

# CERAMIC REVIEW

The Magazine of Ceramic Art and Craft

Issue 236 March/April 2009 £6.30

[www.ceramicreview.com](http://www.ceramicreview.com)



## Barbara Nanning



KAORI TATEBAYASHI JILL FANSHAWE KATO

CLIVE KEENAN ROBERT DAWSON NANA AURIS BIEUNHAE

1 *Torso*, 2008, H38cm 2 *Portrait*, 2007, H38cm 3 *Trivalve*, 2008, Ø50cm 4 *Clay Rubicon*, 2007, L68cm 5 *Tower of Tears*, 2008, H106cm

**Dreams Made Manifest** Crafts Study Centre, Farnham, Surrey, 3 March-23 May 2009. Open: Tues-Fri 10am-5pm, Sat 10am-4pm Web [www.csc.ucreative.ac.uk](http://www.csc.ucreative.ac.uk) **Artist's Talk** Wed 4 March 2009, Tickets £5, booking essential



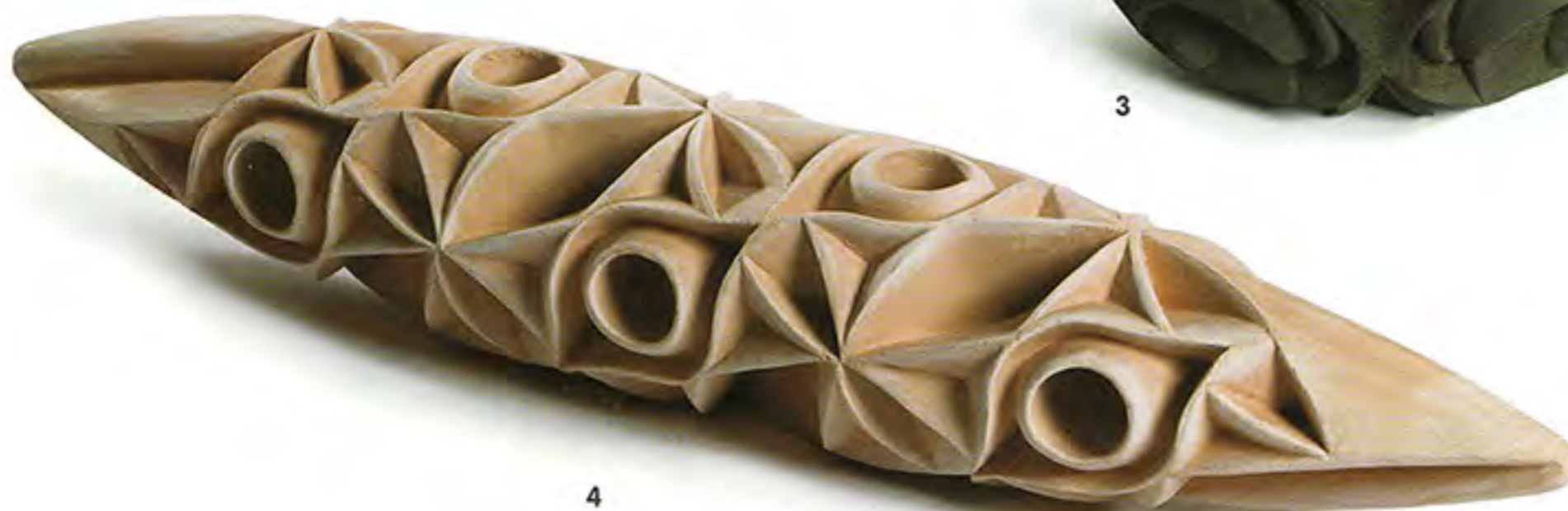
1



2



3



4



5

## NEW DIRECTIONS

THIS SPRING THE CRAFTS STUDY CENTRE, FARNHAM, WILL BE HOSTING HALIMA CASSELL'S MAJOR TOURING EXHIBITION. **CERAMIC REVIEW** TAKES A LOOK.

Pakistan-born Halima Cassell is regarded as one of the country's leading young ceramists. Her carved bowls, tiles and sculptures combine geometric elements with recurrent patterns and architectural principles, heavily influenced by her Islamic roots and her interest in African pattern work.

Supported by a major award from Arts Council England, Cassell recently took up a twelve-week residency at the 20/21 Visual Arts Centre, North Lincolnshire, a converted late 19th century neo-Gothic church with a soaring west tower and high interior arches. Given the nature of Halima's work, the recurrent patterns adorning the surfaces of

both Islamic and Christian architecture, the location of the residency was fitting.

*Dreams Made Manifest* is her largest solo exhibition to date and represents a new departure for Cassell. Supported by the residency, the exhibition has allowed her to explore and work in a variety of new media, including plaster, lime wood, stone, bronze and resin. Alongside examples of her acclaimed carved ceramic bowls, *Dreams Made Manifest* features new experimental works in brick and sculptures.

Committed to pushing the boundaries of her art, Cassell's new work follows from a set of unexpected circumstances when two pieces in clay, commissioned in 2007 by Wakefield Art Gallery as acquisitions for the new Hepworth Wakefield, shattered during the firing process. Appalled at first by the loss of the work as a result of this 'failed' firing, Cassell reflected on these clay fragments and their potential to

become something other than displaced parts of a whole. She glimpsed their sculptural properties and has used them as maquettes for something larger and freer in form compared to her controlled forms with their intricate and mathematically calculated surface decorations.

'Over the past year I have experienced a deep and meaningful connection with these fragments of my work which came about as a result of the uncertainties of the firing process. This has led and freed my creative processes and endeavours and has opened a new line of investigation in this journey. Also in the exhibition, I am creating a clear perspective of my work in relation to sculpture.'

The exhibition will be accompanied by a hardback publication, featuring texts by Peter Randall-Page, Alan Grieve, Andrew Lambirth, Edmund de Waal, Helen Joseph, Jean Vacher and Oliver Ulma, launched to coincide with the opening of the exhibition. 