

Turning Corners Angus Gardner

LILA.



A show about rhythms and time. The rhythms of settling into a new place, the changing seasons, a communal studio in a basement in Belleville, the street outside, its windows and lights, and the slow, joyful process of making ceramics.

The body of work depicts a year in Paris. Key moments and stretches of time are held in clay, unfolding across ceramic slabs or around the four faces of a ceramic box. Winter landscapes in Switzerland, changing trees in Parisian gardens, the deep blue of a summer night sky, street lights switching on at 10pm, and the small differences noticed at home on trips back for visas and weddings. A continuation of my longstanding interest in place and spatial experience, these works speak to a search for stability and familiarity in a new city.

Everything in this show has been made in Paris, using French stoneware and glaze. It is a return, for me, to ceramics as the primary material through which I communicate, rather than a translation of ideas first worked out on paper or canvas. Working in a communal studio at the top of the 10th arrondissement has meant learning new materials and adjusting to the rhythms of other makers, and in doing so, unlearning some of what twelve years in a single studio had made familiar. The works hold time in the way they were made: slowly, through a process of carving and subtracting from the clay surface.

That process began on the table, working flat, which gave me an unexpected way back into drawing. With small metal tools, I took material away rather than adding it which revealed marks and gestures often close to how I once worked in pencil or wax pastel on paper. Reliefs and forms built up gradually, eventually deep enough to hold glaze and glass. Looking back, I think I was searching for the in-between step that drawing had always given me, a way into a body of work, into the ideas, before pushing them somewhere new.

From there, slabs were built into boxes, each face holding a distinct: moment trees losing their leaves, clouds gathering over a darkening sky, one season turning into the next. I've always been drawn to sculpture's ability to make you walk around an object, to meet it from different angles, revealing and withholding as you move. I've worked with the box structure for a while now, but usually across just two faces, a front and a back. This approach often creates a hierarchy, and a conversation I've had many times about how the back ends up more interesting than the front. These works are different. They were made in the round, all four sides equal with an image unfolding as they were built and carved.

Angus Gardner
Paris 2026



Turning Corners (Trees)

2026

Glazed stoneware

21 x 19.5 x 17cm





Turning Corners (Cover)

2026

Glazed stoneware

21 x 19.5 x 16cm





Turning Corners (Ascend)

2026

Glazed stoneware

21 x 19 x 17cm





Turning Corners (The Fall)

2026

Glazed stoneware

21.5 x 18.5 x 17cm





Box (Three Trees)
2026
Glazed stoneware
11.5 x 11.5 x 11.5cm



Box (Descend)
2026
Glazed stoneware
11.5 x 11.5 x 11.5cm



Box (Stars)

2026

Glazed stoneware

11.5 x 11.5 x 11.5cm

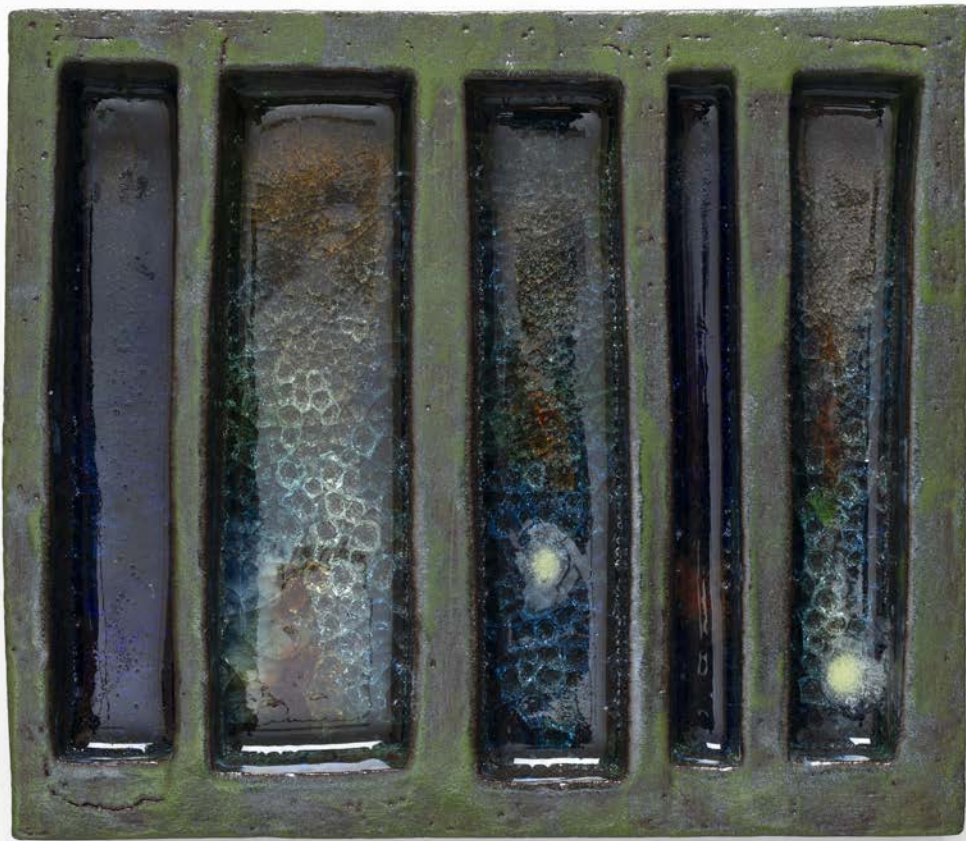


A Race

2026

Glazed stoneware

20 x 12 x 12cm



Windows (Extend)

2025

Glazed stoneware & glass

24.5 x 20.5 x 3cm

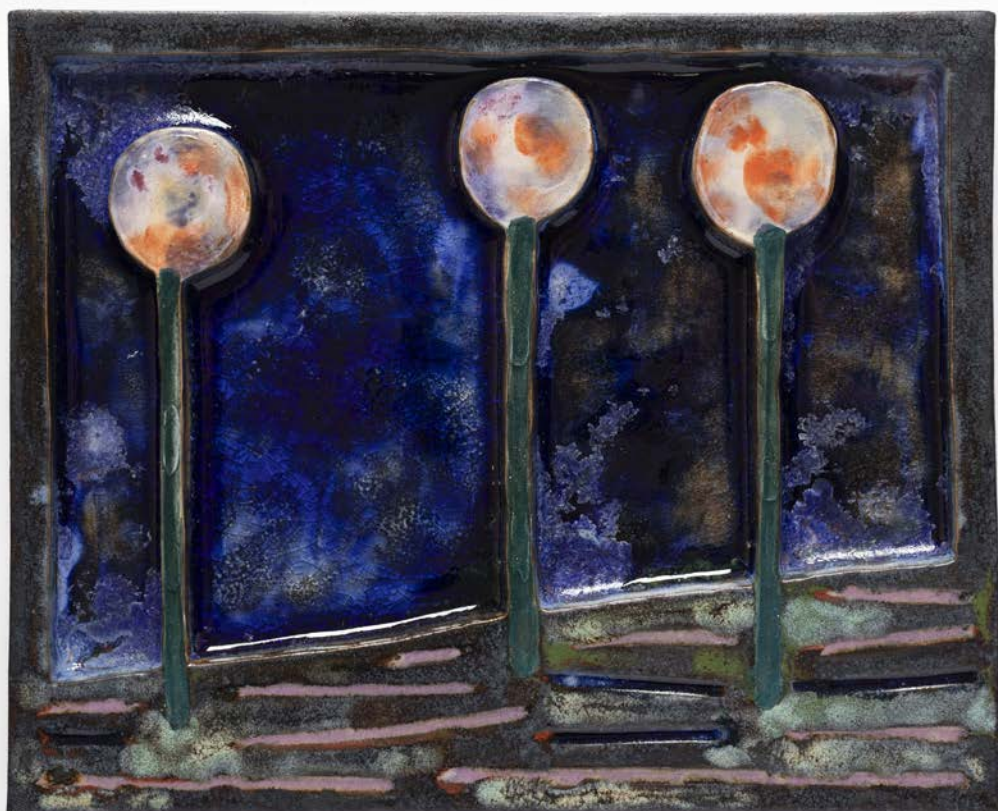


Windows

2025

Glazed stoneware & glass

24.5 x 20.5 x 3cm



Three Trees (Lights)

2026

Glazed stoneware & glass

26 x 21 x 2cm





Three Trees

2026

Glazed stoneware

17.5 x 14 x 2cm



Ripples

2026

Glazed stoneware

17.5 x 14 x 2cm

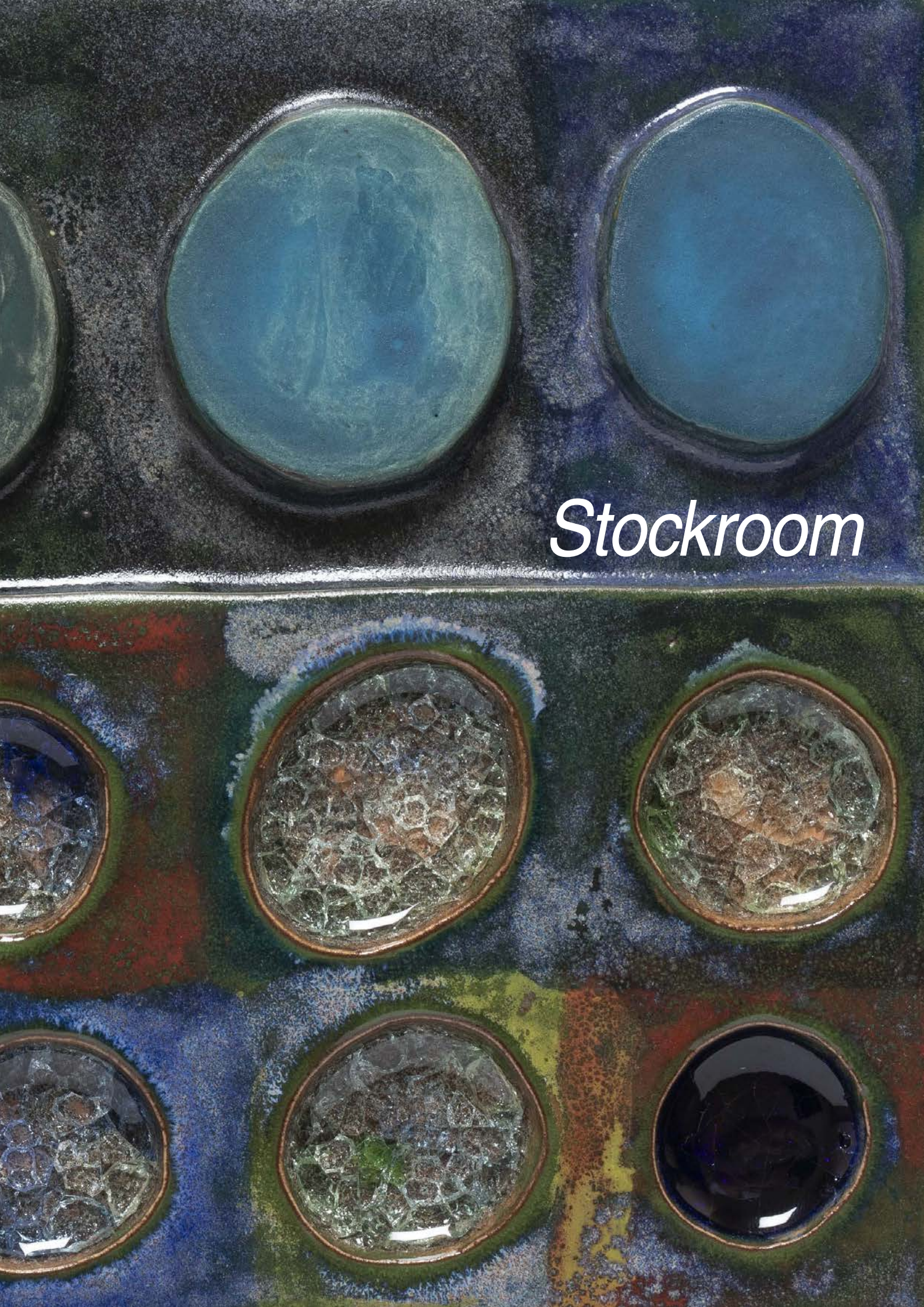


Stars

2026

Glazed stoneware

16 x 10.5 x 2cm



Stockroom



Turning Corners (Crossing Paths)

2026

Glazed stoneware

21 x 19 x 18cm





Stacks

2026

Glazed stoneware & glass

24.5 x 20.5 x 2cm





Windows (Evening)

2026

Glazed stoneware

26 x 21 x 2cm





A Moment Before
2025
Glazed stoneware





Forest

2025

Glazed stoneware

14 x 13.5 x 10cm



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