



I worked with Danish potter Ann Linnemann for over six years. Ann has a studio/gallery on Kronprinsessegade in Copenhagen, and when we first started working together, she was the Director of the International Ceramics Research Centre at Skælskør¹ in Denmark. Our collaboration was initially enabled by the institution's existence and my research and teaching there. At first it involved in-glaze decal prints on large porcelain sculptural forms. The applied patterns had their roots in the industrial language of printed china borders, and floral tablewares.



Our collaborations took place over a period of five years in an erratic but always positive direction. The distance between Copenhagen in Denmark and Blencogo in Cumbria was problematic, and our personal and professional commitments meant that many of our discussions were digitally enabled or telephone based. However, we also met and developed our slow conversation at a variety of locations - Portland in Oregon, at the V&A in London, in Edinburgh and in Blencogo. Because my research work has made me a regular visitor to Denmark and Sweden in recent years real time discussions and assessments of objects, forms, graphics and images did occur each time my travels took me close to Copenhagen. As speculative objects their development also had to fit within each of our professional practices, so at times they rested as other pressing activities took precedence. This slow fermentation of ideas and objects is not always what we want as artists (enthusiasm needs to be satiated) but we are always constrained by the reality of working lives and our geography. Nevertheless ideas that germinated in Cumbria and Denmark did become a reality.

¹ www.ceramic.dk

In early 2009, the first series of cups were completed for exhibition at the Ann Linnemann Gallery in Copenhagen.² Thin, delicate hand thrown porcelain cups embraced, or were embraced by, a patterned language drawn from industrial printed porcelain borders, and willow tableware.

The first cup set relating to landscape was entitled *Winter Trees* and *Summer Trees* and originated in the topiaried formality of *Kongens Have* (Kings Garden) just down the road from Linnemann's studio.



Later, a series of 'trees in gardens' were created, with cups resting on porcelain trays made from split thrown forms. These are the last remaining objects from this body of work.



² <http://annlinnemann.blogspot.com/>

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