

VESSEL GALLERY

LONDON



Steven Edwards (United Kingdom 1976 -)

Achromatic Fold in White I

'Achromatic Fold in White I' is a unique sculpture by the British artist Steven Edwards, created from parian porcelain.

Edwards purposely places his clay under stress to reveal the natural tension and movement in its surface and form. Pushing, pulling, compressing and slicing - his aim is to provoke a reaction from his material.

Whilst challenging and pushing his material to the limits, often using clay bodies in ways they are not designed for, Edwards purposely exploits unexpected outcomes. Creating a sense of unease, during the making his clay cracks and buckles, resulting in permanent scars that illustrate the extremes that have been asked of it. Purely aesthetic, these fissures within the surface are an important counterpoint to the idealised sugary-hued confectionery layered rings.

The final forms are a combination of these making scenarios, translating a theme of duality in their appearance – the contrast of visual distortion and precision, the stillness and movement in form and the surface deception between synthetic and natural.

The artist can also create pieces to commission, please contact the gallery for further information.

Artist description:

Steven Edwards is a ceramic artist whose work investigates the language of making through the materiality and physicality of clay. Fascinated by process-led making, he uses traditional techniques

that provoke unanticipated outcomes, using clay as a medium that sustains the narrative of the making process. The resulting forms embody his interaction and manipulation of the clay using bespoke tools to explore the intrinsic properties of the material.

His creative practice starts by purposely placing clay under stress to reveal the natural tension and movement in its surface and form. Throughout the whole making process, he pushes, pulls, compresses and slices the material to provoke a reaction. The final forms are a combination of these making scenarios, translating a theme of duality in their appearance – the contrast of visual distortion and precision, the stillness and movement in form and the surface deception between synthetic and natural.

Whilst challenging and pushing his material to the limits, often using clay bodies in ways they are not designed for, Edwards purposely exploits unexpected outcomes. Creating a sense of unease, during the making his clay cracks and buckles, resulting in permanent scars that illustrate the extremes that have been asked of it. Purely aesthetic, these fissures within the surface are an important counterpoint to the idealised sugary-hued confectionery layered rings.

Edwards has exhibited his work at premiere contemporary design and craft shows including British Ceramics Biennial, London Craft Week, London Design Festival, Paris Design Week and Homo Faber in Venice. He has also made large-scale outdoor installations, including From Humble Beginnings as part of the Surrey Unearthed Arts Council funded project at the Watts Gallery. He has work within the permanent collections of Chatsworth House, home of the Devonshire family.