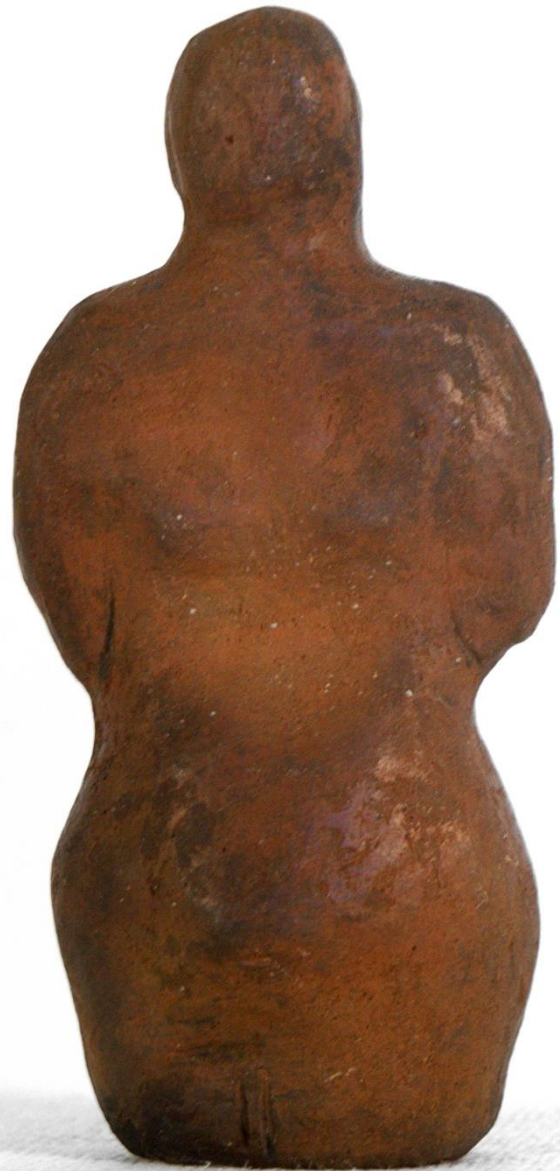


AUTOBIOGRAPHY IN CLAY

LAURIE JEANNE

KINSHIP

Venus figurine expressing embodied change through post-pregnancy and ageing, handbuilt with local Weald clay with Stone Age pinch and pit fire techniques. These pieces connect personal experience to one of humanity's earliest creative expressions—women observing and recording their bodies through clay (McDermott, 1996). Figurines evoke parallels with the South(east) Asia BC V&A collection. As an American expat, I found connection to historical craftspeople who travelled to clay-rich areas to work and share skills, their ceramic remnants now scattered beneath our feet. Weald clay and ceramic grog from contemporaries. Painted with natural iron ochre deposits, impressed with fingernails and burnished. Clamp pit fired with Sussex hornbeam. Reiterative work will incorporate historical ceramic grog. 6cm x 2cm



PRIME-MOVER

Fragmentation echoes historic pieces while creating dialogue across millennia about female embodiment and repair. Venus figurine created through Stone Age pinch and pit fire techniques. Head broke during play by my daughter, reflecting the intergenerational interactions recorded in early ceramics, such as the child's fingerprint preserved in the Venus of Dolní Věstonice I (Králík, 2015). Weald clay with flint grog made by hand; impressed with fingernails. Clamp pit fired with Sussex hornbeam. Further development includes foraged pine resin and Sussex iron remnants for repair techniques. 5cm x 3.5cm



STATE

Nature as co-creator—each vessel captures dialogue between human intention and natural forces where water shapes both clay and identity. Made with historic techniques using local materials: Weald clay and flint grog. Clay sphere shaped in the ocean by receding tide. Pit fired, then painted with fungi ink. Reiterative work may include oyster shell grog, as inspired by V&A Jomon jar; or oyster shell inlay with pine resin. 6.5cm x 6cm



FOLK SPECIFIC

Nature as co-creator—each vessel captures dialogue between human intention and natural forces where water shapes both clay and identity. Made with historic techniques using local materials: Weald clay and flint grog. Clay sphere shaped in the ocean by receding tide. Painted with localized South Downs chalk and pit fired. 7.5cm x 6.8cm



AREA FILES

This piece traces the rhythm of wave motion as a shared imprint on both body and clay. Clay sphere with porcelain slip pattern showing light reflections of wave profiles. Commercial stoneware with ash glaze. Kiln fired. 9.2cm x 8cm



COLLABORATION, CONTINUED...



Tidal collaboration—clay sphere embedded with beach stones during rising tide, demonstrating nature as active co-creator rather than passive material. Commercial stoneware clay shaped by ocean forces, with Brighton beach stones naturally pressed into surface through wave action. Each embedded stone carries its own history—chalk, flint, shells and sandstone fragments that mirror the "legacy grog" research potential for the V&A residency.

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