



# FIREDUP4

AUCTION CATALOGUE

[firedup4.com](http://firedup4.com)




woom®



OnSide  
Here for young people



maak  
contemporary ceramics



THE MAKERS OF TODAY  
SUPPORTING THE  
MAKERS OF TOMORROW

## WELCOME TO THE FIREDUP4 2022 AUCTION

Over 50 artists have donated ceramics art works to be auctioned. All funds raised will go towards the installation of pottery studios in OnSide Youth Zones including training and guidance once they are installed.

To find out more visit  
[firedup4.com](https://firedup4.com)

To register and bid please visit:  
[maaklondon.com](https://maaklondon.com)

Online Bidding concludes from 1pm on  
27 May 2022 at Maak Contemporary Ceramics

"THE EDUCATION OF YOUNG PEOPLE HAS SUFFERED IN THE LAST FEW YEARS AND CREATIVE SUBJECTS ARE GIVEN LESS AND LESS IMPORTANCE. YOUTH CLUBS HAVE BEEN SHUT DOWN AND MANY YOUNG PEOPLE FEEL LOST AND WITHOUT AIM WASTING THEIR PRECIOUS YOUNG YEARS WHEN THEY SHOULD BE EXPLORING THEIR ABILITIES AND DISCOVER THEIR INTERESTS AND HAVE ACCESS TO OPPORTUNITIES TO HELP THEM DEVELOP SATISFYING AND SUCCESSFUL LIVES.

FIREUP4 IS A FANTASTIC INITIATIVE TO HELP FILL THIS GAP AND SUPPORT THE WORK OF THE ONSIDE YOUTH ZONES BY HELPING RAISE FUNDS FOR SETTING UP POTTERY WORKSHOPS VIA AN AUCTION OF DONATED WORKS BY MAKERS. THIS WILL ALSO RAISE THE PROFILE OF CERAMIC EDUCATION WHICH HAS GREATLY SUFFERED BY CLOSING DOWN A GREAT NUMBER OF CERAMIC DEPARTMENTS OVER THE LAST FEW DECADES. I AM EXCITED TO BE INVOLVED WITH THIS INITIATIVE AND BE ABLE TO GIVE SOME SUPPORT TO THIS PROJECT FOR YOUNG PEOPLE."

Gabriele Koch



- ▶ Respect the staff
- ▶ Respect each other



## CHAIRMAN'S NOTE

I would like to extend my sincere thanks to our wonderful FiredUp4 Potters and Partners. Without you, none of this would be happening. I also want to register my thanks and admiration to the hugely passionate yet overworked FiredUp4 and OnSide team!

In 2020, led by my good friend and FiredUp4 Co Founder The Amazing Kate Malone, 32 incredibly talented and generous potters came together for the inaugural FiredUp4 Auction and raised over £100,000. These funds have successfully furnished and provided teaching staff for two pottery studios in OnSide Youth Zones in Chorley and Wigan Lancashire. Over the last year, these spaces have provided after school classes to children who really benefit from access to the calm and restorative benefits of clay.

We've now proven beyond doubt that our model is successful and relevant. We're now able to demonstrate a significant impact on young people by giving them the opportunity to enjoy the creative and wellbeing benefits of pottery.

Most importantly, the young people love the facilities, demonstrated by the hundreds of visits to the studios last year alone. We are now presented with the opportunity (and challenge) of rolling out studios throughout the UK, with the aim of creating FiredUp4 pottery studios in many more towns and cities throughout the UK. In doing so we will have built a world-class platform to ensure that tens of thousands of young people have access to clay and the many wellbeing benefits and opportunities associated.

The makers of today supporting Young People and the makers of tomorrow!

Thank you for your valued and continued support.

Neale Graham  
Co Founder and Chairman



# INTRODUCTION

This time around, the second auction event has grown. We now have more than 50 wonderful makers and artists involved who understand the joys of clay, kindly wishing to share their love of ceramics with the young, they have each given a piece of their own beautiful and carefully crafted work for this auction. We plan that the funds raised will pay for three new equipped and staffed studios.

The benefits of touching clay and making ceramics, experiencing one material transform into another can build confidence and inspire a person, it is a fully positive activity. Our aim is to give this experience to as many young people as possible.

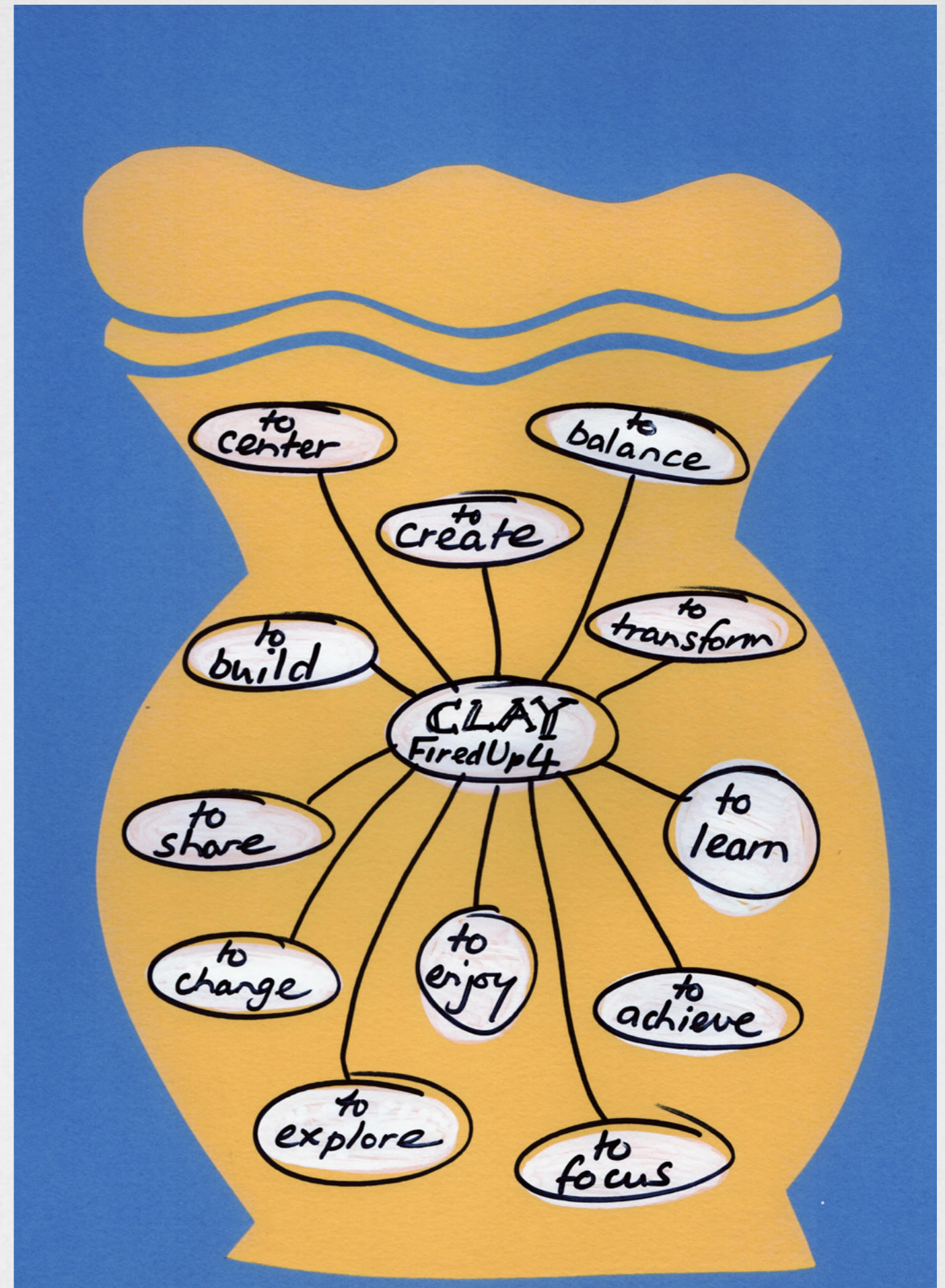
As education leans away from craft and art, it is increasingly essential that we offer the opportunity to make pottery to the young. A creative expressive child is one that is more balanced and equipped to face the world.

From Thursday 12th May until 27th May 2022, you have the opportunity to bid for these beautiful works featured in this catalogue. They have been given by makers of today to help the makers of tomorrow. It is a pleasure to be involved with this direct action of potters giving to the young. Please enjoy the catalogue and if the works interest you do go online and register with Maak. As a maker of ceramics I feel that a piece is only complete once it finds a home.

If you would like to help support us, but are not in a position to bid, you can still please donate on our website and be a part of making these three new ceramic studios happen.

Hooray for clay.

Kate Malone. MBE



# FIREDUP4: THE STORY SO FAR

Delivering 'clay clubs' has achieved so much more than the opportunity for children and young people to work with clay and develop their skills, it's given them the opportunity to connect with themselves, with youth workers and with each other. This last year, I have seen with my own eyes, the pride and joy when a piece is completed and displayed in our new gallery and have been astonished to see one member who lives with attention deficit hyperactive disorder (ADHD), mental health issues and a range of other conditions, sit for over two hours, creating her own masterpiece. I cannot convey how remarkable this is and in her own words 'working with clay helps me get out of my own head'.



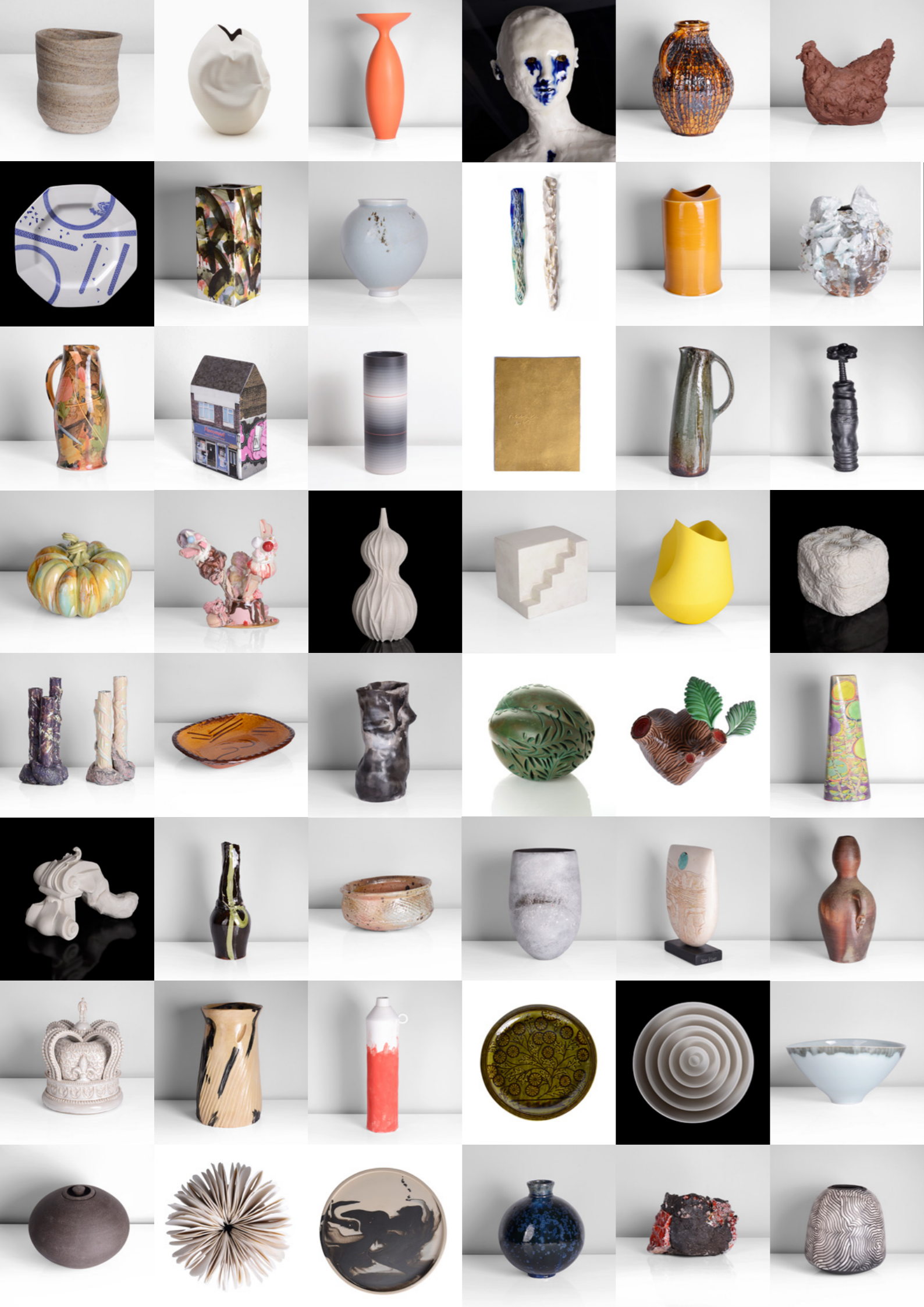
By supporting FiredUp4 2022, you are not only supporting the continuation of clay clubs in Chorley and Wigan, you are also funding equipment, resources and expertise to three more Youth Zones, ensuring that thousands more young people will get access to clay. The opportunities this brings to the children and young people we work with is unfathomable and YOU are making this happen, for that, I cannot thank you enough.

FiredUp4 2022 is bigger and even better, driven by the passion and determination of our very own OnSide Ceramic Ambassador Kate Malone MBE and Neale Graham, Founder Patron, Board Member and Trustee of Inspire Youth Zone. 53 incredibly talented artists have given generously of their time and expertise to craft an amazing array of items for you to bid for. Remember – when you are bidding, you are not just investing in an incredible piece of art, you are investing in children all over the country, so bid generously please and who knows, in a few years' time we may even have FiredUp4 graduates with their own pieces up for auction! At the very least you will have changed more lives than you can imagine...

[Janine Blythe](#)  
Chief Executive of Inspire Youth Zone







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# NICHOLAS ARROYAVE (BRITISH, B. 1972)



*White Breath, 2018*

Vessel, White St. Thomas clay, Stoneware glazes, Multi Fired

H: 37cm x W: 22 cm x D: 22cm

"After a long break of many years, I decided to revisit the vessel as a vehicle for self-expression. It felt like coming home after a long journey. I have become conscious that these qualities have now taken on a symbolic emotional gesture of the human condition."



## About the Artist

Nicholas Arroyave-Portela's professional ceramic practice began in 1994. After 20 years based in London, he moved and set up his studio in Barcelona, Spain. Arroyave-Portela's creations are all thrown on the wheel using his own unique technique. Pulling up as much clay from the bottom mass as possible, the clay walls of each piece are created thin and even, maximising the artist's ability to manipulate the form while the material is still soft and malleable. Additional porcelain slips are sometimes applied to create further surface textures and layering. After the first initial bisque firing (1080 degrees) glazes are applied by using various methods such as spraying and pouring, a process often repeated several times after each firing of 1260 degrees. The multi-firing process allows for the build-up of the glaze, creating a rich palette of tones and finishes. Arroyave-Portela works can be found in various major museums and private collections worldwide including the Ashmolean Museum (Oxford UK), the Fitzwilliam Museum (Cambridge UK), The Philadelphia Museum of Art (USA) to name a few and public collections around the world.

"EVEN IF NOT SOMETHING YOU END UP DOING PROFESSIONALLY, BEING CREATIVE IS A STATE OF MIND AND IT'S THE WAY YOU LOOK AT THE WORLD AND SOLVE PROBLEM. IF YOU CAN ENCOURAGE YOUNG MINDS THROUGH ART IT MAKES YOU USE AN INTUITIVE SIDE OF THE BRAIN FEELING YOUR WAY THROUGH AS OPPOSED TO USING A KIND OF INTELLECTUAL PROCESS. CREATIVITY ENCOURAGES AN OPEN MIND."

Nicholas Arroyave

# FELICITY AYLIEFF (BRITISH, B. 1954)



*Square Vase, 2016*

Hand-built and glazed porcelain, hand-painted with underglaze ceramic colour using abstract brush marks. Made by the artist in Jingdezhen, China.

H: 48.5cm x W: 20cm x D: 20cm

"This 'Square Vase' for auction is the result of a series of works made to move into colour, to create layers and depth of expression using abstract mark making. The simple geometric square form makes an excellent canvas that allows a flow of painted brush mark from one surface to the next. These pieces look to challenge and expand my creativity."



## About the Artist

Felicity Aylieff is an artist of international standing, recognised for her innovation in large-scale ceramics. Having graduated from Bath Academy of Art in 1978, Aylieff went on to teach ceramics at Bath Spa University until 2001 when she began lecturing at the Royal College of Art where she is currently Professor of Ceramics and Glass. Having worked from her studio in Bath for over 30 years, in 2007 an 'incredibly liberating' artist residency in Jingdezhen, China, saw the beginning of a series of monumental pots, the largest of which stands five metres high. Now with a studio in China as well she collaborates with expert technicians and throwers to work in an unprecedented way. The knowledge and expertise gained through this cultural exchange encouraging her to draw-on and reinterpret traditional techniques of porcelain production, pushing the porcelain to its material limits. The surface decoration of the monumental pots are adorned with printed, stylised drawings of plants and flowers or colourful clouds of exquisite, exotic butterflies as well as exploring a contemporary reinterpretation of the vivid blue of Chinese 'Blue and White' export porcelain, experimenting with pigment and articulation through mark making. Aylieff's work is represented in major private and public collections around the world.

"MY FIRST EXPERIENCE WITH CLAY WAS AT SCHOOL. I WAS ALREADY PAINTING AND DRAWING BUT MAKING WITH MY HANDS FELT VERY SPECIAL AND DIFFERENT. I COULD EXPRESS MYSELF IN A FRESH WAY AND COULD LOSE MYSELF FOR HOURS IN THE PHYSICAL MAKING PROCESS. TO ME IT WAS DOING SOMETHING THAT WAS TANGIBLE THAT OTHERS COULD RESPOND TO THAT WAS IMPORTANT."

Felicity Aylieff

# BARNABY BARFORD (BRITISH, B. 1977)



## About the Artist

Barnaby Barford uses familiar iconography to subvert the telling of ancient cautionary tales within a contemporary context. From the witty cultural critique that characterised the early porcelain figurines to the more recent social commentary of installations and drawings, his research explores the fundamental questions driving human nature in terms of morality, conflict between good or evil, lack of happiness, and society's incessant need for growth.

Although Barford produces work in a wide variety of materials, he consistently returns to ceramics, utilising mass and industrial production processes. From the monumental sculptures composed of thousands of individual ceramic pieces to the large-scale energetic word drawings that repeat incessantly the same word, his pieces are a labour intensive accumulation of fragments that gain meaning in their totality. Barnaby's work has been exhibited internationally and is represented in many public and private collections, with major solo shows across Europe and the US, including a survey show at MOCA Virginia (2013). His work is part of many public and private collections including the Victoria & Albert Museum, London, the Museum of Fine Art, Houston, Texas, and the National Libraries of France and the Netherlands.

**"THE WORK THAT ONSIDE DOES TO PROVIDE SAFE, FUN AND ENGAGING ACTIVITIES FOR YOUNG PEOPLE IS ABSOLUTELY ESSENTIAL AT THIS TIME."**

Barnaby Barford

12 shops from *The Tower of Babel*, 2015  
Bone china

H: 12cm x W: 11cm x D: 3.5cm  
H: 10cm x W: 6.5cm x D: 3.5cm

Specially created for the Victoria and Albert Museum, *The Tower of Babel* was installed in the Medieval & Renaissance Galleries from 8 September to 1 November 2015. Standing six metres high, it was made up of 3000 miniature bone china buildings, each depicting a real London shop. Derelict shops appeared at the bottom of the tower, while London's exclusive boutiques and galleries featured at the summit. Each shop was a unique, signed artwork and each was offered for sale. Prices of the shops rose in relation to their position on the tower, prompting people to confront where they fitted into London's hierarchy of consumption. This is a unique opportunity to own a very special collection of rare artist proof shops that come from Barford's private collection. With the recent changing nature of the High Street, these shops acquire even greater historical importance and portray a snapshot of a London that was once taken for granted and it is fast disappearing.



# ANNA BARLOW (BRITISH, B. 1982)



## About the Artist

Anna Barlow is a British ceramic artist currently living and working in London. Having studied ceramics at Bath Spa University, Barlow began her own practice in 2006. Anna is known for her ice cream themed sculptures that reflect her interest in the rituals of food, capturing the fleeting moments in the life of decaying ice-creams. Barlow's work has been shown both nationally and internationally.

*All Mine*, 2019

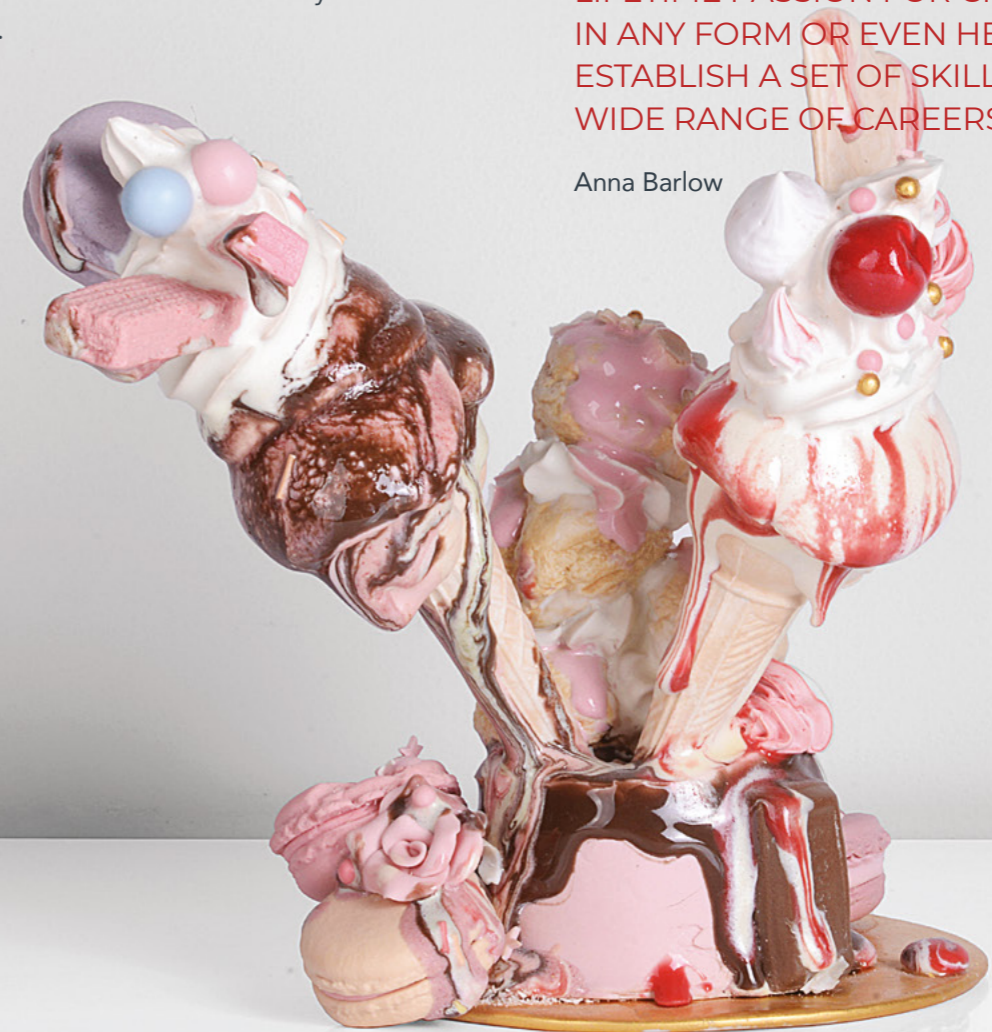
Porcelain, Parian, Earthenware clay, China glaze and Gold Leaf

H: 20cm x D: 19.8cm

It's a fantasy piece of wish fulfilment. All contained on a gold cake board. Indecisive greed has built this construction of delicious fancy cakes and ice cream.

**"CLAY CAN PROVIDE AN IMMEDIATE CONNECTION FROM IMAGINATION TO HAND. THE DEVELOPMENT OF CONFIDENCE AND ENJOYMENT IN HAND SKILLS IS INVALUABLE FOR A CHILD AND COULD LEAD TO A LIFETIME PASSION FOR CREATIVITY IN ANY FORM OR EVEN HELP ESTABLISH A SET OF SKILLS FOR A WIDE RANGE OF CAREERS."**

Anna Barlow



# CLIVE BOWEN (BRITISH, B. 1943)



## About the Artist

Clive Bowen makes wood-fired slipware, his influences ranging from the medieval jugs of the English tradition to the early Tamba ware of Japan. Bowen studied painting and etching at Cardiff Art School before becoming apprenticed to Michael Leach in 1965, eventually establishing his own studio in Devon in 1971. The pots are almost all wheel thrown with the exception of a few hand-pressed dishes. They are decorated by a variety of methods; slip-trailing, combing and sgraffito. The combination of the simple materials and the smoke and flame of the wood firing impart a great richness and depth to the finished pots. Having exhibited extensively, Bowen's work is held in public collections throughout the UK and abroad.

## Dish, 2021

Slip decorated wood fired Earthenware

H: 37cm X W:33cm x D: 7cm

“CLAY IS ONE OF THE MOST ALL ABSORBING MEDIUMS FOR ANYONE TO USE, GETTING YOUR HANDS DIRTY IS ALWAYS A GOOD THING...”

Clive Bowen



# DYLAN BOWEN (BRITISH, B. 1967)



## About the Artist

Dylan Bowen makes slip decorated earthenware using both traditional and contemporary techniques and influences and is known for his loosely thrown, monochromatic work.

Having initially trained as an apprentice at Shebbear Pottery he went on to graduate from Camberwell School of Art in 1991. Bowen works from a small but ever mutating series of shapes, plates, cut sided vessels and more abstract forms. The clay can be thrown, handbuilt or carved, slips are trailed, brushed or poured. He aims to capture some of the spontaneity and action of the making process in the finished work.

## Thrown and Altered Pot, 2021

Slip decorated earthenware

H: 37.2cm x D 14.1cm

“THE OPPORTUNITY TO WORK WITH YOUR HANDS, WITH CLAY, IS SADLY, NOT AS WIDESPREAD AS IT ONCE WAS. I AM ALWAYS STRUCK BY THE POSITIVE AND LONG LASTING IMPACT SUCH OPPORTUNITIES HAVE ON PEOPLE. PEOPLE REMEMBER THE THINGS THEY HAVE MADE, EVEN IF IT WAS ONE LESSON 30 YEARS AGO. TO BE A KID AND GET YOUR HANDS ON SOME CLAY? LIFE DOESN'T GET MUCH BETTER!”

Dylan Bowen



# ALISON BRITTON (BRITISH, B. 1948)



## Outlier, 2015 (refired in 2020)

High-fired hand-built earthenware, painted with slip and underglaze pigment under a clear matt glaze

H: 46cm x W: 28cm x D: 29cm

"Originally made in 2015, when this work looked pale in my retrospective show at the V&A, I re-fired it and made it more intense in 2020, with some black repainting. I called it Outlier and it showed in my first solo show at Corvi-Mora gallery."



## About the Artist

Alison Britton is a leading British ceramicist with an international reputation. Having studied ceramics at the Central School of Art followed by three years at the Royal College of Art, she was part of a group of groundbreaking female artists to graduate from the RCA in the late 1970s whose work focused on reinterpreting the vessel as an abstract art form and have gone on to become major contributors to ceramic art. Though highly sculptural, the context of her work always revolves around the vessel. The decorative surfaces of her angular slab built pots, rather than glazed in the traditional sense, have the gestural painted decoration applied to the slabs before construction so that the surfaces appear more like a painted canvas than a glazed pot. Britton enjoys an international following and in 1990 was awarded the OBE in recognition of her achievements as both an artist and widely published writer. Her work has been widely exhibited and is now in many private and public collections across the world. Her retrospective exhibition Content and Form was shown at the V&A Museum in 2016.

"CREATIVE PRACTICE HAS BEEN LARGELY SQUEEZED OUT OF THE SCHOOL CURRICULUM. CLAY IS A WONDERFUL MEDIUM FOR CHILDREN TO LEARN THROUGH - ITS CHANGING STATES, SOFT TO HARD, AND THE BROAD POTENTIAL OF HAND WORKING IN A FEW DIFFERENT WAYS TO MAKE ANY KIND OF FORM, LEARNING TO USE HAND TOOLS, AND USING COLOUR ON SURFACES IN A NUMBER OF WAYS"

Alison Britton

# KEITH BRYMER-JONES (BRITISH, B. 1965)



## Vase with gold leaf and foot detail, 2022 Stoneware buff

H: 30.5cm x D: 17.3cm

A hand thrown 'classic vase shape' with gold leaf.

## About the Artist

Keith Brymer-Jones is a potter from London. He is well recognised for this work as a Judge on television programmes such as the Great Pottery Throw Down and The Victorian House of Arts and Crafts but his passion is ceramics. The first pot he made was a pottery owl aged 11 and in his own words "the process of pottery gave me a sense of escapism." Since then, Brymer-Jones has hand-made ceramics for a variety of retailers including Conran, Habitat, Barneys New York, Monsoon, Laura Ashley and Heales. Twenty-five years ago, he started to develop the Word Range for the first time which has been sold in over forty countries. Brymer-Jones has a simple design philosophy of creating stylish yet simple products that are pleasing for the eye, practical in the modern home and make people happy.

"CREATIVE SUBJECTS AT SCHOOL ARE ESSENTIAL. IT NOT ONLY EXERCISES A CHILD IMAGINATION, BUT IT ALSO GIVE THEM A REAL SENSE OF PROCESS IN A COGNITIVE WAY."

Keith Brymer-Jones



# ADAM BUIK (BRITISH, B. 1978)



Small Jar, 2022  
Porcelain, iron pyrite with nuka glaze  
H 17.7cm, D 15.1cm

"I use a single pure jar form as a canvas to map my observations from an ongoing study of my surroundings. I incorporate stone and locally dug clay into my work to create a narrative, one that conveys a unique sense of place."

## About the Artist

Adam Buick studied Archaeology and Anthropology at Lampeter University before enrolling in Art School in 2003 and undertaking a Ceramics and Design course in 2004. His studio is situated at Llanferran on the north coast of the St. Davids peninsula, Wales. Buick's work uses a single pure jar form as a canvas to map his observations from ongoing studies of his surroundings, incorporating stone and locally dug clay into his work to create a narrative that conveys a unique sense of place. Adam Buick's work responds to landscapes and considers change, natural cycles and the transience of human endeavour. In January 2017, Adam received a Creative Wales Award from the Arts Council of Wales; allowing him to undertake creative experimentation and research to inform his future practice.

"CLAY IS SUCH A MAGICAL MATERIAL, YOU CAN LOSE YOURSELF IN IT AND THE RESULTS ARE SO TANGIBLE, YOU START WITH A LUMP OF SOFT WET CLAY AND YOU END UP WITH SOMETHING FIRED AND DURABLE"

Adam Buick



# FERNANDO CASASEMPERE (CHILEAN, B. 1958)



Geology, 2020  
Stoneware and Porcelain

H: 23.8cm x W: 21.2cm x D: 20.1cm

This piece was part of the first show the artist participated with Ivory Press titled Geology, based on three sources of inspiration: pre-Hispanic heritage, the Chilean landscape and the impact that living in London for twenty-two years has had on the artist's work.

## About the Artist

Fernando Casasempere is a sculptor working with ceramics. Formally and technically innovative, his work explores ideas of landscape, architecture and history but also proposes a profound sense of impending environmental collapse. Conceptually Cassasempere's use of earth and clay and his concern with nature and ecological issues connects him to artists associated with the Land or Earth Art movement, but Cassasempere works out of a different cultural tradition, being profoundly inspired by the Pre-Columbian art and architecture of Latin America.

Trained as a Ceramist, Cassasempere's profound knowledge of his materials – including both porcelain and stoneware – has allowed him to demand from it seemingly impossible results, creating combinations of clays that traditionally cannot be fired together, building structures on the verge of disintegration, and drawing colours and glazes from unusual sources. Cassasempere has been lived and worked in London since 1997 and his work has been exhibited internationally since the 1980s, represented in important public collections around the world.

"I THINK IT'S IMPORTANT THAT CHILDREN, YOUNG PEOPLE HAVE A CHANCE TO EXPRESS THEMSELVES. CLAY IS A WONDERFUL MATERIAL ESPECIALLY FOR BEGINNERS AS IT'S A GENTLE MATERIAL TO START WITH TO DISCOVER YOUR OWN TALENT."

Fernando Cassampere



"73% OF YOUNG PEOPLE SURVEYED FEEL HAPPIER ABOUT THEIR LIVES AS A RESULT OF THEIR MEMBERSHIP OF THE YOUTH ZONE.

BY PROVIDING THOUSANDS OF YOUNG PEOPLE WITH SOMEWHERE INSPIRING TO GO, SOMETHING FUN TO DO AND SOMEONE CARING TO TALK TO, WE ARE HELPING YOUNG PEOPLE TO LEAD HEALTHIER, HAPPIER LIVES. PLEASE SHOW YOUR SUPPORT BY GETTING 'FIREDUP4' ONSIDE YOUTH ZONES."

Anthony Ashworth-Steen, Executive Director,  
Wigan Youth Zone



# CHRISTINE CHERRY (BRITISH, B. 1964)



'She', 2022  
Stoneware figure, coiled and burnished,  
fired in a sawdust kiln

H: 26.5cm x D: 13.5cm

"My innate creativity and love of working with my hands, in particular with clay, never went away, it nestled, waiting to be 'fired up' again. I hand-build these figures by using the coiling method, they are then burnished. The flames then 'bring them to life' using a most pure, yet exciting form of sawdust firing."

"CLAY IS REALLY RELAXING TOO AND CAN HELP ENCOURAGE SENSORY DEVELOPMENT AS YOUNG PEOPLE LEARN TO MANIPULATE AND PLAY. IT'S IMPORTANT TO REMEMBER THAT THE OPPORTUNITIES FOR CHILDREN AND YOUNG PEOPLE TO DEVELOP THEIR CREATIVITY AND LEARN CREATIVE SKILLS IN SCHOOL AND FORMAL EDUCATION IS SO RESTRICTED THESE DAYS, SO ANY OPPORTUNITY TO ENCOURAGE CREATIVITY SHOULD BE GRABBED WITH BOTH HANDS."

Christine Cherry

## About the Artist

Christine Cherry is a Lancashire based ceramic artist, who began working with clay in the early 1980's whilst studying for a Design degree at Stoke University. She then became a primary school teacher and after a twenty year career, her interest in ceramics returned, so leaving teaching behind she pursued a life as a potter. Identifying first and foremost as a slip-caster, her work seeks to explore excitingly rich colour combinations and layered pattern within her Parianware. More recently she became a contestant on The Great Pottery Throwdown, where she reached the final. Participating in this has influenced Cherry's craft where she has now begun creating more sculptural, hand-built pieces inspired by her life experiences.



# Q&A WITH CHRISTINE CHERRY

## What has your experience been working with the young people at Inspire Youth Zone and running the clay club?

I ran some one on one sessions with vulnerable young people during lockdown and then afterwards with some small groups of young people. I now run clay projects with several groups of juniors and seniors at Inspire. We follow a clay 'curriculum' where we focus on acquiring and building skills. I also offer open sessions for seniors where they can come into the art room and just 'have a go,' try something in clay, without the pressure of having to produce a finished piece of work.

It's wonderful being able to offer them the chance to use clay, for some it almost becomes a mindfulness session.

The young people bring so much joy to the pottery experience, they make things and chat together, it's all too often a bonding experience. Some have no hesitation in getting hold of the clay and attempting to do something with it, others might be hesitant at first but they soon relax.

I think being creative is an important element in childhood, it develops problem solving, risk taking and allows them the chance to get lost in their thoughts. Many of the young people have relayed to me that they feel more relaxed whilst 'playing with clay.'

## What was a memorable moment of your time on the Great Pottery Throw Down?

A memorable moment on the throwdown was the episode where I made my self sculpture. I had decided to coil the piece, but hadn't been successful with scaling up the coiled piece of work from the previous week. So it was important to me that this self sculpture evolved exactly as I had planned. I therefore made sure that I had carefully scaled up the measurements from my practice piece.

When the time came to 'unwrap' it, after the firing, I was totally overcome with emotion. The self sculpture was perfect, just as I had wanted it to look. I felt instantly connected with my younger, insecure self and wanted to let her know that she WAS strong, in fact, she was amazing!



# NIC COLLINS (BRITISH, B. 1958)



Round bottom bowl, 2021  
Wood fired Stoneware shino and natural ash glaze  
H: 12.8cm x D 24.4cm

## About the Artist

Nic Collins has been using clay for almost 30 years. In his late teens and early twenties, he began building kilns and wheels while sourcing his own clay from the local river banks. He experimented with raku, sawdust firings and salt glazing. After being self-taught at throwing, Collins studied at Studio Ceramics at Derby College of Art in 1985-86 that was followed by time working in potteries in Italy and Germany. In January 1988, Collins started his own workshop at Powdermills in the heart of Dartmoor. Influenced by the kiln, work by Collins has dramatically changed since the early 1990s when he made garden pots and domestic wares with a large Anagama kiln. Collins builds several kilns a year to suit changing pot styles and firing ideas. The alchemy of wood firing is still fascinating to Collins with each firing bringing fresh ideas for new pots and new kilns. He now works and lives with his partner Sabine in a converted barn in Moretonhampstead where he runs Anagama kiln building and firing courses.



# TOMMASO CORVI-MORA (ITALIAN, B. 1969)



Untitled, 2021  
Earthenware, underglaze paint

H: 48.9cm x D 11.2cm

"The shape of this vessel is a classic of my lexicon: I really enjoy making these taller forms that carry in their shape an undisputable vocation as a container.

In this case I was thinking of it as a vessel containing brushstrokes, pre-mixed and ready for use. What if you could help yourself to your daily dose of painting?"

"CONTACT WITH CLAY IS IMPORTANT AT ANY AGE, BUT ESPECIALLY FOR YOUNG PEOPLE. A FOCUS ON THE HANDMADE, THE GRATIFICATION OF SOMETHING YOU CREATE, THE FREEDOM TO BE CREATIVE AND THE BEAUTY OF WORKING WITH CLAY, ITS TIMELINESS AND CURRENCY: ALL OF THIS COULD HAPPEN THROUGH THIS PROGRAMME."

Tommaso Corvi-Mora

## About the Artist

Tommaso Corvi-Mora has been heavily involved in the art world, running contemporary art galleries in London since 1995. In 2000, he set up Corvi-Mora, integrating his passion for ceramics within the gallery's programme from 2013, presenting solo and group shows by many contemporary studio potters. One of his main concerns has been that of showing contemporary art and ceramics together, creating unexpected formal and conceptual links between seemingly disparate works.

Tommaso Corvi-Mora's interest in ceramics inspired him to start studying ceramics in evening classes at Morley College, where his practice quickly evolved, always keeping at its centre the language and history of studio pottery and the vessel as main vehicle for creative expression. Since 2012, his work has been exhibited regularly, both in the UK and abroad.





# CLAIRE CURNEEN (IRISH, B. 1968)



Untitled. 2021  
Porcelain cobalt blue and gold lustre  
H: 52.1cm x W: 19.8cm x D: 12.8cm



## About the Artist

Claire Curneen's sculptures are poignant reflections on the nature of humanity and our precarious place within it. Universal themes of loss, suffering and sacrifice underlie her intricate, porcelain figures, their translucent and fragile qualities offering potent metaphors through which to consider the human condition. Her ceramic figures have an imposing presence which tap into our desires, fears and mysteries. They are highly visceral, referencing Catholic imagery from the early Italian Renaissance.

Porcelain, terracotta and black stoneware create an exquisite textural finish to these works, with dribbles of glaze and flashes of gold to accentuate their rich qualities. These figures bear bold narratives of human experiences and explore themes around death, rebirth and the sublime. Curneen's work offers us a precious liminal space of contemplation, like an altar or an icon but crucially, if there is devotion here, it is to humanity and creativity.

# KATE DAUDY (BRITISH, B. 1970)



Walk on air against your better judgement, 2022  
Ceramic stoneware, crystalline glazes

Largest H: 51.5cm x D: 5cm

Daudy especially enjoys the unpredictable nature of making work in clay, and documents these processes within her works.



## About the Artist

Kate Daudy is a London-based visual artist recognised for her work exploring and re-evaluating the human experience in the context of the natural world. Known for her written interventions in public and private spaces, Daudy's work is based on an ancient Chinese literati practice. Although disruptive, her work is full of optimism; current world circumstances seem dire but the future remains in our hands. Living and working in London, her observations have fed into an array of artistic disciplines including sculpture, large-scale installation, film, books and more recently a series of NFTs. Daudy exhibits worldwide and is also engaged in regular philanthropic and activist commitments. Recent highlights include an exhibition at the Yorkshire Sculpture Park and being named a 'Visionary' by Louis Vuitton for their 200th Anniversary. She has had exhibitions at the Saatchi Gallery, South Bank Centre and St Paul's Cathedral in London and globally has exhibited in many cities including Jordan, Madrid, Moscow, New York and Paris with upcoming shows in Kuwait, Vietnam, Spain and Russia.

# EDMUND DE WAAL (BRITISH, B. 1964)



N.m, 2018  
Gilded porcelain tile with embossed  
handwritten text

H: 13.8cm x W: 9.9cm x D: 0.1cm

## About the Artist

Edmund de Waal CBE is an internationally acclaimed artist and writer, best known for his large-scale installations of porcelain vessels, often created in response to collections and archives or the history of a particular place. His interventions have been made for diverse spaces and museums worldwide, including The British Museum, London; The Frick Collection, New York; Ateneo Veneto, Venice; Schindler House, Los Angeles; Kunsthistorisches Museum, Vienna and V&A Museum, London. De Waal is also renowned for his bestselling family memoir, *The Hare with Amber Eyes* (2010), and *The White Road* (2015). His new book, *Letters to Camondo*, a series of haunting letters written during lockdown was published in April 2021. He was awarded the Windham-Campbell Prize for non-fiction by Yale University in 2015. In 2021 he was awarded a CBE for his services to art.

“CLAY IS INEXHAUSTIBLE. IT ALLOWS YOU TO EXPLORE MULTIPLE IDEAS AND POSSIBILITIES, TO RETURN TO PLAY, TO MAKE MESS, TAKE UP SPACE, FEEL YOUR WAY INTO SKILLS, COLOUR AND TEXTURE, CONNECT TO HISTORIES AND CULTURES. WHY WOULDN'T WE WANT OUR KIDS TO HAVE IT IN THEIR HANDS?”

Edmund de Waal CBE



# KEN EASTMAN (BRITISH, B. 1960)



'Familiar places I', 2016  
Slab-built using white Stoneware, painted with  
numerous layers of coloured slips in pale green  
and white and oxides

H: 15.2cm x W: 16.5cm x D: 14.4cm

## About the Artist

Ken Eastman studied at Edinburgh College of Art (1979-83) and at the Royal College of Art, London (1984-87). He exhibits widely and has won many awards in the field of the ceramic arts, including the 'Premio Faenza', Italy in 1995, the 'Gold Medal' at the 1st World Ceramic Exposition 2001 Korea and the 'President De la Generalitat Valencia' at the 5th Biennale International De Ceramica, Manises, Spain.

Eastman's work centres around the idea of the vessel. He uses the vessel as a subject to give meaning and form to an expression. Working through the medium of ceramics, Eastman can be both builder and painter; can handle shape and structure, as well as exploring tone and colour. His work is held in numerous public collections.

In addition to his studio work, Ken Eastman has lectured and taught in many colleges and universities throughout the UK. Eastman was elected as a member of the International Academy of Ceramics in 2003.

“I FEEL GIVING YOUNG PEOPLE THE OPPORTUNITY TO WORK WITH CLAY IS IMPORTANT BECAUSE WORKING WITH CLAY AND OTHER PHYSICAL MATERIALS IS WONDERFUL AND EXTRAORDINARY. WORKING WITH YOUR HANDS IS A DIFFERENT WAY TO THINK ABOUT THE WORLD. IT'S VERY DIFFERENT TO WATCHING, READING, TALKING AND THINKING, ALTHOUGH IT CAN INCLUDE ALL OF THOSE. IT'S THE MAKING WHICH IS SO IMPORTANT- MAKING DO, MAKING IT UP, MAKING THE BEST OF IT, MAKING A MESS OF IT, MAKING SENSE OF IT, MAKING YOUR WAY.”

Ken Eastman



# MICHAEL EDEN (BRITISH, B. 1955)



**Salix Morrisia II, 2010**

Unique object made by Additive Layer Manufacturing from a plaster and gypsum material encased in patinated copper

H: 20.2cm x W: 22.1cm x D: 18.4cm

"Salix Morrisia is a response to the philosophy of William Morris. The form is taken from a micrograph image of willow pollen, something whose beauty we would not be able to appreciate without the development of sophisticated technology. The pierced pattern is taken from the Morris's 'Willow Boughs' wallpaper and textile design, designed in 1887. My aim is to demonstrate that the use of new technologies and manufacturing techniques can have artistic worth and involves refined levels of craft skills. For me, the idea leads the way, the tools and materials are then selected in order to translate that creative concept into an artwork."

## About the Artist

A well-respected and established potter, Michael Eden completed an MPhil at the Royal College of Art in 2008, concentrating on the development of a new body of work that explored the abstract qualities of the container. Utilising and developing the combination of drawing, 3D software, traditional hand skills, and digital technology, his research brought together revolutionary tools and materials for the first time and the launch of his Wedgwoodn't Tureen. Since then, Eden has continued to push digital technology further producing more complex and larger works whilst staying true to his original intention that each piece should be a unique object. "Three-dimensional printing allows the customization of objects, and gives me the creative freedom to do things impossible with the wheel and clay." The White Road (2015). His new book, Letters to Camondo, a series of haunting letters written during lockdown was published in April 2021. He was awarded the Windham-Campbell Prize for non-fiction by Yale University in 2015. In 2021 he was awarded a CBE for his services to art.



# DOUG FITCH (BRITISH, B. 1964)



**Slender Arches Jug, 2021**

Red earthenware and coloured slips. Thrown, applied decoration

H: 30.0cm x D: 16.4cm

## About the Artist

Doug Fitch works in red earthenware clay, the pots simply decorated, with appliqué decoration or sgraffito, using a basic palette of traditional slips that are made from natural raw materials. The majority of Fitch's pots are thrown on the wheel with some press moulded dishes, decorated with freely trailed lines. The forms, principally large jugs, draw influence from the work of the mediaeval potters of England and the subsequent tradition of slip decorated country pottery that was prevalent in this country until the early twentieth century.

"I'VE BEEN MAKING POTS FOR MOST OF MY LIFE. IT'S A STRANGE THING, TO BE EXCITED BY SOMETHING AS SIMPLE AS A BROWN CLAY JUG AND I CAN'T EXPLAIN IT, BUT IT SEEMS THAT IT HAPPENS TO SOME PEOPLE; IT JUST GETS UNDER YOUR SKIN."

Doug Fitch



# HANNAH MCANDREW (BRITISH, B. 1977)



Dandelion charger, 2021  
Red earthenware and coloured slips.  
Press moulded and slip trailed.  
H: 3.2cm x D: 47.1cm

## About the Artist

Hannah McAndrew draws upon Britain's rich heritage and fine tradition of slipware pottery. McAndrew captures the essence of these historical pieces, reinterpreted in a contemporary style. Her pots are thrown in red earthenware clay and decorated using coloured slips. The decoration is applied to the surface of the pot by use of a slip trailer, while the surface is still glistening wet and sometimes she allows the slipped surface to dry a little to inscribe motifs and sgraffitto lines.

"PREDOMINANTLY, I MAKE POTS WITH A PURPOSE. HOWEVER, I ENJOY THE CHALLENGE OF CREATING A PIECE THAT WILL NOT SIMPLY PERFORM ITS TASK WELL, BUT WILL BE ATTRACTIVE TO THE EYE AND INSTIL A SENSE OF COMFORT AND WARMTH TO ITS SURROUNDINGS."

Hannah McAndrew



# TANYA GOMEZ (BRITISH - CANADIAN, B. 1974)



Large Tall Ochre, 2017  
Thrown porcelain, reduction fired 1260°  
H: 33cm x W: 19cm

A piece from a large installation created for Collect Open "A Day"

My vessels and installations can look like they are flowing. Clay is contradictory like that. You're using this beautiful soft material but to manipulate it my movements are direct, strong and controlled.

## About the Artist

Tanya Gomez is a celebrated ceramist renowned for her porcelain vessels in her signature lustrous colours. With an MA in Ceramics from the Royal College of Art, Gomez's process is practice-led. Developed from traditional methods and disciplines Tanya has honed her skills over the last 15 years and uses dynamic throwing, cutting and assembling techniques to create large cylindrical shapes. Impactful both individually and as a group, her vessels create expressive, vivid landscapes and fluid, architectural forms. From years working on sailing yachts, travelling the world and coastal living, Gomez has absorbed the abstract qualities of colour and shape, particularly at sea and uses this to inspire her art forms and evocative glazes. As a master in her craft, Gomez's contemporary and original work is recognised by the Arts Council and Craft Council of England. She has gained much acclaim exhibiting internationally and continues to evolve her style, experimenting and pushing her practice and the boundaries of her craft.

"CLAY IS SUCH A WONDERFUL DIVERSE MATERIAL THAT ANYONE CAN MAKE SOMETHING FROM IT. THE NATURE OF THIS MEANS THAT IT IS INCLUSIVE OF ALL LEVELS OF CREATIVITY AND ABILITY. BEING ABLE TO MAKE SOMETHING IN A SHORT TIME IS REWARDING AND YOUNG PEOPLE CAN FEEL A SENSE OF ACHIEVEMENT."

Tanya Gomez



# LISA HAMMOND (BRITISH, B. 1956)



Tall Jug, late 2021

Stoneware, soda glazed, mottled green, white and blue running over iron glaze

H: 35.5cm x W: 17.5cm x D: 12cm

## About the Artist

Lisa Hammond is known for her pioneering use of soda-glaze and shino firing. Having trained at Medway College of Art and Design, she established her first pottery in 1979. Hammond's work embraces an extensive range of thrown functional ware, the notion of everyday use remaining vital to her work. Her more individual pieces are largely a result of time spent in Japan, making, firing and exhibiting. Hammond's forms are strong, fluid and unfussy, and are intended to retain a suggestion of the soft plasticity of the clay. Alongside her own practice, Hammond has taught extensively and established a number of charitable initiatives in support of Ceramics. In 2016, Hammond was awarded an MBE on the Queen's 90th Birthday for services to Ceramics and the preservation of the Crafts. Her work is represented widely in private and public in the UK and abroad.

"TOO MUCH EMPHASIS IS PLACED ON ACADEMIC LEARNING AND EACH CHILD ENGAGES IN DIFFERENT WAYS. WORKING WITH YOUR HANDS SHOULD NOT BE SEEN AS A LESSER IMPORTANT SKILL OR OF A LESSER INTELLIGENCE. WORKING WITH CLAY ENABLES THIS TACIT KNOWLEDGE AND MANUAL DEXTERITY WHICH IS HUGELY TRANSFERABLE. FOR THE FUTURE SURGEONS, PLUMBERS AND EVERYTHING IN BETWEEN, THESE SKILLS ARE INVALUABLE FOR THE FUTURE LIVES OF YOUNG PEOPLE.

Lisa Hammond



# ASHRAF HANNA (BRITISH, B. 1967)



Undulating Yellow Bowl Form, 2022.

Earthenware, dry vivid yellow coloured terra sigillata slip to a textured surface

H: 27.2cm x W: 26.3cm x D: 19.3cm

Hand built bowl, base is started as a pinch pot and the form is developed with soft slabs. The shape is subsequently refined and finished with yellow coloured terra sigillata slip. This bowl is exploring relationships between texture, colour, the juxtaposition of defined lines and subtle curves.

## About the Artist

Ashraf Hanna is an Egyptian born British artist, currently resident and working from in Pembrokeshire, West Wales. Growing up in Egypt, Hanna was surrounded by classical pottery forms. Hanna studied at El Minia College of Fine Arts where he started to closely observe these forms during drawing classes of still life, opening his eyes to the beauty and contentment that exist within a well considered and executed form. The long hours spent in the drawing studio not only developed Hanna's skills in making marks but, more importantly, it was a time of meditation, allowing me to free my mind from preconceptions that normally govern our perception of functional pottery. Since, Hanna has always considered pottery forms as a vehicle of creativity worthy of contemplation.

"WHEN WE MAKE, THE PHYSICALITY OF AN OBJECT IS A MANIFESTATION OF THOUGHTS AND EMOTIONS THAT WE EXPERIENCE, A CELEBRATION OF THE MARRIAGE OF IDEAS AND SKILL. AN OBJECT IN MY OPINION SHOULD HAVE A PHYSICAL PRESENCE THAT INVITES A RESPONSE ON A NUMBER OF LEVELS, EMOTIONAL AS WELL AS INTELLECTUAL."

Ashraf Hanna



## MALENE HARTMANN RASMUSSEN (DANISH, B. 1973)



**Heart, 2016**  
ceramics (earthenware) glazed  
H: 11.5cm x D: 12.4cm

### About the Artist

Malene Hartmann Rasmussen is a Danish artist working within the field of narrative figurative sculpture and installation. Educated at the Royal Danish Academy of Fine Art, School of Design, Bornholm and Royal College of Art in London, she now lives and works in London. A recurring theme in her work is the forest and the mythological creatures that lurk in the dark woods. Her mixed-media ceramic installations use motifs from the domestic and natural world. She weaves together notions of memories, daydreams and childhood nostalgia into a fairy-tale of her own making. Hartmann Rasmussen's interest in the forest stems from its recurrence in European literature and myth, ancient cults, pagan rituals, and as a metaphor for the hidden realms of the unconscious mind. Comprising a number of elaborate fragments, she creates a tableaux of visual excess through which she seeks to evoke an emotional response in the viewer and actuate their imagination.

Her work draws on the idea of animism; that animals and plants have a soul and that rivers, mountains and rocks, if not actually alive, are in some way sentient. She is interested in the human subconscious and strives to create a hyper-real world that addresses this gap between perception and reality. Her ornate ceramics may initially appear excessively sweet, but upon closer inspection reveal themselves as impossible and absurd objects, imbued with the artist's own dark narrative. Hartmann Rasmussen has exhibited in numerous exhibitions in the United Kingdom and Europe.



## PETER HAYES (BRITISH, B. 1946)



**White mounted bow with copper disc, 2022**  
Semi-porcelain  
H: 36.2cm x W: 25.2cm x D: 9.9cm

### About the Artist

Peter Hayes has a lifetime interest in the history of ceramics. He spent several years travelling through Africa working with various tribes and village potters and discovering beautiful and exquisite surfaces made by using limited technology and basic tools. The techniques and ideas gathered from his travels in Africa but also in India, Nepal, Japan and New Mexico have inspired Peter Hayes' own work. By building up layers of textured clay combined with burnishing and polishing of surfaces, Hayes tries to achieve opposites of rough and smooth. He works on large scale ceramic forms which he places in the landscape and introduces other minerals into the Raku ceramic surface such as iron and copper. With the elements of time and erosion, the individual piece takes on its own developing surface. Peter Hayes' studio is based in Bath but one of his recent commissions has taken him to Udaipur in Rajasthan in India, introducing him to other artists and craftsmen enabling Hayes to work with a range of different materials, such as glass, marble, stone and Damascus steel.

"I FIND IT JOYFUL TO WORK WITH MANY DIFFERENT MATERIALS. EACH HAS ITS OWN CHARACTER, ITS OWN LIMITS, ITS OWN TOLERANCE – SOME MATERIALS FIGHT BACK, SOME PLAY THE GAME."

Peter Hayes



# NICOLA HICKS (BRITISH, B. 1960)



Hen, 2021  
Studio cast edition of 10

H: 22cm x W: 16cm x D: 28cm

This piece created in plaster and clay and is a studio cast edition of 10. Hicks' striking, often life-size creatures are typically executed in straw and plaster and sometimes cast in bronze. Hicks' sculptures are attuned to the physicality and anatomy of living things.

## About the Artist

For the past four decades, British artist Nicola Hicks practice has centred around a world of heroic sculptural figures, exploring an anthropomorphic relationship to the animal world through portraits of humanised creatures and beast-like humans. Hicks' works are unashamedly raw, her subjects ranging from a herd of worn out circus horses balancing on shaking legs, to a decaying, crow covered, ornamental bridge. Never afraid to shy away from darker content, in Hicks' 1986 work *The Fields of Akeldama* (*The Fields of Blood*) the artist repurposed a field in West Cork, carving the forms of dead and dying animals out of Irish clay; all only to be washed away by the rain, recalling scenes of animals revealed after a flood. Hicks now predominantly sculpts in plaster, casting her works later in bronze - due to this process her sculptures are at once monumental and vulnerable. Alongside her sculptural practice Hicks creates drawings using charcoal on brown paper. Hicks believes that both practices are mutually beneficial and reliant on the other. Hicks received a BA from the Chelsea School of Art in 1982, followed by an MA in 1985 from the Royal College of Art, London. In 1995 Hicks was awarded an MBE for her contribution to the visual arts. Hicks' sculpture and drawings have been presented internationally in museums and galleries.



# AKIKO HIRAI (JAPANESE, B. 1970)



Mini Moon Jar, 2021  
Stoneware

H: 27.4cm x D: 25.7cm

## About the Artist

Akiko Hirai's work is a blend of Japanese and British ceramic traditions. Born in Japan in 1970, she moved to London in 1999, studying ceramics at the University of Westminster and Central St. Martins. A highly versatile ceramicist, Hirai makes both decorative artworks and utilitarian tableware. Her larger works, particularly her 'Moon Jars', are typified by asymmetrical organic forms with deeply textured, layered volcanic surfaces in calming tones of soft whites, greys, greens and natural colours. Hirai was shortlisted for the LOEWE craft prize 2019 and her work is included in private and museum collections around the world.

"HANDLING CLAY TEACHES YOUNG PEOPLE A LOT OF PATIENCE. IT IS ALSO QUITE THERAPEUTIC AS IT CAN HELP EXPRESS THEIR FEELINGS.."

Akiko Hirai



# DUNCAN HOOSON (BRITISH, B. 1959)



Pot-bank folk, 1998  
Stoneware, blackwash

H: 56.5cm x D: 14cm

"This bottle is from a collection of around 100 pots which were inspired by the Bottle kilns I grew up amongst in Stoke-on-Trent. The project was about remembrance and responding to the fact that Stoke was close to wiping out its visual cultural identity by clearing the remnants of its smoky past. Making these bottles gave me the opportunity to explore individual pottery characteristics, lip, neck, shoulder, belly, waist and foot while thinking of family members and the people that I grew up with. It was amazingly nostalgic throwing these bottles while remembering past times playing in the deep red clay marl holes and the open cast coal mines that surrounded the area."

"THE OPPORTUNITIES THAT I'VE BEEN AFFORDED THROUGH THE MATERIAL HAVE BEEN EXTRAORDINARY. A LIFE-LONG JOURNEY THAT I COULD NEVER HAVE IMAGINED OR PREDICTED. A CERAMICS COMMUNITY OF SHARING AND SUPPORT."

Duncan Hooson

## About the Artist

Duncan Hooson is most known for his large scale thrown ceramics, producing both sculptural forms and functional ware. He also works in mixed media and is an advocate of cross-arts collaboration. He works in private commission and in the public realm, healthcare, museums, libraries and media. He produces work mainly for public and private commission and employs a wide range of ceramic techniques and scale; from high-relief murals to domestic and sculptural forms for internal or external locations. Hooson also works as an artist in residence in schools, hospitals and on community projects and enjoys facilitating commissions that engage a wider public. The pots he makes are always wheel-thrown and are usually made of composites, as it's the joining together and manipulation of clay that provide me with the satisfaction of the making process in museums and galleries.



# HITOMI HOSONO (JAPANESE, B. 1978)



A Square Kaze and Zenmai Box, 2021  
Porcelain and gold leaf

H: 9.2cm x W: 11.8 cm x D: 9.7cm

## About the Artist

Hitomi Hosono's ceramics experience is rooted in both Japanese and European traditions. Before arriving in the UK, she studied Kutani Pottery in Kanazawa College of art in Japan from 1998-2002, before studying Ceramic Product Design at Danmarks Designskole, Copenhagen, Denmark. She then completed an MA in Ceramics and Glass at the Royal College of Art, London from 2007-2009. Her detailed porcelain vessels reference the natural world and botanical specimens, her shapes and surfaces inspired by leaves and flowers. With a chalk-like finish and gold embellishments, the work captivates with its delicacy and has attracted international acclaim.

Now based in London, Hosono has exhibited both nationally and internationally and received the 2014 Jerwood Makers Open Prize, Jerwood Visual Arts, London and the Perrier-Jouët Arts Salon Prize, London in 2013.

"IT WILL BE REALLY WONDERFUL IF MY PIECE CAN HELP YOUNG PEOPLE TO ENJOY CLAY IN ONSIDE YOUTH ZONE, DISCOVER THEIR TALENTS IN CLAY AND INSPIRE EACH OTHER AND FUTURE GENERATIONS."

Hitomi Hosono





# LISA KATZENSTEIN (AMERICAN, B. 1956)



Succulents Vase, 2022

Slip cast earthenware

H: 40.6cm x D: 15.6cm

This Succulents design vase is slip-cast, made from a hand carved model. Katzenstein wanted to make a tall narrow shape and the twist in it adds both to the stability of the vase as well as giving me an interesting canvas on which to paint on.



## About the Artist

Lisa Katzenstein gained a BA in Ceramics in 1979 at the Central School of Art & Design in London, before going on to the Royal College of Art to complete an MA in Ceramics in 1983. She has worked in all areas of ceramics, from making tableware to producing the one-off pieces that I make now. I have exhibited widely in such shows as Ceramic Art London, Earth & Fire at Rufford, Nottinghamshire and Art in Clay at Hatfield House.

Katzenstein specialises in a type of ceramics known as Maiolica, a technique that involves painting onto the surface of an unfired white glaze. It is a medium made for painting and with the many variables involved, brush work, thickness of pigment along with firing conditions, each piece is truly one off. As a potter who also paints, Katzenstein makes a lot of preparatory paintings and drawings originally conceived as research that later gain a life of their own, often ending up as cards and larger drawings. Katzenstein has exhibited throughout the UK and is a member of the Crafts Potters Association, and the Sussex Guild in museums and galleries.

“FIREDUP4 IS AN OPEN NON-JUDGEMENTAL SPACE THAT GIVES YOUNG PEOPLE A PLACE TO GO AND PARTICIPATE IN ACTIVITIES NOT COVERED IN SCHOOL.”

Lisa Katzenstein

# JIM KEELING (BRITISH B. 1952)



Conversations, 2021

Terracotta

H: 55.1cm x W: 34.8cm x D: 23.4cm

The beautiful landscape of colours wrapped around this pot was burnt into the raw clay by passing flames and ash over many days in an Anagama wood-fired kiln. The shape was chosen to encourage the swirl of flame. This piece is one of a series fired in Whichford entitled “Conversations”.

“ENCOURAGING CREATIVITY IN YOUNG PEOPLE IS IMPORTANT AS IT HELPS YOUNG CHILDREN BECOME EMBODIED, GET TO KNOW MATERIAL AND DEVELOP SKILLS.”

Jim Keeling

## About the Artist

Jim Keeling is best known as the founder, with his wife Dominique, of Whichford Pottery. His main work has been to preserve and revive the English flowerpot tradition - the Pottery is now run by his eldest son and one of his daughters, and employs 25 local people, making only by hand.

During more than twenty visits to Japan exhibiting, lecturing and demonstrating – it is a major market for Whichford pots – Jim has forged close ties with the potters from Bizen, and from them has learnt the obscure and difficult techniques of Anagama kiln firing.



# CHRIS KEENAN (BRITISH, B. 1960)



## About the Artist

Chris Keenan began working with clay in the mid-1990s. Keenan began a two-year apprenticeship with Edmund de Waal where he learnt the techniques that he still employs today. He established his own studio in London in 1998.

Chris Keenan makes work for interior spaces – for use and decoration. Thrown and turned, predominantly in porcelain, he makes mugs, cups, teapots, pourers, beakers, lidded pots, bowls and pots for flowers. He also creates series or groups of pots and ceramic forms that owe less to function, often incorporating an interactive element.

Keenan has exhibited widely across the UK and internationally and his work is represented in the permanent collections of several museums in the UK and abroad.

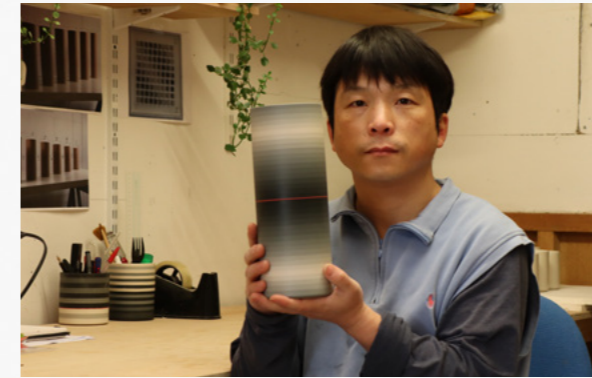
Celadon bowl with wavy grey horizon, 2019  
Limoges porcelain - celadon glaze with tenmoku  
H: 13.3cm x W: 26.9cm x D: 24.4cm

“THE OPPORTUNITY TO MAKE SOMETHING WITH CLAY AND TO SEE THE RESULTS OFFERS EXCITEMENT AND STRANGENESS...YOU NEED TIME, EMPLOY PROCESS, EFFECT TRANSFORMATION. IT DIRECTLY ENGAGES OUR FACULTIES.”

Chris Keenan



# JIN EUI KIM (KOREAN, B. 1977)



## About the Artist

Jin Eui Kim is an internationally renowned ceramic artist. Originally from South Korea, he now lives in Cardiff, UK. He graduated from University of Tasmania with BA Contemporary Arts and took a MA and PhD in Ceramics from Cardiff School of Art and Design. He was then accepted into Graduate Residence at Fireworks Clay Studios in 2011, Cardiff and remains a full-time member. He is also a member of Contemporary Applied Art (CAA) and selected member of Craft Potters Association (CPA). Kim uses gradients in tone to explore spatial illusions that are both visually and intellectually challenging. Kim's work has been seen across the world, notably at Affordable Art Fair NYC, Context Miami in the USA and Contemporary Craft in Basel. He regularly shows his works in and around the UK through fairs. In 2013, he was selected for the AWARD exhibition in the British Ceramic Biennial. He has been awarded several prizes and his work features in many important collections across the UK.

OPject – Cylindrical Form, 2020  
Semi-porcelain was used and fired at 1240°C  
D: 10.2cm x H: 27.2cm

The work of OPject-Cylindrical Form was made using a technique of hand-building and 20 different tonal clays. Various optical effects can appear with the different arrangements of tonal bands and those optical effects can influence the cylindrical form. My work explores how the perception of three-dimensional ceramic forms can be manipulated by the applications of tonal bands or arrangements of blocks of clay. Illusory spatial phenomena can appear and thus significantly influence the actual three-dimensional forms. I work in-between the concepts of illusion and reality and my work attracts viewers by visual phenomena as well as physical confusions appearing on the surface. Restricting or removing data (information) on the surface increases the chance of the viewer's perception shifting between illusion and reality. Looking with half closed eyes, in the darker light and with distance, brings the illusion to life for me.



# GABRIELE KOCH (GERMAN, B. 1948)



Rock Fall, 2020

Ceramic, grogged stoneware clay and porcelain slip

H: 31.4cm x W: 19.4cm x D: 17.3cm

"My original idea for this body of work came from looking at geological landscape and how different layers of sediment combine in rock formations. This led me to the idea of combining quite opposite materials like stoneware clay with solid porcelain and sometimes also using porcelain slip. I became interested in the possibilities of linear patterns organizing the space of a three dimensional form exploring how the dynamics of the line can change the energy of a piece. In parallel I am investigating surface texture and contrast between smooth and rugged areas expressing natural formations as for example recently observed in the Atacama Desert."

"CLAY IS A MAGICAL MATERIAL, HANDLING IT DRAWS YOU INTO IT AND YOU CAN DO AND MAKE ANYTHING YOU WANT WITH IT. IT CONNECTS US TO OUR HISTORY AND OUR PLANET. WORKING WITH CLAY WILL IMMEDIATELY ABSORB YOUR ATTENTION AND FOCUS YOUR MIND, DISCOVERING CLAY MEANS DISCOVERING YOURSELF, DISCOVERING YOUR CREATIVITY AND YOUR POTENTIAL."

Gabriele Koch

## About the Artist

Gabriele Koch trained in Ceramics at Goldsmiths College and established her studio as a professional ceramicist in 1982 with the help of a Crafts Council Setting-up Grant. She has exhibited widely in the UK, continental Europe, America and China, and my work is represented worldwide in private and public collections. Koch's desire to work with clay was kindled in Spain where she spent a term in Zaragoza and discovered the beauty of unglazed pottery and strong sculptural forms. The contemporary work of Antoni Tapies and Eduardo Chillida left a deep impression on Gabriele Koch. Koch's interest in the elemental quality of ceramics led her to explore unglazed, burnished, smoke fired work, investigating the direct interaction between fire and earth. Central to her work is the concept of the vessel, creating associations with sharing, ritual and celebration, reminders of our humanity, our history and connection with nature. Today, Koch's work has developed a more graphic language combining stoneware clay with porcelain. All pieces by Gabriele Koch are hand built, unglazed and celebrate the beauty of the natural materials, clay and porcelain.



# JAEJUN LEE (KOREAN, B. 1987)



Nesting bowl set in white (6 pieces), 2021

Wheel thrown, 1280 oxidation fired, porcelain

Largest: H:11.4cm x D: 19.5cm  
and smallest H: 1.2cm x D: 2.1cm

"FROM A POINT OF VIEW AS AN ARTIST, I WORK IN THIS FIELD, AND IT IS VERY IMPORTANT TO GET CLOSER TO YOUNG PEOPLE TO DRAW THEIR INTEREST IN CERAMICS. IT CAN BE VERY UNIQUE EXPERIENCE AND THROUGH THAT OPPORTUNITY, THEY CAN GET MORE FAMILIAR WITH CLAY WORK."

Jaejun Lee



## About the Artist

Jaejun Lee is a Korean ceramicist based in the UK. He moved to the UK from South Korea in 2018 on a Tier 1 'Exceptional Talent' visa. He specializes in porcelain and makes both artistic vessels and functional wares. His aim is to communicate a message of functionality and beauty through his work. The object will enrich and enhance people's everyday lives.

Jaejun Lee works with electric wheel and it helps him control all of the shape when he makes forms.

After he throws carefully, he uses his own turning tools to peel out all the surface for smooth line and texture. In this process, he always struggles to reach the best shape and weight.

For a high quality of finishing, he usually chooses matt glaze made with his own recipe. When the vessels glazed thickly on his porcelain pots, the texture is much richer and smoother.

He tries to take care of what can be missed as he believes that small difference of each process he pursues can lead a big pleasure to people. Feeling the bottom of his pot which is polished instead of being glazed, it proves that he is always thinking about the materials and regards the sense of touch as important as visual beauty as it is craft.

Being skilled is essential in his work, but it is not just to show techniques. It is rather about an attitude.

It's about an attitude towards the work when he makes it and when he handles it in his life, and he tries to share this feeling with people.

He wants you to look at his work carefully in calm focusing on shape and the texture of surface.

Then, it will be embraced in your heart.

# JENNIFER LEE (BRITISH, B. 1956)



Thrown Pot, 'Shigaraki Mo 51', 2019

Stoneware, mixed clays in dark grey, light grey and pale brown, thrown body accentuating the spiralled colours within the body material

H: 4.8cm X D: 4.2cm

Thrown Pot, 'Mashiko 32', 2019

Stoneware, mixed clays in light brown, rust red and mottled green, thrown body accentuating the spiralled colours within the body material, painted maker's mark

H: 4.6cm X D: 4.6cm

## About the Artist

Jennifer Lee OBE is internationally recognised as a leading name in British studio ceramics. Born in Scotland, she began her ceramic studies at Edinburgh College of Art in 1975, followed by a travelling scholarship to the USA. From 1980 to 1983 she studied ceramics at the Royal College of Art, London, where she has since lived and worked. Lee's pots are hand-built, the small bases pinched then coiled to create a balanced asymmetry, with subdued natural colours and subtle texture built up using oxides mixed in with the clay body. Her pots explore space and volume, simultaneously exuding movement and a quiet stillness. She has worked in Japan as a guest artist in residence at Shigaraki Ceramic Cultural Park several times, most recently at Mashiko Museum of Ceramic Art. Lee exhibits internationally, with a highly regarded solo exhibition at Kettle's Yard, Cambridge and her ceramics are represented in over forty-five public collections worldwide. She has been awarded numerous prizes for her work. In 2019 she won the prestigious LOEWE Craft Prize and in 2021 was awarded an OBE for her services to ceramics.



# ANDREW LOGAN (BRITISH, B. 1945)



Creating Clay - 'Hands On', 2022

Ceramic stoneware, crystalline glazes

H: 23.2cm x D: 14.5cm

## About the Artist

Andrew Logan belongs to a unique school of English eccentrics. One of Britain's principal sculptural artists, he challenges convention, mixes media and plays with our artistic values. Since its beginnings, Logan's work has depended on the inventive use of whatever was to hand. With flair and fantasy he transformed real objects into their new and different versions. His artistic world includes fauna, flora, planets and gods. His love of travel provides the bases for several series of work.

Born in Oxford in 1945, he qualified in architecture in the late 1960s and has worked across the fields of sculpture, stage design, drama, opera, parades, festivals and interior design. To him, "Art can be discovered anywhere." Logan crosses cultures and embodies artistic fantasy in a unique and unprecedented way. His work is the art of popular poetry and metropolitan glamour. From his early fame amongst London's fashionable crowd, he has become an influential artist of international stature, with exhibitions as far afield as Los Angeles (USA), Monterrey (Mexico) and St Petersburg (Russia).



"I WAS DELIGHTED TO CREATE A VASE FOR THIS IMPORTANT PROJECT AND IT REPRESENTS MY HANDS-ON INVOLVEMENT IN CREATIVE ART FOR OVER HALF A CENTURY. CREATION IS MAN'S BEGINNING AND I FIND WORKING WITH CLAY 'SCRUMPSHEE WUMPSHEE.'"

Andrew Logan

# SOPHIE MACCARTHY (BRITISH, B. 1956)



Jug, 2022

Wheel thrown Earthenware decorated leaf design in brightly coloured slips

H: 21cm x D: 13.8cm



## About the Artist

Sophie MacCarthy has been a studio potter for over 30 years and has established a reputation for distinctive imagery and a bold and joyous approach to colour. Her work is slip-painted earthenware ceramics and she paints with coloured slips directly onto the dry clay surface. This immediacy allows for spontaneity and greater tonal depth. MacCarthy uses stencils, paper cut-outs and wax resists and much of her imagery is a response to what she sees around her; the colours and textures of the natural world and the urban environment. MacCarthy also likes to express a sense of scatter and flow, rhythm and movement in her works through colour and through drawing.

“CREATIVITY OPENS THE DOOR TO SELF-DISCOVERY, WHO YOU ARE, AND ALL YOUNG PEOPLE SHOULD BE OFFERED THAT OPPORTUNITY IN LIFE.”

Sophie MacCarthy

# JIM MALONE (BRITISH, B. 1946)



Porcelain bottle with cobalt pattern, 2021

Wheel Thrown Porcelain

H: 21.9cm x D: 11.1cm



## About the Artist

Jim Malone has been making pots for over forty years, gradually establishing an international reputation. Having exhibited widely over many years, both in Britain and abroad, Malone's work is represented in numerous private and public collections, including York Museum and Art Gallery and the Victoria and Albert Museum, London.

Eschewing electric wheels, Malone works on a light oriental type kick wheel which demands sensitivity in use but, in return, allows a more intimate, expressive contact with the material. The clay is coaxed and, somewhere within the wheel's silent, hypnotic rhythm, his pots are "born".

Malone's glazes are made up from, granites, wood ashes, clays and silts which are gathered from the surrounding area in Cumbria and processed at the pottery. These unrefined materials have greater character than their industrial counterparts, although some materials that are not available any other way have to be bought. By creating in this way, the pots are a true expression of the place in which they are made, indigenous and unique.

“DESTROYING THE ARTS IS VERY SHORT SIGHTED AND THEY NEED SUPPORTING; THE ARTS FEED US SPIRITUALLY AND ARE JUST AS IMPORTANT AS THE SCIENCE AND COMPUTERS.”

Jim Malone

# KATE MALONE (BRITISH, B. 1959)



## Pumpkin, 2022

Ceramic stoneware, crystalline glazes

H: 30cm x W: 31cm

A press moulded and hand modelled piece.

A pumpkin is a symbol of abundance and prosperity. A whole fruit standing for unity and the seeds therein for possibility.

## About the Artist

Kate Malone is an internationally renowned ceramic artist known for her unique and highly regarded large sculptural vessels and rich, bright glazes.

Having first encountered ceramics at school Malone went on to study Ceramics at Bristol Polytechnic followed by three years at the Royal College of Art, graduating in 1986.

Observations of nature, particularly its fruits, nuts and berries are the overriding influence in Malone's work. In addition to her exploration of nature, Malone has spent her career pioneering glazing techniques via research and experimentation in the chemistry of glazing. The sophistication of her glazes has led to collaborations with prominent architects and designers, working on inspiring public art projects in hospitals, schools, parks and libraries.

In 2016 Malone had a solo exhibition at Waddesdon Manor, creating a body of work Inspired by Waddesdon, drawing on the archives, architecture, collections, textiles, and gardens of the estate. Malone's work is held in numerous public collections worldwide.

Malone has long been active in her work to support ceramic craft and advocates the benefits of maintaining 'craft making' in schools as part of a basic education for every child. She was also a judge on the BBC2 Great Pottery Throw Down series.

"EVERY CHILD HAS A SPARK AND CLAY IS AN EMPOWERING MATERIAL TO IGNITE THAT SPARK. ALL CHILDREN SHOULD HAVE ACCESS TO WITNESS THE WONDERS OF EARTH, FIRE, WATER AND REALISE THE TANGIBLE BENEFITS OF MAKING WITH CLAY.

THIS PROJECT REACHES YOUNG PEOPLE WHO DON'T USUALLY HAVE ACCESS TO CERAMIC STUDIOS. PROVIDING THEM WITH OPPORTUNITIES TO EXPLORE THEIR PASSIONS AND UNLOCK THEIR POTENTIAL - THIS IS WHERE ART CAN MAKE A DIFFERENCE!"

Kate Malone



# CAROL MCNICOLL (BRITISH, B. 1943)



## About the Artist

Carol McNicoll was one of a group of groundbreaking female ceramic artists to graduate from the RCA in the 1970s.

Initially working as a theatre wardrobe assistant, designing costumes for Roxy Music and working as a machinist for the fashion designer Zandra Rhodes, McNicoll went on to study Fine Art at Leeds Polytechnic, followed by an MA in Ceramics at the Royal College of Art from 1970-73.

On graduating she began making production pottery, designing collections for Next Interiors and Axis Diffusion amongst others before starting to make one off pieces in the late 70s.

McNicoll's work combines both sculptural and functional elements and is characterised by a richly patterned surfaces. Her composite forms and sculptures use inventive slip-casting, modelling and moulding techniques, transfer decoration and found objects.

McNicoll has exhibited widely, both in the UK and internationally. In 2001 she was shortlisted for the Jerwood Prize for Ceramics and a major Crafts Council retrospective of her work toured the UK from 2003 – 2005.

Candlesticks, 2010  
Slip cast high fired earthenware  
Each H: 23.2cm x D: 11.5cm

"My approach making pots is that of a dressmaker. I have always had an obsession with decoration and pattern and I use both on my pots. I am entertained by making functional objects which are both richly patterned and comment on the strange world we have created for ourselves. I am interested in the use of pattern to create ambiguity, and try to make objects that entertain while at the same time being slightly unsettling. Fragmentation is an individual work not created as part of a larger solo exhibition. Part of one of the fragmented plate shards shows soldiers holding guns and the three shards are balanced on a base of crumpled ceramic cans."



# MIRAY MEHMET FONTANELLI (BRITISH, B. 1973)



## About the Artist

Miray Mehmet Fontanelli's work explores form by experimenting with the natural qualities of the material. She invests a lot of time into glaze research and she hand builds vessels using techniques such as coiling, slab building and mould pressing. Mehmet Fontanelli is inspired by geology, formations in nature, architecture and how components come together to make a form. Mehmet Fontanelli's studio is based in Deptford, London.

Blue/black crystalline glazed vessel, 2021  
Stoneware clay

H: 20cm x W: 22cm

Handbuilt vessel crystalline glazed

Mould pressed, hand finished stoneware vessel with thrown spouted top. Blue/black crystalline glaze with multiple firings.

"I SPENT PART OF MY CHILDHOOD IN CYPRUS. OUR HOUSE WAS BY THE SEA. ONE DAY I STARTED DIGGING IN OUR GARDEN AND DISCOVERED THIS AMAZING, STICKY MATERIAL. I MADE MY MUM A VASE AND DECORATED IT WITH SHELLS. THIS WAS MY FIRST UNADULTERATED CREATIVE ACT AND THE MEMORY IS STILL FRESH IN MY MIND LIKE IT WAS YESTERDAY. IT IS ALSO ONE OF THE KEY REASONS WHY I DO CERAMICS TODAY."

Miray Mehmet Fontanelli



# RICH MILLER (BRITISH, B. 1981)



Crown, 2021  
Reduction fired stoneware, white zircon glaze  
H: 30.4cm x D: 28.1cm

"The crown is an iconic object associated with the monarchy and imperial rule. As someone who grew up in a military family within the UK, I was surrounded by images of the crown depicted in various forms. Much of my work explore themes of black British history as my mixed heritage has forced me to question what being British means.

This reimagining of a crown has a figure prominently astride the top. This is a cast taken from my childhood action figure of Hondo McLean, a crime fighting historian from the cartoon series M.A.S.K. He was one of the earliest black aspirational figures I can remember from cartoons I watched in the mid 1980's."

"GIVING YOUNG PEOPLE THE OPPORTUNITY TO EXPERIENCE CLAY IS ESSENTIAL AND IT'S GRATIFYING TO BE A PART OF THIS AUCTION, WITH THE SOLE INTENTION OF HELPING TO DO JUST THAT."

Rich Miller

## About the Artist

Rich Miller studied ceramics at the Surrey Institute of Art and Design, graduating in 2003. For the last 12 years, he's been running Froyle Tiles, a handmade tile company based in Surrey. Specialising in the bespoke production of high fired stoneware tiles, they have to date carried out a range of commissions for a variety of notable architects and designers. This includes a unique collaboration with Kate Malone and EPR Architects on 24 Saville Row and a collaboration with Jamie Fobert Architects on the new Pavilion at the Tate St Ives. Miller has a passion for clay and continues his own studio practice, exhibiting his ceramics at selected shows. His work makes reference to historical design patterns. It draws on themes of British colonialism and the way in which the UK has become an eclectic mix of cultural styles, as immigration has brought with it a rich source of influence. Images associated with the colonies that have become adopted by the British mainstream are the core influence on Miller's practice. Rich Miller is also a judge on Channel 4's Great Pottery Throw Down.



# VALÉRIA NASCIMENTO (BRAZILIAN, B. 1962)



Anemones, 2021  
Hand made porcelain pieces

H: 10 cm x D: 12cm  
H: 10cm x D: 17cm

Intended as wall pieces but can also be standing pieces

## About the Artist

Valéria Nascimento was born in Brazil and grew up surrounded by exuberant Brazilian landscapes which inspired her from an early age. Nascimento initially studied architecture, cementing her interest in the fusion between urban landscapes and natural forms. After graduating, she moved to Rio to pursue a career in architecture where she discovered clay. Nascimento's work has come to focus on large commission based installations, taking in consideration space and environment. Nascimento's inspiration is drawn mostly from the natural world, though her work carries references to both architectural and botanical forms using porcelain to create new shapes, often manipulated to appear in some cases defiantly weightless. Nascimento's work is a celebration of nature itself.

"I AIM TO CREATE WORKS THAT INSPIRE, CONNECT AND TOUCH IN AN EMOTIONAL WAY, TAKING THE VIEWER ON A JOURNEY THROUGH DIFFERENT ETHEREAL, BOTANICAL AND PEACEFUL LANDSCAPES."

Valéria Nascimento





# BISILA NOHA (SPANISH, B. 1988)



Brumas XI, 2021

White stoneware. Black and white slip

D: 37.5cm

Bisila Noha's BRUMAS collection comprises wheel-thrown pieces with the distinctive addition of marbled slip decoration to create eye-catching abstract landscapes.

## About the Artist

Bisila Noha is a Spanish London-based ceramic artist. With her work she aims to challenge Western views on art and craft; to question what we understand as productive and worthy in capitalist societies; and to reflect upon the idea of home and oneness pulling from personal experiences in different pottery communities.

Her work extends from wheel-thrown pieces with the distinctive addition of marbled slip decoration to create eye-catching abstract landscapes; to sculptural pieces mixing throwing, coiling and carving which connect Noha to her roots, the makers that precede her and our past.

With a background in Translation and International Relations, Noha is a passionate feminist activist. She co-directs Lon-art Creative, an arts and activism organisation that offers a platform for everyone to create, collaborate and reflect upon social issues through the arts and is part of Design Can, a campaign to make the design industry more include and diverse.

"WORKING WITH CLAY, WITH THE SOIL, MAKES US FEEL MORE GROUNDED AND CONNECTED TO OUR ENVIRONMENT. TO APPRECIATE NATURE AND RESOURCES. AND IT JUST FEELS INCREDIBLE IN OUR HANDS! IT IS RELAXING AND FUN AT THE SAME TIME."

Bisila Noha



# ENRIQUE PEREZALBA RED (SPANISH, B. 1972)



From A to B, 2022

Porcelain

H: 14.5cm x W: 22cm x D: 10.5cm

"From A to B is clearly the transition of a lump of clay, in which you can see the imprint/digital marks of the artist's hands and fingers, into an object with a very specific style. I made this piece in solid unglazed porcelain deliberately in order to show the raw material, its texture and expected cracks from the firing. It's a very literal work where one can see the organic transforming into an artefact"

## About the Artist

Enrique Perezalba Red is a London based ceramic artist, whose work ranges from sculptural ceramics to site specific installations.

Initially trained as a dancer at the Rambert School, Perezalba Red worked as an Art Director/Choreographer in the UK and Spain in the film, advertising and fashion industries for a decade. He later enrolled to the MA in Ceramics & Glass at the Royal College of Art, graduating in 2013, at which point he established his practice full time showing his work internationally.

"I THINK IT'S IMPORTANT THAT CHILDREN, YOUNG PEOPLE HAVE A CHANCE TO EXPRESS THEMSELVES.

CLAY IS A WONDERFUL MATERIAL ESPECIALLY FOR BEGINNERS AS IT'S A GENTLE MATERIAL TO START WITH TO DISCOVER YOUR OWN TALENT."

Enrique Perezalba Red



# DAME ZANDRA RHODES (BRITISH, B. 1940)



The Blue Haired Lady, 2022  
Stoneware, running blue and yellow crystalline glazes over applied and incised abstract design of a face, incised signature and date  
H: 24.5cm x D: 13.3cm

## About the Artist

Dame Zandra Rhodes has been a notorious figurehead of the UK fashion industry for five decades, celebrating her 50th year in fashion in September 2019 with a retrospective exhibition at the Fashion and Textile Museum – founded by Zandra – entitled Zandra Rhodes: 50 Years of Fabulous and a retrospective book published by Yale. Her notoriety as a print designer combined with an affinity for fine fabrics and colour has resulted in a signature aesthetic that is undeniably unique and continues to stand the test of time. An eponymous pioneer of the British and international fashion scene since the late 60's, Zandra's career has seen her collaborate with brands such as Valentino, Topshop and Mac Cosmetics. Continuing to collaborate with brands that inspire her, 2021 will see the launch of Zandra Rhodes x IKEA amongst many other exciting partnerships and projects.

“CREATIVITY IS A HUMAN NECESSITY BUT SADLY AN IGNORED FACET OF OUR LIVES TODAY. TOO MUCH IS LEFT TO THE COMPUTER AND DIGITAL WORLD AND THIS CREATIVE SIDE OF OUR LIVES IS NOT DEVELOPED. IT IS A SIDE THAT ALLOWS US TO FLOURISH AND IS GOOD FOR OUR OVERALL WELL-BEING.”

Dame Zandra Rhodes



# ANETA REGEL (POLISH, B. 1976)



**Black vessel, 2021**  
**Red vessel, 2021**  
 Porcelain & multimedia  
**H: 8.3cm x D: 11.8cm**

## About the Artist

Aneta Regel creates abstract ceramic sculptures that emulate the natural world around her. Trees, rocks, and riverbeds are some of the elements through which she seeks to convey her vision. She captures the forms, energies, and rhythms of these natural phenomena, and also provokes emotional responses in viewers. Regel explains, "The human body and objects found in nature fascinate me. My work carries anthropomorphic references and autobiographical narratives." In addition to clay and layers of glaze, Regel also uses volcanic rock materials, basalt, granite, and feldspars to form the main body of her pieces, resulting in visually complex surfaces and textures.

Regel is a graduate of the Royal College of Art and member of the Fellow Craft Potters Association. Her work is held in the collections of the World Ceramics Museum in Korea, Westerwald Museum in Germany, and Handelsbankens Konstförening in Sweden. Her first solo exhibition in the United States, Second Nature, was organized at the Jason Jacques Gallery in 2017.



# DAVID ROBERTS (BRITISH, B. 1947)



**Expanded Ripple, 2021**  
 Coil built & Raku Fired Ceramic  
**H: 31.6cm x D: 27.4cm**

As with all my work at present this piece is registering my reaction to landscape, in this case specifically the ripples, eddies and patterns of water as it cascades revealing the form of the land it flows over. A piece similar to this has just been purchased by the Victoria & Albert Museum.

## About the Artist

David Roberts is an established international practitioner in Raku Ceramics. He discovered ceramics by accident as an element in his teaching degree whilst at Bretton Hall, now the site of the Yorkshire Sculpture Park, in the late 1960s. His Raku work was also the result of a serendipitous encounter with American Raku ceramics in the early 1980s. In the mid 70's, using modern kiln materials, Roberts pioneered large scale Raku in the UK. During the late '80s and early '90s, Roberts was one of a handful of international potters who invented and developed the Painting With Smoke (Naked Raku) process extending the repertoire of contemporary Raku Ceramics.

His current work reflects an interest in post war abstract painting and an engagement with the dynamic rhythms of landscape and its interaction with water and erosion. David Roberts' ceramics are represented in international public and private collections. Roberts has exhibited and presented workshops throughout the UK, Europe and USA and he is a Fellow of the Craft Potters Association of Great Britain, an exhibiting member of Contemporary Applied Arts and an artist member of the International Academy of Ceramics.



"THE EXPERIENCE OF CLAY EARLY IN LIFE CONTRIBUTES TO A ROUNDED EDUCATION - ENABLES YOUNG PEOPLE TO GROW BOTH THEIR CREATIVITY, CONFIDENCE AND SUCCESS IN OTHER DISCIPLINES INCLUDING MORE ACADEMIC STUDIES. I DO BELIEVE THAT INTELLIGENCE IS NOT JUST ABOUT THOUGHT BUT ALSO INTELLIGENT ACTIONS - MIND AND BODY PART OF THE SAME ORGANISM."

David Roberts

# PAUL SCOTT (BRITISH, B. 1953)



Cumbrian Blue(s), The Gardens of Lyra, Sampler No: 29, 2021  
Transferware, collage on bone china plate

H: 2.6cm x D: 33.4cm

The Cumbrian Blue(s) Gardens of Lyra tea-ware set was commissioned by Fortnum & Mason in 2019. Made by Spode in Stoke on Trent, the graphic design, which references tea production, was drawn from the archives of the Spode Museum. The Gardens of Lyra plate and platter 'sampler' artworks were made using decals created for the whole tea-ware set, so that for example, teapot handle graphics are juxtaposed on bone china plates with trees from mugs. In September/October 2021, further Cumbrian Blue(s) Lyra sampler artworks were created for co-ordinated exhibitions at Fortnum & Mason in London, and the Spode Museum Trust in Stoke on Trent to coincide with 2021 British Ceramics Biennial. The artwork for FiredUp4 is one of the pieces originally made for Cumbrian Blue(s) at the Spode Museum.



## About the Artist

Paul Scott is a Cumbrian-based artist with a diverse practice and an international reputation. Creating individual pieces that blur the boundaries between fine art, craft and design, he is well known for research into printed vitreous surfaces, as well as his characteristic blue and white artworks in glazed ceramic. His work tells stories that explore the unexpected movement of images through materials, media, cultures, histories, and geographies. Scott's artworks can be found in public collections around the globe. He received a PhD from Manchester Metropolitan University in 2010 for his research into the contemporary re-animation of transferwares and was Professor of Ceramics at Oslo National Academy of the Arts (KHiO) from 2011–2018. Between 2014 and in 2019, Paul Scott undertook research into American Staffordshire export transferwares.

# ANNA SILVERTON (BRITISH, B. 1959)



Porcelain vase, in shades of orange, 2022

Porcelain

H: 38.1cm x D: 17.5cm

"This porcelain vase was made in January 2022. I enjoy the freshness and personality colour brings to my new work. Sensual shapes with contemporary and surprising surfaces."



## About the Artist

Anna Silvertown is known for her finely wheel-thrown porcelain vases and bowls. Having trained at Camberwell School of Art and the Royal College of Art, she spent time teaching in the US before returning to London to set up her own studio. Silvertown enjoys the inherently repetitive process of wheel-throwing, allowing her to focus on the gradual renewal and reinvention of her forms. Appealingly tactile surfaces are punctuated by subtle differences in texture. Glazes soften or highlight as they break over edges, connecting form and surface harmoniously.

Silvertown trained in London at Camberwell School of Art and gained her MA at the Royal College of Art. After completing the Master of Arts degree lived in America, where she gained valuable teaching experience at Syracuse University. On her return from America, Silvertown set up her studio in London; this is currently based at her home in Sydenham, South London.

"I BELIEVE WHOLEHEARTEDLY IN THE BENEFITS OF CREATIVE PLAY, CREATIVE EXPRESSION AND LIFELONG LEARNING ON MENTAL HEALTH AND WELLBEING. YOUNG PEOPLE NEED SUPPORT NOW AND ALWAYS, IT IS IMPORTANT TO REACH OUT TO THEM TO LET THEM KNOW THEY MATTER."

Anna Silvertown

# JACOB VAN DER BEUGEL (BRITISH, B. 1978)



Lidded Jar, 2009

Black stoneware

H: 25 cm x D: 30cm

Hand thrown voluminous black lidded vessel that is a balance between collapse and ripeness. It stretches the clay to its maximum hold, during throwing and firing. The surface decoration is the white speckling of sand contained within the clay body and is revealed through a process of sponging the surface off. The decoration is already within the clay. Beauty is already contained within the vessel and not projected onto it.



## About the Artist

Jacob van der Beugel was apprentice and assistant to leading UK ceramic artist and author Edmund de Waal, and potter and author Rupert Spira. He has a BA (Hons) History of Art degree from York University and currently resides in Devon, UK.

Van der Beugel's work varies in scale from large site-specific architectural installations to gallery pieces. In more recent work, his work has concerned interpreting man's attempts to rationalise the abstract and depict the human condition. His original use of materials, such as ceramics and concrete, embrace their extraordinary ability to capture human traces and endeavours, in their conversion from the soft, everyday and ordinary to the hard and frozen sculpted object: Artefacts designed to withstand the scrutiny and ravages of time. Van der Beugel passionately believes in the importance of Art as a platform to discuss contemporary scientific issues. His work is collected internationally and held in numerous public and private collections.

"CLAY IS AN IMMEASURABLY EXPRESSIVE MATERIAL. WE ARE ALL CONNECTED TO CLAY WHETHER WE KNOW IT OR NOT. TO USE A MATERIAL WITH SUCH DIVERSE APPLICATIONS IS TO CONNECT WITH THE NATURAL WORLD AND THE MANMADE WORLD."

Jacob van der Beugel

# ANDREW WICKS (BRITISH, B. 1973)



Tall Gourd Vase, 2022

Porcelain

H: 33.5cm x W:17cm x D:17cm

Hand thrown and carved porcelain with glazed surface in gourd form.



## About the Artist

Andrew Wicks graduated from the Royal College of Art Ceramics & Glass MA course in 1997 and was awarded a Setting Up Grant by the Crafts Council in 1999.

Having worked in slip-cast porcelain for over ten years Wicks decided to take on a new challenge and taught himself to throw in porcelain clay in 2006. His explorations of this technique have given him versatility and freedom to create unique forms and differing scales. Usually working in groups of vessels, he enjoys the visual relationship between the forms. The textured surfaces evident in Wicks' work are often inspired by patterns found in the natural world such as fossils, coral reefs and magnified plant forms. Wicks' work has been featured in many galleries and ceramic exhibitions in the UK, Europe and the United States.

"SO SO HAPPY TO HELP YOUNG PEOPLE WITH ACQUIRING NEW SKILLS AND IMPORTANTLY IT CAN HELP WITH MENTAL HEALTH."

Andrew Wicks

# POSTHUMOUS



# SIMON CARROLL (BRITISH, 1964 - 2009)

## Jug

Earthenware, white slip beneath layered green, amber and blue glazes, metallic grey glaze to the lobed belly, looping handle

H: 29cm x D: 19cm

## Three Tea Bowls

Earthenware, each with cream and white slips and iron glazes, the two smaller bowls with impressed decoration in narrow panels around the body

Tallest H: 10.1cm x D: 13cm

## About the Artist

Simon Carroll was one of the most talented and inventive potters of his generation. Carroll was born in Hereford and educated at Hereford College of Arts followed by UWE Bristol where he was taught by Mo Jupp and Walter Keeler. Intrigued by the notion of touch, he became artist in residence at the Royal National College for the Blind in the early 1990s. Working in the 1970s and 80s, Carroll was part of a group of potters whose work developed in reaction to Bernard Leach's lasting influence. Carroll's work in particular concerned the object presented individually and closer to abstract expressionism. The exuberance and eruptive force of Simon Carroll's forms is always tempered by a thoughtful and affectionate reverence for the tradition and history of pottery, especially for 17th and 18th Century slip-decorated Staffordshire wares. Carroll drew inspiration from an eclectic range of sources including Elizabethan ruffles, sombreros, Cornish wind-farms, Henri Matisse and his own experience of working on the land. Carroll exhibited, lectured and demonstrated his craft from Hong Kong to the United States gaining international recognition.



# MICHAEL CARDEW (BRITISH, 1903 - 1983)

Large Jug  
Stoneware with decoration  
H: 29.3cm x D 24.9cm

**About the Artist**  
Michael Cardew (1901-1983) was the modern potter most successful in revitalising the British slipware tradition, infusing it with a twentieth century artistic sensibility, but almost uniquely amongst today's potters, with no loss of vitality. Cardew trained with Bernard Leach in St Ives, and in 1926 he re-established the old pottery at Winchcombe, Gloucestershire to pursue his passion for earthenware. Over the next 13 years he made fine tablewares and individual pieces which had great depth of glazing and trailing. His fluidly executed motifs across often iridescent surfaces were continued in stoneware after he moved to Wenford Bridge in Cornwall. However Cardew, an inveterate traveller, also spent long periods teaching and potting in west Africa in the second half of his life. The best of the later work, particularly that made at Vumé and Abuja, preserved many of the qualities of his early slipware, a warmth and generosity of spirit that said as much about its maker and his considerable influence, not only as a potter, but as prolific writer, teacher and polemicist.



# MO JUPP (BRITISH, 1938 - 2018)

**Nude Figure**  
Porcelain and earthenware,  
dry with mottled brown on a  
white body, mounted on a  
rectangular earthenware plinth  
H: 19.8cm x W: 4.9cm x D:7.4cm

**About the Artist**  
Educated at Camberwell College of Arts and the Royal College of Art, London, Mo Jupp came to prominence with his memorable helmet series of the early 1970s. His distinctive figure sculpture was selected for numerous solo and group exhibitions including Sotheby's and Galerie Bresson in London, the Sainsbury Centre at the University of East Anglia and the Crafts Council. Jupp's work is held in many museums as well as the permanent collection of the V&A. Initially with studios in Kent and then London, Mo Jupp then lived and worked in France.



"I CAN'T WAIT TO FOCUS ON  
CREATING SOMETHING THAT WILL  
LAST FOREVER, IT'S GOING TO HELP  
ME FORGET EVERYTHING GOING  
ON WITH THE WORLD."

Josh, Wigan Youth Zone member





# THANK YOU TO OUR PARTNERS AND SPONSORS



# THANK YOU TO OUR DONORS

*A special thank you to Mrs Susan Bloomberg for your thoughtful support and care towards the young people who will benefit from this, the second FiredUp4 auction. Hooray for clay.*



In December 2021, members of The Kiln Rooms decided to support FiredUp4 clay, donating a percentage of funds made at their Christmas sales. The Kiln Room raised over £1,600 to FiredUp4 at their Christmas sale this year and we couldn't be more grateful for the donation. Proceeds from the sale will go directly to helping FiredUp4 to install pottery studios into three new youth zones and introduce young people to clay.

The Kiln Rooms offer three spacious studios in Peckham providing professional development for members and range of classes for all. The Kiln Rooms have a strong sense of community of makers and students.

The Kiln Rooms Christmas Sale marks the start of FiredUp4 collaborating with the ceramics community! Hooray for Clay!

THANK YOU TO SYLVAIN DELEU, DAN FONTANELLI AND LEE TURNER FOR PHOTOGRAPHY

# EVENTS IN 2022

## CERAMIC ART LONDON



8 – 10 April

On Saturday 9 April, Kate Malone MBE will present a talk on the FiredUp4 projects. This talk will discuss the importance and benefits of clay, illustrate the extraordinary FiredUp4 journey to date and introduce FiredUp4 2022. Kate Malone will present ideas for the ways we can work together to create more ceramic studios across the country for young people now.

Throughout the weekend, FiredUp4 will share a stand with Ceramic Review to spread our important message.

## LONDON CRAFT WEEK



3 pm, Thursday 12 May | Museum of the Home

Museum of the Home Panel & FiredUp4 Discussion: How ceramics enhance our lives and our homes  
Panel Sonia Solicari (Chair), Barnaby Barford, Rich Miller & Marijke Varrall-Jones

Tickets £10, Concessions £5

Chaired and hosted by Sonia Solicari (director) at Museum of the Home, the panel will include artist Barnaby Barford, ceramicist and TV judge, Rich Miller, alongside market expert and online auction house (Maak) director, Marijke Varrall-Jones. Exploring the benefits of creativity on mental wellbeing and how this fits with the need to provide young people a safe, inclusive and inspiring space, the panel will discuss FiredUp4's mission to make clay accessible for young people up and down the country through the OnSide Youth Zones.

## FIREUP4 ONLINE AUCTION HOSTED BY MAAK

### PHYSICAL VIEWING:

23 – 26 MAY | 40 EARLHAM STREET | LONDON

### ONLINE AUCTION CLOSES:

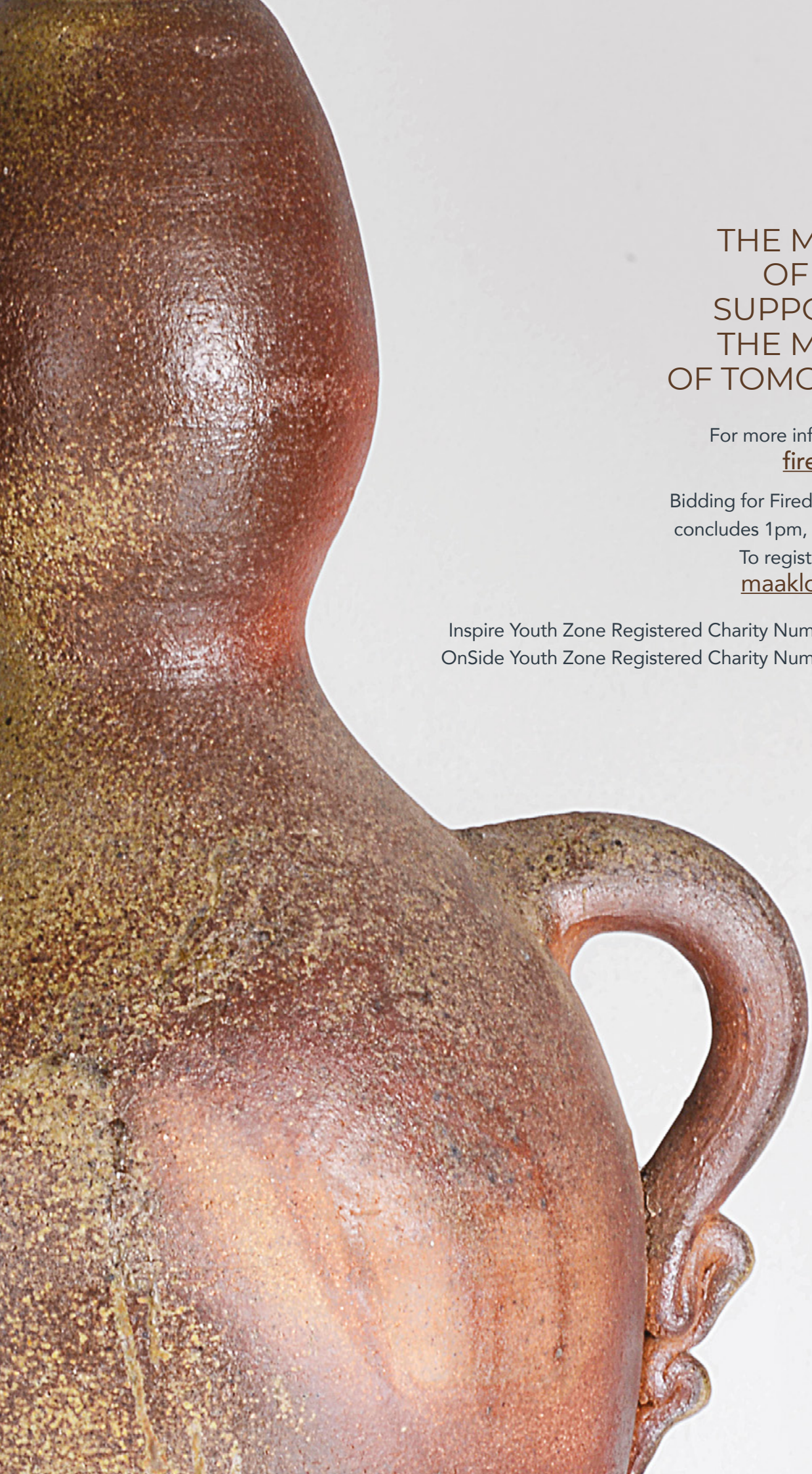
1 PM, 27 MAY | WWW.MAAKLONDON.COM

“FIREDUP4 IS A FANTASTIC WAY FOR ARTISTS, MAKERS AND COLLECTORS TO MAKE A HUGE IMPACT ON THE LIVES OF YOUNG PEOPLE ACROSS THE COUNTRY. WHETHER AS A CREATOR PROVIDING AN ITEM TO AUCTION OR A COLLECTOR BUYING AN INCREDIBLE PIECE OF ART, YOU ARE LITERALLY PUT CLAY INTO THE HANDS OF CHILDREN AND YOUNG PEOPLE! THE BENEFITS OF THIS ARE ENDLESS, FROM CREATING OPPORTUNITIES TO ‘PLAY WITH CLAY’ AND RELEASE THEIR CREATIVE SIDE, TO USING CLAY AS THERAPY TO DISTRACT OR HAVE A RELEASE FROM CHALLENGES THEY MAY BE FACING. THE HOPE IS, BY PROVIDING THIS INCREDIBLE OPPORTUNITY THROUGH FIREDUP4, YOUNG PEOPLE WILL BE

DEVELOPING SKILLS AND A PASSION THAT MAY SPARK A LIFELONG INTEREST IN CERAMICS! FIREDUP4 IS ALREADY DOING JUST THAT! IT FUNDS NOT ONLY THE TEACHING, BUT ALL THE RESOURCES REQUIRED TO HAVE A REALLY GOOD INTRODUCTION TO POTTERY. HAVING POTTERY AT YOUTH ZONES IS HUGE BENEFICIAL FOR YOUNG PEOPLE’S DEVELOPMENT AND I’VE SEEN THE POSITIVE IMPACT IT’S HAD ALREADY. I’M SO PROUD TO BE DELIVERING THE VERY FIRST FIREDUP4 PROJECT AND AM LOOKING FORWARD TO SEEING THE INITIATIVE GROW AND GROW, MAKING POTTERY ACCESSIBLE FOR AS MANY YOUNG PEOPLE AS POSSIBLE!”

Christine Cherry





THE MAKERS  
OF TODAY  
SUPPORTING  
THE MAKERS  
OF TOMORROW

For more information visit  
[firedup4.com](https://firedup4.com)

Bidding for FiredUp4's auction  
concludes 1pm, 27 May 2022.

To register to bid, visit  
[maaklondon.com](https://maaklondon.com)

Inspire Youth Zone Registered Charity Number: 1167309  
OnSide Youth Zone Registered Charity Number: 1125893