

V e s s e l



Jo Taylor (1970 -)

Piceous III

Circa: 2018

2018

United Kingdom

Black stoneware

39 x 36 x 17 cm (15³/₈ x 14¹/₈ inches)

Taylor's inspiration comes from highly decorative architectural features such as ornate plaster ceilings, wrought iron and carved stone. Living near the Georgian city of Bath provides a rich visual resource, although it can be said that she will seek out such details wherever she goes.

Regularly visits to our larger cities such as Liverpool and London offer ornament that can be experienced on a grander scale with their historic buildings such as the Sefton Park Palm House and the V&A holding many further examples. Further afield the architecture of Gaudi in Barcelona, the palaces of Potsdam and the Villa D'Este in Tivoli have all provided inspiration.

In her own words:

'I enjoy the grand gesture present in large scale relief, the drama of deep shadow, the dialogue between space, structure & ornament. The changing light conditions of bright sunlight, a dull day, dusk or artificial light can affect the contrast and way the structure is perceived'

Literature:

Unique

Artist description:

Taylor's inspiration comes from highly decorative architectural features such as ornate plaster ceilings, wrought iron and carved stone. Living near the Georgian city of Bath provides a rich visual resource, although it can be said that she will seek out such details wherever she goes.

Regularly visits to our larger cities such as Liverpool and London offer ornament that can be experienced on a grander scale with their historic buildings such as the Sefton Park Palm House and the V&A holding many further examples. Further afield the architecture of Gaudi in Barcelona, the

palaces of Potsdam and the Villa D'Este in Tivoli have all provided inspiration.

In her own words:

'I enjoy the grand gesture present in large scale relief, the drama of deep shadow, the dialogue between space, structure & ornament. The changing light conditions of bright sunlight, a dull day, dusk or artificial light can affect the contrast and way the structure is perceived'

For Taylor the making process hugely influences the final outcome of each piece. The way the raw material behaves and how it responds to her is intrinsic to the shapes & marks made. Clay pieces are made & marked with tools as the potters wheel rotates until a collection of loops & curls of varying sizes are amassed. More clay is manipulated by hand to create further pieces with suggestions of direction.

When the clay has dried enough to be handled assembly begins, by adding & securing each piece whilst paying attention to the physical & aesthetic sense of balance. As the work evolves decisions are made regarding the composition from every angle until the work is complete.

Taylor's current practice has been evolving since graduation from her MA at Bath Spa University in 2012. Since that time she has exhibited widely in the UK and also in Belgium & the US, whilst also featuring in a number of publications including Ceramic Review in the UK & Ceramics Monthly in the US.