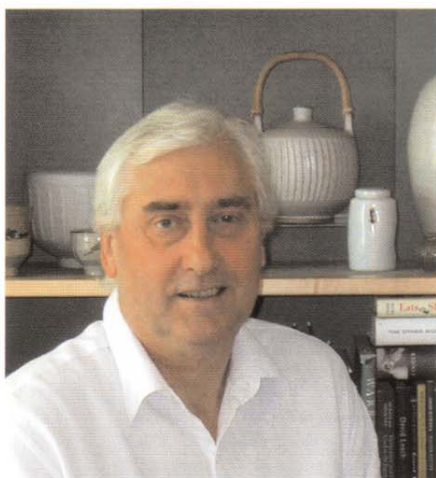


# David Binch

**REVELATIONS** – David Binch is the man behind the Oakwood Gallery, now a virtual space in which to exhibit and collect ceramics.



**How do you describe yourself, professionally speaking?** Former actual gallery owner, currently owner of a virtual gallery.

**What was it about ceramics that first appealed to you?** My first real contact was an exhibition of Moorcroft. I was transfixed. In a convoluted way this led to Leach's *A Potter's Book*, which really lit the fire.

**What ceramic item gives you most pleasure in your daily life?** A fluted teapot by David Leach, made for us over 25 years ago. It's not used everyday now, just high days, holidays and when we need a really good cup of tea.

**Do you think potters understand their audience and how best to market their work?** Many potters do, for me John Leach is a shining example. It's important not to mix up marketing with spin. Some potters do more spinning than marketing.

**The Internet is supposed to offer great selling opportunities – how are you finding this market works in reality?** The Internet is without doubt a great opportunity to reach prospective buyers and to sell to them. However it has to be understood and used correctly. For me, it is working beyond all my expectations.

**How can a website exhibition capture the qualities of a handmade object?** Strictly speaking, of course it can't, but neither can print or other media but that has not stopped objects being viewed and sold without handling. Good images, well written accurate descriptions and honest assessments go a long way to compensate. Never underestimate the sophistication of your clients.

**What kind of customer are you attracting online?** Both old and new, but all are famil-

iar with ceramics. The Internet gives both seller and buyer the ability to reach a global constituency. Many of my sales are now to international customers.

**Who would be in your fantasy ceramics show?** A few of the unknown makers that created some of the masterpieces of *The Potters Art*, three or four Song Dynasty potters and an English Medieval potter exhibiting a group of his jugs would add a little balance. Maybe I could convince Bernard Leach to take part as one of the new boys.

**What plans do you have for the gallery?** I would like The Oakwood Gallery to go on, not only in virtual space. My plans do include future exhibitions in some suitable hired actual space.

**What is your feeling about the growth in potters fairs over the past ten years?** They are a great concept, I particularly enjoy *Earth and Fire* and *Art in Clay*, but there are too many. All would be fine if they had delivered the new audience that was promised. Perhaps they still can if they rethink their marketing strategy.

**Is there any piece of ceramics that you'd like to smash?** The makers are perhaps the only ones with that right. If I were to be a bit cheeky, perhaps more of them should exercise their right.

**What ceramics do you collect?** Mainly work in which I can see an understanding of an Eastern aesthetic. It all comes down to the chapter in *The Unknown Craftsman* by Sōetsu Yanagi, about seeing and knowing.

**What makes a great private view?** Everybody having a good time, the owner spending time with as many guests as possible and making introductions. People need to feel welcome and appreciated.

**What is your favourite museum collection?** The Gompertz Collection of celadon at the Fitzwilliam in Cambridge is breathtaking.

**What would you do if you won the lottery?** Commission a major ceramic work for Edwinstowe village church. The Oakwood Gallery premises were just across the road, and when the gallery was quiet, I would go across and sit in its tranquil interior, contemplate life, and pray for customers. **CR**

Visit The Oakwood Gallery at:  
[www.oakwoodceramics.co.uk](http://www.oakwoodceramics.co.uk)

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### CONTRIBUTIONS

*Ceramic Review* welcomes articles, long or short, from readers. *Ceramic Review* is read around the world by potters, students, enthusiasts and collectors. Articles may be practical, technical or experiential, though we also welcome writings which are theoretical and look at the role of ceramics within contemporary culture. Articles should follow the style of *Ceramic Review*, both in length and approach. Copy should be typed on one side of the paper in double spacing, leaving good sized margins all round and also submitted on disc or email to the address below. Do not send original manuscripts without keeping a copy. Articles can be accompanied by good quality photographs, colour transparencies, slides and/or colour prints. Please caption these fully giving title, dimensions in cm, year of making and any relevant technical information. Please ensure they include your name and return address. Payment is at current rates on publication. Whilst every care is taken with material submitted, no responsibility can be accepted by *Ceramic Review* for accidental loss or damage to material submitted.

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