

Throwing 26/03/2020 Rebecca

Colin Pearson

Potter and Ceramacist, born in Barnet, North London in 1923. He studied painting at Goldsmiths College. Pearson was taught by the potter Kenneth Clarke and he began to make Majolica wares, influenced by the in - vogue tin glaze ceramics of William Newland, Margarate Hind and James Tower.

Pearson to further his studies in ceramics, joined the staff at Winchmore Pottery in Gloucestershire. It was here that he extended his throwing skills and taught to build up a pot on the wheel in a traditional country work shop. In 1954 he went to work at the Royal Doulton Factory in Lambeth, where he was employed in slip casting in the chemical porcelain department and in the testing of bodies and glazes.

In 1955 he went to help David Leach establish a training pottery at the Friars at Aylesford Priory, Kent. Here they produced slip ware and later stoneware, Loosely modelled on the Leach pottery at St Ives, Cornwall. Three years later, Pearson began teaching at Camberwell College of Arts, where his pupils included Mo Jupp, Ian Godfrey and Ewan Henderson and later at Harrow school of art and Medway College of design, Rochester. Experimentation and a belief that rules were to be broken was a life long passion for Pearson. In which his pupils and studio assistants were always actively involved. In 1996 his contributions earned him a rare honorary fellowship of the university of the arts. London.

In a major show at the British Crafts Centre in Covent Garden, in 1971, Pearson work had changed, his thrown pieces had 'wings'. Inspired by ancient Chinese bronzes and Tang and Song dynasty ceramics, he was now radically combining the techniques of throwing and construction. His prize winning works (awards included the 33<sup>rd</sup> Grand Prix at Faenza, Italy, in 1975) was shown internationally, and pieces were collected by major museums in Britain and abroad.

In the early 1980's Pearson moved to Islington, establishing a studio. It marked a new creative period in which he could concentrate on increasingly ambiguous assemble pieces and develop new glazes and surfaces on multiple forms. With the help of his assistants - Stan Mc Innes, Marco Tora and daughter Clare- he produced ceramics of even greater constructive complexity. His pioneering use of polyester fibre enabled him to manipulate clay in unexpected ways, folding and bending it into very different structures. Having moved to a final studio in Hackney in 2000, Pearson continued to work, with increased assistance, despite the advance of Parkinson's disease. He died in 2007.

