

HIGHGATE CONTEMPORARY ART

FORM

2nd - 30th April



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Tamsin Arrowsmith-Brown, Beth Blackburn, Phil Cope, Barbara Gittings,
Sarah Rooms Heaphy, Jane Kite, Robyn Neild, Paul-James Overfield,
Rachel Peters, Adam Ross, Angela Smith,
Steve Smith, Tarragon Smith, Emily-Kriste Wilcox
Hannah Ivory Baker, Kerry-Louise Bennett, Sam Brooks, Ben Fenton,

The exhibition opens on our website

Sunday 2nd April at 10am

www.highgateart.com / info@highgateart.com / 07950 412 143

Unit C405 The Chocolate Factory, 5 Clarendon Road, London, N22 6XJ

@highgateart





'Resting Figure with Roses' by Robyn Nield

Highgate Contemporary Art is pleased to announce FORM, a ceramics and sculpture exhibition featuring the work of twelve ceramicists, two sculptors and four painters.

The exhibition will take place from 2nd - 30th April 2023 in our studio gallery and online, providing visitors with a unique opportunity to view and purchase works by some incredibly exciting artists.

FORM will showcase an eclectic selection of works, including both functional and non-functional pieces, and a variety of methods from slab building and Nerikomi techniques to thrown forms, each highlighting the unique talents and creative vision of the participating artists. From striking bronze and soap stone sculptures to delicate vessels, FORM promises to be a celebration of makers and the beauty and versatility of ceramics as an art form.

In addition to the ceramics on display, FORM will also feature a selection of paintings by four talented artists: Ben Fenton, Kerry Louise Bennett, Hannah Ivory Baker and Sam Brooks. These works have been specially selected to provide a captivating complement to the ceramics.

All work in the exhibition will be available to view and purchase on our website from 10am on Sunday 2nd April and will be open to the public in our studio gallery from 3rd - 30th April, 2023.

Highgate Contemporary Art is located at Unit C405, The Chocolate Factory,
5 Clarendon Road, London, N22 6XJ.

The gallery is open by appointment only and admission to the exhibition is free.

To book your visit to the gallery please visit <https://www.highgateart.com/book-your-visit>
email us info@highgateart.com, call or WhatsApp us on 07950 412 143.

Tamsin Arrowsmith Brown

I work in wheel-thrown porcelain, decorated by hand with often intricate patterns using stains, underglazes and oxides.

I am fascinated by clay and I enjoy exploring the balance of practicality and beauty. I pay attention to the details that make an object functional and pleasurable to use and handle, at the same time making it beautiful when both in and out of 'use'.

The decoration I apply is an exploration of mark-making, often taking inspiration from textile practices such as embroidery, knitting and sewing and well as print-making such as lino cut. I am interested in creating visual texture and dynamism on the surface of my work, exaggerating and emphasising the shape of the body or creating the illusion of movement where there is none. I came to ceramics through an evening class while working in architectural and graphic design studios as a project manager. In 2014 I decided to change my main focus to ceramics and began a 1.5 year apprenticeship with studio potter Helen Beard.

While still an apprentice, I was selected to exhibit at the first Ceramic Art York and the London based Ceramics in the City exhibition, both in 2015. Since finishing my apprenticeship I have exhibited at galleries and shows across the UK including the Yorkshire Sculpture Gallery, Cambridge Contemporary Art, the Contemporary Craft Festival at Bovey Tracey and Made London.



Knit Platter
porcelain
21 x 7cm
£325



Undulating Net Rounded Vase
porcelain
12 x 10cm
£180



Stem Vase: Knit Blue, Undulating Net Blue, Herringbone

porcelain

15 x 3.5cm, 16 x 4cm, 14.5 x 3cm

£70 each



Dotted Lines Rounded Vase

porcelain

11.5 x 9.5cm

£190

Beth Blackburn

Beth Blackburn is a ceramic sculptor and has been making shapes since university over 20 years ago where she studied three-dimensional design, specialising in ceramics.

Having grown up in west London and moved to the coast 12 years ago, Blackburn finds daily country walks are a source of constant inspiration; the joys of the ever-changing sky, sea, and landscapes.

Beth hand rolls every coil and pushes them together to form a larger structure that is then manipulated by hand, stretching the clay, scraping back, and often reworking certain forms or shapes over a period of time. Manipulation of shadow, light, and reflection is of key importance to Beth's practice.



Coming Up For Air 2

porcelain

20 x 20 x 20cm

£1,000



Grogged 8
stoneware
55 x 40cm
£2,600



Sloop
porcelain
40 x 50cm
£1,350



Curved
porcelain
40 x 50cm
£1,500



Grogged 1
stoneware
20 x 20 x 20cm
£800



Grogged 2
stoneware
25 x 25 x 25cm
£800



Grogged 3
stoneware
30 x 30 x 30cm
£800



Grogged 1, 2 & 3
stoneware
£2,400

Phil Cope

Phil Cope is a sculptor living and working in Cambridge, UK. He produces sculptural pieces that are predominantly abstract, however they often take inspiration from the human form and life drawing forms an important part of his process. He takes a modernist approach to design and Henry Moore and Barbara Hepworth are significant influences on his work.

He works on a small scale, producing pieces that are intended for domestic spaces.

In 2022, Phil was accepted as a member of ArtCan as well as a member of Cambridge Drawing Society

In November 2021, Phil's piece 2020/11 was awarded the regional prize for East Anglia at the ING Discerning Eye exhibition, at the Mall Galleries in Central London.

Phil initially studied photography and painting, but was inspired to take up sculpture after an encounter with a chisel and a block of ice on holiday in Sweden. He then went on to learn the craft of woodcarving at the Violin Workshop in Hartington Grove, Cambridge. He now also carves stone and has developed a practice that combines carving different materials with assemblage. When not working on his own practice, Phil is a volunteer tutor at Rowan, an arts charity in Cambridge for adults with learning disabilities.

'I aim to create abstract forms that are aesthetically pleasing and are recognisably handmade objects that reflect their origin and the processes used to make them. I enjoy the juxtaposition of a variety of textures within my pieces, both natural and those acquired from the process of making them. The pieces are frequently derived from the human form, and drawing from life is a central part of my process. My work also takes inspiration from more abstract concepts such as relationships and the transient nature of existence'.



Curled Form I
oak & soap stone
21 x 12 x 32cm
£600



Curled Form II
oak & soap stone
14 x 11 x 34cm
£600

Barbara Gittings

I was born and raised in South Africa and after studying Fashion and Design in Johannesburg, I moved to Cape Town. A friend and I opened a fashion boutique, selling our own designs. After trading successfully for 18 months, we decided that we both wanted to see more of the world. I was in my early twenties and I proceeded to pursue a career as a designer and pattern cutter in the fashion industry in London.

I have come to ceramics rather late in life, having started adult education classes in pottery in 1999. I very quickly became obsessed, reading everything I could lay my hands on about clay, ceramics and ceramic artists. I came across a tiny picture of an ancient Chinese Nerikomi bowl in one of the books and I was hooked.

Early in my clay journey I attended a week long course of smoke firing with Jane Perryman, which set me on my smoke firing path. I spent the next twelve years learning by trial and error, dipping in and out of various adult education courses.

I am now a full time potter, exploring clay as an alternative medium to fabric. I am based in Brighton, working from a small but perfectly formed studio in the back garden.

In fashion, the layering of textiles and the power of the cut merge to find new balances and forms, the biomorphic and geometric held in tension. My work in clay continues to explore this. The geometry of patterns in nature is a constant source of inspiration to me. Especially as random chaotic forces, growth, weathering and erosion push the initial perfect symmetry towards imperfection. I am always exploring this balance between symmetry and asymmetry in my work, trying to capture the imperfect perfection.

I'm drawn to irregular repetition, primitive mark making and soft, earthy colours. I try to assimilate the poetry of things I see in the world and then allow them to rise up in my subconscious to inform the patterns that I put through the clay.

The process of Nerikomi is very slow and exacting, and it's always a challenge to make larger pieces. The danger of cracking and warping, as the different colours react to the stages of drying, firing and smoke firing, is always present, but I am continually pushing myself towards larger pieces. All my work is low fired, unglazed, with the patterns going through the body of the piece.



Sculptural Form #4

porcelain

19 x 27 x 34cm

£693



Round Coracle #9

porcelain

9 x 23 x 23cm

£349



Small Bowl #16
porcelain
8 x 16cm
£214



Tiny Head Bowl #86

porcelain

11 x 13 x 10cm

£234

Sarah Rooms Heaphy

Art, photography, and clay has been a large part of my life. My ceramic work is primarily porcelain based for its true white canvas to take strong colours and textures.

The work has evolved over the years, but its identity lies in texture, pattern, colour combined with the coastal landscape. Recently the work has progressed to explore emotional responses to the coast; the hypnotic repetition of the waves, to capture the wildness of the elements, texture of the beach, and the marks of nature as it totally surrounds me, a form of escape from this everyday life. To play with the idea of being absorbed, immersed, surrounded, in nature's power. And to recognise the elemental power of nature over manmade structures.



Coast
ceramic porcelain & mixed clay
18 x 10 x 10cm
£175



Disturbance Broken
ceramic porcelain & mixed clay, with shingle
40 x 35 x 27cm
£750



Disturbance flow
ceramic porcelain

17 x 17 x 22 cm

£180



Disturbance Wave
ceramic porcelain with shingle
28 x 28 x 19cm
£600



Disturbance 3
ceramic porcelain
25 x 30 x 20cm
£750

Jane Kite

I am influenced by African and ancient tribal pottery and the idea that the process of making coil pots has remained unchanged for thousands of years.

I want my ceramic pieces to appear to have been dug up from the earth and discovered from an ancient primitive time, while bringing a contemporary element.

My years of experience as a sculptor and prop maker for film, TV and theatre have led me to discover my own way of working as an artist. Through having worked with so many different materials and techniques, I feel that I have found my own medium and method in clay.

I take an honest approach. I aim for a thorough understanding of the material.

I like the raw texture of the clay and the evidence of my hands, as the maker, to be visible.



Big Oil Jar
Crank clay with oxide
31.5 x 35cm
£560



Smaller Prickle Bowl
Crank clay with oxide
13 x 24cm
£340



Dark Tubby Foot
Crank clay with oxide
31.5 x 27cm
£500



Sedimentary Bowl
Crank clay with oxide
22 x 23cm
£300



Big Water Jar
Inlaid crank clay with oxides
35 x 37cm
£580

Robyn Neild

Robyn Neild has always considered the human body as a fluctuating vessel, carrying narratives and the possibility of transformation. After a degree in Fashion Design, at London's Middlesex University, Neild began her career as a fashion illustrator for magazines such as Vogue or Glamour. Later, relocating to the Kent coast and collaborating with a foundry, she began to explore the possibilities of the three-dimensional. The concept of the body as an art-object became more of a focus for the artist.

Texture and form are of paramount significance. The artist enjoys the impression of fingerprints left behind in the modelling wax, dictating a journey of where her hands have fluidly shaped the forms and figures. The intricate modelling, combined with the 'lost wax' casting technique, forces the metal to take on the delicate structures or halt altogether: leaving gaps and pauses, pregnant with absence.

These sculptures are heavily influenced by the Nkisi Nkondi figures of central Africa, which were believed to spiritually protect their communities. They were embellished with feathers, shells, horns, textiles, and nails driven into the figures as part of a petition for help or healing. Natural materials, the human form, and the folklore of botanicals are combined to create a plea of protection or change.



Resting Figure with Rose Detailing

Bronze

22 x 7 x 4cm

£895

Paul James Overfield

Paul James Overfield studied ceramics at the Royal College of Art. After college he moved to Italy to work for Gucci where he began a career in fashion accessories. After seven years in Italy he moved to New York to work for Calvin Klein, Oscar De la Renta and Reed Krakoff amongst others. After 20 Years of living in the US he has returned to London to pursue a new career in his first love ceramics.

My work focuses on the simplicity of the raw materials, revealing the natural textures and beauty of the clay body. There is a purity to the forms that are often dissected and reassembled, creating movement and seams running through the work. The final stage of sealing waxing and polishing brings the natural surface to life.



Grogged 3
stoneware
30 x 30 x 30cm
£800



Medium Anatropus Vessel
black & white porcelain
22.5 x 11.5cm
£345



Small seamed porcelain bowl

porcelain

9.5 x 14.5cm

£265



Medium seamed porcelain bowl

porcelain

13.5 x 19.5cm

£345



Small Anatropus vessel
black & white porcelain
17 x 9.5cm
£285



White Anatropus Vessel
porcelain
17 x 21.5cm
£625

Rachel Peters

Rachel has no formal ceramic training however discovered a love of clay as a medium after enrolling on an evening pottery class. She now works from her home studio in Hoylake on the Wirral which she set up in 2020. Rachel makes hand-built vessels and sculptures using the traditional process of coiling.

Rachel has always been interested in interior design and architecture and loves making beautiful pieces to enhance peoples living spaces. She enjoys the harmony of natural soft forms, biomorphic rounded shapes and calm colour.

Rachel uses a variety of clay bodies in her work but particularly enjoys working with Stoneware clays. She tends not to use glazes, although she occasionally uses oxides, slips and smoke firing to enhance her work. Rachel enjoys the natural state of the clay therefore maintaining the connection to the clay and the tactile appreciation of texture.



Frequency
hand building clay with white slip
55 x 27 x 10cm
£625



White Sculptural Vessel
Hand coiled from Ashraf Hanna Clay
21 x 26cm
£240



Large Sculptural Bowl
hand coiled from white grogged Stoneware Clay
17 x 34cm
£200



Large Sculptural Grey Vessel
Hand coiled from grey stoneware Clay
21 x 26cm
£320



Black Sculptural Course Textured Vessel
hand coiled from Vulcan Black Stoneware Clay
22 x 26cm
£230



Ceramic Wave Sculpture
hand building clay
48 x 30 x 14cm
£625



Medium Sculptural Grey Slip Vessel
hand coiled from grey stoneware clay, white slip
21 x 26cm
£220



Black Sculptural Medium Textured Vessel
hand coiled from Vulcan Black Stoneware Clay
20 x 24cm
£200

Adam Ross

Adam Ross is based up in Northumberland, having moved there from London during the pandemic.

The style of his ceramics changed coinciding with the move, and he has been exploring larger thrown pieces, and experimenting with various decoration techniques such as carved pattern and slip application.

Adam is originally from Newcastle and he studied ceramics at the Glasgow School of art before teaching ceramics in London. Alongside his own work, he produces bespoke items such as wash basins and lamps of various designs for hotels and private clients. Most recently he has been working for Mulberry, producing decorative ceramics for display in their stores worldwide.



Fluted Vase
stoneware
36 x 22cm
£650



Blue Carved Vase
stoneware
45 x 19cm
£950



Grey Vase
stoneware
34 x 21cm
£600



Carved Rutile and Tenmoku Moon Jar
stoneware
35 x 28cm
£800



Bottle with Porcelain Slip and Oxide Splash

stoneware

45 x 20cm

£900

Angela Smith

In my work I develop the aspect of sculpture that is concerned with creating permanent, visual and physical imagery, shapes that stimulate an imaginative, emotional or sensory response. What the work looks and feels like, what it is made of, how it interacts with the space it occupies, how it engages with light and what it is like to move around it while looking at it, are primary sources of interest and meaning.

The images grow from my perception of the physical world and a love of the natural materials that I work with. I usually start with a drawing, detailed and observational, an intuitive impression or abstract, which will reveal themes of shape and space which I then model in clay. I carve the final version in wood or stone, by hand.



Succulent Plant View
Portland stone on mahogany & painted
wood base
£4,000

Steve Smith

Steve Smith is a ceramic artist who creates unique porcelain vessels. He manipulates slips on the ceramic surface in order to create pieces with an airy sense of movement, as well as dramatic pops that contrast against the clean lines and minimal shapes found throughout his work. He draws inspiration from elements in nature as well as architecture to think about how objects interact with light within a space or setting.



Resting Figure with Rose Detailing

Bronze

22 x 7 x 4cm

£895



Bud Vase (Winter Tide)

porcelain

18 x 4 x 3cm

£32



Large Wide Porcelain Vase

porcelain

21 x 11.5 x 9cm

£90



Medium Conical Porcelain (Winter Tide)

porcelain

17 x 10.5 x 9cm

£48



Medium Conical Porcelain (Summer Tide)

porcelain

17 x 10.5 x 9cm

£48



Tea Light Holders (Winter Tide)

porcelain

5.5 x 9 x 8cm

£22 each



Flared Bud Vase (Summer Tide)

porcelain

17 x 5 x 3.5cm

£35



Reed Diffuser (Summer Tide)

porcelain

9 x 7 x 3cm

£35



Large Conical Porcelain Vase (Summer Tide)

porcelain

25 x 14 x 10.5cm

£90

Tarragon Smith

Tarragon Smith is a multi-disciplinary artist working in paint, print and ceramics. His work reflects his engagement with the pan-cultural history of art, literature and film.

Born in Canada, Tarragon now lives and works in the UK. He holds an MA in Fine Art from Central Saint Martins, London, and a BFA with a minor in art history from the Nova Scotia College of Art and Design, Canada.



Square Vase SMT7

stoneware

15 x 17 x 17cm

£175



Square Vase SMT5

stoneware

23 x 16 x 16cm

£225



Square Vase SMT6
stoneware
24 x 17 x 18cm
£250

Emily-Kriste Wilcox

Emily works from her studio in Birmingham, and has been a professional ceramicist for over 15 years. As a specialist in hand-building, she has developed her ceramic practice to create pieces suitable for interior décor, with an emphasis on bringing elements from the outside world into the home.

Using a painterly approach, each of these slab-built ceramic vessels holds an abstract interpretation that can often be attributed to the landscape. Blues, greens and greys predominate the colour palette, with splashes or accents of colour to punctuate the otherwise subtle surfaces.

Coastal colours feature regularly in the collections - with strong navy blues or muted tonal combinations of soft blues reminiscent of the sky and sea; others are slightly bolder or with a focus on greenery that may be more representative of those colours you would find across the hills or amongst the garden.



Short Bowl in Navy with Brown joins
earthenware
9 x 13.5 x 13.5cm
£200



Tall Large Vessel in Navy
earthenware
32 x 13 x 13cm
£370



Round Bowl in Navy with Brown joins
earthenware
10 x 23 x 23cm
£350



Mid Round Vase in Blue
earthenware
14 x 14 x 16cm
£225



Round Bowl in Navy with accents of Lemon Yellow
earthenware
10 x 23 x 23cm
£350



Mid Round Vase in Blue
earthenware
15.5 x 14 x 14cm
£225



Mid Round Vase in Blue
earthenware
15 x 14 x 14cm
£225



Tall Large Vessel in Navy
earthenware
32 x 13 x 13cm
£370



Tall Large Vessel in Blue
earthenware
32 x 13 x 14cm
£370



Short Bowl in Navy with Lemon Yellow
earthenware
9 x 13.5 x 13.5cm
£200



Slim Vase in Blue
earthenware
22 x 9 x 9cm
£160



Slim Vase in Blue
earthenware
22 x 9 x 9cm
£160

Ben Fenton

Ben Fenton is based in the coastal town of Hastings. He escaped a life he no longer wanted to live in London to paint brutalist architecture and coastal landscapes. That journey has not been an easy one as he battled with his mental health. Fenton is very vocal about this time and we have found his story an inspirational one.

The son of a fishing family, Fenton grew up in Dungeness. Rooted in a love of the South Coast, it's in his blood to paint this place. Particularly, he is drawn to the brutalist architecture that dominates these shores. Using the geometry of the buildings and echoing artists of the 1960's (when so many of these structures were created) Fenton has created his own unique and instantly recognisable landscape style.

"I grew up in Dungeness, and Greatstone, and Rye, and Winchelsea Beach.

I grew up on and beside the Romney Marsh.

My father was a fisherman and I was putting to sea with him from the age of four.

I grew up with the sound of saltwater dragging shingle away to someplace else.

I grew up with the weight of an uninterrupted sky pressing down upon me.

I grew up in a land that had been borrowed from the deep. A land that built structures from wood, and stone, and concrete to celebrate it, and to keep from giving it back.

I am now returned to the coast of Kent and Sussex and I am painting the souvenirs of my past."



Lazy Sunday No.01. (Southbank Centre, London)

oil on canvas

50 x 50cm (unframed)

£1,250



Lazy Sunday No.02. (Southbank Centre, London)

oil on canvas

50 x 50cm (unframed)

£1,250

Kerry Louise Bennett

Kerry Louise Bennett makes vibrant works loaded with texture and pattern. Her previous lives working in set design, furniture restoration and photography, and her love of Magical Realism in literature and music, all feed into the semi-abstract interior and still life compositions she paints. Elements in the paintings are informed by memories rather than being drawn directly from life. Instead, she conjures objects intuitively to serve her sense of spatial orchestration with the abstract sensibility of a process-led artist. However, an essence of romance and storytelling always seems to emerge in her charming characterful paintings.

Like the conductor of an unruly orchestra, Bennett works over multiple layers before finding the story the painting wants to tell. Colour & composition, strong mark-making, and the essential materiality of paint drive her practice, and, while people are absent in her still lifes, each one contains a strong sense of the personality of the creator - the introvert, the observer, the dreamer.

Kerry's work is held in private collections in the UK, USA & Europe.



The Blue Table
acrylic on wood panel
40 x 40cm (framed)
£350

Sam Brooks

Influenced by twentieth-century European modernism, Sam's work explores colour, form and the light and space between, creating compositions of structured yet spontaneous, fluid abstraction. Paint is applied freely with large sweeping brushstrokes over delicate velaturas of modulated colour. Cools melt into warm as new colour harmonies are discovered and coalesce.

Drawing on her time as a student painting frescoes in Italy, pure pigment features in much of Sam's work, giving a radiance and soft velvety depth to the paintings. Some of the pigments are found locally along the coastline which is then prepared back at her studio - mere steps away from the Avon estuary which meanders down towards Bantham beach. Here, Sam finds subtle evocations, motifs emerge from beneath the paint layers, almost dreamlike. These motifs are sometimes enveloped by an impasto window, other times shapes are left to float away. It represents a way of seeing and feeling that Sam translates according to her own distinctive vision of abstraction.

Sam was awarded a First Class honours degree in Fine Art at Exeter College of Art. She continues to study under Robin Child, whose own professor was a pupil of Walter Sickert.



Cornflowers
oil on linen
40 x 40cm
£850



Papillion II
oil on linen
100 x 100cm
£2,250

Hannah Ivory Baker

Hannah's work is inspired by the natural world. The rugged Cornish coastline to the relative serenity of the Somerset Levels provides a wealth of artistic opportunities, possessing all elements necessary for creative interpretation and expression. Working alla prima, Hannah paints in the main features of a landscape, recording basic shape, tone and light, then develops the rest intuitively. She often refers to her sketchbooks for inspiration and ideas, and then works on larger canvases in her studio.

Each work aims to evoke a sense of place, whilst allowing plenty of room for personal interpretation.

The works of Constable, Turner and Monet are a constant and important influence for me. Their respective sketches from nature, studies of the natural world, light and reflection led them to create works full of depth and atmosphere.

"Oil paint has always fascinated me. No matter how technically capable, there is always an element of the unexpected when working with them. When combined with different mediums their ability to morph into glossy, translucent fluids or to thick, impasto is unrivalled. This, coupled with the ability to manipulate the paint, wiping it away to reveal tones beneath, record strong brush marks or scratch in to the paint layer enhancing depth and detail results in the medium that I feel, is best able to capture the true essence of land and sea."

Hannah is an intuitive and natural artist who is self taught, and has been mentored by many accomplished and admiring artists. Her work is admired, highly sought after and held in private collections worldwide.



Wild Coastal Study
oil online board
17.5 x 15cm (unframed)
£200



Overcast, Cornwall

oil on canvas

100 x 100cm

£3,000



Pale Clouds, Waves Breaking

oil on canvas

100 x 100cm

£3,000



States of the Sea
oil on canvas
100 x 100cm
£3,000

Back cover: 'Flared Bud Vase' by Steve Smith

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