



Stephanie Quayle, *Fox on Bucket* (detail), 2011. Grogged terracotta, 50 x 35 x 30 cm (19½ x 13¾ x 11¾ in). Photo: courtesy of the artist.

Stephanie Quayle is a sculptor working in clay. A fascination for 'animal-ness' and pursuing what it is like to be animal drives her making process. Living on a farm, immersed in the countryside environment and spending time in the wildernesses of Belize, Laos and Bangladesh are raw, vital experiences that inform Quayle's work, as is her conviction that, although no longer able to recognise our place in nature, our souls are inescapably bound up in the natural world. Direct and energetic in Quayle's hands, the clay becomes inhabited rather than the image of the subject. Her large-scale, handbuilt animals always begin with loose drawings, predominantly from life, getting to know every characteristic and mannerism. This fresh, energetic pace of drawing can then be transferred to the heavily handbuilt sculptures, which capture the essence and energy of the animals, often before and within us. The heavily-grogged clays allows an unbroken, fast, direct and uninterrupted way of capturing the drawn line in space, retaining the primitive, earthy texture of the mud-like material and allowing the clay to just be.

Fenella Elms' 'co-operative bodies of indiscernibly shifting components' are made of porcelain, chosen for its hardness when thin and its glowing, translucent quality. The pieces, strips and edges are aligned into intricate structures and patterns. Usually all the work begins as slip, which she makes up to different colors and pours onto plaster.

RIGHT: Fenella Elms, *Moules 3*, 2010. Stained porcelain, 65 x 65 x 2 cm (25½ x 25½ x ¾ in). Photo: courtesy of the artist.



Sculptural approaches