

THE INTERNATIONAL MAGAZINE FOR CONTEMPORARY AND HISTORICAL CERAMIC ART

# CERAMIC REVIEW

Issue 294

Nov/Dec 2018

£9.90

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

#1

FOR CERAMICS  
SINCE 1970



Masterclass with

**WALTER  
KEELER**

**HILARY MAYO'S  
GLACIAL VESSELS**

**EXPLORING  
WILD CLAY**

**SAVING  
FARNHAM  
POTTERY**

# Gallery

Our pick of the latest top shows to see

## Bizarre beauty

In 2016, ceramic artist Tessa Eastman took part in the open submission exhibition *Craft Emergency* alongside other makers from around the world. Eleven were chosen to take part in the competition, which Eastman won. The 23 months since winning have been spent working towards her eponymously titled solo exhibition, now on show at Aspex Gallery, Portsmouth. Inspired by the otherworldliness of microscopic organisms, Eastman creates abstract handbuilt sculptures, saying: 'I aim for my forms to be beautiful in a bizarre manner, so as to aid the appreciation of life's absurdities.' Until 18 November; aspex.org.uk



EDITOR'S CHOICE

For more, follow Ceramic Review on Twitter, [twitter.com/ceramicreview](https://twitter.com/ceramicreview) or visit [ceramicreview.com](http://ceramicreview.com)

CERAMICS | SHOWS

## From coast to clay

Cornwall's landscape finds expression in *The Four Seasons* by Rachel Osburn, Joshua Harvey and Caroline Claver at Whitestone Gallery in Helston this autumn. Osburn combines sculpture and tableware to create work inspired by the forces and textures of earth. Cornwall, her latest collection pairs handbuilt wooden food pots with other sculptures cast from organic objects found on the beach. Claver's paintings explore overlooked details of the rural environment, while Harvey's interest in 20th-century glassware and 1920s enamel tableware is translated into porcelain pots with earthy glazes, in blue reminiscent of sea and sky (pictured above). 18 October–18 November; whitestonegallery.co.uk



## Found forms

Like the latest show from Elizabeth Dingley Curran at Liverpool, it's certainly Rebecca Goodwin's first outing as a curator. Featuring both ceramics and woodwork, Goodwin has chosen what she describes as 'A collection of objects that capture my imagination, chosen for their appearance of being found, rather than made to order, and for their size. They appear to have a history, told through their form, their surface marks and sometimes in their arrangement or display.' Exhibiting makers include Rebecca Appleby (below page 58), Heidi Stone, Ben Skelphing, collection in person below, Neil Waring, Glenn Ball and Rachel Wood. Until 10 November; whitestonegallery.co.uk



58 | Ceramic Review | November/December 2018

## Elysian visions

Heavenly Bodies, Earthly Forms at Emma Reid Contemporary Collection in London, focuses on what the gallery describes, somewhat tentatively as the 'holistic qualities of decorative objects'. The show features a diverse range of ceramics, from lacustrine vessels by the late Jessica Greenwald and that iconic late living Thomas Papay Dwydale (pictured above), and domestic ware by Ye Chow, Yoko Suzuki and Ben Kim, as well as emerging talents like Thompson and Alice Mathis. 11 November; emmareid.com



## Painterly freedom

Alice Britton's self-titled exhibition at Maudslayi Mill Gallery, London, is the first outing for new work by the renowned potter since the 2016 V&A retrospective that spanned 49 years of her making. For three new pieces, Britton has focused on wall and floor wall works with textured relief surfaces, decorated freely in an expanded palette of ochre. These are glazed elongated pots that may resemble an intriguing art fair sculpture. 8 December–11 December; maudslayi.com

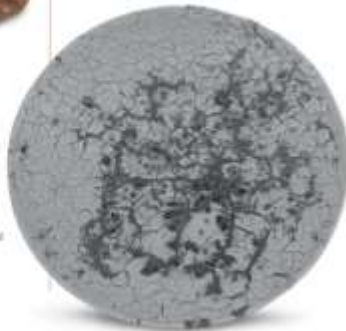


## Artistic license

What brings together raw music and digress pottery? For artist Simon Bayles, who was raised in post-warred and is now based in St Ives, both represent the artistic legacy of the northwest of England. Bayles sets show *Abstractions in an Emergency* at The Gallery in Plymouth College of Art. Britton's visions of Cornish objects alongside his great, abstract slip-decorated piece paintings; a playful sculptural take on the regional folk art heritage of craft traditions in the area. Until 17 November; plymouthart.co.uk

## Poetic pots

Alice Britton's take show of new work, *Openness*, at London's Contemporary Ceramics Centre this autumn, shows us her diverse pots for everyday functional use, large scale mugs, pots and tall tea jugs. Her work encompasses both Japanese and British ceramic traditions to create simple and satisfying forms, with deeply textured surfaces and cool, calm colours. 18 October–10 November; openness.com



# Gallery

Our pick of the latest top shows to see

## Bizarre beauty

In 2016, ceramic artist Tessa Eastman took part in the open submission exhibition *Craft Emergency* alongside other makers from around the world. Eleven were chosen to take part in the competition, which Eastman won. The 23 months since winning have been spent working towards her eponymously titled solo exhibition, now on show at Aspex Gallery, Portsmouth. Inspired by the otherworldliness of microscopic organisms, Eastman creates abstract handbuilt sculptures, saying: 'I aim for my forms to be beautiful in a bizarre manner, so as to aid the appreciation of life's absurdities.' Until 18 November; aspex.org.uk



EDITOR'S CHOICE