

# HUXLEY – PARLOUR

WILTSHIRE

Lucie Rie: Selected Works 1955–1982  
26 April - 11 June 2025



*Vase with Flaring Rim, c. 1980*

Lucie Rie

Huxley-Parlour are delighted to announce *Selected Works 1955–1982*, an exhibition of works by artist and ceramicist, Lucie Rie. Created between 1955 and 1982, the works in this exhibition were produced during her London period, following her emigration to the United Kingdom in 1938 as a result of Jewish persecution in her native Austria. While in London, the artist developed a distinctive and sophisticated visual language that drew from historical ceramic practices, geology, as well as Modernism, and formed a legacy as one of the most important potters and artists of the British Post-War period.

Rie made a conscious choice to move away from traditional British styles of pottery. Instead, the potter looked elsewhere, drawing from classical antiquity and examples of ancient Roman pottery in particular. Rie adopted the use of manganese glaze, effecting a radiance of golden or bronze hues on the surfaces of her pots. In other instances, she extended the necks of her vases and flared their tips as evocations of Byzantine works. During a visit to Avebury in the late 1940s, Rie encountered Bronze-Age vessels decorated with sgraffito, and subsequently began to experiment with the technique, adorning many of her works with similar rhythmical cadences of lines and metrical motifs.

Geology and ecology likewise permeated her art. Natural forms resonate in her pots, reminiscent of the graceful swirls and curves of seashells, while glazes often resemble the textures of pumice or coral. Rie achieved many of these effects through rigorous experimentation; she carefully examined the chemical processes of glazing, discovering that glazes could be layered, causing them to bubble, fluctuate in density and tone, and create pit marks and inconsistencies in the pot's finish, an unpredictability which the artist embraced. Pottery was, to Rie, an 'adventure' of an 'endless variety of the most exciting kind'.

While her inspirations and practices were broad, Rie always maintained her Modernist sensibilities; 'Art alive is always modern,' she wrote. Contemporary architecture and avant-garde Modernism formed much of her inspiration, and her pots display a fascination with form and line. Throughout her oeuvre, an aesthetic simplicity and lucidity is maintained, betraying her acute consciousness of Modernist tastes. Although she didn't regard her pottery as 'art', Rie nevertheless significantly contributed to the canon of twentieth-century cultural production. The works in this exhibition present her intersection of formal experimentation, historical influences, and contemporary artistic movements.

Rie was born in 1902 in Vienna, where she studied at the School of Arts and Crafts. Her studio was formed in 1925, and in the same year she exhibited at the Paris International Exhibition. In 1937, she won a silver medal at the Paris International Exhibition. After emigrating to the United Kingdom in 1938, she created buttons as a contribution to the Allies' war effort, and did not resume potting until 1946. Her first solo exhibition was in London in 1949. In 1951, Rie exhibited at the Festival of Britain and the Milan Triennale. She began teaching at Camberwell School of Arts and Crafts in 1958, eventually retiring from teaching in 1972. The Arts Council of Great Britain staged a retrospective of her work in London in 1967, and in the same year Rie and her longterm friend and collaborator, Hans Coper, exhibited at the Museum Boijmans Van Beuningen, Rotterdam. Her work was the subject of another retrospective organised by the Arts Council in 1981, which was shown at the Sainsbury Centre, Norwich, and the Victoria and Albert Museum, London. In 1994, works by Rie and Coper were exhibited at the Metropolitan Museum of Art, New York. Rie's works are held in the permanent collections of several museums and galleries, including the National Museum of Wales, Cardiff, the Museum of Modern Art, New York, the Carnegie Museum of Art, Pittsburgh, Victoria and Albert Museum, London, The British Council Collection, and the Fitzwilliam Museum, Cambridge. Rie died in London in 1995.

Huxley-Parlour, already with two permanent gallery spaces in central London, will open their third space on 26th April 2025 with Lucie Rie's exhibition running alongside a survey of works by Italian artist Nina Silverberg. The new gallery outpost is located in the North Wessex Downs, near to the town of Marlborough. It will host 6-8 exhibitions per year, all free to the public, allowing Huxley-Parlour to significantly expand their exhibition programme and further support their growing roster of international artists and estates.

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Opening 26 April 2025, 12-3.30pm

HUXLEY-PARLOUR

Mildenhall, Marlborough SN8 2LW

Monday to Wednesday, 10am - 3pm

Entry is free

More information can be found online at [www.huxleyparlour.com](http://www.huxleyparlour.com)

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