

JOIN US AT THE PREVIEW



NORTHERN
POTTERS
ASSOCIATION



THE NORTHERN POTTERS RUFFORD 2010

selected ceramic exhibition

Tues 30th March - Sun 9th May

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Ann Bates

Of particular interest has been the spiral, the natural form of growth and symbol of everlasting life. With the spiral and its associations in mind, I have produced this body of work as lidded vessels, which may be used as funerary urns or memory boxes. These meaningful pieces, although primarily functional, might hopefully help to comfort and soothe those who remain.

Ruth Charlton

My ceramic work is based around the human figure, with particular interest in the modelling of the head. I make detailed small-scale pieces, trying to capture expressions and character.

Jill Ford

Contemporary thrown porcelain bowls and vases decorated using minimal colour to focus on rich textural detailing, exploring the qualities of delicacy and strength.

Eryl Fryer

Similar but subtly different thrown forms are gently compressed together evolving into a unique form that has an element of surprise inviting further investigation.

Carl Gray

Most of what I make is thrown on a wheel and the way I work is based upon the philosophy of coexisting with nature in a sustainable way and having the least environmental impact.

John Hawkins

I'm a Bespoke Tailor by trade; I was, for many years, a Pattern Cutter and I'm told this shows in my earthenware figures that I've now been making for two years.

Mary Johnson

My ambition is to make my interests my work. I love the garden, the countryside, to eat with friends, to draw and make things with my hands. Working as a potter makes all of this possible.

Claire Lake

My idea is to create movement throughout the day as light generates shadows on the work. I enjoy blurring the boundaries of art and craft with wall ceramics that flit between the norms.

Mandy Long

The inspiration for my work comes from sport and contemporary dance, the common thread being movement. My desire to capture a moment in time led me to the innovative use of glass.

Stephen Booton

My work is a combination of many media starting with ceramic pieces to which I add turned wood and metal wire.

Christine Cox

My work is usually thrown, textured then thrown again to emphasize the fractured surfaces; the intent being to bring more unique, artistic qualities to everyday useable objects.

Michelle Freemantle

Uses a mix of handbuilt, press mould and thrown techniques, creating tactile and visually pleasing work. The surfaces are inscribed, ensuring work that embodies both utility and content.

Alison Graham

Explores ways by which sensations of space and instability can be created on the surface of fine sheets of porcelain, through the mapping and structuring of abstract compositions.

James Hake

Taking inspiration from Oriental ceramics, I've developed a palette of my own glazes; always adapting, experimenting and searching for different colours and textures.

Sylvia Holmes

I enjoy using layers of texture, line and colour to create rich and evocative surfaces on simple thrown or hand-built forms.

John Kershaw

Most of my work is thrown on the wheel. I like the process of creating in action rather than stillness, and the form and detail produced by that action.

Margaret Lawrenson

My aim is to make pots that are aesthetically pleasing but which can also be used, so in effect my work is a fusion of creativity and function.

Fiona Mazza

My work's noticeably influenced by landscape and nature in the landscape. The final firing is Raku, the drama of which appeals to me as a maker, and as an appropriate way to finish the work.

Hannah McAndrew

My pots are for using and enjoying. I love the challenge of making pots that work well, feel good and look attractive.

Carol Metcalf

My forms are inspired by a study of nature's effects on man-made objects in the landscape - erosion, corrosion, and colonisation which I then incorporate into my designs.

Paul Muchan

At the moment I'm concerned with showing the richness of the crystal glaze surface and find the classical simplicity of the porcelain bottle form provides a perfect vehicle.

Elizabeth Price

I'm repeatedly drawn to the human figure, fascinated by the sometimes comic language of the human body, I use the figures to explore all kinds of ideas, aspects of life and states of mind.

Babs Taylor

This work's inspired by real and imaginary sunsets with several different making processes being used including throwing, handbuilding and casting and fired outdoors in a Raku kiln.

Matthew Tyas

My current work engages with the notion of movement and landscape especially the qualities of snow, from its solid whiteness to a gradually revealing opacity.

Marianne von Tucka

I've an eclectic and intuitive approach to my work with many influences which include my interest in sailing vessels, painters like Klee and Kandinsky, and walking in the mountains.

Barbara Wood

My work's evolved over time: originally based on the organic shapes of gourds and pods, it's now closer to traditional vessels but with an emphasis on flowing, asymmetrical curves.

David Wright

Makes hand-built vessels from coils of coarse clay; the resulting texture is an important feature of the work. As the coils are added, they are beaten and scraped to refine the form.

Chiu-I Wu

When I was little, it was with pen and paper that I felt expressive; drawing and drawing without thought. The feeling never left me and I graduated to paint, then ceramics, developing my skills in my home country of Taiwan. Ceramics was an adventure into clay and glaze, and I studied hard to be able to create the feeling I wanted. My ceramics are all individual and hand-built pieces; I hope always to never take myself too seriously, but to just have a simple honesty with my work.

Maureen McGregor

This work's inspired by natural forms like boulders from the beach, fungi, or winter hills. I selectively add soft slabs seeking to arrive at a kind of harmony, a balancing point.

Eric Moss

My current Raku-finished forms are inspired by natural seeds and nuts, ringed planets, flower bracts and mechanical aero/spacecraft engine parts.

Andrew Pentland

I'm interested in form and colour; my main concern is to combine making and glazing methods in an effort to achieve freshness and spontaneity.

Sheila Spencer

Leaves, fruit and frogs in the decoration reflect my interest in gardening, though I'm not so keen on the frog bit! I've been making for a long time and am still awed by the alchemy.

Anne Turner

I've been influenced by trips to the Far East and its ancient pottery, as well as by visits to Scandinavia where I was exposed to designs of clean lines and muted colours.

Pollie & Garry Uttley

Produce richly decorated wall panels, dishes and bowls in response to the tribal textiles and quilts which they source on their numerous visits to India.

Penny Withers

My Freeforms are fluid sketches in clay; sensuous movement caught in an instant of time. My aim being to achieve a harmony of balance and proportion.

Rachel Wood

The natural spontaneous qualities of the clay are important to me so that each pot conveys its own spirit and character. I want my pots to have a pulse and a heartbeat.



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Tuesday 30th March - Sunday 9th May

Preview Sunday 28th March 2-4pm

Admission Free



Hannah McAndrew



Michelle Freemantle

The Northern Potters Association was formed in 1977, to encourage and support studio pottery and potters throughout the North of England. Over thirty years later it is stronger than ever, encompassing ceramics in all its forms.

Ceramics is a wonderfully tactile and expressive medium that not only enriches everyday experiences, but also has the flexibility and depth of language to speak in ways that are decorative, functional and even sculptural; few materials and processes can match its rich vocabulary.

So it is with great anticipation that the Northern Potters Association brings you this exciting selected exhibition drawn from its talented pool of over 350 maker-members, of the association, to deliver the very best work that will both engage and challenge your senses.

For further information please contact:

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www.northern-potters.co.uk



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Rufford Craft Centre

Nr Ollerton, Nottinghamshire NG22 9DF
Tel: 01623 821312

Open Tuesday to Sunday and all bank holidays.

Rufford Abbey Country Park is located just off the A614, south of Ollerton, within easy reach of the A1, A57 & A38.

The park is accessible by public transport - call Traveline on 0870 608 2608

A parking charge of £3 applies 9am - 4.30pm at weekends.

Map: Design by Distraction
Design: www.gablelake.co.uk

