

# FORM

18th July - 15th August 2021



HIGHGATE CONTEMPORARY ART



*'Music', 'At the Met', 'At the Cafe'* by Gail Altschuler



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## FORM

18th July - 15th August 2021

Gail Altschuler, Joshua Aubrook, Adi Avidani, Dylan Bowen, Freya Bramble-Carter,  
Chris Bramble, Nancy Brazel, Max Breese, Claire Lardner Burke, Toby Duncan, Fran Fell, Beatrice Galletley,  
Srabani Ghosh, Adrian Gonzalez, Moira Goodall, Henrietta MacPhee, Jane Muir, Sam Peacock,  
Christina Peters, Annabel Roberts, Ian Thompson, Chris Turrell, Elly Wall, Anna Warchus, Kate Windibank

The exhibition goes live on our website  
Sunday 18th July at 10am

[www.highgateart.com](http://www.highgateart.com) / [info@highgateart.com](mailto:info@highgateart.com) / 020 8881 9117

@highgateart



Highgate Contemporary Art is delighted to present FORM a group exhibition featuring the work of twenty five artists.

Presenting emerging and established names, this shows focus is primarily on ceramics.

The exhibition comprises of ninety-two works ranging from functional tableware to sculptural forms.

A range of processes and techniques are on display; traditional wheel thrown work to hand-built, and carved bowls; slip-cast bottles to raku fired porcelain. Whilst each artist is inextricably linked through their explorations of process and form, they each bring something different, something unique. For instance, Adi Avidani's incredible clay chains, and Toby Duncan's earthy 'Orbit Series' pieces are contrasted with the delicate beauty of Ian Thompson's hand painted porcelain and Max Breese's clean, functional forms and muted glazes. There is so much on show to observe, and to admire.

The exhibition will go live on our website at 10am on Sunday 18th July, and from the 19th July onwards the exhibition can be seen 'in the flesh', by appointment, in our fantastic new studio gallery - Unit B307, The Chocolate Factory, 5 Clarendon Road, London, N22 6XJ.

FORM is the very first exhibition that we have run in our new gallery space, and to say that we're excited for you to see it and all of the work is an understatement!

All pieces in this catalogue are available to purchase as soon as the catalogue is received!

We ship worldwide, please just get in touch, and we can provide you with a quotation. If you have any questions about any of the work, or would like to make an appointment to see the exhibition, please do get in touch via email [info@highgatart.com](mailto:info@highgatart.com) or call us on 020 8881 9117.

# Gail Altschuler



Gail studied in Holland at The Rietveld Academy, specialising in Environmental Design, Art planned with architectural placement in mind. She moved to the UK in 1989, and did a PGCE and MA in Art and Design Education, at the Institute of Education, University of London.

Gail has been the Editor of the London Potters newsletter since March 2017.

She exhibited at the Icehouse and Orangery Holland Park, The Tricycle theatre, Kilburn and Lauderdale House in Highgate, London.

Gail began her career as a silkscreen printer, printing large, abstract, colourful works on paper, that have been used for interior design in hotels and offices. These works are to be found in corporate collections in Europe, USA, South Africa, Japan, and the UK. Sold by art consultants since 1985.

Besides selling her work through galleries, art consultants and exhibitions, she teaches both adults and children. Gail teaches, drawing, painting, art history, collage, and hand-built ceramics, in her home studio and art and art history lessons currently on zoom.

Recently her work was shortlisted for the RA Summer Exhibition, selected for the Figurative Art Now, online Mall Galleries exhibition and winner of the Response to Lockdown category of the London Potters online exhibition.



Left to right: Guitarman, Faces Tall  
16.5 x 8cm, 16 x 8cm,  
£120 each



Left to right: Music, At the Met, At the Cafe  
14 x 8cm, 14.5 x 8cm, 13.5 x 8cm  
£120 each



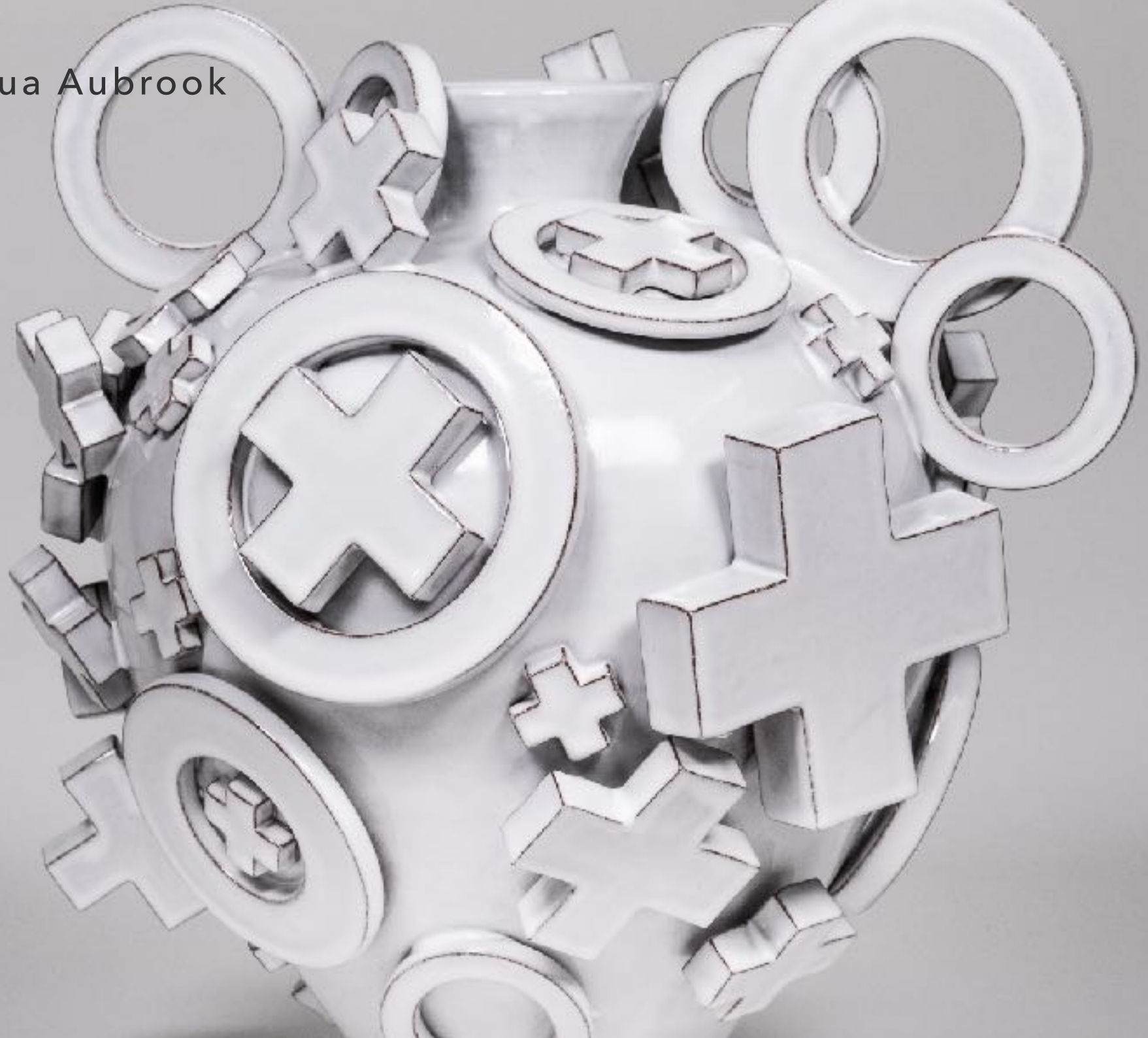
Cubism  
16 x 8cm  
£120



Faces NL  
12 x 8cm  
£120



Joshua Aubrook



Joshua Aubrook (b. 1997) is a British-Afrikaans designer maker who specialises in the material field of ceramics. Having completed A - Levels in Ceramics, Chemistry and Biology and an AQA Baccalaureate in Art and Psychology at St Edmunds School, Canterbury, Joshua chose to pursue his passion for clay and undertook a BA (Hons) degree in Ceramics, Glass, Jewellery and Metalwork at the University of the Creative Arts, Farnham. Joshua's forms are thrown and each piece is decorated with slab built objects.

This body of work explores energy, impact and collapse. Josh imagines the sky breaking and falling, and the shapes formed when it comes tumbling down. Like snow or ash, the forms have collected on the upper shoulder of the vessel and are falling, merging with and encasing the piece.



Cross Pot  
terracotta  
22 x 23 x 20cm  
£650



I Feel Naughty, I Feel Cross No.3  
terracotta vessel glazed in Mirror Black  
25 x 26 x 27cm  
£1100



I Feel Naughty, I Feel Cross Pilot, No.3  
terracotta  
31 x 29 x 29cm  
£1100

Adi Avidani



Adi Avidani is an Israeli artist and art teacher based in the UK.

Fascinated by the clear connection she finds between clay and people, Adi uses clay to portray human relations. You can usually find her working on her pieces in the studio, around the clock.

Adi is currently working on a collection of chains and knots, shedding light on the essence of human relationships; our connections, limitations, desires, temptations and dreams. She also strives to accentuate the contrasting nature of chains, an object often associated with imprisonment - and how it also evokes a strong sense of security and consistency. Most of Adi's inspiration comes from her early life in Jerusalem, and the contrast of living in a loving warm home, on such conflicted grounds.

With a background in special education (MEd in Special and Inclusive Education from UCL) and a strong belief in the invaluable impact of art on our daily lives, Adi decided to found the inclusive Cambridge Art Club where she teaches children to express their creativity and develop artistic skills.

For the past year, Adi has been working in the Kiln Cambridge Studio as a freelance ceramist, while also indulging in life sculpting masterclasses. The studio is home to various freelance artists, forming a creative community that greatly contributes to Adi's inspiration.

Lately, Adi's works revolve around colouring her clay to achieve a specific tone. She mainly hand builds and works with stoneware, and the extruder.



Salmon Pink Chain  
buff clay. Extruded and assembled by hand 50 x 60cm  
£1,250



Lava Chain  
black lava clay. Extruded and assembled by hand 35 x 35cm  
£687



Wall Chain  
black lava clay, porcelain. Extruded and assembled by hand  
25 x 40 - 80cm



Paper Porcelain Reverse Knot  
Extruded and assembled by hand approx. 12.5 x 7.5cm  
£60



Tri Marble Knot  
Extruded and assembled by hand approx. 12.5 x 7.5cm  
£60



Paper Porcelain Knots and Black Lava Knots  
Extruded and assembled by hand approx. 12.5 x 7.5cm  
£60 each



Tri Knot Stained Blue  
Extruded and assembled by hand approx. 12.5 x 7.5cm  
£60 each

Dylan Bowen





Dylan was apprenticed to Clive Bowen at Shebbear Pottery before studying Ceramics at Camberwell School of Art. Bowen lives and works in Oxfordshire.

Dylan makes slip decorated earthenware using traditional materials and techniques.

Each bottle is made using a combination of wheel-thrown, carved, sliced and hand-built elements, then decorated with slips which are poured, trailed or brushed on, creating gestural marks that aim to reflect the energy and spontaneity that of the creative process. Each bottle features a different design on the front and reverse with contrasting slip.

Dylan's wheel thrown and hand-built works are a balance between traditional painting and ceramics. The work is initially thrown on the wheel and then carefully altered or handbuilt to create the final form. Inspired by music and abstract expressionism, he pours, trails and brushes slip - a liquid form of clay - onto his pieces. Mainly using black and white slips with dashes of green, the pieces are then fired to around 1080 C in an electric kiln usually with a layer of clear or honey glaze giving his work a warming tone.

Inspired by abstract expressionism, this vessel is typical of Dylan's slipware, embodying the energy and spontaneity invested in the creative process. His unique gestural aesthetic makes all of his work instantly recognisable, and each vessel is signed on the base with the maker's mark.

Dylan is a fellow of the CPA and has exhibited widely in the UK and abroad.



Slipware Bottle No.1 (Top image: Shows front. Image below shows the reverse.

H 39.5 x D 22cm

£360



Slipware Bottle No.2 (Top image: Shows front. Image below shows the reverse.

H 39 x D 20.5cm

£360





Slipware Bottle No.3 (Top image: Shows front. Image below shows the reverse.

H 38 x D 20.5cm

£360



Slipware Bottle No.4 (Top image: Shows front. Image below shows the reverse.

H 39 x D21cm

£360





Slipware Bottle No.5 (Top image: Shows front. Image below shows the reverse.

H 39 x D 21cm

£360



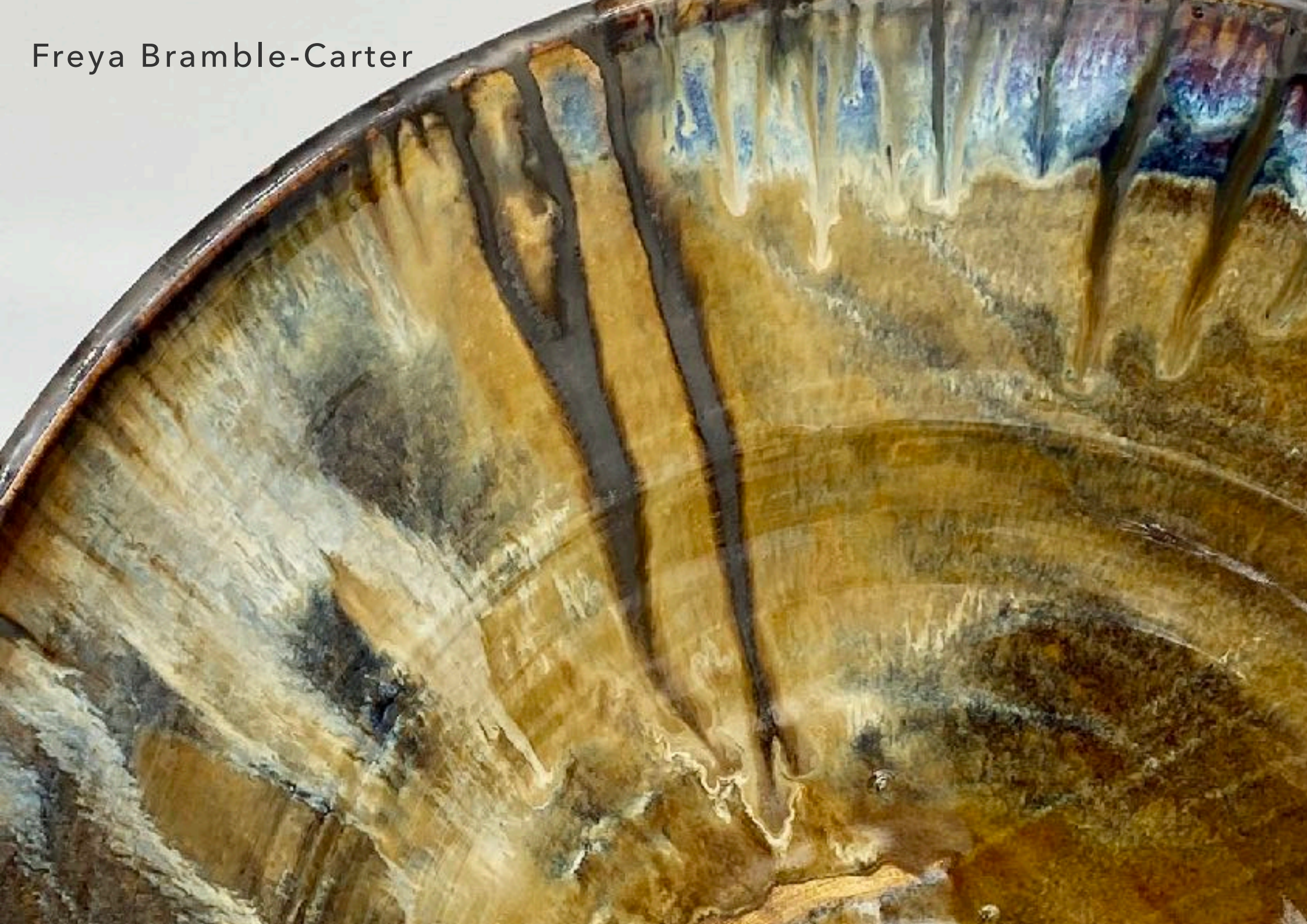
Slipware Bottle No.6 (Top image: Shows front. Image below shows the reverse.

H 40 x D 22cm

£360



Freya Bramble-Carter



Freya is a ceramics artist based in London, creating work with a strong connection to the natural world.

Freya has been working with clay since she was a child, firing pots in her father's studio from a young age. Her father, Chris Bramble, has been a ceramics artist and teacher for over 30 years, and they now share a studio space in Kingsgate Workshops, London.

Before studying fine art at Chelsea College of Arts Freya learned the craft of clay under her father's guidance, and then through teaching, but enjoys the process of 'unlearning' the rules when it comes to making her own pieces. Having always felt a strong physical connection to the clay she works with, Freya believes in creating pieces with soul, that inspire and become a source of energy in the home.

Freya's work ranges from fine homewares including plates and bowls to sculptural pieces for the home and garden.



Infinity Vase  
thrown and altered on the wheel, mixed glazes, stoneware clay  
H 48 x W 28cm  
£800



Midnight Blue (Bowl)  
thrown on the wheel, mixed glazes, stoneware clay  
H 14 x D 38cm  
£450

Chris Bramble





“My hand-crafted pots and ceramic sculpture bring together my interest in the European sculptural tradition, and the love of African craftsmanship, shape and form. Sculpted faces and torsos emerge from the wheel-thrown vessels and shapes. Making each of my pieces is a meditation, and a spiritual and emotional activity which I can share with everyone”.

“Teaching a wide variety of techniques keeps my own work fresh and multi-faceted. Many of my pieces are composite, using thrown, moulded and sculpted parts. I use a range of techniques, several different clays, and used to use both electric and gas reduction firing methods, but now only electric”.

Chris Bramble studied Art and Design at Glasgow School of Art and spent ten years working in the city.

In 1985 he took two years out to go and work in Zimbabwe as the Exhibitions Officer at the National Gallery in Harare.

On moving to London in 1989 he set up a studio at Kingsgate Workshops in Kilburn.

Chris runs workshops in schools across London, teaches in colleges and has regular classes at his workshop.



Fullness  
thrown on the wheel and sculpted, mixed glazes, stoneware clay  
H 46 x W 26cm  
£850

Nancy Brazel



Nancy Brazel is a ceramicist currently studying at Loughborough university.

My dissertation explored the Japanese concept of wabi sabi, in relation to ceramics, where naturally occurring imperfections are celebrated and favoured over perfect, manufactured works. The seemingly simplistic vessels hold a complexity where contradictions and perceptions of disparity are explored. This notion of observing and highlighting uncontrived imperfections is a key theme within my work, which challenges the boundary between control and manipulation of material. I achieve this balance through accepting a lack of control with the results from the intensive high-temperature firing process. Due to the ambitious scale of the works, stress fractures and fissures develop during the unforgiving firing. I manipulate these blemishes to appear as scar-like marks, demonstrating vulnerability and fragility, as well as a symbol of strength.

The jars are glazed in a white finish in order to allow the geometry of the form to be the primary characteristic. The moon's gravitational force on the Earth and its subsequent control over the tide is reflected in the application of the partially fluid glaze. Gravity interacts with the glaze during the firing process, which flows over the contours of the form and results in a layered surface of varying opacities of white. This variable exterior is heightened by the exaggerated curvature of the form.

I explore subtle nuances whilst refining the relationship between the diameter and aperture in order to achieve a collection of work that is 'full' in the sense of the jar being a container of space. My moon jars celebrate asymmetry in the sense that each sculpture is unique and unrepeatable. No two jars can ever be the same.

This concept excites me and provides the drive to continue to challenge the boundaries between material, form, and surface whilst celebrating uncontrived imperfections along the way.



Moon Jar 1

Coiled and wheel thrown ceramic

H 31 x W 33cm

£400



Moon Jar 2

Coiled and wheel thrown ceramic

H 38 x W 50cm

£850

Max Breese



Max Breese is an architect and potter from London. Max has been making ceramics for 8 years. His work concentrates on contemporary interpretations of traditional forms. Max's work is thrown, and driven by how it functions, for example how a flared or collared neck makes a vase easier to hold in your hand.

Focus is given to simple glazes, and the way that they are applied or amount of glaze in order to create a varied appearance to Max's work and bring out a range of different tones from the clay body.

All pieces are functional vases designed to hold water. Hand washing is recommended.





Vase 01  
stoneware with a brown/black satin glaze containing metal oxides  
H 18.5cm x W 9.5cm  
£65



Vase 02  
stoneware with a brown/black satin glaze containing metal oxides  
H 14.5cm x W 9.5cm  
£55



Vase 03  
stoneware with a brown/black satin glaze containing metal oxides  
H 18.5cm x W 9.5cm  
£65

Claire Lardner Burke



Based in London where she was born and now lives Claire took up ceramics in 2011 at the Putney School of Art. In 2015 she moved to The Kiln Rooms, a shared studio in Peckham Rye, where she is at present.

She has long been fascinated by the process of time upon nature, the beautiful marks of age and weathering, particularly on rock and stone. She tries to capture this quiet beauty in her work. She coils and hand builds light delicate vessels, leaving the surfaces rough and marked. Painted with oxides and layered many times with glazes, often going through multiple firings, an unpredictable and unique beauty is created in each piece.



Small Blue Bowl with Cobalt  
Coiled, hand built bowl using stoneware clays. Decorative only  
H10.5cm x D14.5cm  
£130



Small Speckled Bowl with Cobalt  
Coiled, hand built bowl using stoneware clays. Decorative only  
H9.5cm x D15.5cm  
£130



Small Speckled Bowl with Zinc  
Coiled, hand built bowl using stoneware clays. Decorative only  
H9cm x D12.5cm  
£125



Small Speckled Bowl with Titanium  
Coiled, hand built bowl using stoneware clays. Decorative only  
H9.5cm x D13.5cm  
£130



Small Speckled Bowl with Manganese  
Coiled, hand built bowl using stoneware clays. Decorative only  
H9.5cm x D12.5cm  
£125

Toby Duncan



Having spent a rural childhood rooting through soil and silt from rivers, fields and beaches of Norfolk, perhaps it's inevitable that, after studying Fine Art and making wall-based, mixed-media work for many years, I find myself drawn back to the amorphous qualities of clay, and the elemental alchemy of ceramics.

Through constant exploration of, and experimentation with, ceramic materials and processes I have developed a number of ever-evolving clay and glaze recipes which, when combined, strongly evoke Nature.

Richly layered and textured glaze surfaces, on undulating, pocked forms reveal worlds-within-worlds, and reward close scrutiny.

Each piece appears weathered by, and wrought from, the geological, biological, 'deep-time' forces of erosion, growth, effervescence, and decay: Volcanic pumice, organic sponge, rotting wood, termite mounds, corals, clouds, shells, and fossils are brought to mind along with the fondant, unctuous qualities of food.

The work seems, like coral, to be a simultaneous symbiosis of Animal, Mineral, and Vegetable: Indeed, it can appear to have been recently lifted from a centuries-lost sunken galleon, encrusted with life and eroded by time.

For all our clever Culture and Technology, our base relationship with Nature is a unifying human constant, a longing even. Making work which evokes this might be a necessary and timely reminder of our interdependence.

Current research sees me unpacking the delicate balance between Land and Water in my home county of Norfolk. Through harvesting cliff clay, beach flint, and marsh reed, along with local stories, the work will serve as a record of Place.





Orbit 12

Wheel thrown white stoneware, unwashed mixed wood-ash glazes

H 14 x D 13cm

£150



Orbit 15

Wheel thrown white stoneware, black clay pegs, multiple high temperature and wood-ash glazes

H 18 x D 16cm

£180



Orbit 16

Wheel thrown white stoneware, black clay pegs, multiple high temperature and wood-ash glazes

H 16 x D 15cm

£165



Orbit 34

Wheel thrown white stoneware, black clay pegs, multiple high temperature and wood-ash glazes

H 12 x D 12cm

£135



Orbit 24

Wheel thrown using a custom stoneware clay body. Studded with black clay 'sticks', and glazed with multiple stoneware and earthenware glazes.

H 26 x D 26cm

£295

Fran Fell



I am always trying to learn new things but still keep an untrained spirit to what I do. I am not sure it is a good idea to make verbal statements about visual things, but if I had to, I'd say my work is spontaneous, un-fussy, energetic and playful.

Using earthenware clay and colourful slips, I like mixing up bits from different cultures using varying techniques; slab-building, throwing, slip-painting, glazing and mould-making. My pieces are decorated with sprigs, transfers and lustres.



Nightflowers

earthenware terracotta clay, wheel thrown, slip painted, glazed and lustre

44 x 24cm

£380



Two Sisters

Earthenware Terracotta Clay, coil built, slip painted, glazed and lustre

32 x 18cm

£180 each

Beatrice Galletley



Beatrice is a ceramic artist based in London. She gained her BA in Fine Art at Newcastle University, graduating with 1st class honours in 2018. She studied for her Masters in Ceramics and Glass at the Royal Collage of Art.

Beatrice continues to develop her intuitive ceramic practice focusing on defying boundaries and categories, developing her work for ambitious large scale installations, site specific projects and private commissions. She also enriches her practice through teaching and residencies. Beatrice has exhibited throughout the North East and London.

“Our lives are intertwined with categories in which we like to place things. Objects are defined by form, colour and scale, but most importantly by their function and our understanding of them. Through my ceramic sculpture I hope to show how breaking these conventions can bring a new order and understanding to objects and ourselves within the world.”

Ceramics have a unique relationship with objectivity because they are seen within the world in many categories, such as art, home, museum, sculptural, functional, decorative. The culture of ceramics is perfect for exploring objects that exist within the ‘in-between’. With the history of this medium and my unique ambiguous forms, I am able to address the ability of an object to be multi-dimensional and in a state of flux. I do this through merging opposing forms: Including geometric and organic, and playing with scale, and manipulation of context and colour to create works that are suggestive, acting as prompts. My hope is that the forms uniquely connect and resonate with each viewer, encouraging discussion and challenging their understanding of how they place, see and experience objects.





What Am I To Become  
Ceramic 38 x 30 x 20cm 11kg  
£1,600



Shape Shifter V  
Ceramic 16 x 21 x 29cm 3kg  
£800



Freedom  
Ceramic 31 x 48 x 35cm 20kg  
£1,800



To Open  
Ceramic 30 x 15 x 38cm 11kg aprox  
£1,600

Srabani Ghosh



“I am a sculptor, I am an artist. I grew up in India but I was born in the UK and live here now. My mother was an artist, my father an engineer. So many contradictions. They define me, they influence my work”.

Studying Ceramic Design at Central St Martins Srabani learnt to master the medium of clay to give artistic expression to themes that span time and cultures. Each piece tells a story of many chapters, of deep meaning, history and cultural traditions.

By taking universal themes and exploring them in unexpected ways the intent is to delight and excite the viewer by making them rethink the everyday. It pulls in the viewer, it pushes out the viewer by challenging conventional thinking and forcing dialogue.

The creation of each piece is a journey, which its uniqueness tells the story of.

Fired in kilns at the century old H G Matthew brickworks in the Chilterns, Srabani uses age old traditional processes with innovative new approaches to give life to contemporary original designs that are rooted in her unusual background and heritage.



Idina is inspired by Idina Sackville, famous 1920s 'it girl', cousin to Vita Sackville.

Idina was renowned for her sensual unconventional beauty and rebellious ways, often at odds with the norms of the day.

The fine cracks on the extravagant collar allude to the vulnerability that Idina kept so well hidden she scandalised 1920s society by running away to Kenya to become chief seductress and high priestess of debauched Happy Valley.

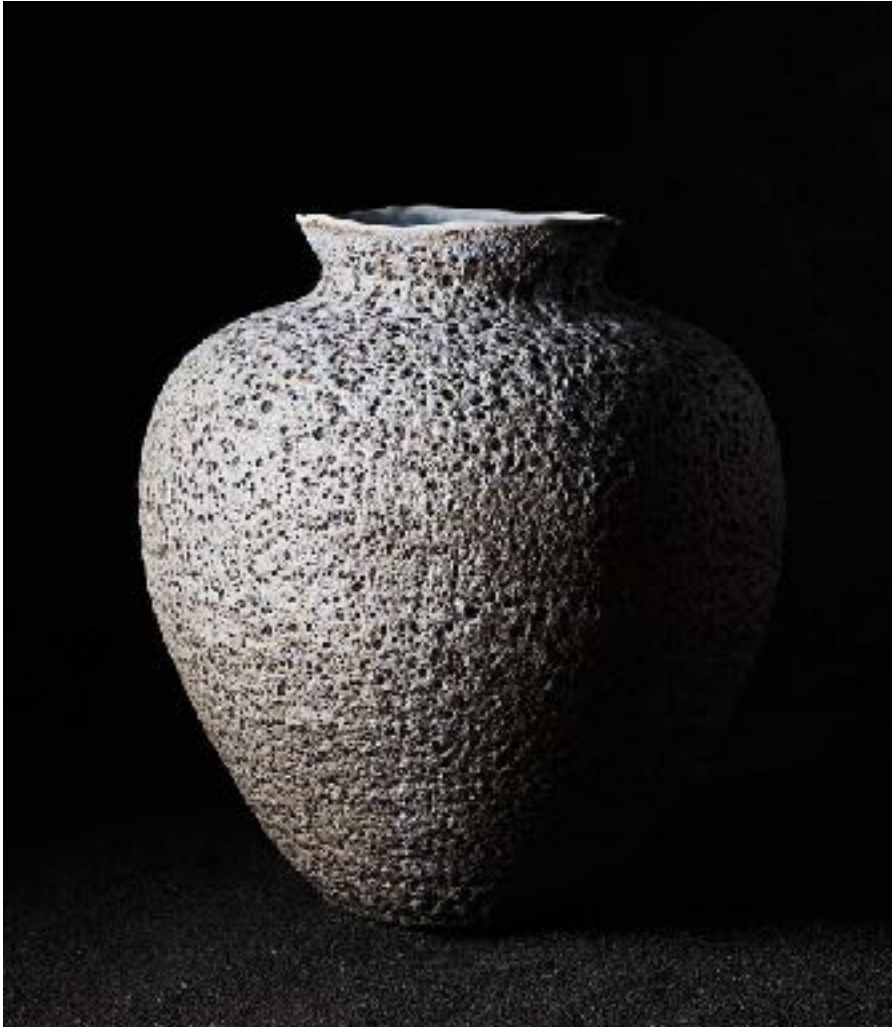
Late in the Evening, Idina  
Glazed Ceramic Earthenware  
H 47 x W 28.5 x D 17cm  
£2,000

Adrian Gonzalez



London based designer and potter Adrian Gonzalez creates geometric vessels and tableware that are both functional and aesthetic. Drawing inspiration from nature and in particular his love of the coastline and rock pools, Adrian's creations are reminiscent of volcanic rock found at the ocean's edge. Yet inside each lies a smooth and tranquil glossy surface bringing to mind sea water.

Adrian achieves these effects using his unique silicon carbide slip and glaze combination. Each piece is hand thrown and individually painted with layers of slip and oxides. They are then fired in a particular spot within the kiln to achieve the desired bubbling. The simplicity and tactile texture of each piece displays the craftsmanship involved in making them.



*Volcanic Moon Jar*

Hand thrown in sections and decorated with a silicon carbide slip with a turquoise interior.

H: 42cm W: 38cm

£750



*Ripple Rim Vase (Gold)*

Hand thrown vase with volcanic texture, turquoise interior and gold rim

H: 25cm W: 22cm

£220



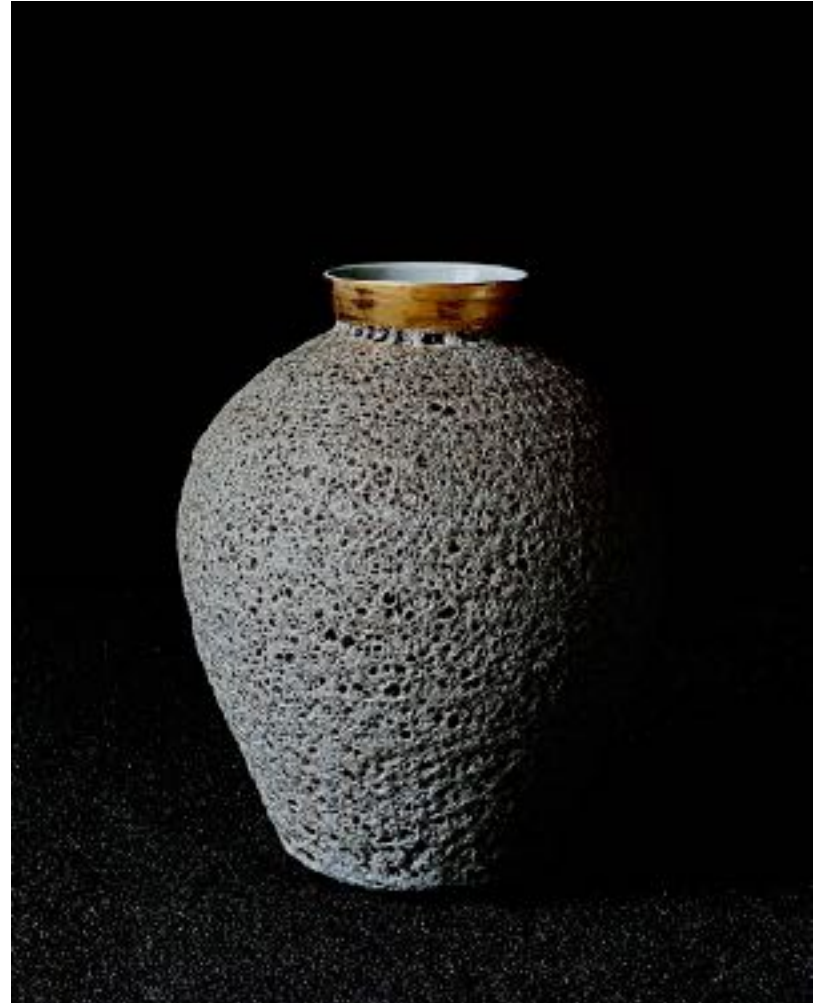


Ripple Rim Vase

Hand thrown vase with volcanic texture, turquoise interior and gold rim

H: 28cm W: 22cm

£220



Volcanic Vase (Gold)

Hand thrown vase with volcanic texture, turquoise interior and gold rim

H: 28.5cm W: 22cm

£260

Moira Goodall



Moira Goodall creates individual handmade contemporary vessels inspired by coastal form, colour and light. The salt marshes and tidal coastline of the River Blackwater which surrounds her provides the source of her inspiration and designs. The ancient technique of smoke firing has always been a key element in her work, allowing the living spontaneous action of the flames to breathe life into her work, making each one unique.

Starting with a pinch pot, each vessel is slowly hand built in flattened coils and the form and surface is refined throughout the process. Coloured slips reminiscent of the soft palette of the marshes and coastline are brushed and sponged on and then the pot is burnished to create a soft sheen. Marks and textures are sometimes applied using found items from the beaches and marshes.

No glaze is used - after bisque firing the vessels receive a secondary firing in sawdust. This ancient technique draws a wild and unpredictable factor into the process as nature has its final say.

Moira uses a range of masking techniques to control the extent to which areas of the work are affected by the fire. The type and position of the fuel, the intensity of the fire and the way in which the pots are positioned combine to produce the final effect. She has since spent many years refining this ancient technique, developing her own methods, bringing a contemporary eye to a decorative technique as old as pottery itself.

Moira has been a Selected Member of Anglian Potters since 2007.

Care of smoke fired ceramics

The slow, low temperature firing technique that allows the smoke to combine with the clay means that the pot is porous and should not be used for food or water. Gentle handling and buffing with a soft cloth maintain the patina but take care to avoid scratches and keep out of strong or direct light.



Open bowl (351)  
low fired stoneware,  
23 x 23 x 12cm  
£130



Tall bowl / Goblet (364)  
low fired stoneware,  
12 x 12 x 14cm  
£90



Open bowl (366)  
low fired stoneware,  
23 x 23 x 12cm  
£150



Open bowl with footing (365)  
low fired stoneware,  
23.5 x 23.5 x 12cm  
£150



Tall bowl / Goblet (363)

low fired stoneware,

12 x 12 x 14cm

£90

Henrietta MacPhee



Henrietta MacPhee is a British artist, whose practise is centred in clay.

Blending the visual and tangible she creates entertaining illusions and a sense of complexity that traverses the border between 2D and 3D. Through a fresh child-like perspective of the world, she portrays scenes of poetic tenderness and humour, interweaving metaphors for embracing life's diversity of peoples and their cultures.

Her work has been selected for a number of prestigious shows in the UK including 'Artworks' organised by the Barbican Arts Group. In 2019 she was invited to present and talk about her work at the International Ceramics Festival in Aberystwyth, Wales.





Dutch Flowers  
glazed, hand painted ceramic  
38 x 8 x 18  
£850



Lizard  
glazed, hand painted ceramic  
40 x 24 x 24  
£650



Koi  
glazed, hand painted ceramic  
32 x 29 x 29  
£650



Market Jar  
glazed, hand painted ceramic  
35 x 20 x 20  
£850

Jane Muir



Jane Muir's ceramics are filled with an eccentric humour. They are made with a sensitive human touch that speaks to the viewer, who at once recognises something, or someone in each one. The gentle colours of her glazes allow the rough texture of the clay to shine through, lending a soft, chalky quality to her work. The sculptures themselves are whimsical and border on the absurd or surreal. Birds perch on heads, flowers bloom from shoulders. Other, smaller figures are collected together in boxes, smiling serenely. Her subject matter ranges from large scale figures and animals to tiny birds. Her work offers an uncomplicated and idiosyncratic view of the world.

*The Little Ladies* and *Little Men* series began life as a way for Jane to test colours out for larger pieces. But, like lots of experiments in the studio, they soon began to become pieces of work in their own right. Jane, by her own admission, is experimental in her approach to colour mixing and this is reflected in the expressive feel of each piece which often includes numerous textured surfaces and glazes.

Jane Muir graduated from the Royal College of Art in 1992, and has been a full time ceramicist since then. Her work has been shown throughout Europe, the United States and Japan, as well as throughout the UK. She lives and works from her studio in Peckham, South London.



Pea Pod Head  
ceramic H 30 x D 10cm at base  
£480



House Salmon Door  
ceramic 29 x 11 x 8cm  
£260



House Green / Blue Door  
ceramic 29 x 11 x 8cm  
£260



House Grey Door  
ceramic 27 x 11 x 8cm  
£260

Sam Peacock



Experimenting with the balance of colour and light on steel over the last 30 years and exchanging the traditional paintbrush for a roller and a blow torch, Sam Peacock's unique take on art has propelled his career, making him one of the most sought after contemporary landscape artists.

Sam's portfolio ranges from independent gallery shows to large scale art installations for prestigious hotels and extensive interior design projects. Last year his art made its debut as a public installation piece, commissioned by Islington council, in central London. The commission stands at 8 meters tall and clads brickwork with his unique steel work.

Other notable installations can be seen in the Novotel, Canary Wharf where Sam created his largest work to date, spanning over 62 square meters of wall and using just over half a tonne of steel. This permanent wall covering, and installation piece completely immerses you in the rural and man-made landscape projections of Sam's world.

Recently he has been creating sculptural forms using artillery shells.





Pom Pom 1. 20mm

Pom Pom shell from WWII, Allied. Solid brass shape turned into a 3D sculptural art object.

Brass approx. H 13cm

£65



Pom Pom 2

Shell recovered from a sunken allied battleship in the Adriatic in 1942, the shell has exploded and been retrieved from the bottom of the sea bed by divers.

Brass approx. H 15 x 4.5cm

£195



SP197

WW1 German artillery shell.

Brass casing with oil & coffee granules worked into the surface.

H 22 X D 23cm

£295

Christina Peters



My work is based on wheel-thrown forms defined by clean sculptural lines; fusing and balancing inner and outer spaces and contrasting surfaces, revealing traces of the creative history of each individual piece.

Surface qualities achieved by the naked raku firing process reflect on the physical power in processes and materials, reminiscent of geological landscapes formed through forces of expansion, compression, heat and erosion.

Random patterns of fragmented fissures and marks appear to surface from an internal space, expressing fragility and vulnerability as well as resilience and strength, capturing a distilled essence of transformative energy.

The unique outcomes derive from an experimental firing process that embraces uncertainty and surprise arising from the accidental.

The recent vessels are characterised by an asymmetry of tilted angles, off-centred orientation and curved base lines, conveying ideas of movement, change and balance.

Placing forms in assemblages evokes expressions of communication, connection and separation, individuality and commonality, empty space and solidity.

During the pandemic I started experimenting with wild clay samples from the local, beaches, forests and river beds, leading me to discover a new palette of earthy tones that echoed the landscape. These material links give each piece a real sense of place and connects them to the natural world.



Naked Raku Rock Vessel 3  
burnished porcelain slip surface & stoneware clay surface, highly carbonise.  
H 21.5cm x W 13.5cm  
£170



Naked Raku Rock Vessel 4  
Semi burnished 'Wild Clay Slip' from Bovisand beach (Devon)  
H18cm x W 14cm  
£160



Naked Raku Rock Vessel 8 'bend',  
with burnished wild clay slip from 'Ham woods' (Plymouth)  
H 16cm x W 9.5cm  
£130



Naked Raku Rock Vessel 2  
burnished porcelain slip surface & stoneware clay surface, highly carbonised  
H 19.5cm x W 19cm at base  
£220



Naked Raku Rock Vessel 1  
burnished 'Wild Clay Slip' from Bovisand beach (Devon) with white porcelain stripe  
H 23cm x W 19cm at base  
£240



Naked Rock Vessel 7  
with burnished porcelain slip and grey rim H 16 cm x W 15cm at base  
£160



Naked Rock Vessel 6  
with burnished porcelain slip and grey rim H 18cm x W 13.5cm  
£160

Annabel Roberts



Annabel studied Ceramics at Camberwell College of Art in the mid '90s.

“When I came back to making after raising my children, it was a great joy to rediscover the tactile nature of clay, and how, when making, the form grows through the conversation between hands and material”.

Most of Annabel’s work is made using the traditional technique of coiling, a slow method ideally suited to this making process.

I aim to make pieces which, while they can be used, are not identical. Platters and bowls are pushed and stretched until they reach a natural balanced resting point, with the rims coming to an organic finish. Vessels are encouraged to be full in shape, emphasising a feeling of containment and the idea of holding internal space.

I tend to stay in a narrow colour palette of whites and greys and earth tones, and I build up the surface of each piece using layers of slip, engobe and glaze, looking for a feeling of quiet depth in the finished work.

My studio is situated in a converted farm building and looks out over fields and woodland. Everywhere around me is a wealth of texture and weathered surfaces, all of which inspires my work.

All of my work can be used, the bowls and platters are safe for food, the vessels are watertight.

Wash by hand.





Collared Vessel  
coiled stoneware H30cm W.25.5cm 2.4kg  
£260



Small Slab Dish  
stoneware H4cm W.22.5 x 20.5cm 440gms  
£60



Medium Slab Dish  
stoneware H5cm W25cmx22.5cm 446gms  
£70

Ian Thompson



Ian is a full time artist based both in London, and a small town in the south of France called Elne, part of Catalonia near the Pyrenees.

Initially he studied fine art at Camberwell, and Canterbury and the principle focus has always been painting and drawing, so much of what he does relies upon his knowledge, and experience conventions of European painting.

Since 2009 Ian has exhibited mostly in France in both group, and solo shows.

In 2018 he completed an MA in Ceramics at the RCA.

The majority of Ian's ceramic work is thrown; made on either a standing kick, momentum or electric wheel.

His work often involves painting with oxides, slips and engobes under transparent glazes in traditions similar to those of Korea, China, Japan and Greek Archaic ware.

"Although, painting and ceramics share similar common values, there are some very important distinctions that I make when working with the brush on clay forms, compared to representing painting on a 2d surface. My working practice will often involve developing the ceramic work and the 2d work side by side as my projects develop".



Thrown Porcelain Vessel

26 x 11cm

£850

(from 'Snakes and Ladders' series)

Chris Turrell



My work is based on the intricate patterns and forms found in Medieval lace. I am exploring how to create complex shapes by drawing in space by using extruded tubes of patterned clay. They describe architectural forms and create sculptures that evolve and change from different angles.

The clay is extruded and then mono printed with oxides and underglazes before shaping. They are then joined together and the piece is created without a formal idea of the finished shape.

Some fired forms are attached together to create balancing sculptures that create a sense of lightness and drama.

These pieces are purely sculptural.



4  
architectural clay, perspex 12 x 10 x 12 cm. 300g  
£400



5  
architectural clay, perspex 15 x 12 x 20 cm. 500g  
£600



3

architectural clay, perspex 15 x 12 x 13 cm. 400g  
£400



Elly Wall



My interest in ceramics began when I took an evening class in pottery aged 17. I then went on to gain a degree in Ceramics and 3D design at Bath Spa University, and after that a Masters degree in Ceramics at the Royal College of Art, graduating in 2004.

Since then, I have taken part in numerous exhibitions and craft fairs, and gained teaching experience ranging from universities to open studies classes.

I now work in my purposely built garden studio in Hertford. The space has plenty of natural light and is a fantastic space to make my work and to teach small group classes.

My own work is constructed using slabs of clay with slips and textural marks and impressions applied during this making process. I like to work in a variety of clays to create groups and families of vessels, creating a narrative between themselves.

While the work has evolved to be influenced by the material itself, in the background is a continuing fascination with empty and forgotten old public buildings and structures. The physical and historical layers of these spaces become fascinating empty vessels. In my work I explore this form, questioning the expectations and boundaries of function and aesthetics.

All work is hand built using black clay and porcelain. Slips and glazes are also applied and fired to stoneware temperatures.

All pieces are non functional.



Medium Vessel  
black clay 22 x 12 cm  
£90



Tall Bottle  
black clay 39 x 12 cm  
£190



Short Vessel  
black clay 15 x 16 cm  
£90



Medium Porcelain Vessel  
porcelain 23 x 15 cm  
£140

Anna Warchus



Anna studied ceramics at the Royal College of Art, worked in potteries in London and Oxford and taught Art in secondary schools. She now has her own studio practice where she creates ceramic sculptures that incorporate themes and motifs associated with the sea and the sea's relationship with land. She is currently celebrating the 'Year of the Sea' alongside artists in South Wales and is working towards an installation for National Trust's Stackpole Walled Gardens in Pembrokeshire in August 2018.

Anna's forms shift between symmetry on the wheel and organic development as she combines the processes of working with clay moulds, slabs and wheel-thrown pieces. Surfaces are rubbed with recycled clay dust and sand and daubed with earth-coloured slips. Details are honed by scratching, printing and the firing process.



Coracle

Ceramic; pressed clay fragments with oxide

42x30x26cm

£380



Limpet Coracle

Ceramic; pressed clay fragments with oxide

41x26x24cm

£350

Kate Windiback





Kate Windibank's practice involves continuous exploration of form and texture, with particular emphasis on ceramic materials, fragmentation and natural processes. Inspired by the concepts of geological formation, erosion and the transformational nature of time. she searches for the most intriguing sense of balance and contrast, strength and fragility, creating forms with undulating edges, fault-lines and fissures.

The process begins when soft clay is torn, then pressed into moulds, once firm, the clay is broken into shards and used to create fragmented forms. As the pieces are constructed ceramic oxides are embedded into the crevasses of the clay. Later, when the work is fired and the heat-work of the kiln turns the clay to stone, these oxides are drawn to the surface, reacting with glaze to create movement and texture that remains permanently frozen on the surface of the vessel.

Once complete Windibank's work still shows it's transformational journey, these are objects that can be investigated and reappraised, as each viewing reveals new juxtapositions of detail, process, form and event.



Balanced Bowl Medium  
porcelain and stoneware, oxide enriched slip, glaze  
d.19cm h16cm  
£178



Balanced Bowl Small  
porcelain and stoneware, oxide enriched slip, glaze  
d.12cm h11cm  
£84



Balanced Bowl Large  
porcelain and stoneware, oxide enriched slip, glaze -  
d.26cm h23cm  
£285



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