

This survey, drawn from the last forty years, covers seven strands of my output in ceramics and bronze; themes that weave in and out of my work over several decades:

*the marks my hands make
parts and poems
Whitworth
after Gauguin
light falling
the embraces
beautiful, white flowers*

the marks my hands make, is a series I began in the early eighties, exploring ways of impressing and making marks. It resulted in seven ways of building: *round, modelling, touching and holding, pressing and squeezing, marking, fist and palm. Sixteen pieces. Touching and holding, 1984* is the earliest work in this survey.

‘*parts and poems*’, is taken from Walt Whitman’s poem ‘*I sing the body electric*’. I followed Whitman’s text as if it was a list of things to be built. These works accompanied a shift from hollow vessels to solid forms, with only my fingermarks remaining on their surfaces. Sometimes I combined ‘parts’ with paintings, books and other objects. A 2007 series in black, white and grey, painted in the early evening light of my Bowery studio, included *modeled arm and hand, modeled shoulders and modeled van der Leck and left leg*. ‘Sleep’ as a vase, a sleeping head, or an abstracted form appears and re-appears from 1995 until the present. The most recent work in this series is ‘*man weeping*’, 2021, constructed from ceramic with copper wire.

In the series *Whitworth* I charted the geographical locations and figures of my childhood in Lancashire, England, in an attempt to reclaim places and people who had become lost to me; a small valley; a tower in Blackpool; my great-uncle’s swallow tattoos, which passed

through several formations from *swallows around his neck* to *circle of swallows*.

Discovering Gauguin's ceramics in Paris in the early 70s gave ceramics meaning in a way I'd never understood before. In the series *after Gauguin*, from 2004 onwards, I tried to confront this early influence by rebuilding his rural and domestic scenes mostly in glazed copper black with works such as *washing her hair, hand on head* and *bather with lotus leaf*.

Light falling continues a series I began after first confronting modern painting in Paris in the 1970s. Returning to my Rotterdam studio, I would replicate brushstrokes I'd seen in paintings by Cezanne, Picasso and the Impressionists onto my own work, depicting light and shade as if through other artists eyes. Following Johns I made three versions of each work, first in black and white, then color and then a version without light, a grey object, like a sculpture of an English light bulb I'd first seen in London in 1970. *Thirteen pieces. by starlight. (Gauguin) on Carson Mesa, 2014* is one of a series of multi-part works with forms derived from Gauguin's ceramics, painted at different times of the day, in different light conditions, on Carson Mesa in northern New Mexico.

the embraces, began as *circle of embraces in yellow light, 2019*, depicting twelve possible configurations of an *embrace*, followed in 2023 by works in ceramic and bronze.

beautiful, white flowers, 2024, a circle of twelve flowers was conceived as an homage to Constantine Cavafy's poem 'Beautiful, White Flowers As They Went So Well'. I made *three flowers, 2025*, for my neighbors' gravestone in northern New Mexico and editioned it here in bronze; also a single *flower, 2025*.

I attended Rochdale College of Art (1966-1968) and then the Central School of Art and Design, London (1968-71), spending much of my time there in the galleries of the Victoria and Albert Museum. In 1972 I traveled to the Netherlands where I worked for a period at the Porceleyne Fles, a ceramics factory in Delft, at first building large public sculptures and wall panels in the 'bouwkeramiek', later working in the factory's Experimental Department, a studio where artists were invited to work, although soon 'let go' (with a good testimonial) because of poor workmanship.

I remained in the Netherlands and went on to discover de Stijl, and the architecture of Rietveld and Oud and look closely at the paintings of Van Gogh, van der Leck and the Stedelijk's collection of Malevitch.

After traveling to Mexico to study pre-Columbian art in 1974 with a British Council scholarship, I later returned to the Netherlands where I received a bursary from the Rotterdam Art Foundation, which allowed me to work and travel for three years. I spent much of this time in Paris, and was greatly affected by three exhibitions I saw there at the new Centre Pompidou, which I experienced as an epiphany: 'Paris-Moscow', 'Paris-Berlin' and 'Paris-New York'.

Through my close relationship with my Amsterdam gallery Art and Project and its program of conceptualism I became enamoured of the works of Stanley Brouwn and Bas Jan Ader, artists who seemed to construct artworks as thought, or as questions answered: *how many steps, I'm too sad to tell you, how do I get from here to there?*

I believe all these elements and experiences from my early engagement with art still form the foundation of my work: art, experience, the natural world, guided by poetry, connecting thought to the physical manipulation of material.