



CERAMICS GLASS BRONZE AND CONCRETE

Charlotte Barker
Silvano Bavia
Augustine Carr

Shaun Fraser
Wendy Mayer
Harry Morgan

Paolo Staccioli
Sunghoon Yang
Zulu pottery

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No 20 Arts

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No 20 Arts is delighted to present *CERAMICS, GLASS, BRONZE AND CONCRETE*, a group exhibition including works by **Charlotte Barker, Silvano Bavio, Augustine Carr, Shaun Fraser, Wendy Mayer, Harry Morgan, Paolo Staccioli, Sunghoon Yang and Zulu pottery**. Presenting artworks that range from ceramic wall pieces, sculptures and vases, glassworks containing soil from the Highlands to sculptures that challenge common preconceptions about materials by juxtaposing concrete and glass, the exhibition constitutes a survey of contemporary artistry and craftsmanship placing an emphasis on materiality and its possibilities.

Next page:
Paolo Staccioli, Detail of **Stele** (2002), Lustre ceramic, 43 x 23 x 8 cm.



A graduate of the Royal College of Art (2015) and the Glasgow School of Art (2010), **Charlotte Barker** is interested in the irregularities of the hand-made object and the creative territory that lies between impulse, intuition and technical skill. Intrigued by the painterly properties of the ceramic surface and the viewer's perception of material qualities, Barker's pieces sit at the intersection of sculpture and design experimenting with textures and shapes.



Charlotte Barker, **Shell** (2015), Glazed ceramic, 27 x 61 x 48 cm.



Originally from the south of Italy, having lived in London for many years before moving to Florence, **Silvano Bavia's** works reflect his cultural heritage and his own experiences in Italy, London and Europe. Inspired by the ancient tradition of papier-mâché very rooted in his native region of Puglia and the ceramic art developed in Florence during the Renaissance, Bavia presents wall pieces, vases and an installation where the rose becomes a central element. Usually associated with notions such as birth, purity and beauty, Bavia's papier-mâché roses made of newspapers reporting on contemporary issues are a bold statement of optimism.

Silvano Bavia, **The Roses Garden** (2018/2019), Papier-mâché with metal base and support, dimensions vary.

Next page:

Silvano Bavia, Detail of **Vase 01** (2018), Ceramic, 27 x 35 x 27 cm.





Augustine Carr graduated from the Royal College of Art in 2016 with a sell-out show. His work focuses on rejecting representation in favour of the process that lies behind the final creation. The series *Summa Theologica* involves small hand-modelled plasticine sculptures enlarged and reproduced by detailed CNC milling. Small child-like three-dimensional doodles are enlarged and reproduced with a technical precision that amplifies the haptic quality of the objects revealing brutalism, innocence and playfulness.



Augustine Carr, Detail of **Summa Theologica IV** (2017), CNC-milled SikaBlock, 62 x 107 x 55 cm.

Augustine Carr, **Summa Theologica IV** (2017), CNC-milled SikaBlock, 62 x 107 x 55 cm.

Working with glass, bronze and soil, **Shaun Fraser's** – also a Royal College of Art graduate – work comments upon notions of identity and connections with place. Living and working from the Highlands and Islands, the region is a constant source of inspiration for him. There's a certain sense of fidelity which Fraser attaches to the Highlands, a sense of belonging which is raw and emotive, and that he attempts to capture in his art. By including peat and local soils into his works, the artist provides the pieces with an innate link to the landscape and the ability to evoke a sense of place.







Wendy Mayer is a Welsh artist who graduated in Sculpture from Loughborough University School of Art in 2008. Her works explore her relationship with the past and reflect her interest in the uncanny. The making of her pieces involves a combination of destruction and assembly processes that articulate the sentiment of damage and repair within personal evolution. Deeply personal, her work is autobiographical and communicates ideas about relationships and childhood memories, and Mayer's emotional response to these which result in highly charged psychological artworks.

Previous page:
Wendy Mayer, **Teapot with Ears** (2019), Ceramic, 17 x 24 x 14 cm.

Wendy Mayer, **Cochlea** (2015), Reborn vinyl, mohair and vase, 28 x 28 x 15 cm.

Harry Morgan is interested in the behaviour and intrinsic 'personalities' of materials. His work explores the conflicting relationship between concrete and glass. Glass, with its unclear borders and internal dimension, conveys the ambiguous or intangible. In sharp contrast, concrete is brutally physical; the word itself used to describe absolutes and certainties. Morgan enjoys the tension between the fragile, transparent glass and the uncompromising, dense concrete.





ma poi arrivo
con la terra del
campo di sogno
suevia e via



Born in Scandicci, Italy, **Paolo Staccioli** began his career as a painter in the 1970s. Eager to experiment with a new artistic language, in the early 1990s he was drawn to Faenza to work and train in the workshop of a local ceramicist. Eventually he opened his own studio where he continues to explore different approaches to fire glazing and copper oxides. Inspired by Paolo Uccello, known for his pioneering work on visual perspective in the 15th Century, Staccioli's compositions are dominated by an accumulation and variation of themes where warriors, travellers and horses are recurrent characters alternating between smaller pottery pieces and monumental sculptures.

Previous page:
Paolo Staccioli, **Red Dondolo** (2018) and **White Dondolo** (2018) Lustre ceramic, 23 x 30 x 10 cm.

Paolo Staccioli, **Cardinale** (2005), Lustre ceramic, 42 x 16 x 16 cm.

Sunghoon Yang graduated with a BFA and MFA from Keimyung University, South Korea. Yang's works portray distant reminiscences of everyday objects. The artist paints evanescent and soft images of traditional Korean ceramics that belong to the past. His pieces sit somewhere in between memory and reality as if fading despite the efforts of the mind.

Sunghoon Yang, **Memory I** (2015), Oil on canvas, 130 x 130 cm.

Sunghoon Yang, **Memory II** (2015), Oil on canvas, 130 x 130 cm.





Pottery making is a highly-specialised skill practised only by women in the **Zulu** tradition. Originally intended for the mass storage of food and brewing of beer, the black large pots are formed by building up coils of clay which are then smoothed down with found items. The many patterns and decorations would vary depending on the regions and families.

Zulu Terracotta Beer Pot, Ceramic, 35 x 40 x 40 cm.



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