Sarah Pike is a full-time ceramic artist living and making functional slab-built pots in Fernie, BC, Canada. She studied ceramics at Alberta College of Art and Design, University of Colorado, and the University of Minnesota. Julie has been working on a series of botanical sculptures. The development of this body of work has been an exploratory process of pinching and coiling clay. The finished forms, whether soft undulating mounds or pinched slabs attached to open structures, are painted with vivid colors and patterns that either punctuate or distract from their form. The work I produce, industrial ware. My pottery is inspired by many things, including the landscape around my home, the history of ceramics, but also by antique tinware, textured metal, and old things you might find in barns.

"I enjoy pottery that conveys personality, a slight air of attitude, and a sense of animation. Many of my pots are never entirely symmetrical, as though they are leaning towards animation. I like this static sense of energy in my pottery. It evokes the plastic nature of clay in its raw form, but also the movement associated with the pot's intended use. It reflects our beauty and awkward imperfections; imperfections that celebrate the handmade object over mass-produced, industrial ware. My pottery is inspired by many things, including the landscape around my home, the history of ceramics, but also by antique tinware, textured metal, and old things you might find in barns."

Sarah was featured on the cover of Pottery Making Illustrated in 2015 and is a member of the Canadian ceramic collective, Make & Do. Sarah's obsession with textured clay and hand building techniques make her a favorite among collectors. Her work is widely across the US and Canada, including Birch Contemporary in Toronto, MASS Gallery in Austin, TX, and the Shadbolt Centre for the Arts, Burnaby, BC, Canada. She received her BFA from the Ontario College of Art and Design in 2005 and completed her MFA at the New York State College of Ceramics at Alfred University in 2010. Prior to attending OCAD, Julie studied fashion and spent over a decade working in Toronto's garment industry. Julie's love of ornament, pattern and the human figure have continuously inspired her creative practice. For the past few years, I've been working on a series of botanical sculptures. The development of this body of work has been an exploratory process of pinching and coiling clay. The finished forms, whether soft undulating mounds or pinched slabs attached to open structures, are painted with vivid colors and patterns that either punctuate or distract from their form. The work I make now, continues to reflect my interest in the body and the communication of ideas surrounding identity and culture. For the past few years, I've been exploring a series of botanical sculptures. The development of this body of work has been an exploration that makes visible, my perception of the natural world. It has been an effective means to merge my interests in the body and the communication of ideas surrounding identity and culture. For the past few years, I've been working on this project.

"My ceramic sculptures are created through an intuitive and meditative process of pinching and coiling clay. The finished forms, whether soft undulating mounds or pinched slabs attached to open structures, are painted with vivid colors and patterns that either punctuate or distract from their form. The work I make now, continues to reflect my interest in the body and the communication of ideas surrounding identity and culture. For the past few years, I've been exploring a series of botanical sculptures. The development of this body of work has been an exploration that makes visible, my perception of the natural world. It has been an effective means to merge my interests in the body and the communication of ideas surrounding identity and culture."

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