

ALEX McCARTHY

PRESENTS



PADSTOW
— GALLERY —
EST 2018

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Set in the heart of Padstow, the gallery boasts a spacious 57m² of retail space spread over two floors in a charming Grade II listed property. Padstow Gallery is a truly independent outlet which sources an exclusive range of affordable work by both up-and-coming and established British artists in a range of mediums directly from the makers and creators.

Being based in Cornwall has certainly influenced the style of the gallery which has a strong focus around the concept of 'edges' and 'boundaries' - where land meets sky - a celebration of the flora and fauna of our countryside, and ruggedness of our natural coastline. Original paintings sit alongside a considered range of contemporary ceramics, sculpture, jewellery and handmade prints from National artists.

“Many of you will have met me before and will already know that I am passionate about stocking superior quality original works from professional artists. I love what I do, the people I meet, the artists that I represent, and I hope that enthusiasm shows in every interaction”

Liz Francis, Gallery Owner



PADSTOW GALLERY

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Biography



It has now been 10 years since I graduated from Cardiff School of Art and Design, and it is safe to say that I am still learning something new about ceramics most days. To be a full time professional potter since leaving university is something that not many makers can say and so I write this with great pride. I have moved around the South West in this time; Cardiff back home to Tavistock and then up to Bristol where I now reside with my wonderful fiancée Sarah. I am lucky enough to have been able to set up my studio in our garden at home, and so my 16 second commute with my studio buddy Cisco (our boxer dog) seems like the potters life to me.

I find myself constantly being intrigued and amazed by the textures that surrounds us in our everyday lives. Rock formations, different tree barks and even the material I work with every day, clay, give me constant inspiration. I aim to imitate these natural textures on the surfaces of my vessels, I am almost using the body of the pots as a canvas to investigate these surfaces further. The tactile surfaces give a real sense of depth, this is then enhance further by the use of the precious metal lustres. What really excites me still is the variety of textures that can be achieved through the medium of clay, the possibilities seem limitless.







This body of work is one of the most varied and exciting I have created to date, with a range of form, texture and colour. Recently I have started to experiment with a more vibrant colour pallet. I decided to set myself a challenge, to emulate the Pantone colour of year, which for 2020 is Classic Blue. After lots of experimenting to get the hue just right, this is the first time showing this collection,

and what better accompaniment than Paul Bennetts paintings.

I plan to continue experimenting with colours in the future. The Emerald Collection is an intense rich green with varying levels of depth within the vessels texture. This is then juxtaposed with the highly lustrous precious metal highlights.



We then come back to Earth, literally, with the Terra collection. The mottled reds, oranges and browns seen in this range are what I strive to mimic from the landscape that surrounds us here in the West Country. Again extremely tactile surfaces are achieved, either rough or smooth, making the vessel irresistible to touch.

Finally we have the collection titled 'Zephyr' meaning a soft gentle breeze. The light application of cobalt at the glazing stage gives the subtle array of blues, creating depth that is complimented by the bright platinum lustre. This finish can make even the largest of pots look almost soft and inviting.

CLASSIC BLUE COLLECTION

LIMITED EDITION FOR 2020



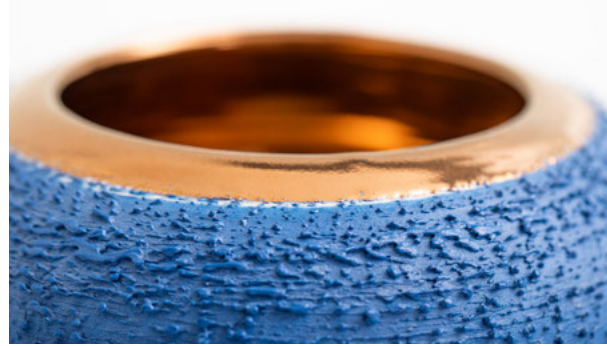






AMC86 | £180





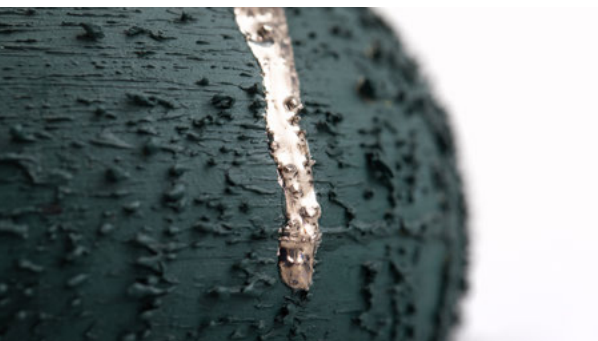




EMERALD COLLECTION

















THE PROCESS

Each piece is thrown, turned and slipped on the potters wheel. It is the application of the slips (liquid clay) that give the variety in the textured surfaces. I am constantly experimenting and learning with this stage of the process, somethings work somethings don't, its the joy of ceramics.

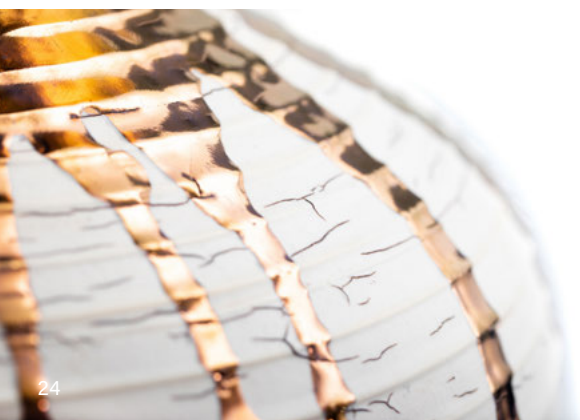
Once the vessels are bone dry they are then loaded into the kiln for the first of three firings. Bisque firing which turns the clay into ceramic. Once unloaded the oxide washes and transparent glaze is applied and reloaded into the kiln for the Stoneware firing.

Finally I apply the precious metal lustres and they're reloaded in the kiln, all being well once I open the kiln for the final time I am presented with a host of lustrous pots to be proud of..

TERRA COLLECTION

















AMC96 | £125

ZEPHYR COLLECTION

















