

Spring Gathering 2023

3RD, 4TH AND 5TH MARCH 2023
TULLIALLAN POLICE COLLEGE, KINCARDINE

We are delighted to announce that our annual Spring Gathering will be back at Tulliallan Police College in Kincardine over the first weekend in March.

We have an exciting line up of three demonstrators as well as all the usual events such as the ceilidh band, the Anne Lightwood competition, the mug swap and the members' showcase. We also hope to welcome Shannon Tofts and at least one supplier to the event.

Full details will appear in the Winter Newsletter and tickets will go on sale on 1st January 2023.

Don't forget, this is a members' only event so you must renew your membership to attend.

Our demonstrators for 2023 are:

Wendy Lawrence

Wendy has been documenting geology, natural form, surface and texture through drawing, photography and collecting found objects for years and began to apply these inspirations to her work. Her sculptures are also inspired by monoliths, stone circles, troughs and wheels – anything stone really.

She enjoyed the spontaneity of the clay to



begin with, bashing and pummeling clay into trough like forms.

Her work has evolved gradually and is becoming more textural and carved quite carefully. She makes for the enjoyment of the material and therefore has a variety of hand building techniques. She gouges out solid pieces, slab builds, coils, drapes slabs into moulds and formers and carves solid pieces of clay.

She uses a variety of different volcanic glazes which she multilayers onto the ceramic using a brush. She also adds Oxides: Copper, Vanadium and Titanium under and over the glazes. Silicon Carbide in the glaze creates a gas whilst firing and this creates the bubbles and blisters. The multilayering of glazes and building up an un even surface over the heavily carved clay further amplifies the volcanic look but also creates a sense of ancient rock and natural erosion.

James Oughtibridge

Inspiration for Oughtibridge's sculptures comes from many elements, but the biggest inspiration is the stunning Yorkshire Pennine landscape in the North of England, where his studio is situated. The landscape that surrounds him is characterised by river valleys, hills, fells, mountains, high upland plateaus and edges. The contours of this scenery is ever present and always inspiring.

When mist and fog descend (very often!), it transforms the undulations of the land into a monochrome palette, where texture is prominent. These natural elements of curves, textures and form are conveyed with each unique sculpture Oughtibridge creates. Oughtibridge has taken years to perfect his individual style and unmistakable sculptural forms. He works with individual clients, interior designers, collectors, museums and galleries on an international level.

Although he has achieved success, the respect of the art world and popularity within con-

temporary interiors, Oughtibridge still has ambitions and goals he is working towards. Future projects that are currently underway see a move into Bronze sculpture and some more monolithic, large scale pieces.



Tricia Thom

The process of making is as important to me as the end product. The work I am making currently is wheel-thrown porcelain, using domestic pottery themes as inspiration for my teapots, bowls, moon-jars and other vessel forms.

Some surfaces are simply glazed with clear and blue tinted glaze, some are punctuated rhythmically inside and outside, some sur-



faces have intuitive, calligraphic brush marks which serve to compliment the uniformity of the thrown form. The process of throwing porcelain on the wheel, and the physical action of applying decoration on to the surface of pots, are intimate, sensory experiences that sustain me and make the process so meditative and therapeutic.

Central to my working practice is that the process must be an enjoyable one, so that the activity of making is an essential component for the success of the work. My work reflects a love of a Japanese aesthetic, specifically of contemplative, balanced and graceful forms and surfaces. I am drawn to forms that have become iconic over centuries and serve to represent cultural identities.

The teapot form and the moon jar represent ritual and community with roots in eastern, ceremonial tradition. I'm fascinated that these forms have become part of our heritage and vehicles for creativity that allow us continue to tell their stories centuries on. I am interested in the compositional challenge the form, specifically the teapot form, presents. The process involved in the articulation of handles, spouts and lids, as they take on almost animated human characteristics, is a very playful experience.

In recent years, I have taken part in Potfest fairs at Scone and Penrith, CPA shows in Oxford and York, and showed for the first time at Ceramic Art London in 2019. I have established connections with some galleries throughout the UK. Last year I was very honoured to become a selected member of the CPA.

