



FIREDUP4

AUCTION CATALOGUE

firedup4.com



THREE KILOS
OF CLAY,
TWO SKILLED
HANDS;
THOUSANDS
OF LIVES
TRANSFORMED

THE FIREDUP4
CHARITY AUCTION IS
NOW LIVE. BIDDING
IS OPEN FOR THE
CERAMIC ARTWORKS.
ALL FUNDS RAISED
WILL GO TOWARDS
THE INSTALLATION OF
POTTERY STUDIOS IN
TWO ONSIDE YOUTH
ZONES INCLUDING
TRAINING AND
GUIDANCE ONCE
THEY ARE
INSTALLED.

To find out more visit
firedup4.com

To view the lots and to bid please visit
maaklondon.com

Bidding in the online auction concludes
from 7pm on 19th November.



"I AM DELIGHTED TO BE PART OF THIS AUCTION TO RAISE FUNDS FOR ONSIDE YOUTH ZONES. CHARITIES HAVE SUFFERED DURING THIS PANDEMIC. CHILDREN'S MENTAL HEALTH HAS ALSO SUFFERED ENORMOUSLY. THE WORK THAT ONSIDE DOES PROVIDING SAFE, FUN AND ENGAGING ACTIVITIES FOR YOUNG PEOPLE IS ABSOLUTELY ESSENTIAL AT THIS TIME. TO BE LEARNING NEW THINGS, TALKING TO PEOPLE FACE TO FACE AND HAVING FUN IS IMMEASURABLY BETTER THAN BEING ISOLATED WITH A SCREEN."

Barnaby Barford

INTRODUCTION

I am proud to be the 'FiredUp4' Ceramic Ambassador for OnSide Youth Zones.

I have invited 31 artists to be 'FiredUp4' the opportunity to donate their artwork for auction, with the objective of raising funds to create pottery studios at Chorley Inspire Youth Zone and Wigan Youth Zone. Materials, tools, potters wheels and kilns will be installed. Expert training and backup will be provided. Young people visiting the Youth Zones will be offered the chance to work with clay. Our hope is that young people will be 'FiredUp4' the joys of clay. Pleasure, excitement and wonder are on the clay menu.

Hands, minds combining earth, air, fire and water will convert clay into ceramics. The wonders of the world of ceramics will be revealed to hundreds, if not thousands of young people.

I was educated as a teenager at a huge progressive comprehensive school in Bristol. The school had a brilliant Art department including a pottery studio and an enigmatic pottery teacher. Aged 12 that was the start of my falling in love with clay, the start of my career.

The mission of 'FiredUp4' is to provide that same opportunity to the Youth Zone's young members, many of whom would not otherwise have this opportunity.



Every child has a seed of talent, exposure to facilities can nurture unforeseen passions. These studios could be a door to a creative life, a child who learns to make things develops a material understanding and can become a more able person, someone more interested and more interesting. Creativity and hand skills need not make a world of artists, it can make well rounded individuals who can be creative in all subjects and feel empowered by their ability to make and create.

Now it's your turn to be 'FiredUp4' the opportunity, through the [online auction](#), to bid upon a beautiful piece of ceramics gifted to this project by the artist who created it. Three humble kilos of clay, miraculously and wisely transformed by hand and heart into wondrous art could follow a route to your home. Your purchase would enable young talent to shine like a crystalline glaze, each crystal a spark of knowledge.

Please take time to look at the pieces we are presenting, sincere care and passion have been keenly given by many of artists of our clay community. This is a winning situation, purchase and have a beautiful piece of art at the same time as helping us build these workshops and provide opportunity.

There are some very fine pieces in the auction, dozens of UK's most important makers are working together to give young people a clay opportunity where it is very much needed. I am forever thankful to the makers who have generously donated their most extraordinary and beautiful ceramic work. I am 'FiredUp4' the generosity of ceramic suppliers Potclays and Shimpo giving two for one deals' on materials and equipment.

I'm thankful to the people who have been generous with time and energy to gather up this project, especially to Keith Seeley and Neale Graham for guidance and the introduction to OnSide Youth Zones, thankful to Make North for being ready and prepared to follow up with guidance and training, to photographers Dan Fontanelli and Sylvain Deleu, and to project coordinator Sakib Khan for working by my side constantly to realise this project to fruition. Thank you to MAAK Auction House, OnSide Youth Zones and Branch Arts PR for working with us to make this real.

Most sincerely, Kate Malone MBE
"Hooray for Clay"



GET FIREDUP4 ONSIDE YOUTH ZONES

Based in Chorley, Inspire Youth Zone is a charity which prides itself of providing thousands of young people with somewhere to go, something to do and someone to talk to. From indoor climbing and sports, to dance and drama, there are over 20 activities on offer each and every night.

Inside the Youth Zone young people are given the opportunity to develop their skills, discover their talents and realise their dreams. With the right tools, support and guidance, young people can achieve so much more. Our hope is that the FiredUp4 project will provide new opportunities for young people for years to come, as they turn their hand to pottery.



Inspire is one of 14 OnSide Youth Zones across the UK, many of which are located in areas of high deprivation. With over 50,000 young people currently registered as members across the OnSide network, we are keen to bring the benefits of pottery to as many young people as possible.

I would like to extend a huge thank you to Kate Malone MBE and the 31 artists who have each volunteered their time to craft a beautiful piece of art for the benefit of young people. Every penny raised from the FiredUp4 auction will go directly towards the installation of a pottery studio, equipment and staff training in two OnSide Youth Zones.

By supporting FiredUp4, you will help to provide hundreds of young people with the experience to fully enjoy creativity through pottery and nurture the artists of tomorrow.

Janine Blythe,
Chief Executive of Inspire Youth Zone

WHY CLAY?

FiredUp4 celebrates the work of the UK's leading ceramic and visual artists in an innovative fundraising campaign to allow thousands of young people to enjoy the benefits of clay, by providing pottery studios, equipment and training to two OnSide Youth Zones.

Instigated and led by leading ceramicist and OnSide Ceramic Ambassador, Kate Malone MBE, this exhibition and auction brings together 33 uniquely crafted pieces.

The visual arts have an incredible power to explore social and emotional ideas.

Ceramics is an accessible visual-art form; we interact with pottery in our daily lives, so we understand it. Yet at the same time pottery involves a kind of alchemy, transforming raw materials into finished work - and that holds a real magic.

Clay can be used in a huge number of ways, from expressive sculptural work to functional tableware, meaning that as well as it being a means for realising emotional and social concepts, it can also be used easily in enterprise projects, which can give young people a tangible, real-life experience of running a creative business.

Clay is also incredibly tactile and has been proven to be therapeutic, and working with clay (rolling coils, cutting slabs or applying surface decoration) aids in the development of fine motor skills and creative problem solving, often overlooked in family environments and schools.

MAKE NORTH

Established in 2019 by Louise Smith, Make North provides access to high quality tuition, facilities and materials and ensures they are available and accessible to all, by offering tutorials and support both online and in person; firing and screen exposure services; materials with advice; doorstep collection and sessional bookings for wheels and other facilities.

Creating opportunities for young people to engage in quality creative workshops has always been important to Louise.

Make North will play a key role in the FiredUp4 project, by providing training and ongoing support to Youth Zone staff who will then deliver pottery and ceramic workshops in the Youth Zone.

Training for Youth Zone staff will start with an intensive course at Make North, covering the foundations of working with clay. They will then be given access to Make North's online program of tutorials.

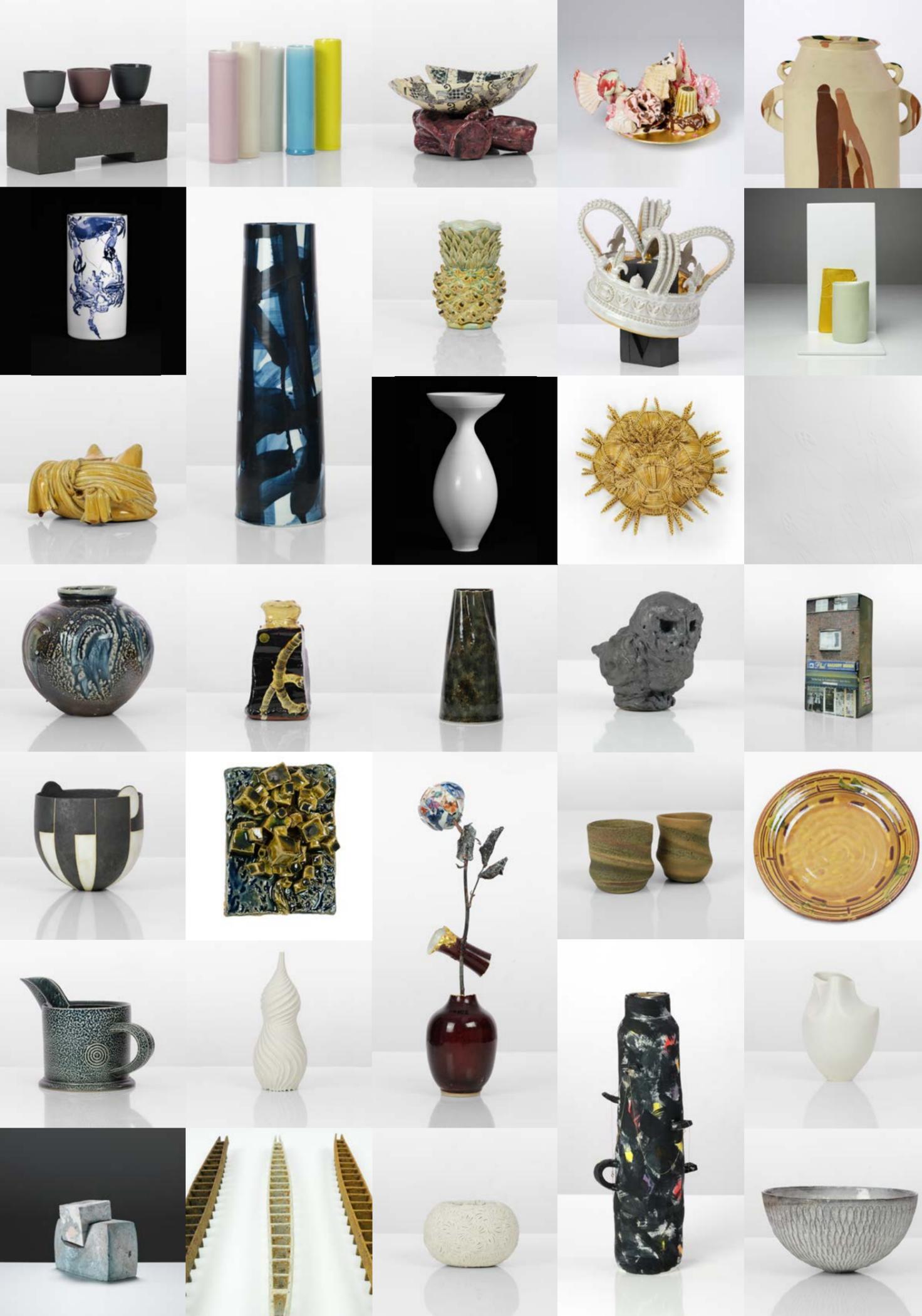
"THE YOUNG PEOPLE HAD A FANTASTIC TIME AT MAKE NORTH THIS AFTERNOON. FOLLOWING THEIR INTRODUCTORY CLAY SESSION, THEY HAD SO MANY QUESTIONS ABOUT THE FIREDUP4 PROJECT AND THEY CANNOT WAIT TO HAVE THEIR VERY OWN POTTERY STUDIO AT INSPIRE YOUTH ZONE!"

Janine Blythe, Inspire Youth Zone





"THE MAKERS OF TODAY SUPPORTING THE MAKERS OF TOMORROW"



CONTENTS

Felicity Aylieff	16
Barnaby Barford	18
Anna Barlow	20
Clive Bowen	22
Dylan Bowen	24
Alison Britton	26
Fernando Casasempere	30
Tommaso Corvi-Mora	32
Natasha Daintry	34
Kate Daudy	36
Bouke de Vries	38
Edmund De Waal	40
Sara Flynn	42
Lisa Hammond	46
Malene Hartmann Rasmussen	48
Nicola Hicks	50
Akiko Hirai	52
Hitomi Hosono	54
Walter Keeler	56
Chris Keenan	58
Roger Law	62
Jennifer Lee	64
Kate Malone	66
Carol McNicoll	68
Rich Miller	70
Magdalene Odundo	72
Enrique Perezalba Red	74
Anna Silverton	78
Julian Stair	80
Annie Turner	82
John Ward	84
Andrew Wicks	86

"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 Silverton



FELICITY AYLIEFF (BRITISH, B.1954)



'Blue and White Vase', 2014

Porcelain, brushed blue glazes on a white ground

H 47.5cm, D 15cm

'The work in this auction is one of a series of small vessels produced during the period of research into Chinese 'Blue and White' export porcelain, and is an example of her bold abstract painting which she describes as her 'New Ming'.'

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, Felicity 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 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 painted stylised drawings of plants and flowers or occasionally, exotic butterflies. Alongside she explores a contemporary reinterpretation of the vivid blue of Chinese 'Blue and White' export porcelain, experimenting with pigment and articulation through mark making.

Felicity's work is represented in major private and public collections around the world.

"I HAD A BRILLIANT SUPPORTIVE ART EDUCATION IN MY YOUTH WHICH GAVE ME A FOCUS AND A REASON FOR 'BEING'. TO BE INVOLVED IN PROVIDING SIMILAR OPPORTUNITIES FOR OTHERS TO BENEFIT SEEMS A NATURAL STEP."

Felicity Aylieff



BARNABY BARFORD (BRITISH, B.1977)



Shops from 'The Tower of Babel', 2015

Porcelain, a group of 11 miniature slip moulded buildings each depicting a London shop front, transfer printed, each signed and dated

Largest H 12.0cm, W 11.0cm, D 4.0cm

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.

It was a hugely successful project which had a big impact in the media and encouraged many people that had never visited the museum to explore the collection.

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.

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.



ANNA BARLOW (BRITISH, B.1982)



'Three Kilos', 2020

Porcelain and earthenware, painted in coloured glazes, porcelain 'sprinkles' and highlighted in gold leaf, signed

H 20cm, W 31cm, D 21.5cm

'Being asked to create a piece from 3 kilos of clay led me to weigh out 3 kilos of porcelain casting slip and making as many ice cream cones, doughnuts and pastries as possible as a starting point for this piece. The connection between a given weight and food consumption is immediate, especially with high calorie desserts. This piece both celebrates and commiserates this connection. The sticky sweet treats are piled high-but are beginning to topple over the edge...'

About the Artist

Anna Barlow is a British ceramic artist currently living and working in London.

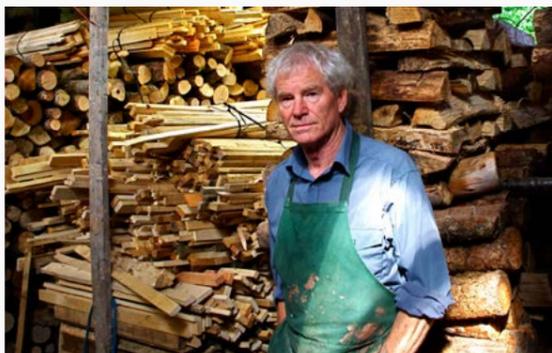
Having studied ceramics at Bath Spa University, Anna began her own practice in 2006. Anna is known for her ice cream themed sculptures that reflect her interest in the rituals of food, capturing the fleeting moments in the life of decaying ice-creams. Anna's work has been shown both nationally and internationally. The surface decoration of the monumental pots are adorned with painted stylised drawings of plants and flowers or occasionally, exotic butterflies. Alongside she explores a contemporary reinterpretation of the vivid blue of Chinese 'Blue and White' export porcelain, experimenting with pigment and articulation through mark making.



"IT'S IMPORTANT TO GIVE THE NEXT GENERATION THE OPPORTUNITIES THAT I ALWAYS HAD ACCESS TO. TO MAKE SURE CREATIVITY IS AN EQUAL RESOURCE FOR ALL."

Anna Barlow

CLIVE BOWEN (BRITISH, B.1943)



About the Artist

Clive Bowen makes wood-fired slipware, his influences ranging from the mediaeval jugs of the English tradition to the early Tamba ware of Japan. Clive 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.

Clive's work is held in public collections throughout the UK and abroad, and is regularly exhibited around the world.

'Platter', 2019

Earthenware, combed and slip trailed design in green, yellow and brown glazes

H 6.2cm, D 39.4cm



DYLAN BOWEN (BRITISH, B.1967)



'Cut Sided Shape', 2019

Earthenware, dark brown body with slip trailed decoration in cream and a honey transparent glaze over the top, painted signature

H 23.2cm, W 13.2cm, D 12.5cm

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.

Dylan works from a small but ever mutating series of shapes, plates, cut sided vessels and more abstract forms. The clay can be thrown, hand built 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.

"I AM VERY PLEASED TO BE INVOLVED IN THE AUCTION. I THINK IT IS A FANTASTIC IDEA."

Dylan Bowen



ALISON BRITTON (BRITISH, B.1948)



'Stand Pipe', 2011

Earthenware, painted and poured slips in mauve, dusky pink and green on a cream ground, the vessel with softly combed texture and applied a tubular stem and four lugged handles, incised signature and date

H 39.4cm, W 31.8cm, D 26.2cm

'This piece is twice fired. The clay slab was painted with white slip, built into the upright form, then runs of poured coloured slips added, and bisque fired. A clear matt glaze was poured, and a few runs of clear coloured glaze before second firing. Standpipe was first exhibited in; 'Standing and Running', a solo exhibition at Marsden Woo Gallery, in Clerkenwell, London in Feb 2012, it was also shown in Paris at Hélène Aziza's Rue Paul Fort gallery, May 2012.'

About the Artist

Alison Britton is a leading British potter with an international reputation. She studied ceramics at the Central School of Art and Design followed by three years at the Royal College of Art.

She was part of a group of ground-breaking female artists to graduate from RCA in the early 1970s whose work played with the vessel as an abstract art form, and have gone on to become major contributors to ceramic art.

Though sculptural, her work always revolves around the pot or plate form. The irregular surfaces of her slab-built pots, rather than 'decorated' in the traditional sense, are first brushed onto the rolled sheet of clay before building, and the final surfaces develop in stages, poured and painted, to the final glazed pot.

Britton enjoys an international following and in 1990 was awarded the OBE for her achievements as both an artist and widely published writer. Her work has been exhibited internationally and is now in many private and public collections across the world. Her 1990 retrospective exhibition toured UK museums and concluded in Holland, and a second, Content and Form, was shown at the V&A Museum in 2016.

"EFFORTS TO IMPROVE CREATIVE POSSIBILITIES IN THE SCHOOL CURRICULUM ARE IMPORTANT, AND NECESSARY. KATE MALONE IS A POWERFUL ADVOCATE FOR THIS PROJECT."

Alison Britton



"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



FERNANDO CASASEMPERE (CHILEAN, B.1958)



'Tectonic Plate', 2019

Stoneware and porcelain laminated with mixed industrial waste

H 13cm, W18cm, D11cm

'This piece is a celebration of the energy of the core of the planet, which is an animal that is alive, with its own rhythm.'

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 Fernando'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 Fernando works out of a different cultural tradition, being profoundly inspired by the Pre-Columbian art and architecture of Latin America.

Trained as a ceramist, Fernando'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.

Fernando has 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.

"FOR ANYONE TO HAVE THE OPPORTUNITY TO EXPRESS THEIR CREATIVITY IS IMPORTANT, HOPEFULLY THEY WILL DISCOVER IT WILL BE THEIR LIFE, AND IF I CAN GIVE THAT CHANCE THEN THAT'S WONDERFUL.."

Fernando Casasempere



TOMMASO CORVI-MORA (ITALIAN, B.1969)



'Untitled (Winter)', 2020

Earthenware, brushed dry glazes in black, yellow, purple and red, the tall cylindrical form applied with pierced lugs with gold chains running between them, impressed maker's mark

H 42.8cm, W 16.4cm, D 13.6cm

'This work belongs to a series on the four seasons. Like Winter, it's darker than other seasons but there is a lot of colour and joy underneath. A thread of gold runs through it.'

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's interest in ceramics inspired him to start studying ceramics in evening classes, 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.

"EDUCATION IS PROBABLY THE MOST IMPORTANT THING THERE IS. YOUNG PEOPLE ARE THE ONLY HOPE WE HAVE."

Tommaso Corvi-Mora



NATASHA DAINTRY (BRITISH, B.1966)



'About Yellow', 2020

Porcelain, five cylindrical vessels, glazed in 'acid yellow', 'grey cloud', 'palest orange', 'baby blue' and 'pale dirty magenta', impressed makers mark to each

Largest, H 21.9cm, D 5.7cm

'I love acid yellow. I recently painted my whole living space this colour, including the insides of the cupboards, and I learnt about the other side of this vibrant hue. Yellow is fresh and zingy, advances into space and generally shines out but I found that too much can be claustrophobic, over-intense, even obnoxious.

Yellow speaks to me of young people, 'jeune' and 'jaune'. I went with Kate Malone to the OnSide Show at the Albert Hall in Winter 2019 and enjoyed a celebration of OnSide's creative, resilient, articulate, passionate and dynamic young ambassadors. Generally though, I think that young people get an ambivalent press and don't get listened to enough.

They're often seen as occupying a tricky and thankfully short phase between childhood and adulthood, but I think the space young people occupy is unique, has real vision and much to teach elders in power. The younger generation has led the way recently on climate change, for example.

About Yellow reflects my hope that young people and marginalised groups sit at the centre of society. Diversity creates dynamic balance. The intense yellow pot animates the subtle colours in the group and they in turn stabilise the yellow.'

About the Artist

Natasha Daintry is a ceramic artist using porcelain for her explorations in scale and colour.

While studying Japanese at Cambridge, she lived with a family in Tokyo who introduced her to pots and the language of materials. Her interest in ceramics continued on graduating, with night classes in London which led to a formal training at the Surrey Institute of Art & Design in Farnham and the Royal College of Art.

Natasha works with porcelain, appreciating the range of its delicate and muscular nature, how it provides a luminous ground for coloured glazes and the fact it is the most transformative material humans have. Her work circles around scale, space, risk, movement and colour. She sees colour as wilderness, ravishing and unsettling like the sea. She uses repetition and multiplicity in her groups of pots, influenced by the sculptural possibilities of mass-production she observed while working with the ceramics industry in Stoke-on-Trent.

Natasha recently finished a permanent installation of porcelain pots for Chatsworth House based on the Fibonacci sequence.

"I FEEL PASSIONATE ABOUT YOUNG PEOPLE AND UNLOCKING THEIR POTENTIAL, BOTH FOR THEIR OWN SAKES AND ALSO FOR SOCIETY WHICH WILL BENEFIT FROM THE UNLEASHING OF THEIR GIFTS. THE ONSIDE MODEL OFFERS SUCH A SAFE, EMPOWERING SPACE IN WHICH YOUNG PEOPLE CAN FIGURE OUT WHO THEY REALLY ARE, HAVE FUN, GET SUPPORT AND WORK OUT WHAT THEY WANT TO DO WITH THEIR LIVES."

Natasha Daintry



KATE DAUDY (BRITISH, B.1970)



'Occasional Wild Parties', 2020
Stoneware, six tiles formed from 'pile-ups' of different elements in blue, green and ochre glazes, one tile with KD incised and another the KD applied

Largest, H 14.8, W 11.7cm, D 4.4cm

'Exploring texture through the new-to-me medium of clay in Kate's studio in Bolingbroke in early January, I've ended up assembling half a dozen bas relief tiles. These will springboard in to a new body of work lining an immersive natural structure inside the Bolivian cloud forest.'

'The transience of life and the soul dominates Kate Daudy's uplifting work. From street art that washes away, impermanent writing placed around a city to words applied to fences, stones and bridges around the Yorkshire Sculpture Park, much of her carefully considered and poetic art is intended not to survive. She relishes the transitory nature of our existence on this earth, a love of the gesture for its own sake

and her work embodies a rejection of consumerism. Happiness can be achieved in the ephemeral and that should be valued more by society.' – Doctor Rebecca Daniels'

About the Artist

Alison Kate Daudy is a British visual artist recognized for her work exploring and re-evaluating the human experience in the context of the natural world.

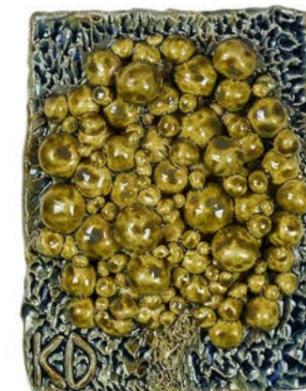
Known for her written interventions in public and private spaces, Kate's work is based on an ancient Chinese literati practice. 'She holds up a mirror to the world, raising questions that bring introspection and remind us of our common core, that we are all connected.' Philippa Adams, Director of Saatchi Gallery, London.

Living and working in London, her observations have fed into an array of artistic disciplines including sound work, film, performance, interactive collaboration, photography, sculpture, large-scale installation and more recently a book.

Kate exhibits worldwide and is also engaged in regular philanthropic and activist commitments. Recent highlights include a large-scale installation of her work 'Am I My Brother's Keeper?' inside London's Saint Paul's Cathedral, and 'It Wasn't That At All' a commissioned contemporary response to The Golden Treasure of Tutankhamun at the Saatchi Gallery, London.

"ON SIDE IS THE MOST FANTASTIC CHARITY. I AM VERY HONOURED TO HAVE BEEN INVITED TO PARTICIPATE BY MY FRIEND KATE, A PERSON I LOVE AND ADMIRE."

Kate Daudy



BOUKE DE VRIES (DUTCH, B.1960)



About the Artist

The origin of Bouke de Vries' sculpture lies in his past as a ceramics conservator. Having studied at the Design Academy Eindhoven, and Central St Martin's, London, Bouke switched from an early career in fashion to study ceramics conservation and restoration at West Dean College.

Every day in his practice as a private conservator he was faced with issues and contradictions around perfection and worth and used this as the starting point for his works.

Using his skills as a restorer, his artworks reclaim broken pots after their accidental trauma. He has called it 'the beauty of destruction'. Instead of reconstructing them, he deconstructs them. Instead of hiding the evidence of this most dramatic episode in the life of a ceramic object, he emphasises their new status, instilling new virtues, new values, and moving their stories forward.

Bouke's work is included in private and public collections around the world.

'Rose in Ox Blood Vase', circa 2020
18th and 19th Century porcelain and electroformed Rose Stem, ox blood red glazed vase highlighted in gilt

H 45cm, W 14cm, D 16cm

'In this piece I have used broken fragments of porcelain 'to grow' a rose, a symbol of love, of hope, creating something beautiful out of something discarded, a message for our time.'



"FROM WHAT I HAVE SEEN WHEN I ATTENDED THE AWARDS CEREMONY AT THE ALBERT HALL IT BECAME CLEAR HOW IMPORTANT THE WORK THAT ONSIDE DOES IS. IF I CAN MAKE A SMALL CONTRIBUTION TO THE WONDERFUL WORK THEY DO THEN THAT'S THE LEAST I CAN DO."

Bouke de Vries

EDMUND DE WAAL (BRITISH, B.1964)



'White Gold', 2109

Porcelain, the vessel with a soft pale cream glaze and a gilded porcelain tile placed on an aluminium shelf, vessel and tile each with a studio label

H 15.4cm, W 8.1cm, D 8.9cm

'Porcelain was known as 'white gold': rarefied and mysterious. This small installation is a way of bringing together these two lyrical materials and letting them sit near each other.'

About the Artist

Edmund de Waal 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 best-selling family memoir, *The Hare with Amber Eyes* (2010), and *The White Road* (2015). He was made an OBE for his services to art in 2011 and awarded the Windham-Campbell Prize for non-fiction by Yale University in 2015.

"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



SARA FLYNN (IRISH, B.1971)



'Spine Camber Vessel', 2016

Porcelain, soft white glaze, pushed and manipulated thrown form, impressed maker's mark

H 21.1cm, W 14.9cm, D 13.4cm

'Concentrating on the challenges of thrown forms which are then altered and changed at varying stages of the drying process, I produce Sculptural Decorative Vessels. My work deals with a love of Form, Line and Volume expressed through the qualities and scope of my chosen materials. I have an on-going relationship with porcelain, and for now it is still my clay of choice. Of great importance is the potential of new and exciting edges, contours and shapes which can be explored through an understanding of material qualities and increasing skill. Surface quality is also critical; I research extensively to find the best glaze for the form; or vice-versa. Having begun my career producing small-scale functional pots, as my skill has increased I have moved entirely into making one-off forms which are purely sculptural in their intent.'

The main elements feeding the development of the work are Process and Finish; coupled with constant exploration and a deepening understanding of form, volume and silhouette. An important aspect of my thinking and development of ideas involves 'play'. Experimenting. Trying things out which often initially don't work. This uninhibited part of my making-cycle involves risk-taking, failure and critical understanding. It is fundamental to my way of understanding and to resolving ideas. Sympathy with my materials is a crucial aspect feeding how I work and what I make.'

About the Artist

Sara Flynn is highly respected for her work in porcelain, concentrating on thrown forms which are then altered and changed.

Trained at the Crawford College of Art & Design, Cork, Sara's studio is in Belfast, Northern Ireland.

Having begun her career producing small-scale functional pots, she has since moved entirely into making one-off sculptural decorative vessels. The main elements feeding the development of her work are 'Process and Finish', coupled with constant exploration and a deepening understanding of form, volume and silhouette to create finely thrown semi-biomorphic vessel forms. A profound understanding and sympathy of her materials is a crucial aspect feeding how she works and what she makes.

Sara's first Solo Exhibition in Japan was held in Sokyō Gallery, Kyoto, in 2019 and her work is held in many major collections worldwide. She was shortlisted for the inaugural edition of the LOEWE Craft Prize in 2017.

"WORKING WITH CLAY HAS GIVEN ME THE MOST WONDERFUL LIFE OF CREATIVITY AND PERSONAL FULFILMENT.

I HAVE BEEN SO LUCKY TO HAVE HAD INCREDIBLE OPPORTUNITIES AT KEY JUNCTIONS IN MY LIFE (ATTENDING THE CRAWFORD ART COLLEGE IN CORK AND

HAVING A PASSIONATE AND COMMITTED TEACHER WAS THE FUNDAMENTAL START OF IT ALL) IF MY CONTRIBUTION HELPS ANY YOUNG PERSON IN ANYWAY I WOULD BE MASSIVELY HONOURED."

Sara Flynn



“GOING TO MAKE NORTH WAS REALLY FUN, WE EACH MADE SOMETHING REALLY DIFFERENT. I ENJOYED WORKING WITH CLAY BECAUSE IT GETS YOU OUT OF YOUR COMFORT ZONE BY DOING SOMETHING YOU’VE NEVER DONE BEFORE. HAVING A STUDIO AT THE YOUTH ZONE WOULD MEAN SO MUCH BECAUSE YOU CAN CREATE SOMETHING NEW EVERY DAY!”

Ellie, Inspire Youth Zone Member



LISA HAMMOND (BRITISH, B.1956)



'Flower Jar', 2019
Stoneware, soda glaze in blues, pale greys and browns, incised maker's mark
H 23.3cm, D 22.7cm

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.

Lisa'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.

Lisa'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, Lisa has taught extensively and established a number of charitable initiatives in support of Ceramics. In 2016 Lisa was awarded an MBE on the Queens 90th Birthday for services to Ceramics and the preservation of the Crafts. Lisa's work is represented widely in private and public in the UK and abroad.

"FOSTERING THE YOUNGER GENERATION OF UPCOMING POTTERS HAS LONG BEEN A PART OF WHAT I DO. TO IN ANY WAY EXPAND THIS OUT TO A LARGER AUDIENCE OF KIDS FROM ALL WALKS OF LIFE IS NOTHING BUT A GOOD THING.

THE WORK OF ORGANISATIONS SUCH AS ONSIDE IS A GREAT STEP IN THE RIGHT DIRECTION, PARTICULARLY WITH REGARDS TO CERAMICS AND ART IN GENERAL WHICH HAS BEEN LARGELY SIDELINED IN SCHOOLS OVER RECENT YEARS.

IT IS INCREDIBLY IMPORTANT TO HARNESS THE CREATIVITY THAT YOUNGER PEOPLE HAVE AND GIVE THEM A CHANCE TO EXPLORE THINGS WITH THEIR HANDS BEFORE THEY ARE CHANNELLED AWAY INTO MORE ACADEMIC PURSUITS.

OVER THE PAST TWENTY YEARS, ACCESS TO CLAY IN EARLY EDUCATION HAS BEEN SLOWLY ERODED AND HAS BEEN ALMOST EXCLUSIVE TO A PRIVATE EDUCATION AND THIS HAS LONG NEEDED TO CHANGE."

Lisa Hammond



MALENE HARTMANN RASMUSSEN (DANISH, B. 1973)



'Corn Dolly Mask #2', 2018

Earthenware, plaited corn form glazed in a shiny honey glaze

H 36.4cm, W 38.4cm, D 9.8cm

'The piece is part of a series I made, inspired by the ancient pagan tradition of The Corn Dolly. In pre-Christian Europe, it was believed the spirit of the corn lived amongst the crop. At harvest time, corn dollies were braided from the last of the crop, to give the spirit a home for the winter. When spring came, the corn dolly was ploughed into the first furrow of the new season.'

Corn Dolly Series were made for the exhibition Material: Earth 2: Myths, Materials and Metamorphoses at Messums Wiltshire 2018.

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. Malene'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.

Malene has exhibited in numerous exhibitions in the United Kingdom and Europe. Lisa'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, Lisa has taught extensively and established a number of charitable initiatives in support of Ceramics. In 2016 Lisa was awarded an MBE on the Queen's 90th Birthday for services to Ceramics and the preservation of the Crafts. Lisa's work is represented widely in private and public in the UK and abroad.

"I HAVE MADE A CREATIVE PRACTICE AND CAREER OUT OF CERAMICS, SOMETHING I WAS INTRODUCED TO EARLY ON IN PRIMARY SCHOOL. I HOPE MY CONTRIBUTION TO ONSIDE WILL ENABLE CHILDREN IN THE PROGRAM TO START MAKING AND PERHAPS IN SOME... THIS FEELING OF HAPTIC SUCCESS WILL CONTINUE IN ADULT LIFE."

Malene Hartmann Rasmussen



NICOLA HICKS (BRITISH, B.1960)



'Picasso's Owl', 2020

Stoneware, dark lustrous grey glaze, signed in pencil

H 15.8cm, W 21.2cm, D 11.1cm

'There are some wonderful photographs of Picasso in his studio with various animals, big dogs small dogs, doves a goat and most touchingly a little owl. I sensed a connection between the bird and the artist, both small powerful watchful and crotchety. I wanted to imagine Picasso's owl, or if you like the owl in Picasso.'

About the Artist

For the past four decades, British artist Nicola Hicks's 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.

Nicola Hicks studied at Chelsea School of Art, graduating in 1982, followed by an MA in 1985 from the Royal College of Art. In 1995 Hicks was awarded an MBE for her contribution to the visual arts.

Nicola's 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, Nicola 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 she creates drawings using charcoal on brown paper, believing that both practices are mutually beneficial and reliant on the other.

Nicola's sculpture and drawings have been presented internationally in museums and galleries including a major 2013-14 solo exhibition at the Yale Center for British Art in New Haven. Her work is on display in numerous public collections around the world.

In 2017, alongside her large scale solo exhibition Wabbling Back to the fire, Elephant published Keep Dark, a monograph with essays by Will Self, Max Porter, Candia McWilliam and David Mamet.

"GIVING CHILDREN CLAY IS LIKE TEACHING THEM TO COOK OR PLANT SEEDS. TO HOLD A CRAYON AND STEER A LINE OR PUSH AND PULL AND SHAPE CLAY ARE ESSENTIAL TO OUR DEVELOPMENT

THEY ARE FREEDOM AND INSTRUCTION IN HOW TO BE IN THE MOMENT. TO MAKE A VESSEL IS EMPOWERMENT, AS IT WAS IN THE BEGINNING, TO MAKE A MARK IS TO SEND A MESSAGE,

EVEN IF IT'S JUST I'M HERE. IT'S A CONNECTION TO THE BEGINNINGS OF MANKIND."

Nicola Hicks



AKIKO HIRAI (JAPANESE, B.1970)



'Large Dry Kohiki Bowl', 2019

Stoneware, grey and white slips with blushed transparent glaze

H 15cm, W 29cm, D 29cm

'I made this from my domestic ware range called Kohiki, originated from Japan. It was the way to make a porcelain like white ceramics, which has been appreciated on its own way.'

My kohiki has become very different from original Japanese kohiki, yet Kohiki was the style of ceramics that first attracted me and led me to become a craft person.'

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 she 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.

Akiko was shortlisted for the LOEWE craft prize 2019 and her work is included in private and museum collections around the world.

"I WAS HELPED A LOT FROM OTHER PEOPLE WHEN I JUST STARTED MY CAREER AS A CERAMIST. I WOULD BE VERY HAPPY TO HELP YOUNG PEOPLE IN ANY WAYS AS I KNOW EVEN SMALL HELP CAN MAKE A HUGE DIFFERENCE TO THE PEOPLE WHO NEED IT."

Akiko Hirai



HITOMI HOSONO (JAPANESE, B.1978)



'Rose Bowl', 2015

Porcelain, unglazed moulded and carved foliate pieces, layered on an oval form

H 12.6cm, W 18.8cm, D 13.5cm

'I dreamed of making beautiful roses and pansies in porcelain, which appeared to be moving as if blown by a gentle summer breeze. The softness and delicacy of rose petals is something that I wish to communicate in my own work.'

About the Artist

Hitomi Hosono's ceramics experience is rooted in both Japanese and European traditions.

Before arriving in 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, Hitomi 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 INSIDE YOUTH ZONE, DISCOVER THEIR TALENTS IN CLAY AND INSPIRE EACH OTHER AND FUTURE GENERATIONS."

Hitomi Hosono



WALTER KEELER (BRITISH, B.1942)



Large Jug, 2020

Stoneware, blue salt glaze, press-moulded with extruded handle, applied maker's mark

H 21.1cm, W 36.1cm, D 19.7cm

'This is a generous pot in salt glazed stoneware that I have kept for a number of years because I like its composure. The squat stable cylindrical form, carries a press-moulded snip and an extruded handle - three basic components. Much of my work is complex and practically challenging, which contrasts with this confidently plain and dignified jug.'

The salt glaze process has since the fourteenth century been used in the production of everyday useful pottery, the perfect medium for this piece.'

About the Artist

Walter Keeler is regarded as a foremost exponent of salt-glaze work and has been hugely influential, both as maker and teacher.

Trained at Harrow School of Art from 1958-1963, he established his first studio in 1965.

Recognition came first for individual pieces, then for functional pottery in stoneware and salt glaze. In 1976 Walter moved to Monmouthshire in Wales and continued making functional pots. In 1982, supported by a Crafts Council Bursary, and drawing on his sculptural instincts he brought a new dimension to his functional pottery, developing a distinctive new salt glazed canon.

Walter has two distinct styles: salt-glazed stoneware with forms that reference old-fashioned metal milk churns and oil cans and whieldon-glazed earthenware that reflect his interest in eighteenth century Staffordshire pottery.

Since the 1980s Walter has had regular solo exhibitions in the UK and abroad and his work features in numerous private and public collections around the world.

"WHEN THE AMBITIONS OF THE SCHEME THAT THIS AUCTION WILL HELP TO FUND WAS DESCRIBED TO ME, I HAD NO HESITATION IN VOLUNTEERING TO CONTRIBUTE A PIECE OF MY WORK. THE WORLD OF STUDIO POTTERY IS A FRATERNITY, WE ALL WRESTLE THE SAME CHALLENGES, REAP THE SAME

REWARDS, SUPPORT AND ENCOURAGE ONE ANOTHER. REACHING OUT TO BRING PERSONAL FULFILMENT AND A SENSE OF COMMUNITY TO YOUNG PEOPLE IN OUR CITIES IS A THRILLING PROSPECT."

Walter Keeler



CHRIS KEENAN (BRITISH, B.1960)



'Cloud Pot', 2020

Porcelain, sponged temmoku and green glazes, impressed maker's mark

H 25.4cm, D 12.8cm

'This vessel was thrown and turned on the wheel, using 3kg Limoges porcelain. When the pot had been turned, it was dipped, rim first, into a bucket of water to soften the clay and then the softened rim was hit with the end of a broom handle to create the asymmetric rim.'

About the Artist

Chris Keenan began working with clay in the mid-1990s when he 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 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.

Chris 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.

"KATE ASKED ME AND I WAS HAPPY TO HELP IN THIS WAY. I MADE A NEW PIECE AND HOPE IT RAISES SOME MONEY FOR THE CAUSE."

Chris Keenan



"I REALLY CAN'T WAIT FOR THERE TO BE A POTTERY STUDIO AT INSPIRE YOUTH ZONE BECAUSE IT IS SO EXCITING TO USE CLAY!"

Charlotte, Inspire Youth Zone member



ROGER LAW (BRITISH, B.1941)



'Dancing Crabs', 2017

Porcelain, white Qinghua glaze with blue brush painting depicting crabs to either side, painted signature

H 32.9cm, D 15.9cm

'I live on the North Norfolk coast and The Dancing crabs on the vase are Cromer crabs. They are great to draw and much much better when transformed into wholemeal sandwiches.'

About the Artist

Roger Law worked as a graphic artist for three decades from the early 1960s, making caricatures for publications such as The New

York Times, the Observer, the London Sunday Times, and Der Spiegel, culminating in 13 years as the creative energy behind the topical satirical television show Spitting Image from 1984.

When the TV series closed in 1997 Roger moved to Australia where he travelled extensively, graphically recording his adventures and the strange flora and fauna of his new environment. Roger took those drawings and sketch books to Jingdezhen, China's Porcelain City, and began making finely crafted ceramics, full of light and energy, that surprise and delight – dancing crabs, leaping mudfish, spitting fish, saltwater exotica and freshwater flowering lotus.

Having returned to the North Norfolk coast Roger continues to make drawings for ceramics, returning to the porcelain workshops of Jingdezhen for several months at a stretch most years since 2000.



JENNIFER LEE (BRITISH, B.1956)



'Mashiko 31-19', 2019

Stoneware, mixed clays in speckled grey, cream and deep red, painted maker's mark

H 5.2cm, D 5.2cm

'Mashiko 67-19', 2019

Stoneware, mixed clays in speckled grey, pale orange and browns, painted maker's mark

H 5.7cm, D 4.8cm

'The pots were made in Japan. Mashiko 31-19, 2019 was thrown using Shigaraki clay plus Japanese oxides and Mashiko 67-19, 2019 was thrown using local Mashiko clays and oxides.

About the Artist

Jennifer Lee 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.

Jennifer is known for her hand-built pots whose small bases are 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. The work involves a paring down of content from an assimilation of previous works.

She has worked in Japan as a guest artist in residence at Shigaraki Ceramic Culture Park several times and most recently at Mashiko Museum of Ceramic Art. Jennifer exhibits internationally, has had a highly regarded solo exhibition at Kettles Yard, Cambridge and her ceramics are represented in over forty-five public collections worldwide. She has won numerous awards for her work and in 2018 she was awarded the prestigious LOEWE Craft Prize.

"I FEEL VERY LUCKY TO WORK WITH CLAY AND I HOPE THAT IT MIGHT INSPIRE SOME YOUNG PEOPLE WHO MIGHT OTHERWISE NOT HAVE THE OPPORTUNITY TO GET INVOLVED WITH CLAY. ARTS EDUCATION IS BEING CUT DRASTICALLY AND

FIREDUP4 IS A POSITIVE WAY THAT MIGHT HELP INSPIRE AND ENGAGE THE YOUNG PEOPLE WHO OTHERWISE WOULD HAVE NO OPPORTUNITY TO EXPERIENCE CERAMICS."

Jennifer Lee



KATE MALONE (BRITISH, B.1959)



'Pineapple', 2020

Stoneware, crystalline glazes

H 21cm, W 15cm, D 16cm

'The pineapple was made using three kilos of stoneware clay, using a combination of wheel throwing, and hand modelling. It was then glazed with Crystalline glazes fired to 1261 degrees centigrade.

'I have made this Pineapple especially for the project as its symbolism of friendship and hospitality seemed very appropriate. I had not made a Pineapple pot for a very long time, it gave me great pleasure to do so whilst contemplating the young people who will - if all goes to plan - benefit from our project to bring the joys of ceramics into their young lives.'

About the Artist

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

Having first encountered ceramics at school, Kate went on to study Ceramics at Bristol Polytechnic followed by three years MA studies at the Royal College of Art, graduating in 1986. Observations of nature, particularly ripest fruits, nuts and berries are the overriding influence in the work. Kate strives to capture the essence of the 'life force', the miracle in things that grow. In addition to her exploration of nature Kate has spent her career pioneering crystalline glaze techniques via research and experimentation. The sophisticated range of her glazes has led to collaborations with prominent architects and designers, working on public art projects for hospitals, schools, parks libraries and commercial buildings. The most extensive project to date finished in 2016, was a facade of 11 tons of ceramic tiles hung onto a seven story building in London Mayfair's Savile Row.

In 2016 Kate had a solo exhibition at Waddesdon Manor, creating a body of work Inspired by Waddesdon, drawing on the architecture, collections, textiles, and gardens of the estate.

Kate's work is held in numerous public collections worldwide.

Kate 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.



CAROL MCNICOLL (BRITISH, B.1943)



'Fragment', 2015

Earthenware, fragmented dish on a platform of moulded and distorted cylinders, transfer printed in various designs, painted signature, title and date

H 17.6cm, W 30.1cm, D 28.2cm

'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."

About the Artist

Carol McNicoll is one of a group of ground breaking 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, Carol 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.

Carol'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.

Carol 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.

"GETTING CLAY INTO THE HANDS OF YOUNG PEOPLE IS IMPORTANT BECAUSE MAKING THINGS IS SO GOOD FOR SELF-ESTEEM AND CLAY IS A WONDERFUL MATERIAL WHICH HAS A MAGIC ELEMENT IN THE MAKING PROCESS"

Carol McNicoll



RICH MILLER (BRITISH, B.1981)



555', 2020

Stoneware, white zirconium glaze with gold lustre, incised signature

H 35.8cm, W 33.9cm, D 33.8cm

'This piece has been made in response to a history of Colonial trade. British made bricks have been found on the shores of Bunce Island in Sierra Leone, an active slaving port on the coast of West Africa. Bricks were used as ballast during the Britain to Africa leg, while the ship was laden with light weight goods, these got jettisoned to accommodate the much heavier human cargo for the journey to the West Indies.

The brick on this piece is embossed with the number '555' which is a signifier of positive change. An open dialogue is vital to help us to understand and acknowledge Britain's Colonial past and its influence on current societal structures'

About the Artist

Richard 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 Savile Row and a collaboration with Jamie Fobert Architects on the new Pavilion at the Tate St Ives.

Richard's 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 Richard's practice. Richard has a passion for clay and continues his own studio practice, exhibiting his ceramics at selected shows. More recently Richard fulfilled the role of ceramics technician on the BBC 2 programme 'The great Pottery Throwdown'.

"CLAY IS A MEDIA WHICH ALLOWS THE MAKER TO CREATE OBJECTS THAT HAVE A PERMANENCE. IT'S TACTILE, HUMBLING AND OFFERS INFINITE POSSIBILITIES FOR CREATIVE EXPRESSION.

IT IS A MATERIAL WHICH DOESN'T DISCRIMINATE, CAN PROVIDE A FANTASTIC PLATFORM TO EXPLORE IDEAS AND CREATIVITY IN A TACIT

WAY AND CAN ALSO HAVE A POSITIVE EFFECT ON BOTH PHYSICAL AND MENTAL HEALTH. 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



MAGDALENE ODUNDO (KENYAN/BRITISH, B.1950)



'Spring', 2011

Mono print on paper, embossed print from acid etched glass, edition 7/8, signed, titled and dated in pencil

H 55.8cm, W 81.2cm

About the Artist

Magdalene Odundo is an internationally acclaimed ceramicist and studio potter known for her distinctive hand-built burnished vessels.

Born in Kenya, Magdalene moved to England in 1971 and studied at the West Surrey College of Art and Design, Farnham, followed by a Masters at the Royal College of Art, London. Her approach to her practice grew from a formative period when she returned to Africa to learn about local ceramic practice.

Magdalene is best-known for merging ancient processes and techniques to that of the modern world. Her pots are unglazed, the red-orange and black colouring coming from the clay body and thin layers of slip, while the smooth glowing surface achieved by meticulous hand burnishing before and after firing. Amorphous in shape yet resembling the human body in curvature and sinuosity, her influences vary widely, from Cycladic figures to modern sculpture.

Magdalene has taught extensively throughout her career and is Professor Emerita of Ceramics at the University of Creative Arts, Surrey, appointed Chancellor of UCA in 2018.

Having exhibited internationally for over 40 years, Magdalene's work is now part of the permanent collections of nearly 50 international museums. Her most recent exhibition, 'The Journey of Things' at the Hepworth Wakefield and the Sainsbury Centre for the Visual Arts in 2019 was received with great acclaim. In The Queen's Birthday Honours list in 2008 she was appointed an Officer of the Order of the British Empire (OBE) for services to Art and Education and in The Queen's 2020 New Year's Honours List she was made a Dame of the British Empire (DBE) for services to Art and Art Education.



7/8

Kumbogel Glass Print

'Spring'

MOdundo
p1tchuck 2011

ENRIQUE PEREZALBA RED (SPANISH, B.1972)



'Curiosity Killed the Cat', 2020

Stoneware, folded form in a honey glaze, initialled and dated

H 11.4cm, W 19.3cm, D 19.1cm

'The relation of cloth to the sacred inspired the piece I made for Onside project.

It's a mysterious object, a bundle which could never be unwrapped.

If you think the protrusions on this piece are the ears of a cat, (because of its title), maybe your curiosity is the same that killed the cat that might be wrapped inside... But one would never know!'

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, Enrique 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.

"ONSIDE IS A CHARITY I BELIEVE IN AND THINK IS VERY MUCH NEEDED IN THE UK."

Enrique Perezalba Red



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

Josh, Wigan Youth Zone member



ANNA SILVERTON (BRITISH, B.1959)



Vase Form, 2020

Porcelain, matt and satin white glaze,
incised signature

H 35.5cm, W 18cm, D18cm

'This vase was made shortly after I was due to exhibit at CAL 2020, and just after my show at Contemporary Ceramics Centre in February 2020. It is one of my 'medium' sized wheel-thrown vases and fits Kate's remit for working with 3 Kilos of clay. The shape is generous, the glaze detail minimal and the edges are translucent in the light. Fireup4 is such a worthy cause, we should invest in and inspire young people.'

About the Artist

Anna Silverton 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.

Anna 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.

"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 Silverton



JULIAN STAIR (BRITISH, B.1955)



'Three Cups on a Ground', 2020

Three porcelain cups glazed in dark greys and deep mauve with a shiny clear glaze to each interior, raised on a hand-plastered and polished rectangular ground, each cup impressed with JS mark

H 17.9cm, W 29.6cm, D 10.4cm

'Three Cups on a Ground celebrates our domestic life, the daily ritual of a touch of a cup. For Julian this connection to the vessel is integral to our existence, giving sustenance and creating social interaction. Julian has long considered the cup as a vessel that can be used and also as pure, abstract form.

Pots have always been multivalent: archetypal, dynamic, sensate, and Julian's series of pots on grounds explore the multi-dimensional properties of these familiar domestic forms.'

About the Artist

Julian Stair creates powerful, meticulous works of art on both a monumental and intimate scale.

Having taken up pottery at the age of sixteen he went on to study at Camberwell school of Art and the Royal College of Art, London, graduating in 1981.

Julian Stair's works are noted for their restrained decoration, the elimination of unnecessary details and the use of a muted colour palette. Julian is interested in the place of pottery in contemporary culture and in the ideas of function rather than in the concepts of abstraction and emptiness. The shapes, surfaces and decoration, or rather the lack of it, all suggest the possibility of use, if not its reality.

Julian has exhibited widely in the UK and abroad and his work is held in over thirty collections worldwide. He is also a leading historian of English studio ceramics, completing a PhD at the RCA researching the critical origins of English studio pottery.

"THIS AUCTION IS SUPPORTING SUCH A VERY IMPORTANT PROJECT TO MAKE CERAMICS MORE ACCESSIBLE TO YOUNG PEOPLE AT A CRITICAL TIME WHEN ARTS EDUCATION IS UNDER ATTACK."

Julian Stair



ANNIE TURNER (BRITISH, B.1958)



'River Ladders', 2020

Stoneware, three ladder forms in mottled cream, brown and ochre dry glazes

H 40.0cm, W 3.2cm, D 3.5cm

'Ideas for my work are drawn from the Deben, a tidal River in Suffolk, where for many generations my family have lived and worked. Fossils collected since childhood form the quality and colour palette found in my work, each colour linking back to the muddy foreshore on which it was conceived. The landscape is constantly changing; what is concealed by the flow of water and shifting mud, structures used to mark and marshal the flow are revealed. The making process is evolutionary; whilst working on one piece, ideas develop for the following work. I am always learning and testing the clay. Pieces sometimes take one river element as inspiration, others merge two or more to create composite descriptions of the river's architecture and man's intervention; the ladder like forms, refer to the propensity of ladders found on or in the river, but viewed from the side are suggestive of the jetties which straddle the foreshore. Their elliptical shape is boat-like, referencing the Sutton Hoo site up stream.'

About the Artist

Annie Turner is a highly respected Suffolk based ceramic sculptor, who draws inspiration from her landscape and her collections of natural fragments found on the banks of the River Deben. Having trained at the Royal College of Art, she established her first studio in London in 1984.

Her richly layered 'meander bowls', impressed with the fragments and detritus she has found on innumerable walks, are small in scale but encapsulate perfectly the broader landscape, while the texture and weather of this water, land and the colour of the reflected sky are mirrored in the rich and varied, textures of her sculptures.

Annie's work has been widely exhibited, featuring in private and public collections around the world. Annie was shortlisted in 2019 for the prestigious Loewe Craft Prize.



JOHN WARD (BRITISH, B.1938)



'Moon Bowl', 2015

Stoneware, alternating bands of black and white matt glazes with a 'moon' to either side, impressed JW mark

H 18cm, D 18cm

'I wanted to develop a simple design on a bowl that expressed the feeling of stillness created by the full moon and the balancing contrast of areas of bright reflection and dark silhouette.'

About the Artist

John Ward is widely acclaimed for his striking, highly distinctive vessel forms.

He came to his career in ceramics later in life, having tried various occupations including as a cameraman at the BBC but after briefly studying ceramics part time at East Ham Technical college, London, he decided to enrol at Camberwell School of Art where Lucie Rie and Hans Coper were teachers, to study ceramics full time (1966-1970). In 1971 he established his first workshop in London but also taught pottery part time at an Adult Education Institute. In 1979 he moved to Pembrokeshire, West Wales with his family to pursue his career as a potter full time.

John has concentrated on creating hand-built coiled stoneware vessel forms that move beyond function. Creating both deceptively simple vessels and more complex cut and altered forms, John's use of glazes, often in two-tone geometric designs that accentuate the subtlety of the vessel forms, evoke both urban and natural sources of inspiration.

His works have been exhibited internationally and feature in major collections around the world.

"THE UNIQUE FEELING OF CLAY IN THE HAND IS AN IMPETUS TO MAKE SOMETHING AND LEADS EASILY INTO DIFFERENT FORMS OF EXPRESSION."

John Ward



ANDREW WICKS (BRITISH, B.1973)

'Tall Gourd Vase', 2019

Porcelain, carved, undulating surface with a clear transparent glaze

H 34cm, W 16cm, D 16cm

'The Gourd vessel I have made is wheel thrown in two sections, then joined and turned to refine the shape and foot ring. I started with 3kg of soft porcelain and after meticulous carving over many days with various hand tools the remaining weight is now 1.75kg.

The poised form has a flowing twisting carved surface referencing fabric folding over a body as those seen in ancient Greek sculptures.'

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 Andrew 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 Andrew's work are often inspired by patterns found in the natural world such as fossils, coral reefs and magnified plant forms.

Andrew's 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





"I WAS DELIGHTED TO BE ASKED TO BE A PART OF ONSIDE CERAMICS. I LEFT SCHOOL AT 16 KNOWING I WANTED TO STUDY THE ARTS AND GAINED A PLACE ON THE FOUNDATION COURSE AT IPSWICH IN 1974. I EXPLORED A VARIETY OF SUBJECTS FROM FINE ART SCULPTURE, PAINTING, PRINTMAKING, TEXTILES, CERAMICS AMONGST OTHERS. TODAY THERE ARE FEWER FOUNDATION COURSES AND EVEN LESS OFFERING CERAMICS AS AN OPTION, VERY FEW SCHOOLS HAVE THE FACILITIES FOR

CERAMIC EDUCATION. CLAY IS THE MOST VERSATILE OF MATERIALS, ACROSS WALES, SCOTLAND AND ENGLAND I COULD HAVE CHOSEN FROM 17 DEGREE COURSES IN CERAMICS. MY TUITION FEES WERE FREE AND I RECEIVED A MAINTENANCE GRANT, STUDYING CERAMICS WAS FREE. ONSIDE CERAMICS WILL GIVE THE OPPORTUNITY FOR YOUNG PEOPLE TO EXPERIENCE THE MAGICAL NATURE OF CLAY AND GLAZE!"

Annie Turner

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