Conflict starts with the material. Heavy terracotta groups of warriors weigh down on a clay scaffold, which in places starts to buckle with their weight. But here the figures are, arisen from earth, like armed warriors grown from dragons’ teeth sown by Jason.

What is it that lies around them? Doll-like figures of past, present and future, groups of worries and fears. Tension builds up around sophistication and the naive - the skill of structures and the thought processes of KJ’s work, set against a deliberate rejection of obvious lifelikeness. There is no stability in the positions achieved by this body of work. It is as though pressures from below war against the struggle to discover form and structure.

Often it is painting and sculpture from the past - Uccello, Brueghel, Vernet, a battle between centaur and lapith, prehistoric figurines, even hints of Korean ceramics - that stirs the feeling leading to the discovery of structure. The eclecticism is not random but a search for the form in which to place formless emotion, as the archetypal vessel holds and externalizes the maker’s emotion.

A further axis of conflict lies around belonging and not belonging. The wide range of techniques displayed - the white and black of Hellenic vases, English lead glaze - is a sign of belonging to tradition; while found objects - such as stones, or seeds - are outsiders to such ceramic traditions, and only become purposeful as they are incorporated into a made human figure or an animal.

Theatre or meditation, or even archaeology? This is work that invites contradictory and difficult feelings, as well as aesthetic pleasures.

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