jame's Gateway', Piccadilly, London. Commissioned by the Crown Estate and Eric Parry Architects

2011 'Upper Strut: Louis Vuitton Pavilion', Marina Bay, Singapore. Commissioned by Peter Marino for Louis Vuitton

2008 'Nosotros Tres: Museo Würth La Rioja', Logrono, Spain. Commissioned by Würth Espana
 'Water Under The Bridge: Puente de la Union', Zaragoza, Spain. Commissioned by ExpoZaragoza 2008

2006 'Mountain: Matsudai area', Echigo-Tsumari, Japan. Commissioned by Niigata Prefecture in connection with Echigo-Tsumari Art Triennial 2006
 'The Same But Different: two sculptures along the N381 Hoogesmilde – Emmen', Drenthe, The Netherlands. Commissioned by Provincie Drenthe.

2003 'Not Out Of The Woods Yet: Building 4', 1st & Howard, San Francisco, California, USA. Commissioned by Wilson Equity

2002 'Can't See The Wood For The Trees: A9/N22 Neupunkt', Haarlem, The Netherlands. Commissioned by Provincie Noort-Holland

2000 Just Us: Ocean Plaza, Fuxingmennei St, Beijing, China

Richard Deacon (born 15 August 1949, Bangor, Wales)

Richard Deacon studied at Somerset College of Art, Taunton, from 1968-69, St Martins School of Art, London, from 1969-72 and the Royal College of Art, London, from 1974-77. He studied part-time at Chelsea School of Art, London, in 1978.

From 1977-92 Deacon was a visiting lecturer in sculpture at various art schools, principally: Central School of Art & Design, London; Chelsea School of Art, London; Sheffield City Polytechnic; Bath Academy of Art and Winchester School of Art. He was visiting Lecturer at Ateliers 63, Haarlem and Amsterdam (1989-93); guest Professor at Hochschule für Angewandte Kunst, Vienna (1995-96), and guest Lecturer on the MA Programme at Bezalel Academy of Art and Design, Jerusalem, in 1998. Deacon was Professor at École Nationale Supérieure des Beaux Arts, Paris 1999 – 2009 and Professor at the Kunstakademie, Düsseldorf, Germany 2009 – 2015.

Deacon's first one-man show was held in 1978 at The Gallery, Brixton, London. This led to a string of solo exhibitions, both nationally and internationally, notably at the Riverside Studios in 1984; Tate Gallery, London, in 1985; the Whitechapel Art Gallery, London, in 1988, and at Tate Gallery Liverpool in 1999. He was one of three artists to represent Wales at the 52nd Biennale of Art in Venice. He has exhibited at the Lisson Gallery, London, since 1983, Marian Goodman Gallery, New York, since 1986, Galeri Susanne Ottesen, Copenhagen since 1999 and Galerie Thaddaeus Ropac, Paris, since 2006. Since 1981 Deacon has participated in many key group exhibitions throughout the world. A major retrospective of his work *The Missing Part* was shown at the Musée d'Art Moderne et Contemporain, Strasbourg, in 2010, travelling to the Sprengel Museum in Hannover in 2011. Tate Britain mounted a major survey in 2014. Kunstmuseum Winterthur, Switzerland showed a ten year survey *On The Other Side* in 2015, this toured to the Heydar Aliyev Centre in Baku, Azerbaijan and will open at the Langen Foundation in Neuss, Germany in 2016. A full retrospective of his prints and drawings, *Out Of Line* was presented at the Folkwang Museum in Essen, Germany in 2016. This exhibition, the first to closely look at these aspects of Deacon's practice revealed the strength and diversity of his engagement with both drawing and with printmaking and its interconnectedness with his more familiar activities as a sculptor.

Since the beginning of the 1970s, Deacon has written extensively on his own practice and in relation to contemporary art in general. *So, And, If, But – Selected Writing 1970 – 2012* was published (in English and German editions) by the Richter Verlag in 2013. *I Wanted To Talk About The Future But I Ended Up Thinking About The Past*, an illustrated lecture, was published by Lisson Gallery in 2019 Richard Deacon: In Between a ninety-minute film by the film maker Claudia Schmidt was put on general release in 2013.

Richard Deacon won the Turner Prize in 1987. the Robert Jakobsen Prize, Museum Würth, Künzelsau, Germany, in 1995 and the Ernst Franz Vogelmann Prize in Heilbronn, Germany in 2017. In 1997 he was awarded Chevalier des Arts et des Lettres, France, elected a Royal Academician in 1998 and made CBE in 1999. In 2005 the University of Leicester awarded him an Honorary Doctorate and in 2015 The Azerbaijan State Academy of Arts in Baku also awarded him an Honorary Doctorate. He was elected a member of the Akademie der Kunst in Berlin in 2010. He lives and works in London.

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