



CERAMICS | SHAPES | TEXTURES

The first months of 2019, have seen our Lulo space fill with an exciting and differing group of ceramic sculptures from three contemporary and hugely talented American artists working in clay and porcelain.

ReCheng Tsang, Michelle Quan and Heather Knight, apply their particular and personally distinct technique to body of clay, with equally beautiful and vastly different outcomes.

It is captivating to view the finished pieces, knowing that multiple and tedious processes, have been applied to a body of organic material, in order to gain exquisite and varied works.

See below the gallery of wonderful results achieved.

michele quan

Michele Quan lives and works in Brooklyn, New York. After attending Parsons School of Design,



Michelle went on to become a jewelry maker for twelve years before moving into building, designing and transforming bodies of clay into artful objects and wall sculptures.

Her process involves several stages in order to achieve the earthy and delicate finish. Beginning with the shaping and structure of the body of clay, she moves to a tedious and intricate drying process, to application of multiple new layers of clay material, glazing or painting of works to a four day firing period.



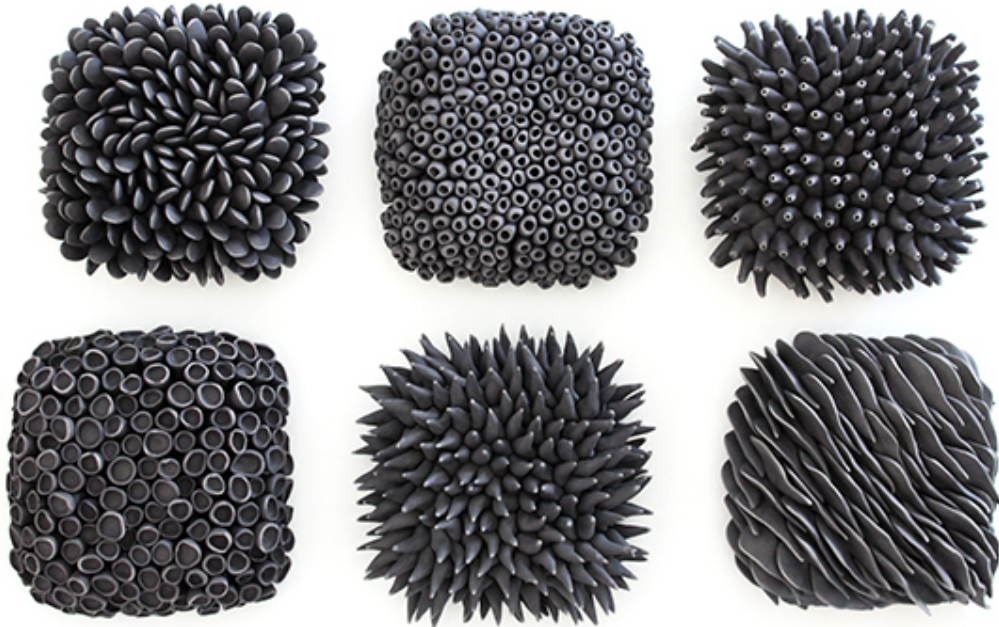
heather knight

Heather Knight has been showing her work with us for the past nine years. Heather lives and works from home with her husband and child in Savannah, Georgia.

Heather is recognized for her hand built or wheel thrown, beautiful wall tiles and bowls, which most often mimic textures and patterns found in ocean life and nature. Each piece is meticulously made

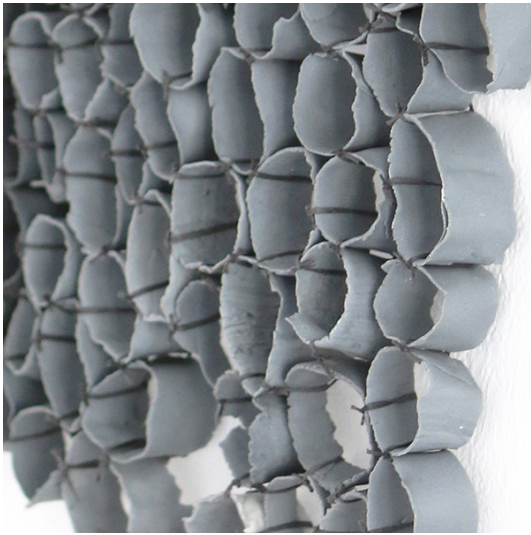


*by hand using white translucent porcelain.
Heather recently added a stunning black
porcelain, reminiscent of a deep graphite color, to
her array of wall pieces and vases.*



recheng tsang

*Recheng Tsang is a Berkeley based ceramicist,
whose work is defined by exceptional detail,
restraint and repetition. Her works are defined by
delicate strips of porcelain, structured and
mounted with natural textiles such as felt, cotton*



and silk. Her expression explores the "dichotomous relationship between porcelains hardness and permanence, and the resulting work which appears to be delicate, ephemeral and in motion."

