ABI FRECKLETON MADE AGAIN



Working mostly with experimental ceramic techniques Freckleton explores time through materiality. Using deeply personal experiences, both split second moments and expansive memories, she meticulously dissects their makeup - crushing, dissolving, grinding, burning, melting enlisting processes of physical breakdown and chemical transformation to mine them for meaning. The resulting fragments, shards, fluids and powders are then re-assembled - put back together into piles of rubble that flow and fix in the kiln.

"Matter flows. All things are in a constant state of becoming and unbecoming. Materials move through and embody time and so through them we can reflect on how we inhabit time and place - on our place alongside all living (and non-living) things in the worldMy work starts with moments - moments when I have felt the flow of time acutely, when multiple times have been sensed all at once, where the deep past has existed alongside multiple future potentials, where I have felt empathy, perhaps even unity, with the spaces and things around me."

Freckleton's works are collages of fragmented excerpts, the chaotic ruins of moments - sculptures that teeter between the human made and natural accident. Not quite fully formed objects nor simply raw matter, they are on the verge of becoming or of dissolving away. In Freckleton's unusual approach to ceramics traditional processes are used to break rather than make. The heat of the kiln is used to extract colours, distort surfaces and make things flow rather than simply harden forms and give them a glossy coat.

Each component part has undergone several rounds of processing before settling in its current state. A photograph is copied multiple times then torn to pieces and melted, a puddle's clay-like matter fired at different temperatures to yield powders of varying hues, a forest's carpet of pine needle burnt to ash then transformed into a honey glass coating on the surface of a porcelain tile. This process of repetition and superimposing echoes a metaphorical re-layering dominant in her thought process. By recombining a moment with itself, through splitting a whole into parts and then rejoining it again, by spilling it out of its edges and merging it with its neighbours, she is questioning the nature, or even the very existence, of the border between object and matter, between matter and space, between space and time.

Soft flows skirt against sharp reticlinear surfaces, chunks and globules freeze inside a neat rectangular frame, bright transparent sinews cling to rusty wire grids. This intersection of smooth edges, corners and flat planes with the lumpy flux of wild disordered matter recalls the subtle everyday collisions between nature and human that capture Freckleton's attention. Weeds growing through the cracks in a pavement, the reflection of a sunset in a car wing mirror, the ripple set off by a child's welly in a forest puddle - moments of interaction between beings and spaces. These moments, often encounters that sit inbetween the spatial and the visual, are where her idiosyncratic collections of matter begin.

Liquid meets solid as glazes melt and fuse fragments. Each work is a coagulation in progress, a momentary gathering of moving pieces - fragments engulfed by rippling pools, tiny grains flowing in turbid torrents, shards interlaced with miniscule droplets. Many of the works are made of the broken pieces of previous works. Some will return to the studio to be broken down and used again. The works, like all things, are just momentary gatherings of matter that will soon disperse, only to be made again.

Made Again includes some of Freckleton's largest scale works to date but at centre stage remain her small and attentive sculptures that bear witness to the sensitive attunement that she has to these places and moments - one that she has derived from and constantly deepens through her uniquely experimental practice.

Abi Freckleton lives & works in Hertfordshire & London. She studied BA Fine Art at Chelsea College of Art. She has held residencies at the University of Hertfordshire and Eastcheap Projects and is currently a fellow at Digswell Arts Trust. Her work has been shown in galleries across the UK including Kingsgate Project Space, Turf Projects, Kristian Day, MK Gallery, The NewBridge Project and Exeter Phoenix Gallery. She is currently studying MA Ceramics & Glass at the Royal College of Art, where she was awarded the Frank Bowling Scholarship.





The glow is fading stained porcelain with stoneware fragments, glaze



Last rays hang tight stained porcelain with stoneware fragments, glaze, melted steel wire, digital photograph on porcelain 2I x I5 x I0 cm 1 11

Dusk, almost stained stoneware fragments, glaze 5 x 5 x 6 cm / 5 x 4 x 5 cm







The tide is coming glass, digital photograph, steel 9.5 x 9 x 9 cm

Wake porcelain with found clay inclusion 2 x 20 x I2.5 cm

They lingered as softened holes sand, porcelain, glaze, stains I6 x 22 x 3 cm



Clearing self-glazing ceramic, puddle mud, porcelain, terra-cotta, digital photographs, stains I4 x I4 x I7 cm

Not quite night inkjet printed twilight sky photographs, stained & glazed ceramic fragments, crushed window glass, Valspar emulsion paint colour matched to a photograph of sunset. I44 x I40 cm



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Eight minutes away unfired porcelain, digital photograph inkjet prints, porcelain fossilised t-shirt fragments, raku glazed terracotta fossilised pillow case fragments, window glass, Valspar emulsion paint colour matched to a photo sample of sunlight, gold lustred raindrops



Brightly feeds puddle mud, glaze, terracotta, stoneware, porcelain land: I8 x 30 x I6 cm port: 25 x I8 x I7 cm





A million daughters wood ash glaze on stoneware, pine ash glaze on porcelain and terracotta, egyptian paste with copper oxide, glaze 50 x 15 x 16 cm Slow motion downpour ceramic fragments, 'sun yellow' stain, fragments of ceramic with salt-evaporated self glazed surface, copper oxide, terracotta, window glass. I5 x 29 x 7 cm



Rainbow beneath digital photograph, glaze, forest puddle mud I4 x 9 x 2 cm

> Weaving glass, glaze, puddle mud on steel wire 20 x I0 x 3 cm

Rising soluable salt self glazing clay, puddle mud porcelain fragments $6 \times I3 \times 2$ cm



Closing in paper-cast self-glazing ceramic with embedded ceramic fragments $3 \times 9 \times 3$ cm



Terran flux pine ash fused terracotta fragments, raku glaze fired. IO x 8 x 6 cm

A path (through the trees) digital photograph, glaze, puddle powder coated porcelain fragments I3 x 20 x I cm

No concern wood ash on terracotta 9 x I7 x 7 cm As if her energy stretched time itself I glaze stretched photograph on puddle mud fragments $6 \times 6 \times 2$ cm

To feed those who feed her puddle mud in porcelain, pine needle ash glaze - raku fired in dried pine needles 25. x 7 x 3.5 cm As if her energy stretched time itself II glaze stretched photograph on porcelain coated puddle mid $9 \times 8 \times 2$ cm







Made again puddle mud, stoneware, porcelain welly prints, glaze, digital photographs 27 x 8 x II cm

Still moving fast photographs of sky on porcelain fragments, glaze, salt-evaporation self-glazed clay fragments, puddle mud I3 x 24 x 9 cm

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Hoard glaze, digital photograph, Runswick bay cave clay, steel 23 x 30 x 9 cm

Uniformly planted glaze stretched forest photograph on stoneware tile I8 x I7 x 3 cm

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Like the puddle grows stained parian, porcelain, puddle mud, glaze, stains, digital photograph IS x 7 x 8 cm



Kristian Day