

ABOUT THE ARTISTS

CLAIRE CANISCK PAINTINGS



Claire Cansick studied Fine Art at Norwich University of the Arts, graduating in 1996. Her work is deeply rooted in the natural world, offering a form of escape from the urban environment in which she grew up. Through

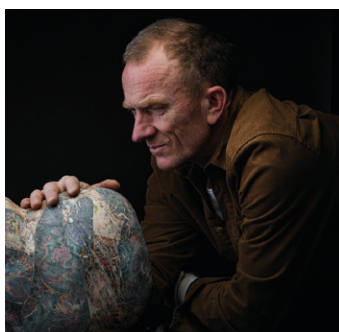
painting, she maps an emotional and psychological journey, drawing on the local landscape and the sea.

Her compositions often combine representation with metaphor—snakes, skeletons, faces, and shifting shadows emerge within elemental forces like fire, flood, and wind.

These motifs act as a means of revealing her inner world while reflecting on humanity's relationship with nature. Claire has exhibited widely, including at the Sainsbury Centre, Norwich 2025, the Royal Academy Summer Exhibition in 2022, and Chappel Galleries, Gallery East, The Old School Gallery, and Firstsite, Colchester. She lives and works in the Norfolk Broads National Park.

In her own words: "Painting the sea has become more than an attempt to convey moving water—it is a conduit for layered themes: non-self, fear, reverence, and a deep unease at the state of the world. I am drawn to duality—moments of tension alongside calm, disruption alongside symmetry. These contrasts reflect both my personal experience of the North Sea and our broader relationship with nature and the climate crisis."

JAMES EVANS CERAMIC SCULPTURE



James Evans studied at Central Saint Martins, where he was taught by artists including Rob Kessler, Richard Slee, and Gillian Lowndes. His practice evolved from traditional pottery into a more exploratory sculptural approach,

leading to a scholarship at University of Colorado.

James' work centres on a dialogue with material. Rather than imposing strict control, he allows clay to guide the process, embracing its inherent qualities. His forms are suggestive rather than representational, drawing on influences from the human body, architecture, and historical ceramics.

A recent visit to the Victoria and Albert Museum informed his latest works, particularly the fluid glazes of Chinese figurines and sculptural horses. Firing stoneware at

high temperatures, he creates unified forms with richly textured, flowing surfaces that invite what he describes as a "haptic gaze."

James has exhibited internationally, with early shows in Copenhagen and a solo exhibition at the Museum of Contemporary Art in Roskilde. In the UK, his work has been featured at the Barbican Centre and in exhibitions such as Atlantic Crossings. He has been shortlisted for the Jerwood Applied Arts Prize and the Arts Foundation Fellowship, and his work is held in the collection of the Victoria and Albert Museum. Since 2000, he has worked closely with Marsden Woo Gallery. In 2023, he was elected a member of the Royal Society of Sculptors.

In his own words: "This exhibition is about creating the right conditions for the material to sing. There is a dance between my vision and clay's persuasive nature. By stepping back, listening, and embracing the unexpected, I aim to create forms that are lively, tactile, and rich with surface."



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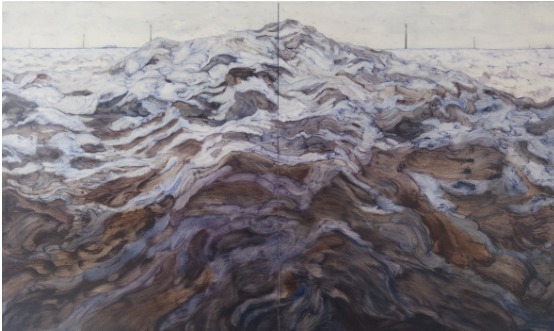
CLAIRE CANSICK PAINTINGS



Adventure (2025)

Oil on gesso / Diptych 61 x 101 x 4 cm
£3,000

A wave diptych, revealing two sides of a distant horizon; the two panels affects my compositional choices, expanding the horizon and simplifying the wave so its crest rests in the centre. A skeleton is encased in the swell, returning to the natural world from whence it came, making the wave a kind of tomb. The wave has a rock like surface- this was unintentional, and comes from others interpretations of my work, and I am happy to embrace it.



Through the Eye of a Hag Stone (2026)

Oil on gesso / Diptych 61 x 101 x 4 cm
£3,000

Painted in a much reduced palette, the painting resembles stone, specifically the colour of flint, the most abundant stone in Norfolk. A stone coloured sky, receding beacons as at Sea Palling where I swim, swirling gulls and a distant tanker all root the painting to reality.



Heads or Tails (2026)

Oil on wood / Diptych 45.5 x 60.5 x 3 cm
£1,000

A painting of inverted colours, and tones. Continuing to paint diptychs, the initial reasons falling away, and the paint or painting is taking over, colour is taking over in an experimental way. I paint each side separately and bring them together periodically during the process. I use the same brushes, and use the same core colours for each side, subtracting one.



All 29.5 x 42 x 3 cm / £700 each

(Clockwise from left to right)

Shadow Fleet IV (2026) Oil on wood

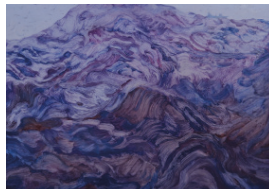
I have been fascinated to read about the shadow fleet and it's activity in my North Sea, and began to wonder if some of the ships I have painted were these illegal tankers of Russian oil. The fleet is increasingly being abandoned and left to burn, I discovered this when reading up on the subject and made this painting in response. Ultramarine dominates.

Waves Drink the Wind (2026) Oil on gesso

An experiment in ultramarine, the brush marks influenced by Hamonshu, a book of 1000 wave designs for Japanese woodcutters.

Ritual at Dawn (2026) Oil on gesso

An experiment in ultramarine, the brush marks influenced by Hamonshu, a book of 1000 wave designs for Japanese woodcutters.



22.5 x 30 x 3 cm / £500

For the Gulls II (2025) Oil on wood

Revisiting a painting from early in the year, which lead onto many versions large and small. This is sometimes about revisiting the feelings or place I was in at the time, a cathartic action.

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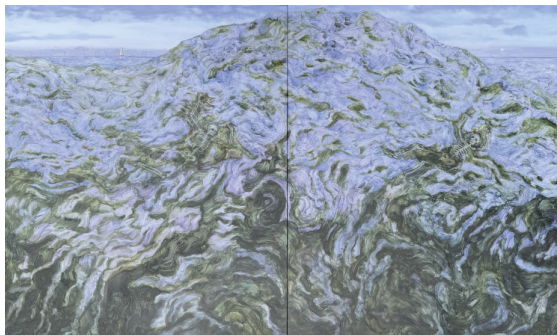
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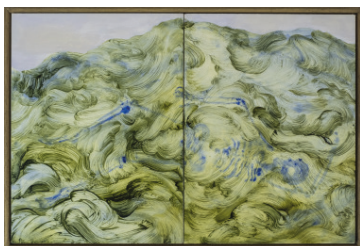
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The World After Tomorrow (2025)

Oil on gesso / Diptych 61 x 101 x 4 cm
£3,000

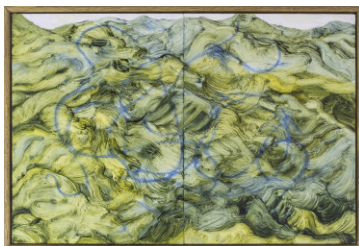
A wave spanning two panels, skeletons swept along in the swell. A painting about duality; nature vs industrialisation, what we know and what we don't, what we see and what we don't see, what we take notice of and what we choose to ignore. My perception of truth is it contains positive and negative and I want my work to speak of both.



'neath I (2025)

Oil on gesso / Diptych 24 x 35.5 x 3 cm
£600

I dissolved a skeleton, experimenting with painting onto a wetted surface. I also like to use large brushes on small surfaces, and this was the largest, softest brush I have. Sometimes painting is about paint, materials and tools.



'neath II (2025)

Oil on gesso / Diptych 24 x 35.5 x 3 cm
£600

In tandem with Neath I, dissolved a knot of serpents onto a wetted surface. I also like to use large brushes on small surfaces, and this was the largest, softest brush I have. Sometimes painting is about paint, materials and tools.



Shadows and Ghosts (2026)

Charcoal on gesso
Diptych Framed 45.5 x 60.5 x 3 cm
£600

A skeleton swims under a wave, which spans negative and positive sides of the same image. The figure dissolves into the surface.

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JAMS EVANS CERAMIC SCULPTURE



All and Everything, 2026
Stoneware with up to 5 different glazes applied by pouring or pipette.
30 x 43 x 17 cm
£2,250



Everything Reflected, 2026
Stoneware with up to 5 different glazes applied by pouring or pipette.
60 x 25 x 18 cm
£2,250



Awashed with Time, 2026
Stoneware with up to 5 different glazes applied by pouring or pipette.
47 x 15 x 15 cm
£1,500



Hawing, 2026
Often used in the phrase 'hemming and hawing' and refers to being indecisive, hesitant, or taking a long time to make a decision or give a straight answer. Stoneware with up to 5 different glazes applied by pouring or pipette.
20 x 18 x 8 cm
£450



Because they are Soft, 2026
Stoneware with up to 5 different glazes applied by pouring or pipette.
46 x 25 x 30 cm
£1,900



Heavenly Ambrosia, 2026
Symbolises the pure, divine joy experienced by an enlightened person - the soul's journey toward enlightenment. Stoneware with up to 5 different glazes applied by pouring or pipette.
33 x 18 x 18 cm
£850



Croisé, 2026
Stoneware with up to 5 different glazes applied by pouring or pipette.
50 x 28 x 24 cm
£1,900



Hemming, 2026
Often used in the phrase 'hemming and hawing' and refers to being indecisive, hesitant, or taking a long time to make a decision or give a straight answer. Stoneware with up to 5 different glazes applied by pouring or pipette.
40 x 35 x 20 cm
£900



Dummock, 2026
A slang term for the posterior or 'ass'
Stoneware with up to 5 different glazes applied by pouring or pipette.
17 x 20 x 15 cm
£475

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JAMS EVANS CERAMIC SCULPTURE



I Can't Tell a Lie... At the end of the day, gods honest truth, when all is said and done, it is what it is., 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.
27 x 30 x 15 cm
£1,240



My Patient Muse, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.
54 x 16 x 16 cm
£1,750



Loneliness of Stone, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.
12 x 15 x 14 cm
£450



Nothing is Still, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.
30 x 21 x 18 cm
20 x 18 x 8 cm
£1,500



Lost Sequence, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.
12 x 15 x 14 cm
£450



Obeisance, 2026

A movement of the body expressing deep respect or deferential courtesy, as before a superior; a bow, curtsy, or other similar gesture. Stoneware with up to 5 different glazes applied by pouring or pipette.
50 x 18 x 15 cm
£1,750



Mainstay, 2026

A noun that means a person or thing that is the most important part of something and enables it to exist or be successful. Stoneware with up to 5 different glazes applied by pouring or pipette.
23 x 14 x 10 cm
£425



On the Periphery of Abandonment, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.
27 x 30 x 40 cm
£2,200



Mellifluous, 2026

Sweetly or smoothly flowing; sweet-sounding 'honeyed': mellifluous tones. Stoneware with up to 5 different glazes applied by pouring or pipette.
28 x 20 x 20 cm
£1,500

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JAMS EVANS CERAMIC SCULPTURE



Orb of Affection, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.

26 x 18 x 18 cm

£900



Snoozing, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.

21 x 23 x 15 cm

£850



Rumpled Nature, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.

11 x 20 x 11 cm

£450



Unconfirmed Fragments, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.

48 x 17 x 17 cm

£1,500



Seated Muse, 2026

Stoneware with up to 5 different glazes applied by pouring or pipette.

62 x 15 x 14 cm

£2,250



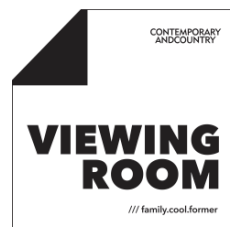
Loofah, 2026

Stoneware with blue glaze

62 x 15 x 14 cm

£425

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