

LOOKING FORWARD, LOOKING BACK  
Landscapes by Luke Piper & Ceramics by Prue Piper



As a relative newcomer to the town of Bruton, WSJ Gallery is delighted to be showing the work of two established local artists – mother and son, Prue and Luke Piper. We have worked with each of them to select a group of their ceramics and works on paper, respectively. These span the past 10 years of Luke's travels and from 24 years of Prue's time in her studio. We hope you agree that the creative talents of mother Prue hugely compliment those of her son Luke and vice versa.

*RWS June 2022, Bruton.*



## LOOKING FORWARD, LOOKING BACK

Landscapes by Luke Piper & Ceramics by Prue Piper

### OPENING DAY

Saturday 2nd July 10am - 6pm

Exhibition runs from Wednesday 6th - Saturday 23rd July

WSJ Gallery,  
16 High Street, Bruton, Somerset BA10 0AA

Gallery opening hours  
Wednesday - Saturday 10am - 6pm

Tel: 01749 939537

[wsjgallery.com](http://wsjgallery.com)

[mail@wsjgallery.com](mailto:mail@wsjgallery.com)

[@wsjgallery\\_bruton](#)



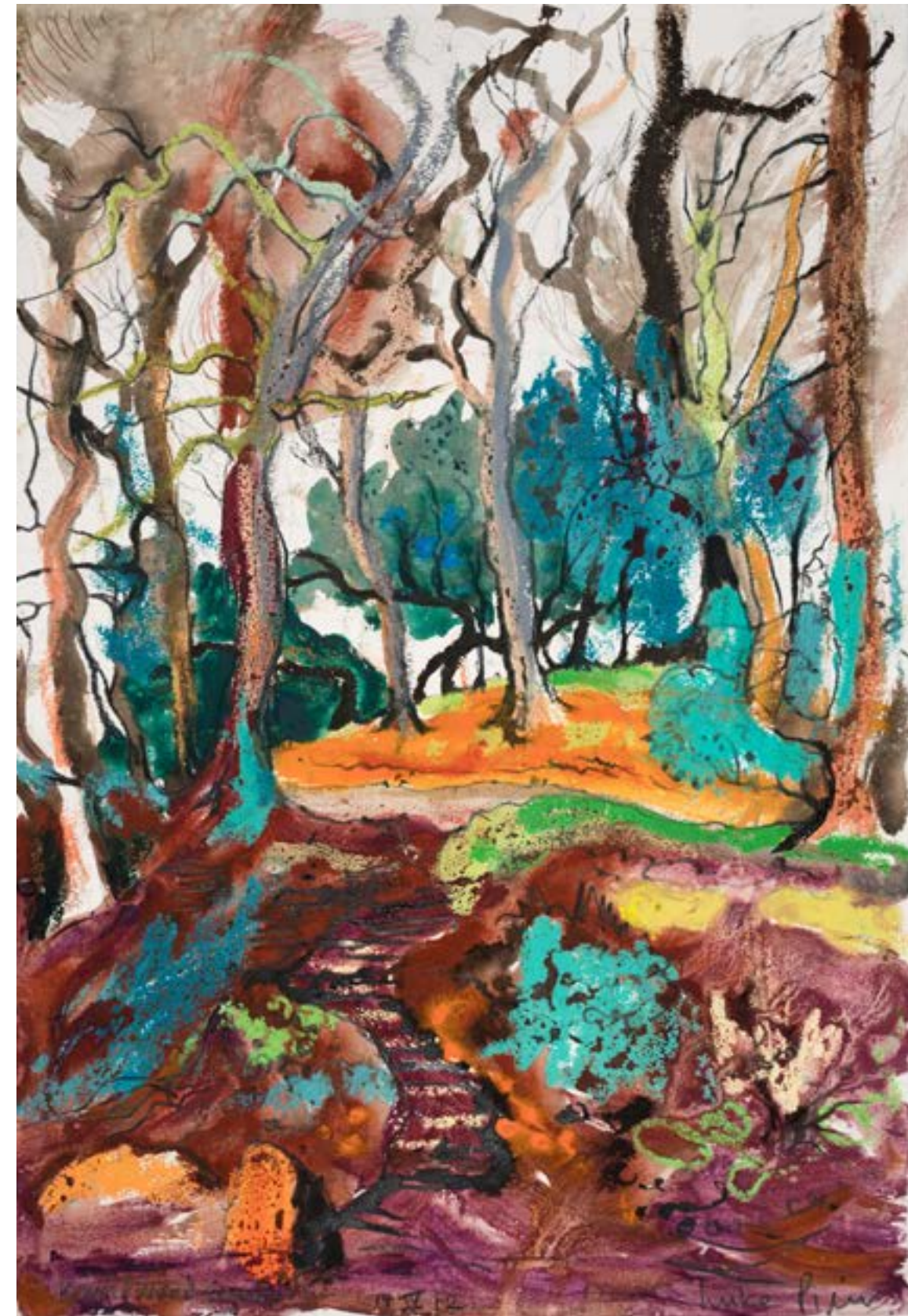


**Wistman's Wood I, Dartmoor. February, 2018,  
56 x 76cm, mixed media on paper, £3,850**

At the source of the West Dart River on Dartmoor, this extraordinary wild woodland of ancient oak is important for the mosses and lichens that festoon the trees and impressive granite boulders found there. Luke has frequently hiked and painted at this magical place over the years and subsequently discovered it to have been the focus of one of his collaborators, pilgrim, former Jain monk, political activist and eco philosopher Satish Kumar, who has inspired many others in the quest to explore a connection with the wild, the earth and the natural order of things.



Luke Piper began painting the landscape in 1992, when he was 25, mainly to record his travels. This practice developed into a quest to capture the spirit of places that are important to him. Like-minded people often recognise certain landscapes as being remarkable and these collective feelings can become part of the energy of those places. Nowhere is this more true than in the Wessex landscape, where people have gathered for millennia at sacred sites, hill enclosures, churches, stone circles and temples. For Luke these places feel like home. The selection of work in this exhibition illustrates his deep connection with ancient places in the UK, as well as a few from further afield.



**Roundwood Camp, Trelassic. 14th April 2012, 36 x 56cm, mixed media on paper, £3,200**  
 An iron age fort overlooking the estuarine slopes of the River Fal near Falmouth in Cornwall.  
 It is an ancient and magical place suggesting ceremonial, sacred gatherings.





Prue Piper has a style all her own, with frequent references to the natural world, folklore and mythology from around the world. Interpreting geometric symbolism from the Aztecs, or tribal motifs from Africa one minute, to referencing the delicate detail of the Elephant Hawk Moth the next, there is nothing that doesn't inspire her. Some pieces are sculptural and earthy, some are witty, and others more delicate and subtle. All are unique and joyful, and many are eccentric. Fired in the kiln used by her late father-in-law, John Piper, Prue's imaginative pottery is created during the spaces in the year when her other passion, her productive vegetable garden and orchard, allows her the time.





**Abermawr, Pembrokeshire. 3rd April 2021, 56 x 76cm, mixed media on paper, £3,850**

A broad pebble beach at Abermawr (mouth of the river Mawr) in West Wales close to Garn Fawr where Luke's grandfather John Piper had his studio in the late 1950s. It has wonderful windblown beech trees and marshes behind the shingle beach. At low tide remains of ancient forests are revealed.



**Footed Urn. c.2012, signed P Piper, earthenware, 19cm high x 19.5cm diam, £1,400**



Carved green and yellow jug. c.2017, signed P Piper,  
earthenware with slip dots, 13.6cm high x 15cm wide, £900



**View from Creech Hill towards Alfred's Tower. 18th October 2018, 56.5 x 76.5cm,  
mixed media on paper, £3,850**

A view from Creech Hill near Bruton at the head of the Vale of Avalon along Green's Combe Valley which aligns with the autumn Equinox (Samhain) rising sun. In the distance are the hills of Long Knoll, Little Knoll and the landmark Alfred's Tower.





**Beech trees near Princetown, Dartmoor II.**  
**February 2018, 56 x 76cm,**  
**mixed media on paper, £3,850**

In the Bronze Age the climate was much warmer and the fertile upland was intensively settled and farmed. The standing stones, stone rows, clusters of hut circles and old ways are a reminder that our 'natural' landscape is also a man-made composition.





**Coconut Palm, Kilwa Masoko, Tanzania. 8th December 2015,  
76 x 56cm, mixed media on paper, £3,850**

Painted at the end of an expedition in Tanzania on the coast of the Indian Ocean.  
The reticulation of the palm leaves mirrored the nets of local fishing boats.



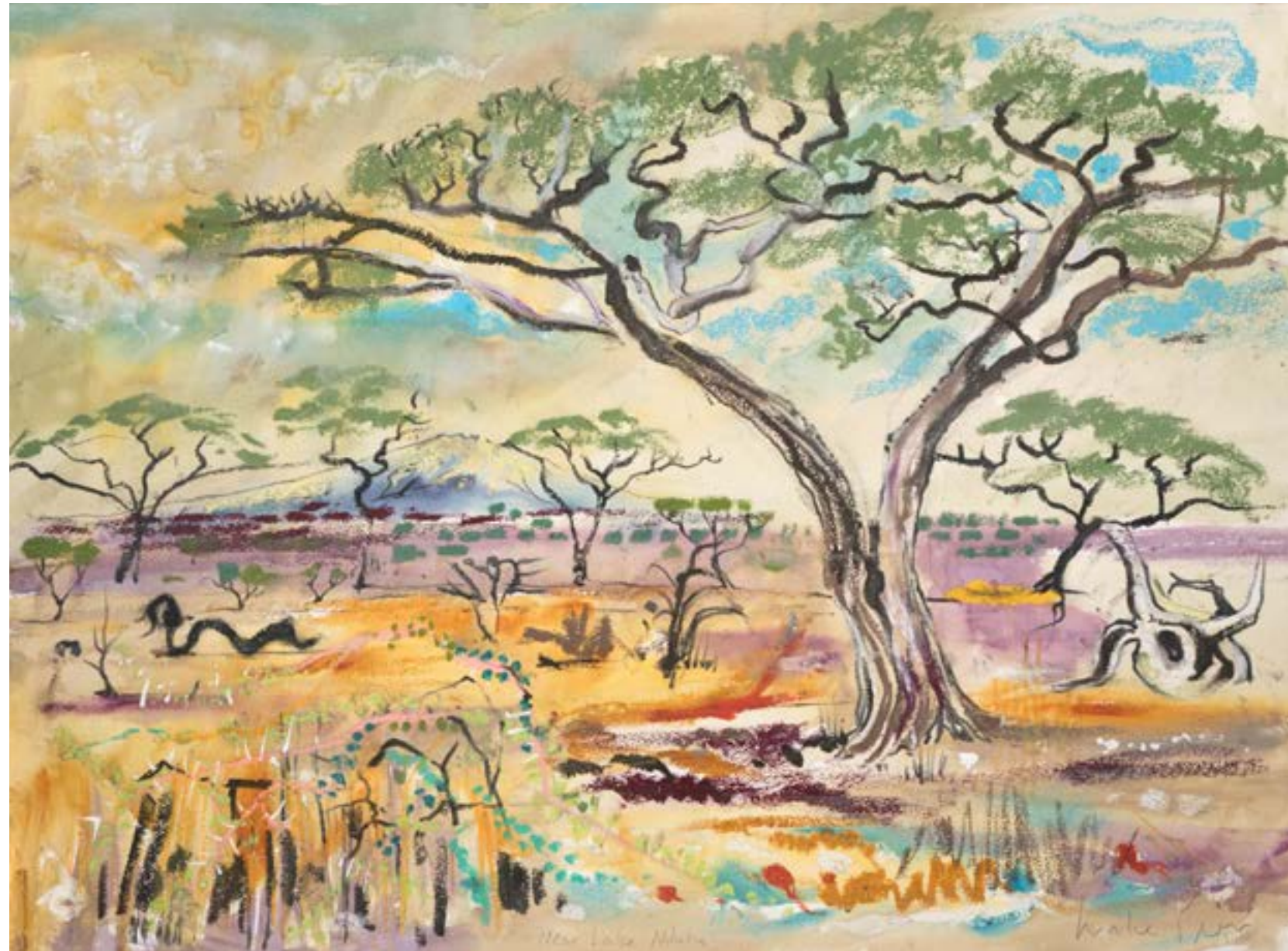
**Blue and yellow mug. 2016, signed P Piper, earthenware with blue  
and yellow wax-resist pattern on black, 8.8cm high x 11cm wide, £100**





**Near Bondo, Switzerland. 2017, 76 x 56cm, mixed media on paper, £3,850**  
 Strategically nestled in a valley near the border with Italy, Bondo guarded the ancient Alpine route of the Maloja Pass.





**Near Lake Ndutu, Serengeti, Tanzania. 19th December 2015, 76 x 56cm, mixed media on paper, £3,850**

Retracing journeys he made in the late 1980s as an expedition leader, Luke sketched in the vast tranquillity of this part of Tanzania. Knowing the land quite well and appreciating the paleoanthropological discoveries nearby at Oldupai Gorge opened windows to the very origins and evolution of human existence in this wild place.



**Yellow dot bowl. c.2000, signed P Piper, earthenware, 17.5cm high x 14cm diam, £400**



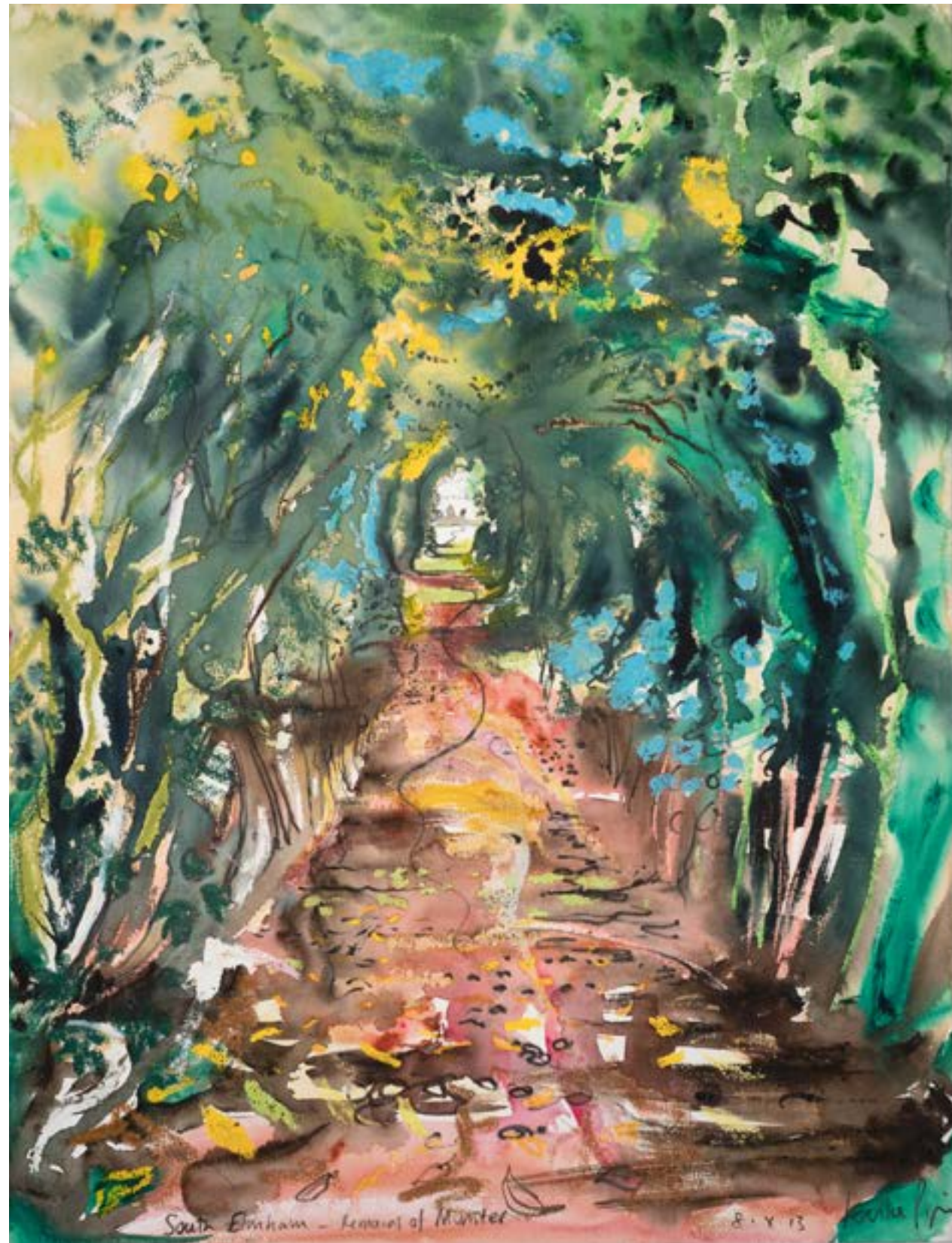


**Small seaweed platter. c.2019, signed P Piper, pattern on marbled clay, 3cm high x 12.5cm diam £70**



**Trees and stream, Dartmoor. November 2019, 56 x 76cm, mixed media on paper, £3,850**  
 Acid soils, bog sedges and wet mosses, ferns and liverworts. Luke found that the damp shady location helped the paint and inks to bleed through the paper in a satisfying way.





**South Elmham, Suffolk. 8th October 2013, 76 x 56cm, mixed media on paper, £3,850**

Painted whilst following the Michael and Mary currents along the St Michaels line that runs from East Anglia to Cornwall. These currents were dowsed and recorded by Hamish Miller and Paul Broadhurst in the 1980s and connect important 'node' points along a notional straight 'Leyline'. In the distance along the ancient trackway is the slight silhouette of the ruins of the Medieval Minster. The painting is perhaps less about the ruins than the feeling of travelling to it.



**Elephant hawk and clouded moth colander.**  
c.2016, signed P Piper, earthenware, 12.5cm high x 22cm diam, £1,000



Top: Diamond mug, Green and red mug. Bottom: Triangle mug, Zig-zag mug and Semi-circle mug.  
All signed P Piper, all are earthenware, and all measure 9-10cm high x 12-14cm wide, £90 each



**Trewoofe, West Penwith. February 2014, 56 x 76cm, mixed media on paper, £3,850**  
An Ancient pathway in the valley down to Lamorna Cove in West Penwith, Cornwall.  
When painting this, Luke thought of the artist Ithell Colquhoun, whose timber framed  
studio nestles nearby in the undergrowth.





**The West Dart near Hexworthy, Dartmoor, Devon. November 2019, 56 x 76cm, mixed media on paper, £3,850**

Moss covered trunks and ferns cling to river rocks with the warm glow of the moor behind. Peaty, sepia, crystal clear water. A tranquil place where vegetation holds the shape and memory of the river current.



**Bird plate with African border. c.2020, signed P Piper, earthenware, 3cm h x 23cm diam, £400**





**Marsh carpet moth bowl. c.2019 signed P Piper, earthenware, 7.5cm high x 16cm diam, £400**



**Dartmoor. 2019, 56 x 76cm, mixed media on paper, £3,850**

Remnants of Bronze age settlement on the moor, these ancient stone rows mark celestial alignments, tombs and ceremonial sites such as at Merrivale. Some stones have been replaced in later years with Celtic crosses in order to Christianise Pagan traditions.





**Sunset from Maesbury Castle. August 2018, 56 x 76cm, mixed media on paper, £3,850**

At the edge of the Mendips near Shepton Mallet, Maesbury, an ancient camp offers 360 degree views, including this one South West towards Glastonbury Tor and the Vale of Avalon.



**Zebra mug. c.1996, zebra-patterned moulded earthenware with red, 10cm high, 14cm wide, £110**





**Geometric yellow and black vase. c.2018, signed P Piper, earthenware, 19cm high x 19.5cm dia, £1,200**



**The Stepping Stones, Brewham. November 2013, 56 x 76cm, mixed media on paper, £3,850**

Near the source of The River Brue which rises in the parish of Brewham and reaches the sea 35 miles west near Burnham-on-Sea, having traversed the Somerset Levels.

Here stepping stones cross a stream below wooded banks at an old crossing point on the route to Gare Hill and King Alfred's Tower.





**Wistman's Wood II, Dartmoor. February, 2018, 56 x 76cm, mixed media on paper, £3,850**

Wistman's Wood is one of three remote high-altitude oakwoods on Dartmoor, Devon. The name is thought to derive from the dialect word 'wisht', meaning eerie/uncanny, or pixie-led/haunted.



Design by Tess Gomm

Photography by Jesse Wild & Luke Piper

All works are available for purchase from receipt of catalogue.

Prices include vat and framing.

Framed measurements are approx. 69 x 88cm or 88 x 69cm except for the image on page 7, which measures 70 x 50cm.



**Dot and diamond jug. c.2006, signed P Piper,  
earthenware with slip, 18cm high x 18cm wide, £800  
For vase see p34 and for smaller jug see p12**