**PETER BLACK**

Peter singlehandedly built a firebrick lined propane gas fired salt kiln (approx. 1meter cubed) during lockdown in 2020. He works to a 10-hour firing to cone 10/11; 12+kg of salt introduced gradually via a funnel.

Peter’s salt glazed porcelain and stoneware pieces are thrown, and finished on the wheel, sometimes altered, and assembled, including functional as well as one-off decorative or sculptural pieces. He strives to make each piece individual, including when part of a series, such as mugs, bowls, or cups. Adding a variety of banding rings to the work evokes the marks of turning, the softness and spinning of the clay on the wheel, revealing the story of its making. The banding profiles are mostly influenced by architectural detail on buildings he has visited over the years, but the effect of the banding they create on the pots he finds particularly rewarding, suggesting on the one hand support, protection, safety, and security, but at other times perhaps a constraint, confinement, or caging. In his youth Peter collected (mainly damaged) Chinese Kangxi and 18C European porcelain, regularly visiting Portobello and Bermondsey Market at 6am. His making came later, but he feels it was influenced by the pieces he bought, studied, and have loved over the years. These pots have of course been themselves influenced by earlier ceramic, silver, and pewter forms. Salt-glazing is desperately hard work, but for Peter it produces a shine and texture that can’t be matched. It offers great potential with its characteristic texture of subtle or heavy orange peel. Salt-glaze is perfectly transparent and does not remove the banding and mark making on his pieces. His work focuses on the familiar, taking it forward with a dash of humour and an oblique nod to its source. At its best he feels this approach produces freshness and vibrancy, and the everyday can become something unique and individual, with its own character. Peter is most happy with a finished piece that makes him smile, that might be an old friend and that he finds himself seeking out.

**Education**

2017 - 2019 Clay College Stoke

2019 – 2020 Established studio at Sissinghurst, Kent. Built (working alone) a

gas fired firebrick lined salt glazed kiln with the generous advice

of Walter Keeler, Joe Finch, and Steve Harrison; approximate

size 1 meter cube.

**Exhibitions**

2019

* Clay College Gallery, Middleport Pottery
* The Department Store, Brixton
* Art in Clay, Hatfield

2021

* Art in Clay, Windsor
* Celebrating Ceramics, Waterperry
* Craft in Focus, Hever
* Throw Contemporary Winter Exhibition 21/22, online

 exhibition

* Digital Craft Festival, online exhibition

2022

• Selected for the Rising Stars 2022 exhibition at the New

Ashgate Gallery in Farnham

• Celebrating Ceramics, Waterperry

• Potfest Compton Verney

• Potfest Glynde Place

• Art in Clay – waiting for confirmation

**Teaching**

2021 The Ceramic Studio, Kent. Introduction to Porcelain

2022 The Ceramic Studio, Kent: 10-week courses (one day per week)

in porcelain planned for April-June

Press Kent Life Magazine: 800-word piece on my pottery studio and

making, publication date: May 2022