

EMERGING

Potters

Issue 17
January –
March
2020



Introduction

The online pottery magazine

Welcome to the new magazine for 2020.

A lot seems to have happened during 2019, and 2020 promises to build on the interest in ceramics from the following year and beyond.

The big shows continue to attract record visitors and it will be interesting to see what Ceramic Art London, Collect 2020 and the college shows signpost for new directions in the sector.

In this edition we look at a fascinating book from France, *Ceramique 90 Artists Contemporains*. It profiles makers from across Europe and beyond and looks at the best cutting edge makers working at the moment.

In this issue we feature Sam Lucas and her pioneering work and catch up with Alice Funge.

Cover: Sam Lucas
assembling work with Barry
Tudor for a photo shoot
Photo: Silvain Deleu



Towards the end of the year Aylesford Pottery had their annual challenge for the students and we also take a look at some of the treasured mugs made in the London studios.



Paul Bailey,
editor

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Contributions to the gallery of work from makers and students are welcome and will be included wherever possible on a first come basis. Send to the email address – paulbailey123@googlemail.com. The editor's decision is final.

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Emerging Potters is produced in association with Aylesford Pottery UK.



Advisory Panel

Alan Parris and **Billy Byles** are master potters and joint partners of the Aylesford Pottery in Kent..

John Leach, eldest grandson of renowned potter Bernard Leach and son of David Leach, continues the family tradition at Muchelney Pottery in the heart of the Somerset Levels.

Helen Walsh, Curator of Ceramics CoCA, York Museums Trust.

Wendy Kershaw, international ceramic maker based in Scotland.

Emily Wiles, ceramic maker based in Leicester.

Sandi Cowles, A student attending pottery classes at Penzance School of Art.

Ella Watkins is now a contributing features writer for the magazine.



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Sam Lucas



So much has happened in 2019 for Sam since graduating from MA Ceramics at Cardiff. She has exhibited in a variety of settings, New Ashgate Gallery, Farnham, Pyrophyte, Cardiff, **RAW @ldfshow Mint shop London, and the Holburne Museum Bath**. The Sculpture Open at RWA Bristol and New Designers One year In, London, which was instrumental in introducing her to the contemporary craft world.

She commented, “Having had such a fantastic response to the work it validates that there is a place in the ceramics community for my work. It grapples with itself and is not necessarily aesthetically pleasing or painfully process driven”.

But this would not have been made possible if she had not been selected for the graduate residency at the idyll that is Fireworks Clay Studios in Cardiff, and having the support from the other makers of the ceramics co-operative.

Sam is a ceramic sculptor creating contemporary ambiguous, figurative forms. They are conversation pieces with dark humorous undertones exploring the weight and awkwardness of being in the body and describe how displacement is not only geographical but can be within one's own skin, she takes some inspiration from her own lived experience but also from the observations of others. Hoping to explore these notions yet at the same time celebrating humour and beauty of diversity and issues of self-other-environment.

<https://www.sam-lucas.com/>

https://www.instagram.com/sam____lucas/



**Grasping Arm and
Goosebump, Big Yellow and
Chicken Skin**

Photo: Yeshen UK





Commissioned for AWARD BCB 2019
Photo: Silvain Deleu

Her many years of experience of working with clay give the forms a confidence. Her work may at first appear sloppy but closer inspection reveals that there is an obvious skill in the making process, working with her own anxious demeanor and the immediacy of making at times allowing the clay to collapse under its own weight. The results of this process produce roughly hewn hand built forms with dry naked surfaces, which she often contrasts with the clean newness of slip cast forms. She explores different materials and textiles alongside clay with the hope of forming a tension and dialogue with the viewer. The surfaces of the work are integral to the suggestion of emotion or expression and she enjoys developing glaze techniques with different frits, which emulate other materials or visceral bodily textures.

Recently she has been working with Matthew West an artist blacksmith to create large objects in steel which give the forms more presence: to trap, contain or complement her ceramic pieces. The colour palette has been kept simple pinks, oranges, yellows and neutral, taking inspiration from the troubled modern masters whose work was exploring the pain of being and the transformative aspects of the material they were using E.g. Louise Bourgeois and Francis Bacon.

Stilltetto

Photo: Clemente Photography



There are some very exciting opportunities lying ahead for her. Sam has been selected for a place on the Craft Council Hothouse programme and in January 2020, she will be showcasing her work with Taste contemporary at Art Genève.

She is also working with the artist group Vulgar Earth, and creating small porcelain forms to produce an installation based on the PhD research on coral bleaching at University Southampton culminating in an exhibition in early Summer 2020.

**Legs akimbo Same but different
AWARD British Ceramics Biennial**

Photo: Jenny Harper





Tippy Toe

Photo: Sam Lucas



Book Review

Céramique

90 Artistes Contemporains

Charlotte Vannier & Veronique Pettit Laforet

Pyramyd éditions
34 rue Greneta
75002 Paris
01 84 25 75 34

ISBN 978-2-35017-456-3

This is one of the highlights of 2019. The book covers emerging makers from across Europe and beyond who are established and becoming internationally recognized as a new force in the fine art sector of ceramics.

There are 90 makers represented in the book which is 360 pages. At 28cm by 22cm it is not just a coffee table book but a valuable reference point to anyone wanting to scan trends worldwide.

Looking at the rise in the human and animal form can be seen in the work of Alessandro Gallo which is a super surrealist mix of human and animal forms. Highly detailed and often disturbing in their authenticity. Kim Simonsson from Finland creates a world of children and animals in an intense green colour in an urban or woodland setting, while Tip Toland the American maker produces super realism human forms glazes in perfect skin tones. Each has an edge of trouble about the forms.

Another American maker, Crystal Morley, works in pure white porcelain and combines the human body with an animal or bird head. Dramatic and very sensual. Polish maker Marianne Wesolowska-Eggimann works in porcelain and captures an eerily normal but then not normal models of people and animals. But for nightmarish model images of humans with immaculate skin glazes and mouths appearing from within china pieces then Israeli maker Ronit Baranga has to be

unique, unless you have come across the work of Kate Macdowell from America. Her porcelain pieces mix both human and animal features.

The book challenges what the role of fine art ceramics is and for whom. Laura Breen in her book *Ceramics and the Museum* looks at the new relationship between the ceramic maker and institutions such as museums and educational establishments.



Elevator

Alessandro Gallo
71 x 51 x 51 cm



Anna Barlow

'I Scream' – Porcelain cast and modelled by hand. C'est pas la tarte – porcelain, parian (biscuit porcelain), glazes, gold leaf.



Lauren Nauman
Lines – both slip cast



Anna Barlow

A ceramicist since 2005, Anna Barlow explores “festive” food themes, eating practises or simply sugar. Using glazed earthenware, fine porcelain and bone china she uses moulding, press moulding, casting and modelling to create cakes, waffles and ice cream cones. Each element is made separately in high fired porcelain’. The pieces are then formed together with earthenware ice cream. “I shape the scoops of clay by curling patties of clay on plaster and add them to my baked cones. I put slaked down clay into a piping bag in order to create the cream which I leave to dry for one day. When modelling a cherry I put it with a waffle into the cream. Then everything is fired together.

Then comes the glazing process using a brush and adding the final touches such as the “sauce”, which is applied with the aid of a slip trailer, and pre fired porcelain sprinkles are added.

Since 2006, Anna Barlow has been working with the ceramicist Kate Malone – at first as an apprentice and then assistant. Working alongside her has changed the approach to clay and glazes considerably. “A patisserie ceramicist, both kitsch and surrealist, Anna Barlow explores short lived events, with explosions that mark out our culture and tries to fill our insatiable desire for novelties. Unsatisfied, never saturated, we seem to wait, according to her, for more food patterns, which come and go untiringly across the craft which paradoxically require passion and know-how.

Recently, Anna Barlow spent a month in residence at Talavera de la Reina near Madrid to explore the relationship between ceramics, patisserie and religion, which are very common in this region.

Anna is also a lecturer in ceramics at London’s Central Saint Martins.



Lauren Nauman

For Lauren Nauman “to make” equates to “to be”. She explores the limits of clay as a leitmotif (reoccurring theme) “to achieve the impossible”.

With a diploma in ceramics and glass obtained at The Royal College of Art in London and a diploma in art acquired at the Emmanuel College of Boston, she started to use the ceramic process after her studies, drawn by the versatility of the material and by its capacity to change from a muddy state to any kind of form. If she considers that clay can be a very frustrating material to work, she remains convinced that it’s the reason why she appreciates it. “The attention and care that clay demands creates a kind of pride in the final piece”.

If the process often starts with an industrial method of fabrication with plaster moulds and slip casting, the result generally occurs by chance. The porcelain slip, cast in the mould in order to create a rigid cage, straight and correct against the structure, changes considerably during the firing (baking). Under the effect of the extreme heat the pieces react like fabric and seem to follow their own path towards a random form. “Due to this process, the final form of each piece is the fruit of the tiniest tweak, but the result occurs totally by chance.

Currently, she incorporates metal – after firing – in some of her pieces to prevent breakage or folding. Sometimes the metal wire, generally brass, fills in the gap created by the deterioration of the clay whilst firing, and can thereby “save the piece”. “There is a 3D game based on the concept of kintsugi, the Japanese art of repairing broken ceramics”. Considering that the ceramic process is not apparent at first glance, Lauren Nauman leaves her pieces naked/nude in order to highlight the raw nature of the material.



Whooping Crane.
Crystal Morey

20.5 x 18 x 12.5 cm



As ceramics have moved into the sphere of the fine arts, leaving a divide from the crafts movement, it has become increasingly more complex and the dilemmas facing curators even more profound.

Ceramique is a book which is very detailed and makes reference to some very recent events which can only be welcomed. It is a book for anyone interested in the fine arts of today and those already studying ceramics.

Mossgirl with Wolf Hoodie. Kim Simonsson. 40x40x95 cm



Centre of Ceramic Art, York

Gillian Lowndes: At the Edge 23 November 2019 - May 2020

From the 1970s onwards, artist Gillian Lowndes (1936-2010) was at the forefront of a new style of contemporary ceramics which explored the materiality of clay. Her abstract expressionist way of working brought together a range of materials and found objects which she recycled to create new sculptural work she called collages.

This exhibition showcases over 40 artworks drawn from CoCA's collection alongside loans from Anthony Shaw's - many of which have never been on public display. Accompanying the exhibition will be further displays featuring new acquisitions by artists including Kate Malone, Emmanuel Cooper and David Seeger.



image: YORAG : SHAW.518 - Collage with Bathroom Tile, 1985)

Book Review

China's Porcelain Capital

The Rise, fall and reinvention of
Ceramics in Jingdezhen
By Maris Boyd Gillette

Bloomsbury Academic

www.bloomsbury.com

ISBN HB: 978-1-4742-5941-5 hardback

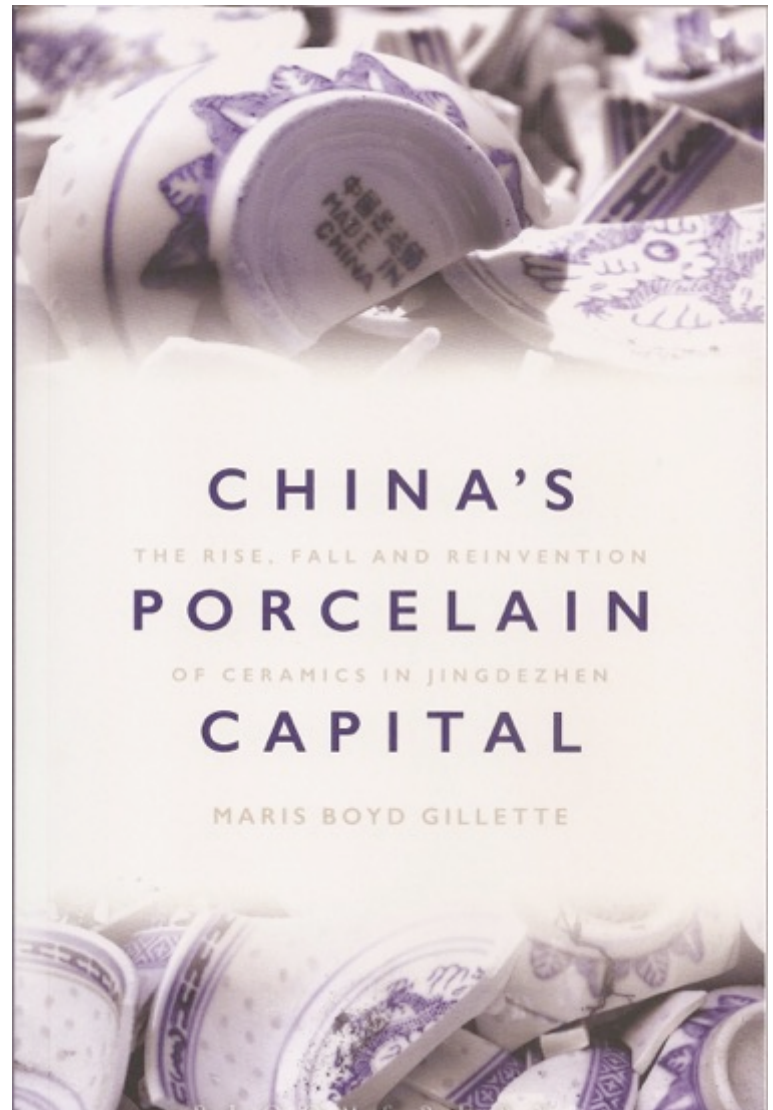
ISBN 978-1-3500-4482-1 paperback

This fascinating book looks at the fortunes of one of the greatest porcelain cities in the world, Jingdezhen.

From the tenth through to the fourteenth centuries the icy blue ware on a hard white body were Jingdezhen's first porcelain to achieve international recognition. The book follows the fortunes of the artists, artisans and workers who produced this famous ware.

From a good living being made by the workers, and the role played for good or bad over its history influenced by the government has been a major player in its fortunes. In more recent times the Chinese Communist Party put an end to many long-standing practices and cultural beliefs.

Jingdezhen's most radical break occurred when the government decided to privatise the porcelain industry in the late twentieth century.



The book follows the development of Jingdezhen's initial success in global trade and looks at the production of true porcelain made from natural kaolinized china stone, and how big government was essential to manufacturing's expansion, the high quality of wares made, and a thriving local economy.

From a position of international success the city fell into failure when government withdrew its support. State failure, economic policy decisions or both led to manufacturing decline. The book follows the fate of those workers involved and how in recent times it has struggled to find a new role, and casts a light onto the hidden world of genuine work on the international arts market.

Thrown Gallery

& Claire Pearce

One of the most significant things to happen since March 2018 has to be the opening of Thrown Gallery in north London, run by the inspired Claire Pearce. It is focused on ceramics and the major new makers.

In 2019 one of the highlight shows was the Leach Pottery team lead by Roelof Uys from St Ives in Cornwall. For them to think about how they present themselves to London without the context of the museum beside them has been an interesting exercise.

Looking back Claire commented, "The main thing that I am especially proud of about the gallery is the impact it's been able to have on the artists we represent. In finding ceramicists from a whole range of backgrounds and offering them places in curated exhibitions, they have all pushed their work to different levels; taking the opportunity to think of themselves as artists and creating those pieces that have been in their minds but weren't accompanied with the reason to make before. It was a very special moment to step back on our stand at the London Art Fair



last January (less than a year since the gallery opened) where we were invited to be part of a special section celebrating ceramics. The stand featured work created especially for the gallery from artists who for many a year ago hadn't even had a gallery exhibition. It does make you wonder that if there were more platforms for ceramics as an art form, what more could be

happening now".

The collaborative supper clubs at the gallery started as an idea to promote special tableware show hosted last summer, and are now a permanent series of events as a unique way of experiencing each show. The chefs that she works with collaborate with the artists and

makers to put together a dinner that celebrates every inch of the dishes. A long communal table that is set up in the gallery itself is full of ceramic lovers, foodies, gallery-goers and people who just thought it sounded like an interesting evening, and with each course guests are introduced to a different process, maker or theme in ceramics.







Another example of collaboration has been with OmVed Gardens, a converted greenhouse and wild garden exhibition space just around the corner from the gallery in Highgate, where Claire hosted an exhibition titled 'From This Land' for the Chelsea Fringe. As well as the collections of ceramics on display, the exhibition also featured ikebana arrangements in response to the vases within the exhibition as well as workshops and talks about ikebana, the surrounding gardens and urban gardening, bringing in crowds from so many different colliding interests to see the exhibition.

Today every commercial venture has to have a web and social media presence, but how does that compare with a traditional gallery in a fixed location? Claire commented, "I have always worked in galleries with physical spaces and for me, it brings with it all of the reasons why this is what I always want to do. I love taking a moment to step back during a rehang and seeing how the work is sitting together in the space and then getting to know each piece more and more every day as you work within it all. And I love the interaction with people too - the different reasons why people are drawn in and the challenge of creating events to bring them in in the first place then being able to introduce the work to them and those connections that happen that mean they just have to take that work home. Who knows what the gallery would be now if I didn't have the space as having the immediate pressure of having to pay the rent and this being my full-time commitment definitely gave me a drive that can only come from being in a survival mode".



Above: Zuleika Melliush Below: Tom Kemp





Above: Bisila Noha

Right: Simon Kidd





Below: Collection by the Light Forge

And her tips for those starting out? She commented, "Firstly, be excited - it's such an amazing time for ceramics, you're entering into a movement that's happening before our eyes.

"Then, take good photos. Even if you're just starting, document your progress and it'll develop your photo skills at the same time. A phone camera is absolutely fine but make sure it's in focus, give the object space within the image and take it in good light (a window spot is perfect). You can then use these to approach galleries and shops and to start promoting your work yourself.

"Find your individual connection with clay. This may take a lot of experimentation but I think the important thing to remember is that there's not just one path for ceramics and it's about finding that passion for an idea that just keeps you coming back. All of the artists and makers that I work with, have a focus that they just couldn't not explore which keeps them going through the repetition needed to master the craftsmanship side and on to make their way of working completely their own. And finally, when you're ready, make sure you let us know you're out there".

Claire Pearce, Director

Thrown
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 e: gallery@throwncontemporary.co.uk

Some of the many makers featured by Claire at the gallery

Tom Kemp: Our first and only solo exhibition in the gallery so far so that shows what I think of his work.

Simon Kidd: A 2018 graduate from Central St Martins who has been getting non-stop attention since his sell-out degree show.

Alistair Blair and the Light Forge: Alistair Blair is a ceramicist who is part of a studio based in Cape Town, South Africa.

Zuleika Melliush: There's been a very impressive reaction in the gallery to her work since we started working together in December.

Bisila Noha: Working from the Turning Earth studios in East London, Bisila's marbling is one of the most captivating things I've ever seen.



Alice Funge



Photo: Alice Funge



Photo of Alice: Nigel Essex





Photo: Alice Funge

Inspired by a love of baking, Alice has created a range of functional ceramic bakeware which is decorated with poured coloured slips that imitate the marks the ingredients make within each object.

She adds words and recipes to the inside rims of mixing bowls and the outside of other pieces including measuring jugs and lidded jars. All the recipes are handwritten by Alice's late grandmother which gives a narrative to her work and has

become an inspiring story which many can relate to; with most people having old recipes passed down between generations. Ever since she had the idea to produce a range of bakeware she wanted to add something special to it - her late grandmother's own handwritten recipes seemed the perfect idea, adding a personal touch to an already unique, handmade collection.

Alice made her breakthrough at the New Designers show when she was spotted by the National Trust winning their Associate Award and being given a prestigious commission to produce a range of work for sale in the NT shops.

www.alicefunge.co.uk

Catalogue available on request



Photo: Nigel Essex



Photo: Alice Funge

Collect 2020

Crafts Council

COLLECT 2020: International Art Fair for Modern Craft and Design relocates to Somerset House for its 16th edition (27 February – 1 March 2020 / preview 26 February)

The **Crafts Council** announces **Collect** will return for its 16th edition, presented for the first time at **Somerset House** in London.

The Crafts Council founded Collect in 2004 with the aim to build the profile and sales for collectable craft and to promote the very best galleries and artists in the field. It continues to be the only gallery-presented art fair dedicated to modern craft and design.

Through the years Collect has been instrumental to defining and growing the market for contemporary craft. Collect celebrates over 400 artists presented by galleries coming from across the globe to this London stage. Half of the exhibitors come from outside the UK, with an impressive spread of European galleries as well as an increased range of galleries from Asia.



Small black cut and altered vessel. Ashraf H

Fulgurator. John Shea



Bound by the terms of the fair, all participating galleries commit to most of their stand showing works made in the last five years. All galleries are encouraged to reveal new works for Collect and additionally returning galleries are encouraged to introduce new artists.

A quarter of galleries participating in Collect 2020 do so for the first time including Norwegian-based **RAM Galleri** showing very distinct artists in metal, ceramic, jewellery and textiles and the **Queen Elizabeth Scholarship Trust (QEST)** who will celebrate their 30th anniversary with a curated display of British craft scholars.

Asia and Europe: The heritage of Collect has always had the alignment of European and Asian applied arts at its core. The 16th year is no exception welcoming new galleries: **The Gallery by SOIL** from Hong Kong, **Gallery SP**, **Gallery Sklo** and **Lloyd Choi Gallery** all from South Korea, and **Han Collection**, a UK gallery showing a special display of South Korean ceramics in partnership with Icheon City.



Collect 2020 Opening
Times:

Thursday 27 February
11.00 to 17.00

Friday 28 February
11.00 to 18.00

Saturday 29 February
11.0 to 18.00

Sunday 1 March
11.0 to 18.00

Tickets for COLLECT
2020 are on sale now

Loewe Foundation,
Associate Supporter

Cox London, VIP
Lounge Sponsor

Patinated sculptures. Tora Kan

2020 Calendar



A new **2020 calendar** has been produced to help raise funds for **POTential** featuring striking black and white images of potters at work. The project is being supported by, and features, members of the **Westcountry Potters Association** including names such as Tom Knowles Jackson, Tim Gee and Adrian Bates. The limited edition calendar went on sale at the beginning of November 2019. All the photos have been taken by Tim Hearn Wildlife Photographer.

**Ceramic
Art London
2020**

20-22 March
2020

Central Saint
Martins, Kings
Cross, London

My Mug



Kyra Stratoudaki "I make mugs with small handles that you can "hug" or larger cup-shaped mugs with bigger handles. All handles are pulled and mugs are thrown on the wheel. I have been making a series of "splashed" ones as I love the process and the outcome".

Tel. 07758 403813
@kyrastratoudaki



Kara Leigh Ford Ceramics

(Above) "I throw in stoneware and make the majority of my own glazes. I trained as a painter before I became a potter, meaning I think about the colours and textures I want to use first, before I think about form a pot will take. My work is inspired by the South West Coast I grew up by. My latest collection is a direct response to walking the length of the South West Coastal Path. I work out of my own studio in Somerset, just outside of Bath".

karaleighfordceramics.com or from selected galleries around the UK.

Jacq Lines (Left)

"Inspired by the striations in the Australian coastal rock formations, I intentionally mix different types of stoneware clay (Vulcan, white and crank) to recreate the layering effect. As they are wheel-thrown, wedging and throwing the clay requires delicacy. Handles are pulled for the users comfort and a transparent glaze is applied inside, around the rim and across the mug to the handle, allowing the tactility of the raw clay body to contrast against a glossy, glazed handle".

Cecilia Bicknell "I'm a long term member at The Kiln Rooms and make functional kitchenware including mugs". Her Instagram handle is @ceciliabicknellceramics



Shenyue Ding "I work from the Turning Earth Leyton studio". Instagram is @supperceraamics and my website is supperceraamics.com

Aylesford Pottery Challenge

At the end of 2019 the students who attend classes at Aylesford Pottery were invited to produce a piece of work which had been influenced by the work of another artist, sculptor or potter, past or present.

A second challenge was to make a piece of work which would encourage nature in gardens.

The results were shown at an end of year evening in the large barn which forms part of the Aylesford Priory Estate, in which the pottery can be found.

Shown here are some of the results and work in progress. On the evening of the competition fellow students were invited to choose their favorite pieces.

Winner of first project.

Heather Lacey. Inspired by Van Gough

Winner of second project

Encouraging wildlife into your garden

Emma Hutchins. Bug hotel

Overall Winner Competition

Elaine Wilkinson

Modigliani Inspired



Pottery Challenge

Elaine Wilkinson

"I have previously created my own version of the Sicilian head planters I saw whilst on a holiday in Taormina. For this work I wanted to carry on the head planter theme, so decided to make a planter inspired by Modigliani's paintings. I love their long, oval faces, pursed mouths, the tubular necks and improbably long noses.

Firstly, I threw the head section and trimmed to round off the base, creating the long oval face shape. Then, I hand built the neck using a slab and hand built the shoulders using coils. Once leather hard I pieced the three sections together and hand built the elegant, serene features. I decided to finish with oxides rather than glaze to resemble stone, in homage to Modigliani's stone head sculptures".



Above: Teapot
by Gill Mayes



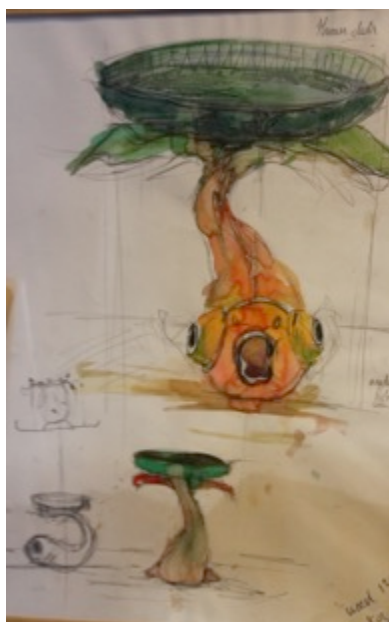
Elaine Wilkinson:
Work in progress
in the studio.

Pottery Challenge

Corine Kemp: Fish Soap dish

Stoneware. Thrown dish and hand modelled body. Manganese oxide with glass.

"I was initially inspired by the Dorset and Pool 'gurgle' jugs; I love the sense of movement in them as well as their inherent functionality. This challenge helped to reinforce the importance of contextualising ideas and gave me the chance to offset my throwing skills with sculpture, an area I am far more comfortable working in. I had initially intended for a more colourful and 'wet' look but time and a desire to accentuate the surface detail led me to experiment with an oxide finish".



Corine Kemp: Initial sketch and final piece of work.



Far left:
Flowers by
Heather
Lacey after
Vincent Van
Gough.



Left: Teapot
by Theresa
Palmer

Pottery Challenge



Sue Moreton (left)

"I created my rather surreal 'Cute yet Cruel Cat' fishing for goldfish in a bowl to illustrate the split personality of this much loved pet.

It was sculpted onto a thrown cylinder base in stoneware clay, painted with underglaze colours and sgraffito birds and mice worked onto the surface. Glazed in transparent gloss and fired to cone 7 (1240c)".

Instagram@
suemoretonceramics



Below: Encouraging
wildlife in the garden
by Heather Lacey.



Pottery Challenge



Nicola Vincent-Abnett (Left)

"If the white, male establishment can exploit a palaeolithic goddess, what hope is there for the rest of us?"

The Venus of Willendorf is an early representation of a woman, possibly a self-portrait, small enough to hold in the hand, and one of my favourite early artworks.

In the age of #METOO, I wanted the thirty thousand year old Venus of Willendorf to fight back, so this sculpture represents a confrontation between the original and the imposter... part art joke, part political statement".



Above: Encouraging wildlife by Sarah Bignall House.



Right: Jos Kiekvielt influenced by Piet Mandrian.

Contemporary Ceramics Centre

Located just opposite the British Museum, Contemporary Ceramics is the only gallery in London specialising exclusively in British studio ceramics. Run by the Craft Potters Association – the national body representing ceramic artists in the UK.

**63 Great Russell Street
London WC1B 3BF +44
(0)20 7242 9644
cpaceramics.com**

Opening Hours

Monday–Saturday,
10:30am–6pm Closed
Sunday

**For further information
and images, please
contact:** Caroline Long,
Marketing Coordinator
carolinelong@ceramicreview.com

+44 (0)20 3137 0750

2020 EXHIBITIONS

SOPHIE COOK 16 January–8
February

Delicate porcelain silhouettes in
harmonising hues

**EMILY MYERS, ANNA
SILVERTON and ALI TOMLIN**
13 February–7 March

Varied ceramics uniting clean forms
with dynamic surfaces

HANNAH TOWNSEND 12 March–4
April

Strong vessels featuring expressive
abstract marks

PAUL PHILP 9 April–2 May

Timeless vessels with layered tactile
surfaces

LISA HAMMOND 7–30 May

Confident forms celebrating the nature
of clay

**SUE HANNA and ANTONIA
SALMON** 4–27 June

Smoke-fired works embracing
geometry

**JEREMY STEWARD and
RUTHANNE TUDBALL** 2–25 July

Richly glazed ceramics full of
individual character

**SOPHIE MACCARTHY and
RICHARD PHETHEAN** 30 July–22
August

Vibrant slipware bearing bold imagery

**SARAH JENKINS and PATRICIA
SHONE** 27 August–19 September

Monochromatic vessels influenced by
the landscape

ADAM FREW 24 September–17
October

Simple forms with energetic surfaces

AKIKO HIRAI 22 October–14
November

Textured vessels evoking wabi-sabi

CHRISTMAS SHOW 19 November–
31 December

A festive showcase of gift-worthy
ceramics



Emerging Potters is produced quarterly and can be found on the ISSUU platform or contact the editor
e: paulbailey123@googlemail.com

