



Unglazed

AMLASH TERRACOTTA VESSEL IN THE FORM OF A BULL
CIRCA 1200 TO 800 BC

26 JUNE–31 AUGUST 2019
MONDAY–SATURDAY, 10AM–6PM OR BY APPOINTMENT

Unglazed

58 Brook Street, Mayfair, London W1K 5DT
25 June until 31 August 2019
barakatgallery.eu

'We in our own human imperfections are repelled by the perfect, since everything is apparent from the start and there is no suggestion of the infinite.' - Soetsu Yanagi, The Unknown Craftsman

'The smooth is the signature of the present time. It connects the sculptures of Jeff Koons, iPhones and Brazilian waxing. Why do we today find what is smooth beautiful? Beyond its aesthetic effect, it reflects a general social imperative. It embodies today's society of positivity. What is smooth does not injure. Nor does it offer any resistance. It is looking for Like.' - Byung-Chul Han, Saving Beauty

LONDON --'Unglazed' presents eight millennia of ceramic art from around the world, emphasising how diverse cultures have transformed clay into myriad forms for thousands of years. In contrast to the smooth, frictionless and glossy surfaces that typify today's digital culture, this exhibition celebrates the 'unglazed' quality of ancient ceramic work. 'Unglazed' is attuned to the physical, human touch and creative spirit of anonymous makers. The exhibition's title emphasises the raw, unglazed quality of the clay works on display, which show the texture of the earthy material, its unevenness, cracks and imperfections.

From the earliest piece in the show – a Neolithic fertility goddess from Anatolia c.5000-6000 BCE, to the latest, an enigmatic Costa Rican vessel in the form of a bird, c. 1100-1500 CCE, these works possess a sense of immediacy, playfulness and sometimes strangeness that transcend time.. Whether a Bronze Age mask from Israel 2700-1700 BCE or a hump-backed Amlash Zebu Bull from northern Iran, c. 1200-800 BCE, an enigmatic reclining Sumerian figure from 3000-2000 BCE, or a Cypriot painted vessel in the form of breasts from c.900-700BCE, the works drawn from across Africa, Asia and The Middle East and Europe reveal the different forms and finishes clay can take and how diverse civilizations have moulded the earth itself into objects imbued with humanity and occasionally humour.

Other highlights of the show include a large Han Dynasty terracotta horse, c. 206- 220BCE, a Tang Dynasty Camel with removable rider, c.618-906BCE, and a large Indus Valley vessel covered in animal designs, c.3000-2000BCE All of the works in the show come from the vast collection of the Barakat Gallery, assembled over decades by Fayez Barakat, the fifth-generation custodian of the collection and international family business. Barakat comments on how and why he chooses the objects in his gallery:

"The things that I cherish the most have a personality that transcends their obvious appearances or function and which I call energy. Like beauty, it is to be found in the eye or the touch of the individual. Energy is partly the result of reality and partly the role of imagination, and everyone perceives it differently."

Notes for Editors

‘Unglazed’ contains over 20 pieces, with the earliest piece dating from c.6000 BCE. All pieces exhibited in the show can be searched against the Art Loss Register. Barakat Gallery is a fifth-generation family business, founded in Jerusalem at the end of the 19th century. Barakat now operates galleries in London, Hong Kong, Seoul and Los Angeles.

Over the course of 2019 & 2020 a fresh young team based in London, led by Janis Lejins a graduate from the Royal College of Art, will work to help rejuvenate and reimagine the business and sector by connecting ancient art with contemporary culture and technology. The team is in the process of enhancing the London exhibition spaces, as well as innovating core infrastructure to produce a unique platform for scholarship, collection care and critical cultural engagement. The aim is to increase awareness of Barakat and ensure the rich collections are accessible to new audiences, young and old.

Biographical note on Fayeze Barakat

Barakat is owned by Fayeze Barakat. Born in 1949 into an old farming family, Barakat was exposed to ancient art at a very young age. The family owned vineyards in the Hebron Hills in Palestine and villagers ploughing the fields would often unearth tombs. Rather than discarding the artefacts, as was often the case at the time, his grandfather preserved pieces and intermittently took some to the marketplace, along with the family’s produce, selling them to foreign tourists. Barakat, meanwhile, spent his formative years working alongside British archeologist Kathleen Kenyon, developing skills in the basic principles of field archeology, and he would later apply his passion to studying under renowned Middle Eastern scholars and archaeologists Nelson Glueck and William Dever. His interest, in particular, was in ancient coinage, though he would become a fervent student of whatever new period of art took his interest.

“For me to be able to connect to Emperor Constantine at the age of seven, after being told a coin I found was about 1,700 years old, simply blew my mind,” he says in a 2010 interview of finding his first coin, by accident, on the way to school. “I became such an avid lover of history at an early age.” He turned down an opportunity to study medicine and joined the family business, helping to build it up across multiple locations in Jerusalem and Bethlehem. For the past 50 years Barakat has presided over the meteoric expansion of the gallery from a small shop in a Jerusalem Souq to a unique world-class collection and dealership with a global reach.

Barakat’s early collections were classical, biblical, Egyptian and Mesoamerican, or pre-Columbian, art. The latter, in what emerges as a theme in his life story, was influenced by a chance meeting with the late American film director, screenwriter and actor John Huston, who would come to be a good friend and ultimately influence Barakat’s decision to set up his first overseas gallery in Beverly Hills in 1983. Barakat had already opened in Amman, Jordan, in 1973, while galleries in London (2003) and at the Emirates Palace (2008), Seoul (2016) and Hong Kong (2017) would come much later.

“California’s proximity to Mexico, its closeness to South and Central America and the availability of the material in Los Angeles that I was able to purchase and to trade in and to learn about,” are among the reasons listed by Barakat for the move to the US. However, in Jerusalem, Barakat had already begun to amass an impressive clientele list that included notable 20th-century artists such as Pablo Picasso, Marc Chagall, Salvador Dali and Andy Warhol. It was a chance meeting with Picasso that Barakat has credited with his interest in African art, following their first encounter when Barakat was in his teens and Picasso was visiting the family gallery with the mayor of Jerusalem.

Barakat, has also experienced his own share of tragic events with cancer robbing him of his first wife in 2009 just under two years after it claimed his son. When his wife first became ill, he would often retreat to a studio where he would paint into the early hours of the morning. It was the first time he had sat in front of a blank canvas since his teenage years, when that first chance

meeting with Picasso had inspired him to paint regularly. Today, irrespective of where he is in the world, he paints nightly. As the galleries become increasingly self-reliant, Barakat is winding back on a gruelling schedule that has seen him travel frequently between homes and galleries around the world and focusing on his paintings.

Barakat Gallery
58 Brook Street
Mayfair
London W1K 5DT
Opening hours: 10 am – 6pm, Monday - Saturday

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SUMERIAN
RECUMBANT FIGURE
C.3000 - 2000 BCE

9 X 10 X 3 CM
MESOPOTAMIA



ATTIC BLACK-FIGURE
LEKYTHOS
C.500 - 400 BCE

17 X 8 X 8 CM
MEDITERRANEAN



NEOLITHIC ÇATALHÜYÜK
FERTILITY GODDESS
C.6000 - 5000 BCE

17 X 10 X 10CM CM
ANATOLIA



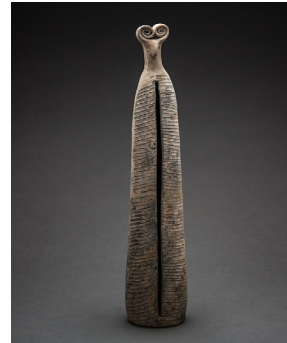
INDUS VALLEY VESSEL
C.3000 - 2000 BCE

36 X 36 X 36 CM
CENTRAL ASIA



BRONZE AGE MASK
C.2700 - 1700 BCE

19 X 19 X 5 CM
ISRAEL



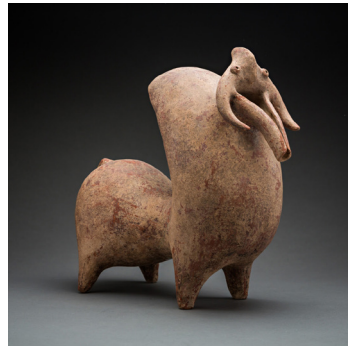
BRONZE AGE
RITUAL VESSEL
C.2500 - 1500 BCE

36 X 8 X 8 CM
PERSIA



FOOT WITH
INSCRIPTION
C.2100 - 1600 BCE

9 X 13 X 13 CM
MESOPOTAMIA



AMLASH VESSEL IN THE
FORM OF A ZEBUBULL
C.1200 - 800 BCE

8 X 14 X 18 CM
CENTRAL ASIA

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BARAKAT

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CYPRIOT VESSEL
C.1500 - 900 BCE

43 X 15 X 15 CM
CYPRUS



CYPRIOT PAINTED
VESSEL SHAPED LIKE A
BREAST
C. 900 - 700 BCE

25 X 15 X 12 CM
EGYPT



NOK TERRACOTTA HEAD
C.1000 BCE - 200 BCE

20 X 7 X 10 CM
NIGERIA



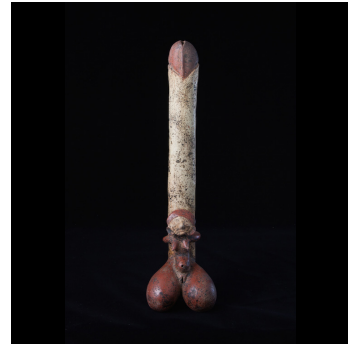
APULIAN RED-FIGURE
BELL KRATER,
C.400 - 300 BCE

32 X 34 X 34 CM
MEDITERRANEAN



ROMAN PERIOD
FUNERARY MASK OF A
MAN
C.100-300CE

26 X 21 X 12 CM
EGYPT



CHINESCO STYLE
NAYARIT FLUTE IN THE
FORM OF A PHALLUS
C.300 BCE - 300 CE

53 X 14 X 14 CM
COSTA RICA



ROMAN PERIOD
FUNERARY MASK OF A
WOMAN
C.100-300CE

35 X 25 X 20 CM
EGYPT



HAN LARGE TERRACOTTA
SCULPTURE OF A HORSE,
C.206 BCE - 220 CE

106 X 128 X 33 CM
CHINA

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TANG DYNASTY
CAMEL WITH
REMOVABLE RIDER
C.618 - 906 CE

67 X 73 X 10 CM
CHINA



TANG DYNASTY
SPIRIT GUARDIAN
C.618 - 908 CE

34 X 10 X 14 CM
CHINA



AVIAN EFFIGY VESSEL
C.1100 - 1500 CE

45.7 X 40 X 20 CM
COSTA RICA



TANG DYNASTY
SPIRIT GUARDIAN
C.618 - 906 CE

65 X 25 X 20 CM
CHINA



BANKONI
ANTHROPOMORPHIC
VESSEL
C.1100 - 1500 CE

22 X 8 X 8 CM
NIGER RIVER DELTA



AQUAMANILE IN THE
SHAPE OF A BIRD
C.700 - 1000 CE

32 X 29 X 13 CM
CENTRAL ASIA

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