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There are three major elements that define the creation of my ceramic artworks. The materiality of clay in manipulation of form and surface texture that give character, meaning and suggested context to the expression of a work.

Secondly, the conceptual intent imbued within the multivalent formal elements and how I have directed them towards a situation, environment or perhaps a philosophical viewpoint.

Thirdly, those most elusive qualities inherent in an instinctual intuition where spoken or written language is made redundant and is superseded by an intangible understanding, a 'knowing' or feeling that is buried deep within one's psyche. This state always seems to me to be the universal ethos beyond human comprehension; a state of 'nothingness'. This condition of the invisible in the universe seems to me to be the greatest element of earth zeitgeist that is inaccessible to our narrow, human consciousness and which we tend to try and grasp with such epithets as myth, god-like, ethereal. We can glimpse it rarely.

Regarding the qualities manifest in clay as material, I use two clay bodies, namely a white stoneware or porcelain. For me they represent the closest natural substances that find resonance with the most immutable of landscape architecture, mountains.

These clays also act as a white 'canvas' for colour and tone on a clay surface.

Colour is a very powerful tool, along with texture. It plays a crucial role in defining form. For my work it can detract, harmonise design compositions, create focal points or bring drama to the intended concept of a work. A simple example is a smooth, white porcelain body I used in a figurative sculpture that imparted a quality of stillness, quiet, reticence as a state of being in that figure. I have also used that state of white quietness as menace in figures that were used in a sculpture that indicated that frozen moment, after a quiet murder had most likely taken place. I have also used bicolour as a powerful political tool.

However, I respond most joyously to the spontaneous, unrepeatable, rich surfaces of figures that I have embedded with a variety of natural oxides, stones, raw earth substances and random matter I find lying around wherever I am. These are applied in an unpremeditated fashion as a work is built up. They are a response to my mental library of the extraordinary panoramic fusion of colour and texture I have observed in nature during my life.

The physical structure of the platelet-like matrix of clay particles that allow it to be bent, cracked, twisted, slashed, broken in gaps and yet retain integrity of form is important to me. I have a quiet respect for the material.

Mark making on the clay surface is a vital feature of my work. It carries the history of my making in that moment of time, as well as an adjunct to the meaning of a work. Therein lies the invisible energy of spirit and soul.

I have travelled through five iterations of genres in my ceramic career, one of which was a focus on the human condition through figurative sculpture. As is my wont, I have trolled through a broad, wide sweep as to what it is to be human: funny, angry, corrupt, cool, unconsciously kitsch, old and forgotten, sanctimonious, a shopping mall queen, contemplative, enigmatic and much more. All the time, the outward

figure is a manifestation of the interior landscape of the mind that I am exploring. The human zeitgeist in endless drama.

My fifth and present phase of focus that had been on the back burner in my subconscious since I was a child, became centre stage in 2017 when I began to shift to a broader exploration where I allowed the invisible as it comes through in the form of imaginary animals. These are made without preamble, pre-condition. I have no idea what animal will emerge from my hands. This is where I shift my mind into a state of 'nothingness'. Therein, it seems to me to be a state of authenticity. My connection with nature is an embedded unconsciousness which emanates from my childhood growing up in tropical Africa that imprinted deeply into my childish being with the smells, sounds, shapes, scents, sights, touch and sentience of the natural world.

A recent move to live close to the sea has brought the fundamental enormity of organic energy into sharper focus for me. It has become an imperative for me to explore this avenue of enquiry. It is a difficult subject to interpret and the journey will be long. I don't know where it will take me, but I find it is the most challenging and exciting creative enquiry I have yet to engage, moving into the unknown and being open to discoveries where just maybe, I may glimpse through the glass lightly.