



Duration

Track 1: 00:21:51 / Track 2: 00:19:37

Reference

OH7.1 / OH7.2

Subjects

Ceramics / Jewellery / Photography / Craft Education

Recording date

7 September 2015

Recording location

Interviewee's home, London

Interviewee

Poncelet, Jacqueline (JP – speaker, female)

Interviewer

Lin, Gloria (GL – speaker, female)

Synopsis

The artist Jacqueline Poncelet (b. 1947) is known for her work in bone china of the 1970s and her sculptural pieces of the 1980s. In this 2015 First Decade interview, Poncelet talks about her involvement in the Crafts Council during the 1970s and her admiration for its work and support of makers in that period. She discusses her feelings about being a female ceramist and educator in a decade when craft was becoming radical, working conditions for women, the importance of photographing objects and how her work became less conventional following her Crafts Council-funded tour of the United States.

Recording

Track 1

00:00 JP begins by talking about her involvement in the Crafts Council (CC) and her and Glenys Barton's show at Waterloo Place (1973); she describes their studio in King's Cross.

03:22 GL and JP talk about the changes in her practice. JP describes at length her CC-funded tour of the US with John Hinchcliffe (1977) and her feelings about craft in the UK and the US.





12:45 GL and JP discuss how the CC defined the 'artist-craftsman' and JP's feelings about the CC's support of makers.

15:04 JP talks more about her involvement in the CC and the radical jewellery of the 70s. She discusses the community of craftsmen during the 70s and 80s and leaving the CC: 'I always called it "leaving home".'

18:19 'I was very clear about where I wanted to be seen, and the context in which I wanted to be shown.'

19:44 JP talks about female ceramists of the time and the role of the RCA.

Track 2

00:01 JP describes materials and techniques she used during the 70s and how her shapes became less conventional.

01:33 JP talks about her teaching roles in Farnham and Portsmouth, which influenced her changing techniques. GL and JP discuss her objects in the CC Collection.

05:23 JP refers back to her time in the US, when she was given a Bicentennial Fellowship by the CC. She describes how her work changed dramatically when she lived in the US.

07:32 [JP shows GL a photograph of her '**working situation**' in Brixton and pieces she made for a CC show in 1981. JP highlights that working conditions should be flexible.

10:03 JP states that the CC was 'brilliant at promoting people' and expresses her admiration for Victor Margrie.

11:34 JP talks about Ralph Turner and her 1981 CC show; JP and GL discuss photography of objects: '**My point of view was: don't be fooled by a photograph, you're not seeing the thing so make the picture something in its own right, and David [Ward] was brilliant at that.**'

13:17 JP compares the installation of her show with Glenys Barton in 1973 with that of her show in 1981.

18:16 GL and JP talk about differences between society and politics then and now. JP talks about her teaching role and colleges now. '**I think it's very dangerous to be nostalgic because people live their lives within the experience of their time, so don't be sad on other people's behalf, they're absolutely fine! [laughs].**'