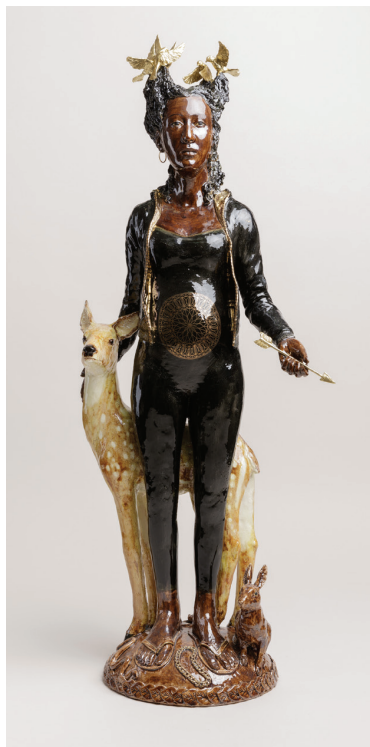


SNAPSHOT

CLAIRE PARTINGTON

1 WHAT IS YOUR OPINION ON THE CURRENT GENDER ISSUES FACING THE VISUAL ARTS?

There's still a huge discrepancy with representation in galleries and collections and there's still a big difference in sale value, especially at the top end with white cis males dominating. However, I think things are slowly improving. There's a general acceptance of the need to diversify public collections and some institutions are attempting to redress the historical holes in their collections. Social media is a vital and diverse platform for art and has revolutionised how artists operate and promote themselves - effectively bypassing the old guard, but museums are usually our first physical contact with art, so it's vitally important to see yourself represented there. Female fronted commercial galleries are increasing, I'm very proud to work with Winston Wächter (Seattle and New York) and forthcoming with Mindy Solomon (Miami).



2 WHAT ADVICE DO YOU WISH YOU COULD GIVE YOUR YOUNGER ARTISTIC SELF?

To make work for myself and not give too much credence to how it's received by a wider audience. I knew I wanted to study art in London, I had an automatic progression to art school but my year group was really intense and confrontational and it made me think the art world would be full of confrontational assholes too! When I graduated I was really just bogged down in the realities of life and decided art wasn't for me, so I got jobs in museums to pay the bills until I returned to making art much later. When I look back at my early work, I'm still obsessing over the same themes, my work is just more defined and refined now.

top
The Hunting Party, 2019
Glazed ceramic and mixed media, Variable dimensions
H 31"

bottom left
Santa Margherita, 2019
Glazed ceramic and mixed media, 27" x 10" x 10"

bottom right
Artemis, 2019
Glazed ceramic and mixed media, 32" x 13" x 13"

opposite page, top left
Venus And Cupid (detail), 2020
Glazed ceramic and mixed media
31" x 12" x 12"

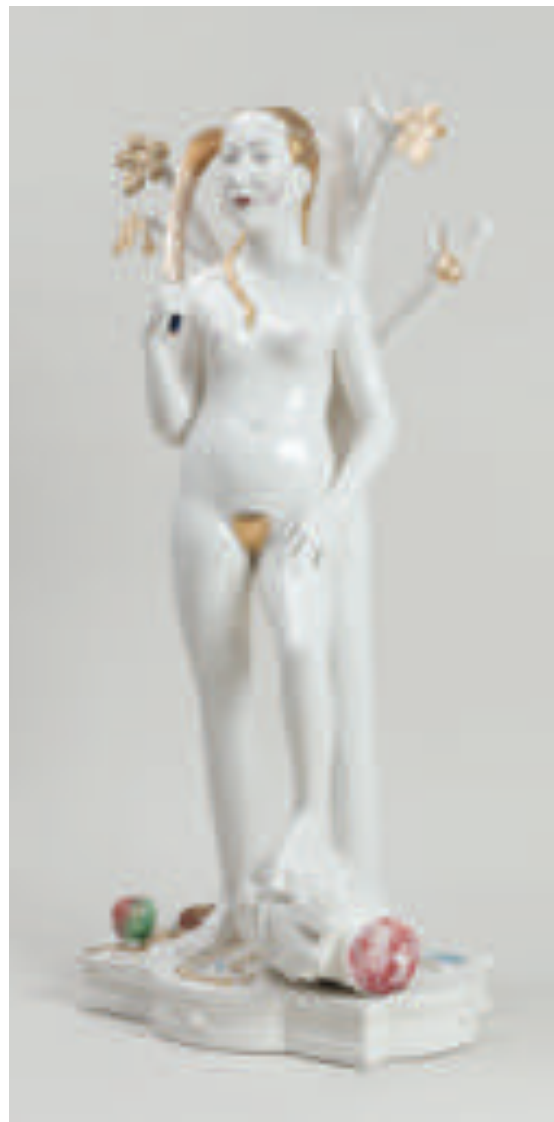
opposite page, bottom left
Boy With Dog And Boy At Rest, 2018
Glazed ceramic and mixed media
27" x 9" x 8" and 19" x 10" x 8"

opposite page, top right
Judith with the Head of the Artist, 2020
Glazed ceramic and mixed media
31" x 14" x 12"

Photography by Tim Bowditch and Dan Weill

3 WHAT DOES SUCCESS AS AN ARTIST LOOK LIKE FOR YOU PERSONALLY?

I suppose it's being able to do the thing you love for a job. I returned to art after having kids and I didn't want to return to the jobs I had before. I've slowly established myself, working part-time from night school and shared studios, to setting up my own workshop and doing art full time. Success has been a bit of a slow-boil as I always needed to make sure art could pay a wage (or at least cover studio costs). It's so rewarding to see my work gain wider recognition and be in demand. I think the main indicator of success is I'm the most understanding boss I've had. I can pick and choose what I do that excites me in the future.



4 AS A WOMAN AND ARTIST, WHAT ARE YOU MOST PROUD OF AT THIS POINT IN YOUR CAREER?

This is linked to success, I'm proud of my full schedule. For 2021, I have shows lined up with Mindy Solomon and Winston Wächter in the US and my second solo show with James Freeman in London. I also have a survey book coming out with KochXBos, Amsterdam. It's been great to look back at past images and see how the contributing (female) authors respond to my work. Seeing my work in curated public exhibitions is always a big honour, in 2020 my Cranach inspired figures were shown alongside original Cranach panel paintings at Compton Verney in the UK. However, my proudest moment by far is my Seattle Art Museum Porcelain Room commission in 2018. A fantastic museum, curated and run by a team of strong women.

CLAIREPARTINGTON.CO.UK