VIEWING ROOM 15: 04-28 NOVEMBER, 2026

LIZ TAUNT / JONATHAN CLARKE / STEVEN WILL

All three artists are well-established with distinct practices, based squarely upon the processes that have engaged them for years: printmaking, cast metal sculpture and ceramics. The visual language they have developed as individuals prioritise the familiar, celebrating the everyday through the distillation of their subject, stripping away ornamentation and unnecessary distraction.

LIZ TAUNT



Based in Bungay, **Liz Taunt** works in a number of techniques including drypoint, lino, collagraph, monoprint and collage. Her experimental approach embraces the unexpected, creating abstract forms and invented visual ciphers that sit somewhere between imagination and everyday experience.

She is not particularly interested in narrative or realism in her art. Instead, she is trying to bring something new into the world which combines the chaotic, the arbitrary and the awkward.

It seems to her that while we all spend most of our time engaged with the realities of life - from the mundane to the wonderful - we also spend some of our time in a parallel world of abstraction and imagination. Liz likes to get lost (in a nice way) in this parallel world and tries to invent ciphers and shorthand to describe her particular reality.

Liz works in series. One series was prompted by an ancient Anatolian pot her mother left her. It was the starting point for over a dozen prints and collages. In another series she explored imaginary buildings and places.

"Sometimes an unconscious scribble gets me playing with marks and form and colour and gets the conversation going".

She grew up in Cambridge, Devon and London and has worked as an arts administrator and art therapist, trained at Goldsmiths, London University in the early 90s and has been exhibiting regularly since the 80s. Liz moved from west London to Bungay on the Norfolk Suffolk border in 2012.

Before returning to printmaking in Bungay, she made papier mâché vessels in London and experimented with dyeing and pattern making on textiles. She has transferred this experimental approach to her production process resulting in the works you see here..

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LIZ TAUNT



Anatolia 12 (2024)
Collage
Framed 38.2 x 38.2 x 2 cm
£315



Mirror 1 (2024)
Collage
Framed 41 x 48.2 x 2 cm
£325.00



Anatolia 2 (2024)
Collage
Framed 31.3 x 39 x 2 cm
£295.00



Mirror 2 (2024)
Collage
Framed 41 x 48.2 x 2 cm
£325.00



Blue Cotton (2024)
Drypoint
Framed 46.2 x 35.6 x 2 cm
£285.00



Serving Suggestion (2024)
Collage
Framed 53 x 53 x 2 cm
£415.00



Double Vision 2 (2024)
Collage
Framed 31.3 x 39 x 2 cm
£325.00



Small Change 3 (2024)
Drypoint
Framed 31.3 x 39 x 2 cm
£245.00



Down Town 2 (2022)
Drypoint
Framed 48.2 x 48.2 x 3 cm
£285.00



Small Change 4 (2024)
Drypoint
Framed 31.3 x 39 x 2 cm
£245.00

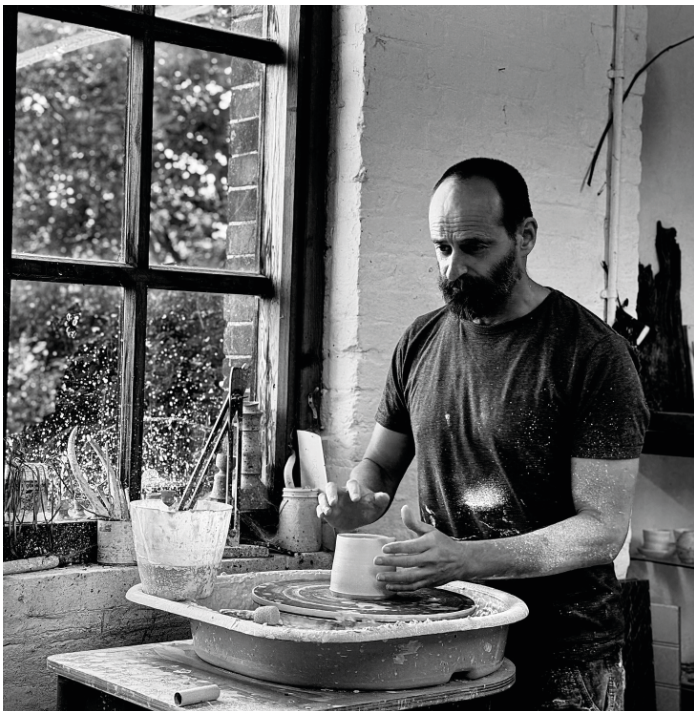


Hill Town 1 (2022)
Drypoint
Framed 48.2 x 41 x 2 cm
£285.00



Workhouse (2024)
Collage
Framed 38.2 x 38.2 x 2 cm
£365.00

STEVEN WILL



Located near Orford on the Suffolk Coast, **Steven Will** makes work rooted in the local landscape. Originally trained in the sciences and eventually specialising as a botanist, Steven Will has applied his love of plants and the natural world to his ceramics.

Steven Will's collection for this Viewing Room is based on the eroding coast where he swims daily, over slabs of clay and 50 million-year-old fossils. The crumbling cliffs consist of soft black clay and loose sandstone full of fossils.

Each piece is made of wheel thrown black or red stoneware that incorporates beach clays, sand, sandstone, crushed fossils, crushed rocks, sea bricks, sea glass and drift wood wood-ash collected by Steven. The fossils were created in a warm period and include fossilised mangrove trees from what were once tropical waters.

Each work is watertight and has had multiple firing to stoneware with different layers of minerals, slips and glazes (most had 3 or 4 firings to build up the surface).

"I wanted to create artefacts that look timeless, like they have been on the sea bed for many years, either from ship wreck or from people who lived on land that is now sea bed".

Steven works and lives between the wild heaths, coast and meandering estuaries of the Suffolk Coast. A connection to and immersion in nature informs all of his practice. He takes an experimental approach to his work and enjoys developing and discovering new processes.

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STEVEN WILL

EAST LANE SERIES: ALL ITEMS ARE STONEWARE. Each piece is made of wheel thrown black or red stoneware that incorporates beach clays, sand, sandstone, crushed fossils, crushed rocks, sea bricks, sea glass and drift wood wood-ash collected by Steven. The fossils were created in a warm period and include fossilised mangrove trees from what were once tropical waters. All vessels are watertight.



Wall Disc (2026)
34 Ø cm
£450



Bottle 1 (2026)
Approx. 15 x 8cm
£110



Bottle 2 (2026)
Approx. 15 x 8cm
£110



Bottle 3 (2026)
Approx. 15 x 8cm
£110



Bottle 4 (2026)
Approx. 15 x 8cm
£110



Bottle 5 (2026)
Approx. 15 x 8cm
£110



Large Urn I (2026)
Approx. 16 x 13 cm
£225



Large Urn II (2026)
Approx. 16 x 13 cm
£225



Medium Urn I
(2026)
Approx. 11 x 15 cm
£175



Medium Urn II
(2026)
Approx. 13 x 15 cm
£175

STEVEN WILL

EAST LANE SERIES: ALL ITEMS ARE STONEWARE. Each piece is made of wheel thrown black or red stoneware that incorporates beach clays, sand, sandstone, crushed fossils, crushed rocks, sea bricks, sea glass and drift wood wood-ash collected by Steven. The fossils were created in a warm period and include fossilised mangrove trees from what were once tropical waters. All vessels are watertight.



Small Bowl I (2026)
Approx. 11 x 12 cm
£95



Small Bowl II (2026)
Approx. 11 x 12 cm
£95



Small Bowl III (2026)
Approx. 10 x 11 cm
£65



Small Bowl IV (2026)
Approx. 10 x 11 cm
£65



Beaker I (2026)
Approx. 8 x 6 cm
£30



Beaker II (2026)
Approx. 8 x 6 cm
£30



Beaker III (2026)
Approx. 8 x 6 cm
£30



Beaker IV (2026)
Approx. 8 x 6 cm
£30



Beaker V (2026)
Approx. 8 x 6 cm
£30

JONATHAN CLARKE



Jonathan Clarke is one of the foremost sculptors working in the East of England today. He lives and work in Suffolk.

Jonathan was born in 1961 and raised near Bury St Edmund's, Suffolk. At the age of sixteen he was apprenticed to his father, the renowned sculptor Geoffrey Clarke (RA), one of Britain's twentieth century modern masters. His work draws on social, spiritual and mythological themes, with influences ranging from Eduardo Chillida and Anthony Caro to Robert Motherwell and Mark Rothko.

He works in sand-cast aluminium, initially building and carving his sculpture in polystyrene. This method relies on the destruction of the original mould as it is vaporised by pouring molten aluminium into the sand-cast, resulting in an entirely unique sculpture. Other recent works have been made in cast iron.

He began exhibiting his own sculpture in the early 1980s. He has developed an extensive catalogue of cast metal and poured concrete sculptures during the last thirty years. His work has been included in several significant private collections as well as the subject of many prestigious public commissions.

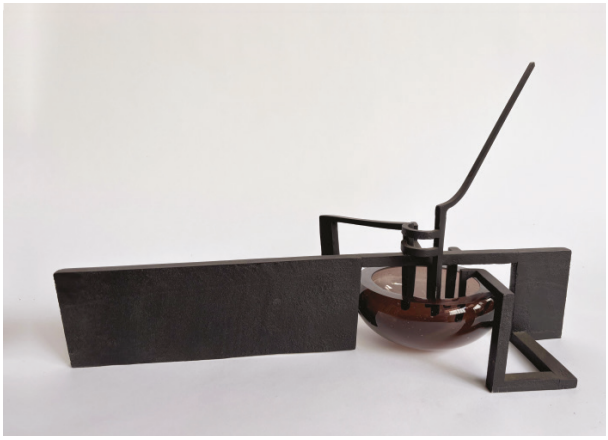
Across all three pieces in this exhibition, there's a consistent and compelling theme emerging in Clarke's work: the tension between fixed structures and forces that exceed them. In **My Little Universe** it's the individual and the cosmos, in **A Life Assured** it's certainty and change, and in **Victorious** - Clarke's tribute to the work of Victor Pasmore, it's containment and expansion.

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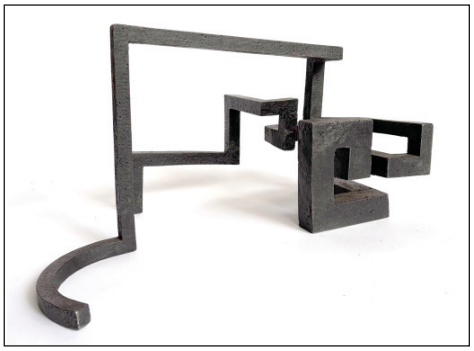
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My Little Universe (2008)
Cast Aluminium
60 x 20 x 34 cm **£2,750.00**

Here Clarke draws a parallel between the creation of the cosmos and the complexity of individual experience. Suggesting a bowl of swirling matter stirred into being, the sculpture evokes the turbulent forces of creation and transformation. Through the contrasting qualities of glass and aluminium, the work reflects the delicate balance between chaos and order, inviting viewers to consider the universe not only as a vast external phenomenon, but also as a deeply personal and internal one.the work balances fragility and strength, order and chaos, presenting the self as a continually evolving cosmos.



A Life Assured (2014)
Cast Aluminium
46 x 30 x 25 cm **£2,450.00**

This sculpture reflects on the paradox of certainty and change that characterises the human experience. While the journey from birth to death is one constant shared by all, the course taken between these points is rarely straightforward. The sculpture follows a path that repeatedly changes direction, suggesting the decisions, opportunities, setbacks and unforeseen events that shape a life.



Victorious (2010)
Cast Aluminium and Steel
81 x 46 x 34 cm
£2,950.00

Created as a tribute to Victor Pasmore, Victorious explores the relationship between form, space and dimension. The sculpture is set within a rectangular box yet appears to extend beyond its physical boundaries, challenging the notion of containment. Echoing a key characteristic of Pasmore's work, Jonathan Clarke uses the tension between enclosure and expansion to investigate how three-dimensional space can be defined, disrupted and reimagined.



Trophy Wife I
(2021)
26cm high
£950.00



Trophy Wife II
(2021)
22cm high
£750.00