



KEN EASTMAN

modern shapes gallery



CATALOG

KEN EASTMAN

ARTISTIC APPROACH

Ken Eastman is now one of Europe's pre-eminent hand-builders, and on the simple evidence of this show, one of its most quietly ambitious. I say 'quietly' because this deeply thoughtful and least showy of potters works intensely and painstakingly on small groups of pieces, carrying through ideas and explorations in series, but each object is quite independent and autonomous, quite distinct in mood. He makes forms over many months, gradually building up, modifying and altering, studying and reconsidering from all angles, scrutinising the pleats, flaps and flutes of clay, the curves and projections and their relationships. This is probably his most complex sequence so far. As the surfaces and colouration have become more austere, the palette monochrome (but with subtle variations, if you look closely), the shapes have a new convolution, a pulling together of seemingly disparate parts. They remind us of forms in nature as well as the urban environment. Eastman creates an interesting interplay between organic and human-made traces, polished and smoothed by touch and the elements. This is perhaps his most anthropomorphic work too. Pieces like 'About Time' and 'Distance Coming Closer' have their own contrapposto, their own

slightly twisting, centrally-generated dynamic. One is reminded of other sculptures, for example Boccioni's 'Development of a Bottle in Space', the sense of an object opening out and interlocking with its surrounding space, emanating energy and flux, the innate tensions in apparently still objects. There is certainly a Cubist aspect, an analysis of parts in operation. There is a fluid plasticity too, the planes, blocks and sections shifting and interacting with the air and light in different ways, the nature of these shapes changing with the atmosphere. These are not easy works. That sense of continuous re-drawing and re-shaping is an implicit part of the 'finished' sculpture, an investigation of endings and beginnings, of junctures and re-directions. No surface stands still. The sturdy black 'Here and Now' is strikingly unsettled, geometric and angular in parts, and sensuously body-like in others. There is a sense in places of the spine under the skin, both taut and soft, qualities most clearly seen in the very corporeal 'Walk with Me'. The surfaces here are crumpled and indented by gentle pressures, accentuated by precision of shadow and 'the cut of the light', to borrow Jeremy Hooker's memorable phrase. - *David Whiting*

Come on home

stoneware

19 x 30 x 28 cm

7.48 x 11.81 x 11.02 inch

€ 4.500,-



Object to listen to

stoneware

16 x 14 x 14 cm

6.30 x 5.51 x 5.51 inch

€ 2.850,-



If not now when

stoneware

48 x 38 x 38 cm

18.90 x 14.96 x 14.96 inch

€ 6.500,-



Object to listen to

stoneware

16 x 13 x 14 cm

6.30 x 5.12 x 5.51 inch

€ 2.850,-



About last night

stoneware

33 x 28 x 29 cm

13 x 11.02 x 11.42 inch

€ 4.200,-



Object to listen to

stoneware

16 x 14 x 14 cm

6.30 x 5.51 x 5.51 inch

€ 2.850,-



Story from a stranger

stoneware

19 x 34 x 27 cm

7.48 x 13.39 x 10.63 inch

€ 4.500,-



Object to listen to

stoneware

16.5 x 13 x 13 cm

6.50 x 5.12 x 5.12 inch

€ 2.850,-





KEN EASTMAN (B.1960, UK)

“I’ve always been drawn to abstract forms which fire my imagination; I see them everywhere, even in my plate. I endeavour to give a little order to all this, but I’m not aware of everything I express, thank goodness, and that’s no doubt what makes my work both possible and intelligible. When I handle clay, my mind can finally come to rest. Sculpture is more than an accomplishment for me; it’s a spatial expression of the passage from shadow to light, from interior to exterior. The invisible, which owes its emergence to our deepest origins, is found in this tangible passage between two worlds. Music and dance, both of which I used to practice extensively, were key sources of inspiration in my ever growing desire for freedom. Clay and sculpture succeeded in liberating this creative energy, imprisoned by the purist know-how of the past.” - *Ken Eastman*



