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All measurements are given in centimetres  
(followed by inches).

Dimensions for all works are height x diameter  
or height x width x depth unless otherwise stated.

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## meaningless symbols | 1993

Glazed ceramic, 36 x 35 (44 1/2 x 13 1/2)

“There is a tension in making a piece of contemporary ceramics in a medium that has such a strong history of decorativeness. Now I can joke with Chris Ofili about how much we love making decorative art, and we can agree that it's a noble and profound thing to do. But if you had asked me about the term 'decorative' when I made this pot, I would have found it a loaded word and seen it as derogatory. My title was defensive: I was getting in there first with the idea that

everything is meaningless, and that it's all just a melange of style and no substance. What I'm coming to realize as I age is that profundity comes about by letting go, by not worrying about being meaningful.

This pot would have been white, with just the sprig moulds attached, before it was fired. Then I painted the animals in cobalt oxide with the spaces for the transfers left blank. It was not a typical combination of techniques for me at the time.



## an oik's progress | 2004

Glazed ceramic, 44 x 26 (17 1/4 x 10 1/2)

“The basic pattern of this vase is toile de Jouy wallpaper, of the kind you see in nice houses. It refers to *A Rake's Progress* by Hogarth, a story of a young buck who squanders his inherited wealth, marries for money, gambles away his new fortune and ends up dissolute in Bedlam. My version tells the story of the short life of a young boy, from being an abandoned baby in a Manolo Blahnik shoebox through to throwing TV sets off tower blocks and torturing cats, ending with his death in a joy-riding accident as a teenager. In a series of little vignettes, we see the life of a hoodie: drug abuse, theft and violence, interspersed with images from one of the most depressing

publications I found at the time, a computer accessories catalogue. Why wouldn't crime be exciting if that was the world you grew up in? It exemplified for me the unsatisfying drone-hood of youth.

From early on, my work has been referencing Hogarth. There's something about the warm, working-class element of his work that appeals to me; there is a 'man-of-the-people' aspect and a Britishness to him. I sympathize with the feeling of much of his work. I also adore the more vitriolic satires of James Gillray, Thomas Rowlandson and George Cruikshank. Some of them are far more shocking than anything we might see in newspaper cartoons today.



WILLIAM HOGARTH: *A Rake's Progress: The Rake at the Rose Tavern*, 1735





## claire as the mother of all battles | 1996

Photographic print, m. 21 x w. 48 (30 x 48 in.)



Details from *Mother of All Battles*, 1996. Cotton and rayon, computer controlled embroidery, m. 52 x w. 91 (39 x 75 in.)



“This was the first embroidery I ever made. I was asked to design a piece for an exhibition called ‘Techno Stitch’ at Oldham Art Gallery. The outfit was made at an embroidery factory that uses a computer programme to sew out the design via enormous machines. The appeal for me is that embroidery has a precious quality to it, like gold. I wanted to make something in embroidery that was as traditional as a vase.

The phrase ‘ethnic cleansing’ was being used a lot at the time, in relation to the Bosnian conflict. Folk costume is an essential element of ethnic identity, and I started thinking about how the Balkans have many different folk costumes while Britain doesn’t really have any. If you go to certain parts of Europe, on high days and holidays many people still wear traditional costumes; in Japan, too, you see people going out to dinner in a kimono. But folk culture

and costume has almost entirely died out in Britain, probably because we had the Industrial Revolution so early. So this was my imaginary folk costume. Its appliqué motifs are powerful images of war: an eviscerated soldier, a bound and gagged rape victim, a soldier with an erection killing a child, a bombed-out bus at the centre of a Star of David. I had this photograph taken of me on the roof of my studio with a Kalashnikov, pretending it was Sarajevo.





sissey | 2008

Screen print on Liberty Tana Lawn cotton

“I was invited by the London department store Liberty to make some fabric designs for them. I’ve used Liberty prints in a number of my outfits so I was very excited. I doodled in my sketchbook and took my drawings along for their designers to decide which they liked. Then I went away and designed them up as patterns. Someone at Central St Martins, who I teach with on the fashion course there, taught me how to do the repeats.

There are four designs, each in four colourways, for use in commercial clothing or for sale to the public. One design called ‘Philippa’, after my wife, has a tangle of bicycles. Another one is called ‘Cranford’, after the 2007 BBC TV adaptation of Mrs Gaskell’s novel. It’s populated by ladies in bonnets congregating like mussels on a rock, in a sort of psychedelic Edward Munch pattern. Some of them are smiling and some are screaming: it’s Liberty with a twist. Then there’s the ‘Flo’ design, named after my daughter, of pollution in toyland. It was inspired by a Japanese screen but instead of the cloud patterns I drew oil slicks and pollution. There are allotments and windmills, dollies, factories, aeroplanes, cars, prams and little gravestones.

‘Sissy’ is the fabric I’d really want to wear myself. I started with the idea of something very babyish, so there are toys all over it, but as I was thinking of gendered toys I made it more aggressive, adding weapons, knuckledusters, daggers and grenades alongside the rocking horses, babies’ dummies, football boots and bonnets. It looks like a reinvention of the paisley design using boys’ and girls’ symbols.

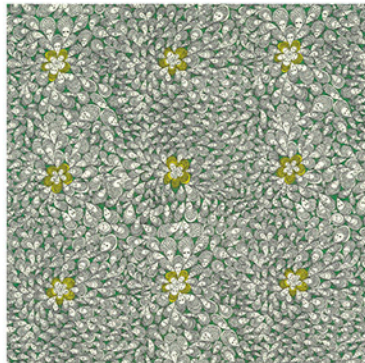
I loved working on this commission. I could quite happily become a fabric designer.

flo | 2008

Screen print on Liberty Tana Lawn cotton

cranford | 2008

Screen print on Liberty Tana Lawn cotton





### vase using my family | 1998

Glazed ceramic, 60 x 32 (23 1/4 x 12 1/2)

“This vase is about family units, and about bringing yourself into your work. In 1998, my daughter was six, and we were a pretty close unit. This was just before I started therapy, and lots of questions about childhood were being brought up for me by having a child myself. So there are images of my daughter when she was very young and there's Alan Measles, my heroic teddy bear, in his much-damaged overalls from many dogfights. My wife is on there too, as am I, looking like a Victorian dandy leaning on a tomb, a picture we took in Highgate cemetery. There's a packet of crisps, as part of the general homely flavour.

The pot was a transcription of a North African vase, in its colour and decorative style. It triggered a whole series in a similarly limited colour scheme with black-and-white photographs and just a touch of metallic. Some of my early vases have quite violent colour schemes; I wasn't sure how the colours would work, so I made them really strong to be sure they'd come out bright. But this work marked my increasing confidence with the subtle control of colour.

“This was made at an interesting point in my career, when I just started to rekindle my interest in Henry Darger. I made this pot before I'd done any research into him. But I remembered the girls in his paintings who all had little wilies, and I thought they were called the Alison girls. On my pot, I have them taking revenge on their parents in a kind of revolution, which was actually a close approximation to Darger's story, even though I didn't know it at the time. The sisters in his story - actually called the Vivian girls - lead a child-slave rebellion against the repressive army of the Glandelinians. I was quite surprised when I read more about Darger to see how closely his stories reflected a kind of psychological template that I carried myself. I feel a strong kinship with him: the way he used his imagination bears close similarities to how I use my own.



### revenge of the alison girls | 2000

Glazed ceramic, 65 x 26 (25 5/8 x 10 1/4)





## chapter 8 the art world

'The art world is a distinct, tribal micro-culture, a little village of witchdoctors who make artworks about their belief system and their concerns.'

On 7 December 2003, wearing a lilac satin babydoll dress, frilly socks and red pumps, Grayson Perry stepped up to the podium in Tate Britain's grand Duveen galleries to receive one of the art world's most coveted accolades, the Turner Prize. It was a moment of apotheosis.

Pipping the bookies' favourites, Jake and Dinos Chapman, to the post, Perry's seductive pots had captured the imaginations not only of that year's judging panel but also, seemingly, the public at large. The comment boards at the Tate were filled with positive responses to his work, and he was the popular favourite, dubbed, to his delight, the 'People's Princess'. Almost overnight he had been catapulted into the public consciousness, his place at the centre of the British contemporary art world assured.

Perry subsequently made a series of works reflecting on his experience of winning the illustrious prize. Chief among them was a piece entitled *A Network of Cuck's* (*The Turner Prize Award Dinner 2003*), which commented directly on the nature of being an 'insider' in the art world (pp. 236–37). A colour-coded map of the seating plan from the award-ceremony dinner, it presented both a snapshot of the UK art world at that moment and Perry's personal view of his place within its labyrinth of social networks and relationships.

Taking the art world as his subject was, though, nothing new for Perry. His very earliest works reflected a fascination with the contemporary art scene: its dealers, curators and collectors, its trends and proclivities, its openly declared as well as its unspoken codes and conventions. His stance was, and remains, one of intimate understanding of the art world's inner workings, poised between critical distance and warm affection. One recurring theme in Perry's work is his conviction that the art world, often criticized for being elitist and self-regarding, should in fact be viewed as a sort of folk culture worthy of protection and celebration. The analogy is apt: the art world, after all, has its own language, rituals and ceremonies, its dedicated places of pilgrimage, its tribal leaders and faithfully worshipped gods. It can, he admits, 'be very introspective, and its concerns are not necessarily those of regular people – but you wouldn't accuse Australian Aborigines of being self-obsessed because their art is all about their gods, their interests and their traditions'.

While he defends the art world and its insularities, however, he does not shrink away from exposing some of its flaws and pretensions. One of the main subjects of Perry's critique has been the art market and its coterie of collectors. A quick glance at the titles of some of his works – from early pieces such as *Trendy and Proud*, *Exportware* and *I Know This One Will Sell* to later ones like *Boring Cool People* (p. 241) and *As Sold by the Anthony d'Offroy Gallery* (p. 230) – gives a vivid picture of how openly Perry has mocked the aspirations of those who buy his work. For him, the art market, at its worst, is driven by the vain pursuit of status, by a numbing conformity





## chapter 9 pilgrimage

'Pilgrimage is a vivid physical manifestation of devotion. Part penance, part holiday and part exploration (of the self as well as the world), it's a great metaphor for our lifelong search for meaning.'

Grayson Perry's fascination with the rituals and artefacts of religion has inspired a significant body of work touching on the idea of pilgrimage or spiritual journeys.

From the time of his own first pilgrimage, to the shrine of Our Lady of Guadalupe in Mexico City in the late 1980s, Perry has been fascinated by what it is that gives sacred objects and sites their particular resonance, and by what entices people to 'go to all the trouble of rolling across India or walking across Tibet to be in the presence of a significant object'. As a great lover of the hand-crafted artefact, he admires the human instinct that still yearns, despite the glut of knowledge and visual imagery available in our digital age, to be in the physical presence of an object.

Perry has since embarked on further pilgrimages, cycling in 2003 from Biarritz along the classic pilgrim trail through northern Spain to Santiago de Compostela, and in 2007, again on his bicycle, making the journey from Sussex to Madrid, taking in Lourdes and Chartres, a trip made partly in homage to Kenneth Clark's landmark 1969 television series, 'Civilisation'. For Perry, the arduousness of these expeditions added to their potency and meaning. 'Chartres Cathedral', he points out, 'looks much better when you've cycled there in the burning sun, spying it on the horizon with that great sense of anticipation, than if you'd just stepped off the train.' These real-life journeys have fed back into his

art, and alongside Perry's enigmatic pilgrim pair, *Our Father* (pp. 190–91) and *Our Mother* (p. 192), he has created his own souvenirs: a headscarf showing the aspirational career path of the budding artist and a portable reliquary for London's greatest art shrine, Tate Modern, made in tribute to the mementoes and trophies that line pilgrim routes the world over (p. 259).

It was Perry's creation of a customized motorbike, the *Kenilworth AMs*, however, that launched his most intense and prolonged exploration of the practice and symbolism of pilgrimage (p. 258). Named in honour of his teddy bear, Alan Measles, the bike-cum-travelling shrine was made not only to gently scandalize (its über-kitsch pink-and-blue design bedecked with the ultimate anti-macho slogans of 'Patience' and 'Humility'), but also to take Perry and Alan on their own journey, from his birthplace in Chelmsford to its twin town of Backnang in Germany. The pilgrimage, called 'The Ten Days of Alan' (also dubbed 'Operation Dirdl'), took place in September 2010 and included the rather unorthodox sites of the Nürburgring racing circuit, the castle at Neuschwanstein – featured in the 1968 children's film *Chitty Chitty Bang Bang* – and the Steiff teddy-bear factory at Giengen. Along the way, Perry stamped the guidebooks and pilgrim passports of the travellers he met with an image of Alan as a mini-Pope (p. 261), and charted the voyage and its aftermath through his newly set-up blog and Twitter feed.<sup>1</sup>

Safely returned from its German jaunt, the AMs would become one of the central exhibits in a major exhibition Perry curated in 2011 at London's British Museum, the UK's most popular cultural attraction.

Two years in the making, the exhibition carved, as he put it, 'a narrow pilgrimage trail across [the] infinite plain' of the museum's encyclopaedic collections. The works Perry selected from the institution's stores, chosen chiefly on the basis of the similarities they suggested with his own interests, such as transvestism, teddy bears, toms and maps, were shown alongside more than a dozen new works of his own and as many older pieces, most of them inspired by the idea of the sacred journey. Among the exhibits were his ink-and-graphite drawing *Pilgrimage to the British Museum* (p. 263), the pot *A Walk in Bloomsbury* (p. 272), mapping Perry's own excursions between his central London home and the museum, and the monumental *Map of Truths and Beliefs*, a vibrantly coloured tapestry plotting mythical, spiritual and earthly sites, from Avalon and Nirvana to Stonehenge and Graceland, which he has described as 'my mad map of pilgrimage' (pp. 256–57).

Perry encouraged visitors to the exhibition, as his opening wall text urged, to consider themselves 'real pilgrims'. He packed the gift shop with a fulsome range of merchandise for the visiting traveller to take home: tapestry kits and pendants, key chains, fridge magnets and another of his headscarves, this one embellished with an Alan Measles-shaped map of the museum floorplan (p. 260). Contributing to everything from the

education programmes to the tea menu in the museum restaurant, Perry variously performed as oracular saint, giving talks and lectures, as High Court judge, selecting 'stunt double' bears to sit on the AMs for the duration of the show, and as proto-spiritual healer, running an A-level study day and a workshop for the visually impaired. For one of the exhibition sponsors, luxury goods company Louis Vuitton, he designed a special pilgrim's trunk, the LVAM, a sort of leather winged altarpiece made as the ultimate high-end suitcase for the twenty-first-century cultural tourist.

It was in the British Museum exhibition, too, that Perry raised to new heights his earlier, playful idea of a civilization built around the religion of Alan Measles. Now, he revelled in the opportunity to 'insert' Alan into the museum as a fully fledged cultural divinity sitting alongside the dozens of others represented in the collection. Alan appeared not only as a pope but as a Japanese warrior-god, a deity in a folk shrine, an irascible tomb guardian (p. 262) and a crotchety Greek god (p. 171). Encouraging viewers to take their appreciation of his war-scarred teddy bear to the level of cult worship, Perry even gave Alan his own religious mantra: 'Hold Your Beliefs Lightly'.

But religious pilgrimage to reverse the world's deities is only one of the forms of spiritual journey that

has inspired Perry in his work. As he approached his fiftieth birthday in 2010, Perry clearly began to look back over his work and to take stock. In the process, he decided to include in his British Museum show a series of works made at the very start of his career, including his 1983 tower sculpture and a ceramic coffin crafted two years later containing his own ponytail. The journey being narrated here was, at least in part, Perry's own midlife voyage of self-discovery. His work from 2009 onwards started to exhibit a greater sense of ambition, and to reflect his growing sense of self-confidence as an artist. Where viewers had witnessed in his 2007 *Personal Creation Myth* the fanciful birth of Alan Measles (pp. 186–87), now in *World Leaders Attend the Marriage of Claire Perry and Alan Measles*, made in 2009, they were offered the spectacle of Perry's male and female alter egos at last brought together in symbolic union (p. 271). In *The Near Death and Enlightenment of Alan Measles* (pp. 274–75), Perry's stand-in is seen transforming from hot-headed warrior to wandering holy man, a transformation mirrored by the artist himself in his own journey from on-the-fringes rebel to much-loved cultural guru.<sup>3</sup>

This sense of personal evolution has played out in Perry's practice more widely, and a number of his most important works have focused on the notion of life's journey. Among these is *The Wulthamstow Tapestry*, an

exuberant 15-metre-long tableau navigating the seven ages of man through the consumer brands that endlessly impinge on our collective consciousness (pp. 267–70). *The Vinity of Small Differences* (pp. 276–79), another major tapestry work, similarly marks the journey of a life, telling a story of class mobility through its protagonist Tim Rakewell, a homage to William Hogarth's doomed hero from *A Rake's Progress*. Across six scenes, we move from the front room of Tim's great-grandmother in a Sunderland council house via 'the sunlit uplands of the middle classes' to witness his eventual demise in the gutter after crashing his Ferrari. And the British Museum show itself, named for its central artwork, the *Tomb of the Unknown Craftsman*, told the story of the ultimate journey we must all take, from life to death. Laden with artefacts and reliefs, mysterious bottles and effigies, the sculpture powerfully captured the cluttered detritus of a life (pp. 264–65). Something of a visual pun – the ship 'the craft of the craftsman' – Perry's cast-iron monument also spoke with serious intent of ageing, death and the afterlife. As D. H. Lawrence's poem 'The Ship of Death' – an excerpt of which Perry included in his display – mournfully narrates, 'We are dying, we are dying, so all we can do / is now to be willing to die, and to build the ship / of death to carry the soul on the longest journey.'<sup>4</sup>



Above | Gossens Perry on the road to Santiago, 2009  
Right | Gossens Perry: *LVAM*, 2010.  
Leather, wood, brass and felt, 160 x 120 (55 x 47 1/2)



Left | British Museum gift shop, 2010  
Above | Gossens Perry: *Deck ornament of Alan Measles*, sold at the British Museum, 2010.  
Pewter, 60 x 93 x 33 (23 1/2 x 37 x 13)





## tomb of the unknown craftsman | 2011

Cast iron, oil paint, glass, rope, wood. First hand size: 301 x 204 x 79 (120 x 80 x 31)  
EDITION OF 3 PLUS 1 ARTIST'S PROOF

“The central idea behind my exhibition was about celebrating ego-less creativity. This is the opposite of what normally happens in contemporary art: any old bit of tat can get into a national collection if it's got the right name attached to it, whereas the BM's objects are historically and culturally significant, even if we don't know who created most of them. I was interested in what Jacob Bronowski, who presented the 1973 TV series 'The Ascent of Man', said about monuments – that they're made to commemorate kings and religions but in the end they commemorate the maker. So I made the centrepiece of the show this ship, a tomb to the unknown craftsman. The title echoes the Tomb of the Unknown Warrior in Westminster Abbey, which marked the national trauma of the First World War. I am fascinated by ritual, and that tomb is one of the best examples of a modern creation of a ritual.

I wanted the show to be a site of pilgrimage, and often a pilgrimage is a journey to see a tomb. The idea of the tomb also seemed to me an analogy for the entire museum in that a lot of its objects come from burial sites or are connected to death. I covered my tomb in casts from objects in the collection, such as the life head from Africa, the Mildenhall Dish, the Persian gates and the Egyptian mummies. I filled little bottles – typical of the sort associated with pilgrimage – with liquids to look like old blood, sweat and tears. The central relic on the ship is a quarter-of-a-million-year-old hand axe, one of the oldest artefacts on the planet. I remember the moment when I was invited to handle it by the prehistory curator; it had a really powerful effect on me. Together, all this is the collective cargo that the unknown craftsman might carry into the afterlife.







Expulsion from Number 8 Eden Close



The Association of the Virgin Droid

Here, Tim is expelled from King's Hill, an estate we went to near Tunbridge Wells, after his mother accuses him of being a snob. It was like *The Truman Show*, a complete facsimile of a community. The two words you'd hear time and again were 'convenience' and 'security'. Tim has now been to university, met his nice middle-class girlfriend, and rejects his

former life, turning himself out from the lower-middle-class paradise of cupcakes, jogging and hoovering the AstroTurf lawn. He enters the middle classes via its central ritual of the dinner party, crossing over into the world of olive oil, ciabatta and wine. The wallpaper is William Morris and there's a Ben Nicholson cafetière picture in the background.

In the next scene, Tim and his wife have reached the upper middle classes. He's just sold off his company, Rakewell Computing, to Virgin for £20 million. They're in a leafy suburb, surrounded by their Penguin mugs, recycling boxes, allotment organic, a Cath Kidston bag, a pebble bowl, reusable nappies. His wife leans against the Aga, Tweeting on her iPhone.



The Upper Class At Bay



Lamentation

The fifth tapestry shows two stately homes and a vista of land. I had this feeling that the upper-class people I met were like a lost tribe hanging on as the forest is logged around them. Tim is in his Barbour jacket, his wife in her wellies and headscarf. They look a bit like Gainsborough's Mr and Mrs Andrews. He's bought the house off this old aristocrat who's being brought down by

tax, social change, upkeep, fuel bills - they're tearing away at his rather tattered tweed hide. There's a kind of Occupy protest on Tim's doorstep because he's not anglic; the protestors are saying, 'Pay up Tim', and 'Tax is good'. In the final scene, our hero lies dead in the street. He's had a mid-life crisis, left his first wife and got a younger one, bought a Ferrari.

Showing off, he's rammed the new car into a lamppost in an Essex suburb. A passer-by who's a nurse cradles him in her arms as he dies. Her statement at the bottom says, 'It was only afterwards that I found out he was that famous computer guy Rakewell. All he said to me was, "Mother". All that money and he dies in the gutter.'

## notes

### introduction mapping the world of grayson perry

- Perry's exhibition at the British Museum in the autumn and winter of 2010–12, for example, attracted around 180,000 visitors, nearly a year on from more than anticipated by the museum. For references to Perry's columns in the *Times* newspaper, see 'Articles by Grayson Perry' (p. 28). Perry's building project, a two-bedroom holiday house intended to be used in Essex, is a collaboration with the architectural enterprise Living Architecture. Perry was elected a Royal Academician in May 2015.
- For Perry's major media broadcasts, see 'TV and Radio' (p. 49).
- Rosie Kinsella, 'It's all a joke!', *Radio Times*, 29 October/4 November 2011, 8; Jeremy Hunt, 'Secretary of State for Culture, chose Perry's *My Ship* (Newman from the Government Art Collection) in July 2010 and George Osborne, Chancellor of the Exchequer, selected *Portrait for a Politician* in November of the same year.
- See, for example, Jonathan Jones, 'I'll had a hammer...', *Guardian*, 5 May 2010; and Brian Sewall, 'A touch of sunset with a hand from South', *Evening Standard*, 18 May 2010, pp. 28–29.
- A profile of Perry was published in *Elle* magazine in September 2012 ('Dressing for Success' by Elizabeth Fallshaw, pp. 82–87), while a short piece appeared in *Art*, Action magazine in November 2011 ('In the Studio: Grayson Perry' by Judd Tully, pp. 98–101) and a brief review of his work *The Washroom Tapestry* appeared in *Art in America* (March 2010, p. 156). *PART* and *The New York Magazine* commissioned longer features on Perry in 2007 and 2009 respectively, but both focused on his transgression rather than his work. The exhibition catalogue referred to in *Grayson Perry: Ceramics, Textiles, Miniature Vases* (London: Stedelijk Museum, NAI Publishers, 2012).
- Interview with Anna Sorenson Cooks, *The Art Newspaper*, 16 February 2012.

- Perry is renowned almost exclusively for his tapestries handmade by specialist weavers, since the large-scale works sit in a highly time-consuming and labor-intensive process. Instead, he works with Tactus Arte, a technology and conservation company that scans and draws up his photographs (he made one as a weaver drawing process using a stylus). The files are then passed on to programmers at Handen Tapestry in Ghent, Belgium, where they are converted and made ready for transfer to the mechanical Jacquard looms.

### chapter 1 beginnings

- Unless otherwise cited, all *Grayson Perry* quotations in this book are taken from interviews conducted by the author between October 2007 and June 2008, and in March 2012.
- Quoted in London *Book*, 'The Personal Political Puts of Grayson Perry in *Grayson Perry* Graphic Tapes', p. 94.
- A summary of his technical terms is given here:

**Coiling.** A method of hand-building clay forms by squeezing and rolling out lengths of clay which are coiled on top of one another to form a solid wall.

**Sprigging/drawing.** From the Italian word *graffio* meaning 'to scratch'. A technique of scratching through one layer to reveal an underlying one, often of a contrasting colour.

**Slip.** A liquid clay produced by suspending clay in water, which can be coloured by adding stains or oxides.

**Slip trailing.** A decorative technique in which slip is used as a medium for drawing, usually applied with a fine pointed dispenser with as a rubber syringe.

**Sprigging, or sprig moulding.** The application of sprigs, or small ornaments, to clay work. Sprigs are made by pushing soft clay into a plaster or clay sprig mould.

**Transfer.** A picture or design – fixed to specially prepared transfer, or decal paper – that can be transferred to a ceramic surface. When wet, the held paper slides off and adheres permanently to the surface through firing.

**Open-stock transfer.** Transfer available to order from a series of commercially produced, mass-manufactured designs.

### chapter 2 pottery and aesthetics

- See, for example, 'Fear and loathing', artist's newsletter (*Crypticprint*), July 1993, p. 30; and 'Off centre: There's a potter, Bideford', *Ceramic Review*, no. 462, Sept/Oct 1992, p. 9.
- Grayson Perry, 'A refuge for artists who play it safe', *Guardian*, 13 March 2005.
- Quoted in Sarah Howarth, 'Sex pots', *World of Interiors*, July 1993, p. 105.
- Quoted in Lisa Jardine, 'Grayson Perry – very much his own man', in *Grayson Perry: Victoria Miro Gallery*, 2010, p. 2.
- Bernard Leach, *A Potter's Progress: A Selection of Five Pots*, London: Lund Humphries, 1930, p. 46.

### chapter 3 class

- Quoted in Wendy Jones, *Grayson Perry: Portrait of the Artist as a Young Girl*, London: Chartwell, 2006, p. 20.
- Philippa Perry in conversation with the author, 14 May 2008.
- Quoted in Maria Alvarez, 'The provocative potter', *Daily Telegraph (Magazine)*, 14 April 2011.

### chapter 4 war and conflict

- Quoted in Jones, *Grayson Perry: Portrait of the Artist as a Young Girl*, p. 12.
- Ibid.

### chapter 5 sex and gender

- Grayson Perry, *Ceramics*, text by Grayson Perry, London: Birkbeck & Co., 1987 (p. 3).
- Quoted in an interview with the author: *Tonbridge in My Civilisation* (Grayson Perry, Emma Tonbridge), London, Japan: 201st Century Museum of Contemporary Art, 2012, p. 62.
- Quoted as Sheryl Garratt, 'Pot art and parenting', *Junior*, April 2014, p. 36.
- Grayson Perry, video recording of his 'coiling out

ceremony' speech at the Laurence Delage Gallery, Savile Row, London, 10 October 2010 (collection of the artist).

### chapter 6 religion and folk culture

- Grayson Perry, 'Toway in *Grayson Perry* The Churns of Litchfield', Lincoln: The Collection, 2006, p. 6.
- Grayson Perry in an interview with Gail in *Tide for Warthick Extra*, *Grayson Perry*, first broadcast on BBC World News, 30 March 2007.

### chapter 7 the art world

- Quoted in Fiona Middleton, 'It's easier to be a tranny than a craftsman', *Evening Standard*, 27 October 2013, p. 43.

### chapter 8 pilgrimage

- Perry's blog (<http://alanmarchanposters.com>) was started in May 2010 and has a Twitter account ([http://twitter.com/Alan\\_Marchan](http://twitter.com/Alan_Marchan)), opened the following month. Both are written in the voice of his today bear, his Twitter account purporting to come 'from the keyboard of the bedridden and private secretary to my beloved and benign Dictator his Exalted Excellency Alan Marchan'.
- Grayson Perry, 'The Tomb of the Unknown Craftsman', London: British Museum Press, 2011, p. 27.
- In July 2012, following the success of Perry's three-part television series 'All in the Best Possible Taste' for UK network Channel 4, the channel announced that Perry had been signed up for a two-year deal as a celebrity presenter who, as 'artist-anthropologist', would explore and comment on different aspects of contemporary life.
- D. H. Lawrence, 'The Ship of Death', 1930.

### chronology

- 1960 Born in Chesham, Essex.
- 1978–79 Bursaire College of Further Education, Art Foundation Course.
- 1979–80 Portsmouth Polytechnic, BA Fine Art.
- 2001 Awarded the Turner Prize.
- 2003 Elected Royal Academician in the category of Printmaking.
- 2012 Awarded the South Bank Sky Arts Award, Visual Art category, for 'Grayson Perry: The Tomb of the Unknown Craftsman'.
- Lives and works in London.

### architectural commission

- Nishi Azabu Wall, Tokyo (commissioned by Nigl Coates).

### public collections

- All collections are in the UK unless otherwise stated.
- 21st Century Museum of Contemporary Art, Kanazawa, Japan.
  - Arts Council Collection.

- Birmingham Museums & Art Gallery, Birmingham; and Hows Museum, British Columbia, Canada.
- The British Library, Map Library, London.
- British Museum, London.
- Chesham Museum, The Collection, Lincoln.
- Crafts Council.
- Everson Museum of Art, Syracuse, New York, USA.
- Gallery of Modern Art, Glasgow.
- Government Art Collection.
- House of Commons Collection.
- Leeds Museums and Galleries (City Art Gallery).
- The Mint Museum, Charlotte, North Carolina, USA.
- Musée d'Art Moderne Grand Duc Jean (Mudam), Luxembourg.
- Museum of Art, Rhode Island School of Design, Providence, Rhode Island, USA.
- Museum of Contemporary Ceramic Art, The Shigaki Ceramic Cultural Park, Shiga, Japan.
- The Museum of Fine Arts, Houston, Texas, USA.
- The Museum of Modern Art, New York, USA.
- National Gallery of Victoria, Melbourne, Australia.
- Newark Museum, Newark, New Jersey, USA.
- Nottingham Castle Museum.
- The Potteries Museum & Art Gallery, Stoke-on-Trent.
- Stedelijk Museum, Amsterdam, The Netherlands.
- Tate.
- Townsend Art Gallery, Eastbourne.
- Victoria & Albert Museum, London.
- Yale Center for British Art, New Haven, Connecticut, USA.

### solo exhibitions

All exhibition venues are in the UK unless otherwise stated. Dates refer to the year in which each exhibition started.

- 1984 'Grayson Perry: Ceramics and Sculpture', James Birch Fine Art, London.
- 1985 'Grayson Perry: Ceramics', James Birch Fine Art, London.
- 1986 'The Museum, Colchester'.
- 1987 'Grayson Perry: Ceramics', Birch & Conran, London.
- 1988 'Grayson Perry: Birch & Conran, London'.
- 1989 'Grayson Perry: Recent Work', Birch & Conran, London.
- 1991 'Grayson Perry', Gath & Galloway, New York, USA.
- 1991 'Grayson Perry: Ceramics', David Gill Gallery, London.
- 1991 'Clara Sorenson Gallery', Paris, France.
- 1991 'Grayson Perry: New Work', Anthony Offley Gallery, London.
- 1996 'Grayson Perry', Anthony Offley Gallery, London.
- 2000 'Grayson Perry: Sensations', Laurence Delage Gallery, London.
- 'Fig 1: projects in 10 weeks', 1–5 Farnham Street, London.
- 2004 'Guerilla Tactics', Stedelijk Museum, Amsterdam, The Netherlands. Toured to Barbican Art Gallery, London.
- 2004 'Grayson Perry: Ceramic Intervention', Tate St Ives.
- 2004 'Grayson Perry', Victoria Miro Gallery, London.
- 2005 'Galleria Il Capricorno', Venice, Italy.
- 2004 'Grayson Perry: The Churns of Litchfield', The Collection, Lincoln. Toured to Victoria Miro Gallery, London.
- 'Grayson Perry', Andy Warhol Museum, Pittsburgh, Pennsylvania, USA.

- 2007 'My Civilisation: Grayson Perry', 21st Century Museum of Contemporary Art, Kanazawa, Japan.
- 2008 'Grayson Perry: My Civilisation', Musée d'Art Moderne Grand Duc Jean (Mudam), Luxembourg.
- 2008 'The Washroom Tapestry', Victoria Miro Gallery, London.
- 2011 'Grayson Perry: Visual Dialogue', Manchester Art Gallery, Manchester.
- 'Grayson Perry: The Tomb of the Unknown Craftsman', British Museum, London.
- 2012 'The Vanity of Small Differences', Victoria Miro Gallery, London.
- 'Grayson Perry: The Washroom Tapestry', William Morris Gallery, London.

### selected group exhibitions

- 1981 'New Contemporaries', Institute of Contemporary Arts, London.
- 1982 'New Contemporaries', Institute of Contemporary Arts, London.
- 1985 'New-Saturns, Birch & Conran', Wapping, London.
- 1985 'Small Works', Ian Birkbeck Gallery, Great Russell Street, London.
- 1984 Film screening with Derek Jackson, Gerth Wyn Evans, John Maybury and Michael Koorff, Institute of Contemporary Arts, London.
- 1985 Tate and Leicester International Super 8 Film Festival, Leicester.
- Film screening, Diorama, London.
- Browns Film Festival, Belgium.
- 'Artists in Essex', Tipping Forest District Museum and The Minster, Colchester.
- 'Galleria La Place', New York, USA.
- 'Je ne comprends pas la raison', James Birch Fine Art, London.
- 'Caricous Christian Art', James Birch Fine Art, London.
- 'Mandelorino: Controllo e destino nei modelli della glosse arte internazionale', various venues near Naples, Italy.
- 2008 'Galleria d'Arte Contemporanea Contrasto: Sculture di Montalbano di Castro, Chiosato del Convento di San Francesco di Castro, Biblioteca Comunale di Marti, Convento del Santuario della Madonna del Monte di Marti'.
- 1988 'Two from London/Two from Texas', Reed Strenned Gallery, San Antonio, Texas, USA.
- 1989 'Art to Heart', Reed Strenned Gallery, San Antonio, Texas, USA.
- 1990 'Words and Volume', Reed Strenned Gallery, New York, USA.
- 1991 'Texas War', Central Library, Cheshamford. Toured to Kitzingberg, Germany and Amiens, France.
- 1992 'Five Canalside Ideas and Imagery Canalside by Contemporary Artists', Oldham Art Gallery. Toured to Peter Scott Gallery, University of Lancaster; Stockport Art Gallery; Watlington Museum and Art Gallery.
- 'Art 2 Heart Two', Art Incorporated, Gallery of Fine Art, San Antonio, Texas, USA.
- 1992 'The Raw and the Cooked', New York City in Britain', Barbican Art Gallery, London. Toured to The Museum of Modern Art, Tokyo; Taipei Fine Arts Museum, Taiwan; Qiyuan Viscan Art Gallery, Swansea; The Shigaki Ceramic Cultural Park, Shiga, Japan; Musée d'Art Contemporain, Dunkirk, France.

- 1996 'Grayson Perry/Tracy Emin/Peter Land', Philippe Borel Gallery, Paris, France.
- 'Whitcapped Open', Whitcapped Art Gallery, London.
- 'War of the Pines: Ceramics and Print', Telford House Museum and Art Gallery, Telford. Toured to Gullies Gallery, Glasgow; Wiley Art Gallery, Chichester; Mansion, Ipswich; Gwynedd Cheshamford; Crafts Council Gallery, London; Peterborough Museum and Art Gallery; Oslo; Cardiff; Harris Museum and Art Gallery, Preston.
- 'Objects of Our Time', Crafts Council Gallery, London. Toured to Ormeau Raths Gallery, Belfast; Royal Museum of Scotland, Edinburgh; Qiyuan Viscan Art Gallery, Swansea; Manchester City Art Galleries; American Craft Museum, New York, USA.
- 'An Exhibition of Football', Gallery 27, Cork, Ireland.
- 'Techo Strich: Art, Embroidery and Computerisation', Oldham Art Gallery, Boca Raton, Florida, USA.
- 1996 'Crab', Richard Salway Gallery, London. Toured to Kettles Yard, Cambridge.
- 1998 'Chaires de Sacy, Sayle-Park, Pearly, France', 'Gilded Expressions', Oldham House, Twickenham, London.
- 'Over the Top', Bon Gallery touring exhibition to Dudley College, Hodge Hill Girls School, Castle Bromwich, Hoke School, Birmingham, Bewdley Library, The Living Gallery, Shrewsbury College.
- 1999 'Grayson Perry and Gillian Weir', Hybris Foundation, Hydra, Greece.
- 'Decadence: Views from the Edge of the Century', Crafts Council Gallery, London. Toured to Harley Gallery, Wexford; and The Bowers Museum, Ranum, CA.
- 'Contained Nations', Gath & Galloway, New York, USA.
- 'The Plate Shop', Collins Gallery, Glasgow.
- 'Get Vases, Pots, Sculptures and Services from the Stedelijk Collection', Stedelijk Museum, Amsterdam, The Netherlands.
- 2000 'Grayson Perry: 30 Years of British Craft 1970–1999', The London Institute Gallery, London. Toured to Cleveland Art Center and Qiyuan Viscan Art Gallery, Swansea.
- 'Protest and Survival', Whitcapped Art Gallery, London.
- 'The British Art Show 5', a National Touring Exhibition organised by the Hayward Gallery, London, for the Arts Council of England. Toured to Edinburgh; Scottish National Gallery of Modern Art, Royal Botanical Garden, City Art Centre, Talbot Rise Art Gallery, Stills Gallery, Fruit Market Gallery; Southampton (Southampton City Art Gallery, John Hansard Gallery, Millan Gallery, Southampton Institute); Cardiff (National Museum of Wales, Centre for Visual Arts, Cardiff); Birmingham (Birmingham Museum and Art Gallery, Box Gallery).
- 'A Sense of Occasion: Significant Objects Marking Diverse Contemporary Occasions', Craftscape Touring exhibition. Toured to and from, Birmingham, Harley Gallery, Cheshamford; Art Gallery & Museum and Gloucester City Museum, Shire Hall Gallery, Stafford; The Design Centre, Ramsey; The Bowers Museum, Ranum, CA; 20–20, The Visual Arts Centre, St John's College, Southampton; Welfare State