

2017 Artist Directory

Name	Country of Residence	Website Address	Bio	Social Media
Alice Thatcher	UK	https://alicehatcher.wordpress.com	Alice Thatcher is an artist based in Stoke-on-Trent who works with clay and people. Since graduating from the University of Sunderland in 2012, as well as freelancing, Alice has been working for the British Ceramics Biennial, Appetite Stoke, B-Arts and Creative Health CIC, facilitating clay workshops and working on various community and school projects in the local area. This has been her focus as she believes it is extremely important to teach people new social and cultural ideas using creative mediums, and to experience the versatility, beauty and heritage of clay. Alice's recent porcelain paper clay work reflects ideas of fragility and material transformation through the human hand. Each porcelain paper crane is individually hand folded and painted. These extremely fragile pieces are paper-like, but on closer inspection, the ceramic qualities are visible.	
Amy Mackle	UK	http://www.amymackleceramics.com	Based on the shores of Carlingford Lough, Amy's work is made predominantly in porcelain but dabbles in different clays and materials and is inspired by many things - mainly her sense of place and where she lives. Having graduated from Bellast school of art in 2016 and worked at the International Ceramic Research centre in Denmark she has gained experience in many aspects of ceramic practice. Currently the artist in residence at Bellast School of art her work continues to develop and evolve as she progresses with the making of both bespoke installation work and work designed for the home.	
Aneta Brudowska	UK	https://www.anetabrudkowska.co.uk	"I am contemporary artist-designer-maker who passionate about creating beautiful and unique ceramics and 2D artwork. I offer design service of creating original and bespoke artwork, pattern design and ceramics objects. I work across disciplines of art, crafts, and design includes graphic design and ceramics design. I have a experience of using technical skills include Adobe Photoshop, Adobe Illustrator and laser engraving technology. Natural creativity, skills and perfectionism are my strength. I use my artisan skill and I adapt it to design concept. I have been drawing since I was 4 years old and I have been practicing paper cuts design since 10 years of age. I hold Master Degree in Ceramic Design and Bachelor Degree in 3 D Design Crafts from Staffordshire University, First Diploma in Art & Design from Newcastle under Lyme College. I take inspiration from World Heritage Architecture, Ancient Greek, Art Nouveau Victorian, Classical and Neo Classical period buildings and artwork, sculptures paintings, building facades, ornaments, and retro design, especially Scandinavian design. My favourite design motives are geometric pattern, wrought iron, fauna and flora motives. I work independently and confidentially, always paying attention to details."	
Anita Balu Mashe*	INDIA			
Anjum Malik	UK	http://www.manchesterwriting.school.co.uk/writers/anjum-malik	Anjum Malik has written extensively for screen, stage and radio. She was a Visiting Teaching Fellow at the Manchester Writing School for several years and delivered workshops at the Emirates Festival of Literature on behalf of the school. Anjum joined Manchester Met as a Lecturer in Creative Writing in January 2017.	
Annie Hardy	UK	https://www.anniehardy.co.uk	Life encounters with people and objects informs the art practice of Annie Hardy. The resulting chronicles of 2D and 3D work explores the poetic and esoteric qualities found in everyday life but often overlooked. Sifting through the data and using a cyclical method of working - 'Experience, make, think' a balance is sought between the welcome elements of accident and chance against the clarity of editing and assemblage. Gradually the work is formed as part of an ongoing narrative the significance of which is revealed over time. I graduated in 2017 with an MA in Ceramics & Glass from the Royal College of Art	
Attila Olah	UK	http://attilaolah.co.uk	An often overlooked aspect of ceramics and ice is time. Ceramics, more than any other medium, has managed to record the evolution of the human race. This might explain why ceramics has remained amongst a few of the most widely recognised and most-readily appreciable forms of self-expression. Over thousands of years through association with birth, nourishment, ritual, celebration and death, the ceramic vessel has become deeply rooted in the human psyche. Throughout the world, the ceramic vessel has become an archetypal symbol of the human body bringing to mind images of fragility, purpose, service, fulfilment, even the Creator. Through studying design at Liverpool Hope University, I have developed a genuine interest in Anglo-Oriental pottery and have become drawn to explore the physical, conceptual and spiritual dimensions of the vessel. Inspiration often comes from an intimate engagement with raw materials as well as from continuous experimentation with form, surface, scale and composition. Working as a commercial ice sculptor at Glacial Art Ice Sculptors and working under the wings of Claudi Casanovas, Catalan ceramic sculptor, have given me the insight and privilege to create a bridge between ceramics and ice. Through juxtaposing and merging these two contrasting material areas a fresh visual language and new contexts have begun to reveal themselves.	
Baaji Kaule*	INDIA			
Balu Dumada*	INDIA			
Balu Mashe*	INDIA			
Barry Taylor				
Caitlin Darby	UK	https://www.caitlindarby.co.uk	Caitlin Darby is a designer, specialising in industrial ceramic materials and processes. Her portfolio of work presents shape designs for both functional and decorative wares, alongside development of complimentary glaze and surface techniques. After graduating from Loughborough University in 2016, Caitlin immediately went on to study for an MA in Ceramic Design at Staffordshire University, Stoke-on-Trent. Having successfully completed the course, she is excited to continue building a career within industry and is currently looking for opportunities to gain further design employment experience.	
Carolin Watzher				
Elena Gileva	UK/ RUSSIA	https://elena-gileva.com	"Fascination with history and culture contained in objects is expressed throughout my work. Observing and studying formal aspects of artifacts as well as learning their meanings and histories drives me to create their contemporary renderings. I am interested in the material culture, in its expression and interpretation. Decoration and surface are my main basis for the transmission of a concept. Abandoning current trends of minimal, modern/postmodern and purely conceptual, I take ORNAMENTAL as a subject and symbol of the old and new - the spiral movement of history. The object as a power tool is crucial to communicate ideas. In that respect archaeological or museum historical objects are of great importance. They tell us a story and contain layers of information and significance that form our understanding of cultures and history. Cultural luggage and heritage is what makes us who we are. The narratives created through the agency of relics are a base of our collective consciousness, however in the contemporary world the axis of histories has been shifted through the displacement historical objects. High saturation of history in select few centers creates hyper culture whilst stripping its owners of the rights to it. One singular object is never enough for a full picture, it is rather through a group or sequence, a composition of them that those speculations and theories can be made. Acting as a 'collector' of surfaces, ideas and shapes I seek to assemble an eternal universe of my own."	
Elena Gomez De Valcarcel	SPAIN/ UK	https://www.elenagomezdevalcarcel.com	Elena Gómez de Valcárcel is a young designer born in Spain and based in London. She graduated in Film and Tv (Murcia, Spain). While working as Tv Producer in advertising companies she started to grow an interest for design she moved to London to studies Ceramic. In the summer of 2017 she will graduated from BA Design at Central Saint Martins. Elena's work revolves around the emotional link formed through interaction with a product, and tries to create the perfect balance between function and appearance.	
Euseibo Sanchez	UK/ SPAIN	http://euseibosanchez.co.uk	Eusebio Sanchez is a Spanish artist based in Brighton. He have always been interested in art and design. He has a degree in History of Art from the University of Malaga (Spain), but felt that these studies did not fulfil his creative desire to learn craft skills and make objects. After a few years working in Madrid, he moved to the UK and decided to study an Art Foundation course at Brighton and Hove City College. This was a liberating experience for him and he knew this was absolutely the career path that he wanted to pursue. This led him to study a BA (hons) in 3D Design and Craft at University of Brighton. During this time he gained a broad range of skills in wood, metal, polymers and ceramics. He specialised in ceramics and particularly drawn to the potential of the material, how it can be manipulated through mould making and glazes/surface finishes. He is currently finalising an MA at the Royal College of Art in Ceramics and Glass.	
Eva Masterman	UK	http://www.evamasterman.com/about/	Investigation into material and process led practices through cross-disciplinary workshops, seminars and writing, predates my art-work. This dual approach of direct research into the boundaries and preconceptions of the visual arts, coupled with my own artistic practice, allows me to create a critical discourse that surrounds my own sculptural territory, one that sits firmly in the middle of the 'expanded field' of inter-disciplinary, material-specific making and line art sculpture. Using clay as a primary material language, the studio becomes a site of reflexive and subjective making. Through attention to the generative tendencies and tensions between the private and performative nature of studio practice, I explore the territory of risk and the place of migration between state and thought. The development of an object-orientated ontology creates an intimate relationship between object, environment and maker, where repeated actions and forms deconstruct the in-between space of life, the body and art. Analogies to the body run through the work with playful references to 'jugs' and the inherent anthropological language used to describe vessels - the foot, the waist, the lip. Newer work has begun to inhabit the notion of potential, with objects seemingly unfinished or 'raw', where the audience is invited into a corporeal and visceral environment of mind-body boundaries and material. As the landscape of the work is built up and developed, it is punctuated by and responsive to the viewer, exploring the idea of language as matter: a transitional space that uses making and process to explore the body and lived experience.	
Felix de Pass	UK	http://felixdepass.com/information/	Felix de Pass (b. London 1984) established his studio in 2009. He studied MA Design Products at the Royal College of Art (RCA) 2007-2009. He has lectured at both Kingston University and the RCA. Ceramics, Buddhism and education come together to form the heart of my creative practice. The individuals and organisations I collaborate with, preserve and enable a true creative exploration within society. At source, this work supports health and wellbeing in its broadest sense, seeking to bring deep personal insight and enjoyment to peoples' lives through means of creative practice.	
Helen Felcey	UK	https://www.helenfelcey.co.uk	I taught at Manchester School of Art for 15 years, latterly leading MA programmes in material crafts, collaborative and social design. I'm currently working with the British Ceramics Biennial (Health & Educational Programmes), Liverpool Hope University (BA Design - Ceramics) and Gomde UK (Events & Engagement Programmes).	

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Holly Johns	UK	https://www.hollyjohnsceramics.co.uk	2017 graduate from the University of Brighton studying 3D Design and Craft and specialising in ceramics. Hand building and throwing techniques I draw inspiration from the human body, print, working on a large scale and challenging conventions. 'A Self Portrait' takes an abstract approach to portraiture making, I am able to produce portraits to commission.	
Irina Razumovskaya	UK/ RUSSIA	http://www.irina-r.ru/ceramics.html	Irina Razumovskaya was born in 1990 in Leningrad, USSR. Being entranced by art at the age of five, when she entered the Kustodiev Art School, her journey towards her art practice has not stopped ever since. Throughout her school and university years, Irina participated in Art History lecture program in the Hermitage Museum, which served to strengthen her fascination with the fine art, archaeology and ceramics. Irina graduated from the St Petersburg Classical Gymnasium, where she studied ancient languages and literature, and refined her interest in culture of the present and that of the distant past. In 2008, Irina entered the State Academy of Art and Design's Fine Art and Ceramic and Glass Department, graduating magna cum laude both her BA and MFA degrees. During this course, she was exposed to academic drawing and painting, practised contemporary art and deepened her knowledge of ceramic art. Following this, in 2015, Irina was admitted to the prestigious Royal College of Art in London for her MA in Ceramics and Glass, she graduated in 2017 with overall Excellent grade. Her main form of artistic expression is ceramics and painting. Her art works have been a part of various international competitions, curated exhibitions, residencies and symposiums and have been exhibited across the world. Most recently, her work was exhibited in the prestigious Gallery Officine Saffi in Milan and Puls gallery in Brussels. Her work is represented in the EU by Officine Saffi since 2016. Irina has won several accolades for her art work. Most notably, she was the winner at the 8th NASPA Ceramic Talent Award in Westerland Museum in Germany and also won at the Biennial de Ceramics d'Espugues Angelina Alos in Spain. In addition, Irina received D'A Special Award, Silver Medal of 59th Faenza Prize Ceramic Competition in Italy, and won the International Triennial of Silicate Art in Kecskemet in Hungary. Irina has held residencies in Germany, Spain, USA, Hungary and Taiwan etc., and her work is in collections of The Yingge Ceramics Museum in Taiwan, Icheon World Ceramic Center GICB in Korea, Foundation for Contemporary Ceramic Arts in Kecskemet, Hungary, Yerevan Contemporary art museum, Armenia and private collections worldwide.	
Jasleen Kaur	UK	http://jasleenkaur.co.uk	Jasleen Kaur (b.1986) is an artist currently living and working in London. Brought up in a traditional Sikh household in Glasgow, her work is an ongoing exploration into the malleability of culture and the layering of social histories within the material and immaterial things that surround us. Her practice examines the hierarchy of histories and labour using a range of mediums and methods including sculpture, video, conversation and cooking. Recent commissions include the Victoria & Albert Museum, Goethe Institute, Eastside Projects, Baltic 39 Figure Three and Art on the Underground. Her work is part of the permanent collection of the Royal College of Art and Crafts Council.	
Jason Singh	UK	http://jasonsinghthing.com/band/	Jason Singh is a composer, musician, sound artist, creative producer, facilitator and performer. He is a solo artist and collaborator who works across a wide range of art forms, music genres, educational practices and sound formats (binaural and ambisonic). His creative output includes unique live beatbox film scores, large scale ambisonic sound installations, sound design for gallery/museum exhibitions, collaborative experiments with sound, ceramics, textiles and museum objects. He also vocally recreates birdsong and entire forestry environments and his work has featured on the BBC TV shows Imagine, Springwatch and CountryFile.	
Jayshree Mashe* Jenny McNamara				
Jessica Dent	UK	https://cargocollective.com/jessicadent	Jessica Dent is a visual artist who works in many mediums. Objects, colour, forms, irony and surroundings When not making artwork I am usually drinking coffee.	
Joanne Ayre	UK	https://www.rca.ac.uk/students/joanne-ayre/	Jo is a maker, educator and writer, introduced to ceramics at school and through a weekend job at the Wedgwood Visitor Centre, she pursued her education in the field, first specialising in ceramics at Newcastle-under-Lyme college, then completing a BA (Hons) Ceramics in Cardiff. Returning home during the holidays, Jo enjoyed working as part of the team at Gladstone Pottery Museum, which became a more regular role before heading to London to begin an MA at the Royal College of Art. She graduated from the Ceramics and Glass department there in 2008. Following completion of a PGCE in secondary education in 2011, Jo has been teaching art, craft and design to 7 – 18 year olds. Being appointed as Studio Assistant for the BCB 2015 is a fantastic opportunity for her to share her passion for ceramics and education, facilitating making with clay, from a one-off encounter to a lifetime pursuit.	
Johnny Magee*				
Joseph Young	UK	https://artloisies.com	Joseph Young is an artist working in sound, performance and installation, based in Brighton (UK) and Berlin. A specialist in binaural field recording techniques, he has exhibited and performed at Tate Britain, Tate Modern, Townier Art Gallery, Jerwood Hastings, Pallant House, V&A, Estorick Collection, De La Warr Pavilion, Errant Sound Berlin, Seoul Museum of Art and on Wall Street, USA.	
Julia Schuster	UK	http://www.juliaschuster.net/3242249	Julia Schuster is an artist based in London, where she completed her MA in Ceramics & Glass at the Royal College of Art. Currently she is working as Artist in Residence at Marlborough College, Wiltshire, for the academic year of 2017-18. The residency will conclude with a solo show presenting a new body of work at the Mount House Gallery, Marlborough, from 16th June until 1st July 2018.	
Juree Kim	KOREA	https://www.vam.ac.uk/blog/museum-life/juree-kim-and-neil-brownword-begin-their-visit-to-korea-uk-ceramics-residency	Juree Kim majored in sculpture at Kyung Hee University, Korea. Since graduating and exhibiting her first solo show at Ga Gallery, Seoul, Kim has gone on to collaborate with various institutions including Song Eun Art Space, Sungkok Museum and The Second Chongging Asia Young Artist Biennale. She was awarded first prize at the Tenth Song Eun Art Award.	
Kanghyo Lee	KOREA		Born in 1961, Lee Kang-hyo studied a Bachelor of Fine Arts at Hongik University, graduating in 1983. He then worked for three years as an apprentice in Onggi pottery in the South Kyongsang Province. After training in the technique and a further three years working as an assistant, Lee started his own studio where he developed his pottery with his wife, also a ceramicist, building the kiln they still use to this day. Lee is widely regarded as one of the finest Korean potters working today and his pots tell the story of a man's search for a beautiful life, through his work with clay and the love of his family. Set against the backdrop of his South Korean studio, his pots give an insight into the spiritual journey that Lee took and which plays a vital part in his artistic practice today. Lee is world-famous for mastering the traditional Korean technique called Onggi – a technique that allows him to make enormous, often man-sized pots which he then decorates using an exciting explosion of glaze and colour in his own inimitable fashion. Lee has exhibited all over the world and his work is held in many important public and private collections including V&A Museum, British Museum, London, Museum of Fine Arts, Boston, Art Institute of Chicago and International Ceramic Museum, Italy.	
Kate Bergin	UK	https://katebergin.weebly.com	My practice as a studio potter explores the correlation between domesticity and functionality through the process of throwing. Taking inspiration from circuit board resistors, transistors and still life ideologies, I create sculptural objects that also function. My aim is to take the traditional connotations attached to pottery and by playing with those aesthetics, create a body of work that is contemporary yet familiar.	
Kay Aplin	UK	http://kayaplin.com	For 23 years Kay Aplin has been forging a successful career in architectural ceramics. During this time she has had many commissions around the UK and internationally, producing a distinct range of public realm art works that have stood the tests of weather and time. Kay also creates large-scale ceramic installations for galleries and commissions for interiors and gardens. Since 2011, with the creation of The Ceramic House, Kay has been establishing herself as a curator of contemporary ceramics with annual international exhibitions. "I'm Keith Brymer Jones, a born and bred Londoner and a potter by trade. The first thing I ever made was a pottery owl, when I was 11 years old. The process of pottery gave me a sort of sense of escapism. It was then that I knew I wanted to be a potter and, after a brief stint as the lead singer of a punk band (!), that's just what I did, becoming an apprentice for Harefield Pottery in London at 18. This is where I really learnt how to use traditional hand graft to make modern ceramics. After my apprenticeship I started out at my first studio in Highgate hand-making all of my ceramics for lots of retailers including Conran, Habitat, Barneys NY, Monsoon, Laura Ashley, and Heals. It was then, about twenty years ago, I began to develop the Word Range for the first time. I was originally attracted to words because of their shapes; the bucket mug 'hol' is my favourite because of how symmetrical the word shape is. The range has now grown to include over 80 different words that I hope will bring smiles to people's faces! My working life now revolves around my studio in Whitstable, Kent, which is housed inside an old bakery. Here I hand design every Keith Brymer Jones item (oh yes, it's all very hands on!). I also throw shapes on my pottery wheel here for other designers in my job as Head of Design at MAKE International, a leading retailer of designer ceramics, with a wholesale division. It is in this role I have been lucky enough to collaborate with amazing designers and brands like Jane Foster, Scion, Hokolo and Designer's Guild. Once I am happy with each shape I have thrown on the wheel, I then travel to China with the finished prototype, where I work with our great team on the factory floor to ensure the products we mass produce maintain the same standards as the ones in my studio back home. All of the pieces in the Keith Brymer Jones ranges are then finished by hand. My design philosophy is a simple one; I like to create stylish yet simple products that are pleasing to the eye and, above all, are practical in the modern home and make people happy! For me, less is more! I've even done a few videos singing about my ceramics and how I make them, which you can see here! I hope you enjoy!"	
Keith Harrison	UK	http://www.keith-harrison.info/info.html	Keith Harrison was born in West Bromwich in the Black Country and from the age of 8 grew up in Birmingham. He didn't intend or expect to be a ceramicist and in a bizarre set of circumstances was banned from the Ceramics room on the first day of his Art Foundation Course in Bourneville. Whilst on the BA Industrial Design course at Cardiff he enjoyed the freedom and versatility of clay during one of the projects and later switched courses to Ceramics. Keith completed an MA in Ceramics and Glass at the RCA in 2002.	
Kishoor Mashe*				
Kyung Won Baek	SOUTH KOREA	https://www.kyungwonbaek.com/ceramic-works	Kyungwon Baek was born in 1987 in South Korea and studied ceramics at Seoul National University. She earned B.F.A in 2010 and M.F.A in 2013 from Seoul National University. She was a resident artist at Guldagergaard International Ceramic Center(Denmark) in 2014 and 2017, at Gimhae Clayarch Museum(South Korea) in 2015 and at The Ceramic House(U.K) in 2017. She has been living and working in Seoul. She has done many commission works including collaboration with Izzat Baba, Korean fashion brand, as well as group exhibitions. In 2017, KyungWon Baek was nominated as a finalist of 2nd Open to Art, International Contemporary Art and Design Ceramics Competition promoted by Officine Saffi, the gallery specializing in Ceramics in Milan.	
Lanty Ball	UK	https://www.lantyball.com	My core practice consists in designing and making ceramics by hand. I take a minimal approach to form, favouring simple thrown or slip cast vessels that act as canvases for my surface designs. I take my inspiration from natural surfaces, textures and patterns. For the past three years I have specialised in working with porcelain, creating both glazed and unglazed pieces. I am particularly interested in exploring the contrast between the textured and smooth surfaces. After firing, this contrast is accentuated by grinding and polishing the vitrified clay. Over the past year I have been developing water etched surfaces and I will be showcasing some of this new work alongside my original carved pieces at upcoming events.	

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Laura Houseley	UK	http://modernesignreview.com		
Lena Peters	UK	https://www.lenapeters.co.uk	Lena Peters is a London-based storyteller whose Sheffield upbringing nurtured her passion for history and nature. These elements combined with her interest in folklore and mythology mean that her work dances between the real and the unreal, creating illustrative objects which work to embody a narrative.	
Lokesh Ghai*				
Malene Hartmann Rasmussen	UK/DENMARK	https://www.malenehartmannrasmussen.com	<p>"I am working with mixed media sculpture, making and arranging multiple components into complex narrative tableaux of visual excess. The dialogue between components and the way one's unconscious can direct the composition interests me.</p> <p>I try to create a place beyond reality, a deceitful echo of the real world, that bends the perception of what is real.</p> <p>I want my work to look like a very skilled child could have made it, clumsy and elaborate at the same time. Initially the viewer may, mistakenly, be drawn to my figures thinking them to be toys, however closer examination reveals their rather darker narrative.</p> <p>They invite you into an absurd and surreal world where things are not what they seem. A frozen moment that indicate a story and mood but at the same time is open for the viewer to filter their own references through, to make sense and contribute to the story themselves.</p> <p>My aim is to create a visual poetry based on my own personal story."</p>	
Manos Kalamenios	UK	https://www.madebymanos.com		https://www.instagram.com/madebymanos/
Mark Malarko	UK	https://www.malarko.com	My work is about following each piece and being intuitively open to an unspoken dialogue that spans a breath of choices and unknown exit points.	https://en-gb.facebook.com/pg/malarkomark/about?ref=page_internal
Mark McLeish	UK	http://markmcleish.blogspot.com	For me being an artist is an act of prosaic looking that feeds making for heterogeneous artefacts that confront the real world. I see my work as an anthology of objects, each being a unique incomplete tangible question that collects personal provenance. What stimulates my work and research is the ongoing amassments of stuff I collect and own. Obsessions happen without acknowledgement and my inventory shows no boundaries to objects, just an attraction that I find it hard to explain other than: we find each-other.	
Matt Smith	UK	http://mattsmith.com	<p>Working as a hybrid artist and curator, the core of my practice is unpicking the work of establishment organisations and shifting their – and their visitors' – points of reference. Using techniques of Institutional Critique and Artist Intervention, the familiar is made unfamiliar and power structures are brought to light.</p> <p>Using craft, with its connotations of the amateur, accessibility and gender and exploiting its place in the art world, the work celebrates the mainstream and also unsettles it, taking objects from their intended roles and repurposing them in alternative situations and narratives.</p> <p>Through re-appropriation and reinterpretation, the work aims to question the master narratives we get told and provide a space in which marginalised viewpoints are given space and alternative and contradictory conclusions can be made.</p>	
Michael Montgomery Nahuel Hernando				
Nathan Mullis	UK	http://www.nathanmullisartist.co.uk		https://en-gb.facebook.com/nathmully/
Nicholas Rena	UK		<p>Born in 1963, Nicholas Rena was educated at Eton College where he studied art under the ceramicist, Gordon Baldwin. Rena studied first as an architect at Cambridge before completing an MA in Ceramics and Glass at The Royal College of Art in London in 1995.</p> <p>His work consists of thick earthenware press-moulded oversize vessel forms with precise, smooth finishes. The clay body is often deeply stained with colour, sometimes creating violently contrasting interiors and exteriors to the vessels and each piece is finished by sanding and polishing. Although the shapes echo domestic wares, the oversize pieces have great presence and Rena often presents his work in dynamic groups such as The Ecstasy of St Teresa (2008). The size and understated simplicity create a monumental effect.</p> <p>Rena was nominated for the Jerwood Applied Art Prize in Ceramics in 2001. He has exhibited internationally and his work can be seen in many permanent public collections including the Musée des Arts Décoratifs, Louvre, Paris and the V&A Museum, London. He is a Fellow of the Royal Society of Arts.</p>	https://twitter.com/nicholasrena?lang=en
Oh Hyangjong	SOUTH KOREA		Oh Hyangjong is a Onggi potter from Kwangju, South Korea. Michael went and studied with Mr. Oh in 2001 to learn the traditional Onggi technique. In 2006 Mr. Oh came to our studio to work and make a kiln load of pots. Mr. Oh has begun to make work using the traditional Onggi techniques to make more sculptural forms.	
Padma Shri Jivya*				
Patricia Mato-Mora	UK	https://www.rca.ac.uk/students/patricia-mato-mora/	<p>I am an artist currently exploring the spatial and architectural capabilities of materiality, through sculpture, large-scale installations and site-specific interventions.</p> <p>Spaces and the life within them provide me with a creative point of departure. Trained as an architect, and with a background in architectural journalism, I am interested in the capacity of spaces to act as vessels for storytelling and collective imagination – it is stories in spaces, not the spaces themselves, that shape human experience.</p> <p>My works are carefully articulated material interventions that bring an element of surprise or wonder to an otherwise overlooked spatial condition. Necessarily architectural and monumental in scale, my work introduces a subjective narrative that has happened or is about to take place in the space in question, changing its perception altogether.</p> <p>My current interests lie in manifesting, through my work, 'the flow of the universe', that what happens of itself. I understand the division between man and nature to be illusory; nature is all there is. There is no art, nor architecture – instead, there are man-made works, in the same way that there are hermit works. As such, my sculptures are natural occurrences, as necessary to my human condition as a nest is to a bird. Industrial processes themselves are also understood to be natural occurrences that result in large quantities of material production. I am interested in interfering with these processes in order to shape my very own work, which in turn appears to have escaped from the digestive system of industry and colonised our familiar environments.</p> <p>With regards to the creative process, I am fascinated with how the sheer scale of these interventions challenges the physical engagement that my body has with the material. Upscaling material to engage with architectural space brings together the divide between maker, materiality, spatiality, and the creative act itself that exists in the practice of architecture.</p>	
Pauliina Pollanen	UK	http://pauliinapollanen.net	Pöllänen's work reflects transformation of physical space, interpreted through the medium of clay. Manual production is related to the anthropomorphic qualities of the sculpture and its physical potential, while the concept of a vessel is still present. Handbuilt positive and negative spaces reflect the shift from external to internal places, and something invisible, yet concrete, is embedded into these spaces in between.	
Praveen Balu Mashe*				
Priska Falin	FINLAND	http://empirica.aalto.fi/wp-content/uploads/2013/09/CV_Priska_Falin_2014.pdf	<p>In my BA and MA studies my main subject was ceramics. I did an exchange period in China, Jingdezhen, concentrating on the chinese traditional decoration techniques. After graduating in 2009 I worked as an independent artist and designer doing teaching, interior decoration, exhibitions and subcontracting and freelance work for other companies.</p> <p>In my doctoral studies I have focused on ceramic materials from the perspective of aesthetics. The research is guided by my own artistic practice where I concentrate on the making and perceiving the material through traditional and new technologies.</p> <p>Throughout my working experience I have aimed at working more and more focusing on creativity, and the position of an artist</p> <p>- researcher connects my skills, and challenges me to improve as an artist and a person.</p>	
Rachel Hoyle	UK	https://the-dots.com/users/rachel-hoyle-236589		
Ramesh Laxman Hengad*				
Sabrina Vasulka Sadashiv Jivya Mashe*				https://en-gb.facebook.com/savceramics/
Santi Vanga*				
Shantaram Raja Gorkhana*				
Soma Mashe*				
Tasmin Williams	UK	https://tasminjanewilliams.tumblr.com	I am a ceramic artist born and bred in Stoke-on-Trent passionate about creating clay experiences for schools and families to explore. I am currently Artist in Training at the BCB and work as the Decorating Studio Supervisor at Emma Bridgewater Pottery.	
Thea Stallwood	UK	http://theastallwood.com/about/	<p>Thea Stallwood is an artist and filmmaker interested in the social codes and rules that govern our movements and behaviours.</p> <p>Having graduated with an MA in Fine Art at Chelsea College of Art & Design she has created interventions, performances, films, audio walks, participatory events and publications concerned with social codes and rules.</p> <p>Stallwood was awarded the Heather Sanchez Memorial Award and been granted a number of residencies, including the Input/Output Digital Media Residency at South Hill Park, Digital Media Artist residency for Art in Nature, supported by Arts Council of Wales and Filmmaker in Residence at the Beaconfield School.</p> <p>She has undertaken moving image commissions for artists and organisations, including the V&A Museum of Childhood and B Arts, Staffordshire.</p> <p>Stallwood has made two films, ArtWork, considering the working lives of artists and She Can Just Whistle, about the female whistling choir she created.</p> <p>Thea and the whistling choir project have appeared in the Financial Times and the BBC World Service radio programme, Outlook.</p> <p>An audio installation of the whistling choir was recently exhibited as part of the British Ceramics Biennial, Stoke on Trent.</p>	
Vijay Sadashiv Mashe*				
Youngeun Shin	CARDIFF	https://www.youngeunshinceramics.com	<p>Youngeun Shin is a Cardiff based artist, born in Seoul, South Korea.</p> <p>Whilst studying BA Ceramics at Cardiff School of Art & Design, Youngeun, through abstract formal experimentation, began to explore themes such as materiality of clay, composition and textures from the everyday. Another recurrent theme in Youngeun's work is the notion of the act of making, she explores this by creating clay and ceramic objects and compositions that invite the viewer to partake in the activity through observation.</p> <p>Influenced by artists such as Ben Nicholson, Barbara Hepworth, Gillian Lowndes and Rachel Whiteread, Youngeun also draws inspiration from the relationship between the mass-produced and mundane objects around her. Particularly with an interest in the humble and near-universal object, the vessel, as it exists in many forms and occupies many contexts. It continues to provide a reference point and an inspiration for her practice.</p> <p>Since graduating with a first honours degree (BA Ceramics) from Cardiff School of Art & Design, Youngeun has exhibited at the latest British Ceramics Biennial as a part of FRESH, 2018 Art in Clay Hatfield (CSAD stand) and at Hartstone, London. Youngeun has also been accepted into the 2018-2019 Graduate Residence 'INC. Space' at Cardiff School of Art & Design, where she will continue to develop her art practice.</p>	Instagram, youngeun.shin Twitter, youngeunshin_

Name	Country of Residence	Website Address	Bio	Social Media
Zoe Lloyd	UK	http://www.zoelloyd.com	<p>"I do not make classically beautiful objects. I offer instead an alternative order of things, that exist as imaginary and fragmented.</p> <p>Working intuitively and spontaneously allows me to capture and express the conflict and vulnerability that I sometimes feel, like wading through the harsh reality of being both solitary and attempting to be courageous in the studio.</p> <p>I start by collaging parts together to form a skin, working through the relationship between the self, the material and the object. Using soft clay and found materials, I construct sensitive, emotive, abstract forms.</p> <p>Drawing is central to my development of ideas, along with a playfulness and improvisation with materials. I use a variety of printmaking processes incorporating these into my practice in different ways.</p> <p>I take an experimental approach to my work, and it is here that my mind becomes a melting and growing nerve centre, registering an in-betweenness, where strange things start to happen, that are often un-controllable.</p> <p>Each work is individual. I am striving to create a unique language, that is caught half way between gesture and thought, and theatrically transformed by glaze."</p>	

2015 Artist Directory

Name	Country of Residence	Website Address	Bio	Social Media
Alex Simpson	UK	http://www.alex-simpson.co.uk	I am interested in the relationships between surfaces, between image and object, inside and outside, mental and physical spaces. Also the mark left by the hand, like memory held by the material, a physical record of self. My approach to creating is to move between intuitive and playful, and controlled; an oscillation between conscious and unconscious making, to allow the unknown to enter into the making process. There is always a negotiation between material and maker, as I choose materials that partly direct the making through their fluid and relatively unpredictable nature.	
Aneta Regel	UK	http://www.anetaregel.com	Aneta Regel's work suggests that she would agree. Not for her that earnest concern with function that so many potters profess, as if this in itself gave their products aesthetic and moral worth. Nor is she inclined to follow those who, less puritanically but perhaps even more self-consciously, kick over the traces and push functional forms to ever more extreme limits of independence. In fact it could be claimed that she is not a potter at all but a sculptor who happens to use clay, just as other sculptors use wood, stone or welded iron. This is not of course an untrodden path, even within the ceramic tradition. China alone offers many precedents, from the tombwares of the Han dynasty to the famous blanc-de-chine figures of deities made at Dehua almost two millennia later. As for sculptors, they have always used clay, whether sketching their first ideas in terracotta or making a more substantial model to be cast in bronze. Where Regel differs from her artistic forbears is in not choosing to make the human figure her vehicle of expression. Trees, rocks, fields, riverbeds – these and other aspects of landscape are the images through which she seeks to convey her vision. A romantic to the core, she wants not only to capture the forms, energies and rhythms of these natural phenomena but to suggest the emotional response they evoke in her. Growing up in her native northern Poland, she was often confronted by the large stones, smooth round excrescences left behind by glacier action, that abound in the forests and have become the focus of legends, being endowed with anthropomorphic and quasi-magical powers. Her own work is informed by something of the same sense of awe in the face of nature, a similar openness to its transcendental dimension.	
Anne Gibbs	UK	http://www.annegibbs.co.uk/about.html	Anne Gibbs lives and works in Cardiff. She studied Fine Art, specialising in printmaking (1994) and undertook postgraduate courses in teacher training, PGCE (FE) (1999) and a master's degree in Ceramics (2004) at the University of Wales Institute, Cardiff. Anne has worked as a freelance artist in many facets of art and design, working to public commissions, teaching and lecturing in schools, universities and communities throughout South Wales. The arrangement of objects and organising principles are major concerns in Anne's practice. She makes small intricate pieces mainly in bone china displayed with found or natural materials. Each composition is highly considered and comprises of an eclectic array of components. The sensory qualities of materials are what draw Anne to work with wire, charred pins, coral, coloured threads and glaze. Inspired by collections and images from the local landscape, her work explores themes of beauty and unrest, approached with sensitivity and precision. Anne has exhibited both nationally and internationally, including Greece, Canada, Korea and America. In January 2015 she received a Creative Wales Award from the Arts Council of Wales to take 'time out' for a period of twelve months to research and further her career in the field of ceramics. As part of the award she travelled to Japan to experience Japanese culture and to receive lessons in Ikebana, the Japanese art of flower arranging. Anne was selected for artist in residency at 'Makers Using Technology', Design Wales Forum, (2014) Wales, Heatherwick Studios, Aberystwyth, (2013) Wales and Cove Park, Scotland (2009). Recent group exhibitions include Award at the British Ceramic Biennial (2015), Fragile? National Museum Cardiff (2015), earth at Ruthin Craft Centre, Wales (2012) and Placement at Oriol Davies and Fife Contemporary Art and Craft Centre, Wales and Scotland (2011).	
Bruce McLean	UK	https://www.tate.org.uk/art/artists/bruce-mclean-1610	Bruce McLean (born 1944) is a Scottish sculptor, performance artist and painter. McLean was born in Glasgow and studied at Glasgow School of Art from 1961 to 1963, and at Saint Martin's School of Art, London, from 1963 to 1966. At Saint Martin's, McLean studied with Anthony Caro and Phillip King. In reaction to what he regarded as the academicism of his teachers he began making sculpture from rubbish. McLean has gained international recognition for his paintings, ceramics, prints, work with film, theatre and books. McLean was Head of Graduate Painting at The Slade School of Fine Art London He has had numerous one man exhibitions including Tate Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Oxford. In 1985, he won the John Moores Painting Prize. McLean lives and works in London. His son is the architect Will McLean.	
Charlotte Barker	UK	http://www.charlottebarkerceramics.com	Charlotte studied ceramics and glass at De Montfort University, Leicester, graduating in 2007 with First Class Honours. Charlotte's pieces are the culmination and reflexion of her journey through life. Everything that catches her eye is examined and seemingly ordinary objects are revered. Her glaze inspiration is collected in the form of found objects, if they are rusty and broken, all the better. "I like how the seemingly insignificant can spark an idea. Peeling paintwork, a rusty sardine can, a squashed badge, all stir up in me a sentiment of once belonging, of once being a special item and of once being new. This quality has a parity with all existence. Quite simply, just as once we were all brand new and unaffected, time and effect age, wear and shape us, leaving impressions and marks that make us who we are today.	
Charlotte Hodes	UK	https://charlottehodes.com	A leading figure in contemporary art, Charlotte Hodes' work profiles her long-standing engagement with the boundaries between the fine and decorative arts. Hodes draws on craft processes, but uses these to create imagery firmly situated within the language of fine art, bringing her considerable experience as a painter to both her extraordinarily intricate papercuts and large-scale installations in which ceramic ware serves as her alternative canvas. The female figure is Hodes' pivotal motif, an elusive but ever-present silhouette emerging from or blending into backdrops of tactile pattern and vibrant colour. The woman that wanders through Hodes' work is nonetheless a disruptive force, refusing her given role as decorative feature to take ownership of her environment and reclaim her autonomy.	
Clare Mace				
Claudia Wassiczek	UK	https://www.claudiawassiczek.com	I commenced my ceramic training through various courses, receiving tutorials under some of contemporary ceramics highest profile current practitioners at the City Lit in London, including Annie Turner and Robert Cooper. Since completing my Diploma in Higher Education, I was selected for FRESH at the British Ceramic Biennial, London Craft Week, and in 2016 I was one of five ceramic artists shortlisted for the Henry Rothschild Ceramic Bursary. My work has been featured in several magazines including Hole & Corner magazine, CRAFTS, Ceramic Monthly and Ceramic Review. My work has been exhibited at China International Craft Week (Hangzhou), One Year On (London), Menier Gallery (London), Ateliers Galerie (Belgium), Lantarnam Grange Arts Centre (Wales) and is also collected by established names including Wedgwood. My ambition is for my work to be collectible and exhibited internationally.	
Eleanora Orly Edlavitch	UK	https://www.artsthread.com/profile/eleanoraorlyedlavitch/	Graduated with honors from the ceramic & glass department of Bezalel academy, Jerusalem (BFA). I have recently completed my master's degree in ceramic design at Staffordshire university in Stoke on Trent. Coming from a background of ceramic art & design, my range of works is an eclectic cross between fine art and product design, with close attention to details.	
Eva Radulova	UK	http://www.eraduceramics.co.uk	Eva Radulova is a London based designer-maker working in the field of ceramic design. ERADU Ceramics is Eva Radulova's trademark. The brand appear as soon as Eva finished her MA in Stoke-on-Trent, the heart of the UK Ceramic industry. ERADU Ceramics was recently listed as one of the Top 25 British Ceramics brands by Make it British. Bone china and Porcelain are Eva's favorite materials. Although, she experiments with terracotta and some other clay she loves the purest white color of bone china and the endless possibilities of coloring the porcelain. The challenge she seeks is the reinvention of shapes in the melting point of old and new. In her work Eva seeks inspiration in traditions as well as following the latest trends to accomplish the needs of the contemporary individual.	

Name	Country of Residence	Website Address	Bio	Social Media
Gail Mahon	UK	https://gailmahon.com/home.html	<p>Gail Mahon is an artist and researcher based between Northern Ireland and London travelling to develop projects across installation, ceramic sculptures, performance actions and other interdisciplinary collaborations. Mahon often draws focus from corporeality within body theory and post-structuralisms; of 'bodies' as material, becoming and in constant state change - unmaking and remaking, unfolding permutations of the physiochemical, organic and anthropomorphisms wrapped up in material culture making speculations of mediating changes in environments and ourselves.</p> <p>Mahon's practice leads knowledge of the ceramic process with found object assemblages and material experiments to play the wider kinetic interplays and physical actions that unfold during the process of states and transformation over time. Producing installations, objects, photography and experimental interactions become activated in correspondance to location and persons in situ. studio, natural or industrial environments, private and public spaces where the temporary and fixtivity of those elements are constantly shifting, operating around or through the object rather than the object positioned central to the works. Mapping those disparate fragments of new and ancient landscapes - clay and ceramics reform to become carriers of the collapsed social and political spaces caught between the natural environment, post-industrial landscapes and our domestic situations of our own construction.</p> <p>The cause and effect: in us, through us and around us draws the possibilities of materiality as permeable and felt; where we meet materials on their own terms, complicit in the residual and momentary interactions. Mahon speculates the slippages in our immediate futures and reflects on residual traces we leave behind, somehow asking questions of us over entropy and the distalised self while anchors in physical process and practice slowly untether.</p> <p>Having previously shown work in Ireland, Italy, U.K and China, she has recently completed her Masters at the Royal College of Art in London. She also works collaboratively across various projects as lead artist in CAAKE, collaborative group with other visual artists, makers and performers and develops site specific exhibitions and residencies in Northern Ireland as collective member in MAK9. Recent shows include Two Hundred Acres, Pumphouse Gallery, London and the British Ceramics Biennial, Stoke-on-Trent and the Lucanio Benetton 'Imago Mundi' Collection, Italy.</p>	
Gemma Dardis	IRELAND			
Hannah Townsend	UK	http://www.hannahtownsend.co.uk/#	Hannah combines ceramics and printmaking to create collections of sensitively realised vessel forms and subtly layered monoprints exploring the layered landscapes and sea-washed, weatherworn surfaces of the British coastline. Marks, lines and diffuse merging colours are built up, cut through and dissolved away referencing the endless remaking of the shore.	
Hyu Jin Jo	UK		<p>"I chose to work in ceramics because form and texture are very important to me. I like to create basic shapes and designs and then work with intricate textures on top of these shapes.</p> <p>My goal is to combine simple industrial design with traditional craft skills. I use a variety of materials in my work, but my methodology and approach are consistent with each."</p>	https://en-gb.facebook.com/hyujin.jo/
Ingrid Murphy	UK	https://ingridmurphy.wordpress.com	<p>Ingrid Murphy is Academic Lead for Transition and Boundaries at Cardiff School of Art & Design, Ingrid is working with the intergration of reearch and enterprise across the school's learning and teaching curricula. From 2008 -2013 Ingrid led CSAD's cermic department, in 2011 she worked with Jon Pigott and Pip Lawrence to develop Artist Designer: Maker subject which she led until 2016. Maker focuses on fusing traditional craft skills with new and emerging processes in digital design and fabrication.</p> <p>Ingrid began her teaching career in 1993 and while she taught a range of Art & Design disciplines, ceramics is her passion. In 2013 Ingrid was awarded the University's student led Fellowship for Innovative Teaching and in 2015 she was awarded a National teaching fellowship for her contribution to higher education. Since 2015 Ingrid has ked CSAD's applied research group in digital fabrication and associated processes: FabCre8.</p> <p>A practicing ceramic artist, Ingrid exhibits internationally, and was a recipient of the Arts Council of Wales Creative Wales award for individual practice and was also shortlisted for the Ceramics Biennial Award in 2015 for a collaborative work completed with colleague Jon Pigott. Ingrid currently works with historical ceramic artefacts and cutting edge digital processes to both physically and digitally hack artefacts. Ingrid also writes and presents internationally about the future of both ceramic and craft practice. Ingrid has a studio in France, La Perdrix, and it is here she engages in action research developing dynamic and transformative co-learning projects with her students.</p>	
James Duck	UK	https://jamesduck.com	<p>Having gained a BA in Fine and Applied Art and Digital Media, I proceeded to acquire my Masters in Ceramics from the Royal College of Art, London. Training in these three subjects has formed the foundation of my practice. I now make a range of things, often, though not exclusively, ceramic. Often, though not exclusively, toying with functionality. Always carefully considered and ethically crafted.</p> <p>My practice attempts to bring together the craft skill gained from my MA, the humour from my fine art, and the sense of integrity from my time studying media.</p>	
Jon Pigott	UK	http://www.sonicmarbles.co.uk	<p>Jon Pigott is an artist, researcher and academic whose work explores sound, materials, systems and (occasionally) place. His practice based research draws in histories and theories of sound art, kinetic sculpture and technology as well as various making processes including digital fabrication and hand made electronics. These themes informed Jon's PhD, titled Materials, Systems and Autonomy in Electromechanical Sound Art, awarded by Bath Spa University in 2017. Jon leads the Artist Designer Maker degree programme at Cardiff Metropolitan University within the School of Art and Design, teaching across a range of three dimensional media, making processes and technologies. His written publications, like his artworks, often draw together themes from science and technology studies with artistic practices.</p> <p>Prior to entering academia Jon worked in the music and audio industry where he became technical manager of Real World Studios, helping to bring numerous high profile music and film projects to fruition.</p> <p>Jon has exhibited and published work internationally both in a solo and collaborative context.</p>	
Jongjin Park	SOUTH KOREA	https://www.jongjinpark.com		https://www.instagram.com/jongjinpark_ceramics/
Kate Haywood	UK	http://www.katehaywood.co.uk/about/	<p>Born in London, Kate lives and works in Cardiff. She is a graduate of Camberwell College of Art, Central Saint Martins College of Art and Design and Cardiff School of Art and Design.</p> <p>Notable awards include the Fenton Arts Trust Scholarship and the Future Lights International Ceramics Competition. Kate will exhibit works in a number of national and international shows this year alongside a solo exhibition at Manchester Art Gallery. She is currently developing new work for the Language of Clay series.</p> <p>Kate has work in public and private collections and is available for commission.</p>	
Kate O'Kelly	IRELAND	https://www.flickr.com/photos/kateokellyceramics/	<p>Kate O'Kelly is a visual artist inspired by the solitude of rural Irish countryside in Annamoe, and her grandmothers eclectic Georgian house which was filled to the brim with beautifully crafted objects from around the world. Her work manifests as surreal hybrid objects that reference the visual environments of her childhood.</p> <p>Her work is playful and evocative, engaging the viewer with a sense of familiarity and wonder.</p> <p>The pieces are made using a combination of found objects and digitally produced forms. Combining traditional craft methods with industrial processes, the work embraces classical elements and modern features of design through both its style and technique.</p>	http://kateokelly.tumblr.com
Katie Schwab	UK	http://www.katieschwab.com		
Lawrence Epps				
Michael Wild	UK		<p>I am an Art and Design Lecturer in FE, a designer-maker and Partner at May Wild Design creative practice. I explore traditional hand making techniques combined with digital technologies to create outcomes that connect the hand of the maker with the hand of the user.</p> <p>My MA practice investigates hand-making processes used in the production of craft objects from the perspective of contemporary makers. Researching the importance placed on the presence of the maker in a ceramic object and if this emblem of individuality is reduced or enhanced, through the impact of new systems of production.</p> <p>This project investigates the shift of the craft maker's role of production in relation to current social, economic, theoretical and cultural responses to digital technologies. The aim of the project is to raise issues/debates on the impact of how the handmade is engaged with, valued and interpreted and how new modes of technology and production are shaping our current/next generation of craft makers.</p>	
Michelle Lam				
Natalie Wood	UK	http://www.nataliejwood.com	Natalie J Wood is a ceramic designer/maker. Natalie's work is slip cast parian from plaster moulds she make herself in her tiny Edinburgh studio. She believes in simple objects and clean forms that are both decorative and functional.	
Ragna Mouritzen	DENMARK	http://ragnamouritzen.com		
Rhiannon Lewando	UK	https://rhiannonlewando.com	<p>Rhiannon Lewando (b. London 1984) is a Wales-based ceramic artist whose work revolves around material-led investigation and the dialogue created between ceramic and textile. She completed her education in both London and Cardiff, gaining a first class honours degree in 2014 and a master's degree with distinction from Cardiff School of Art the following year.</p> <p>Her research has led her to be particularly interested in the culture of grief, loss and death, culminating in her 2015/16 body of work The Salient Dead. Often working in multiples, her works are concerned with creating tension between the human and inhuman, the mass and the individual and landscapes of aftermath.</p> <p>Shortlisted for the FRESH award, Rhiannon exhibited at the British Ceramics Biennial 2015. She has had work featured in DAMn° and Wallpaper*, and was chosen as one of Richard Moss's 'Six Of The Best' as part of Culture 24's review of the British Ceramics Biennial.</p>	https://en-gb.facebook.com/rhiannonlewando/
Tana West	UK	http://www.tanawest.co.uk	My practice and research methods are mobile, the process of making work begins with a journey, the path it takes is contingent on what is found and can be transported. Like a modern day hunter gather in search of materials, I collect and use estuarine mud, excavated clay, brick and rock fragments to make glazes and clay bodies which are regionally specific. I work with traditional techniques to make ceramic objects that connect with social, political and historical contexts.	

Name	Country of Residence	Website Address	Bio	Social Media
Tessa Eastman	UK	http://tessaeastman.com/about/	<p>Tessa Eastman is an award winning British ceramic artist with over twenty years' experience of working with clay. She lives and works in London UK. Tessa graduated from the University of Westminster in 2006 with a BA Honours in Ceramics, and in 2015 gained a MA in Ceramics & Glass from one of the world's most reputable design schools, The Royal College of Art.</p> <p>She worked in London and France from 2002 to 2007 as an assistant to renowned ceramicist Kate Malone who featured in the Great British Pottery Throw Down BBC TV series. Tessa has been teaching since 2005 and currently runs ceramic courses at the Kiln Rooms, open access ceramics studios providing professional development and at the Heatherley School of Art, one of London's oldest Independent art colleges where all tutors are practicing artists.</p> <p>Her dynamic work is at the vanguard of the contemporary ceramic art scene and in her relatively short career she has been able to impress many with her originality, skill and above all with a daring new approach to the art form. Tessa's meticulously hand built cloud bundles and complex crystal formations have found a serious following among collectors and gallery owners and her sculptures have been commissioned and presented by the financial firms Abacus in 2003 Gresham Private Equity in 2006.</p> <p>Tessa was shortlisted for the Young Masters Maylis Grand Ceramics Prize in 2017 and won the Craft Emergency Award in 2016, with a solo exhibition at Aspex Gallery (Portsmouth, 2018). She has been exhibiting in the UK and abroad since 2005 and notable shows include Puls Contemporary Ceramics at Gallery Puls (Brussels, 2017) and Collect: the International Art Fair for Contemporary Objects at London's Saatchi Gallery with FBC London in 2017 and the Cynthia Corbett Gallery in 2018. Tessa's work has been selected for Biennials including the British Ceramics Biennial at the Old Spode Factory (Stoke-on-Trent, 2015) and she received an honorable mention at the Gyeonggi International Ceramic Biennale (Korea, 2017).</p> <p>She set up her first studio in 2005 in West London in the Old Gas Works. In 2015, she joined Manifold, a collective studio based under an East London railway arch and founded in 2010 by a group of emerging artists and designers from The Royal College of Art. In 2017 she was granted a space at Cockpit Arts, the UK's only business incubator for craftspeople.</p> <p>Tessa's work appears curiously alive with movement. Building her shapes by hand, she draws inspiration from organic forms as seen through a microscope. The artist explores the strangeness of growth of natural phenomena in which systems flow and digress from an intended pattern. She subsequently attempts to translate her findings in colourful glazed ceramics.</p> <p>Grouping her works highlights the contrast and creates a dialogue between pieces whereby negative space is valued as much as positive space. While creating she looks for differences such as soft and hard, order and chaos, geometry and irregularity. Tessa says: "I aim to fix ungraspable states such as fleeting clouds, which represent both the ideal and the perishable, the doom and the fantasy". She calls herself 'a modeller at heart' and it is through sensitivity to form and glaze that her pieces become animated. Much time is therefore invested in glaze research and testing. Tessa says: "Colour is inspiring to me and it can help create distinction between form and shape. Matt and shiny, coarse and smooth and hot and cool coloured glazes are used to offer depth of character to a work".</p>	
Vilas Silverton	UK	http://www.vilas.org.uk		https://www.instagram.com/vilasart/

British Ceramics Biennial

Staffordshire University
Faculty of Arts and Creative Technology
Flaxman Building Room L416 Stoke-on-Trent ST4 2DE
Tel: 01782 294634 www.britishceramicsbiennial.com

2013 Artist Directory

Name	Country of Residence	Website Address	Bio	Social Media
Alice Foxen	UK	https://alicefoxen.co.uk	<p>b. London, UK 1990.</p> <p>Alice is London based artist who combines ceramics with mixed media to create installations of objects which respond to the discarded spaces and objects of everyday life. She works from her studio at the Kiln Rooms, Peckham.</p> <p>Alice is an Education Artist at Camden Arts Centre teaching ceramics to adults and children and also works in education teaching a variety of ages how to realise their ideas in 3D materials.</p> <p>BA Hons 3D Materials Practice (Wood, Metal, Ceramics and Plastics), University of Brighton, 2013. Foundation Diploma in Art and Design, Wimbledon College of Art, 2010.</p>	
Alison Howell	UK	https://www.artsthread.com/profile/allie-howell/	<p>My work is focused around contemporary and aspirational tableware, producing statement pieces which are both functional and decorative. The continuing theme centres on mirroring external environments within a tableware setting.</p> <p>Qualifications: MA Ceramic Design. Staffordshire University 2012-14 BA 3D Design. Staffordshire University 2009-12</p>	
Andrew Livingstone	UK	https://www.andrewlivingstone.com	<p>Andrew Livingstone is an artist, academic and writer. He has a PhD from Ulster University, The Authenticity of Clay and its Redefinition within Contemporary Practice: Ceramic Familiarity and the Contribution to Expansion. He holds an academic post as Professor of Ceramics at the University of Sunderland where he leads CARCuos the Ceramic Arts Research Centre. His exhibitions include The Smithsonian Institute and the Garth Clark Gallery, New York. He exhibited in 'Red Hot' an exhibition of clay in contemporary art in Germany together with Ai Weiwei and Richard Deacon. His work is held in many private and public collections internationally, including Yingge Ceramics Museum, Taiwan and the Garth Clark Mark Del Vecchio Permanent Collection at the Museum of Fine Arts, Houston. He was awarded an Honorary Award at the 5th World Ceramic Biennale Korea 2009, and the Jurors Prize at the Taiwan Ceramics Biennale 2012.</p>	
Annie Jones	UK	https://www.sunderland.ac.uk/study/student-case-studies/creative-arts/annie-jones/		
Caroline Allen	UK	http://carolinejallen.co.uk	<p>"My work explores the universal semiotic and semantic language of objects, manipulated environments and constructed realities. By referencing objects in cities that mimic the cities themselves, objects in the landscape are abstracted to form their own landscape. While drawing attention to the strangeness and absurdity of everyday things, my work aims to decode, re-configure, and re-present everyday experience in an almost-familiar 'counter-world'.</p> <p>In a broader sense, I am interested in exploring the value and hierarchy of objects, and the human, empathic relationships we often have with them. By investigating the poetics and narrative of the every-day, the work champions the underdog, celebrating and commemorating everyday activities to elevate the status of abandoned, lost, and overlooked objects. Aiming to slow things down to give them space and form, my work encourages the act of noticing while acknowledging and monumentalizing small, everyday situations. By describing how every-day activities and the ordering of domestic life gives orientation and a sense of direction to how we relate physically to the world around us, the material evidence of an individual and collective identity is revealed.</p> <p>In 2012 I graduated with First Class Honours from the University of Brighton, where I specialised in Ceramics, with Visual Research minor. I also have a BA (Hons) degree in Textiles:Surface Design, and am a qualified college lecturer with QTLS."</p>	
Christie Brown	UK	http://www.christiebrown.co.uk	<p>Christie Brown's figurative practice is informed by an interest in our relationship with objects and the significance and relevance of museum collections and archaic artefacts to contemporary art. Archaeology presents a fragmented narrative of past lives and holds parallels with the practice of psychoanalysis where layers are carefully stripped away to reveal hidden information. Her work references these archaic traces as well as the mythology, narrative and symbolism associated with clay and its relationship with other materials such as wax, bronze and plaster. She often presents her work through site or theme-specificity and her making method of press-moulding allows her to explore the nature of repetition through installation and series.</p> <p>Christie Brown is an artist and Emerita Professor of Ceramics at the University of Westminster in London. She graduated from Harrow School of Art in 1982 and set up her north London studio that year. At Westminster she taught on the BA, MA and PhD programmes while maintaining and developing her sculptural practice. She was Principal Investigator on the AHRC funded project Ceramics in the Expanded Field, awarded to the University's Ceramics Research Centre (CRC-UK) in 2011, and continues as a member of the CRC-UK. She has exhibited her ceramic sculpture widely in the UK and abroad and frequently lectured about her practice at international residencies and conferences. Her work is featured in several private and public collections in Europe and the USA, including the Victoria and Albert Museum UK and the Mint Museum USA.</p>	
Claudia Clare	UK	http://www.claudiacclare.co.uk	<p>*Artist Statement</p> <p>I make clay pots to tell stories. My practice mixes ethnographic social research with ceramic practices and writing and includes drawing, photography and film making as part of the process.</p> <p>Feminism shapes the decisions I make about which stories to tell and how to research them. In the last five years I have focused on women's stories of surviving sexual violence and am currently developing a project about migration stories. Although these are set up as two separate projects, both the stories and the work are closely linked. Clay pots are good at sustaining the memory of marginalised social stories: they are our museum pieces and archaeological evidence. As part of our everyday lives they are easily recognised and understood. In these two ways, clay pots can function both as memorials and as a call for action"</p>	

Name	Country of Residence	Website Address	Bio	Social Media
Edith Garcia	US	https://www.edithgarciastudio.com	<p>Edith Garcia's work draws you into an alluring world of installation and sculpture. She focuses on the unique individual experiences throughout our lifetimes, the minimal occurrences that transpire each day, addressing contemporaneous issues specific to the human condition and grafts them into site-specific installations and objects. Her body of work has been exhibited throughout North America, Mexico and Europe, in spaces such as the Northern Clay Center, Minnesota, Escuela Nacional de Artes Plasticas, Mexico City and is included in the permanent Sculpture Garden of the Archie Bray Foundation, Montana.</p> <p>Garcia is strongly engaged in the critical research of drawing and sculpture with curatorial projects, publishing and creating works that reflect this passion. Garcia received her BFA from the Minneapolis College of Art and Design, MFA from the California College of the Arts and MPhil at the Royal College of Art in London working on research focusing around: The Absence and Presence of the Human Form in Ceramic Sculpture-Where is the Vanishing Point. And she has had first major publication Ceramics and the Human Figure released worldwide by A&C Black Visual Arts (Bloomsbury).</p> <p>Garcia was awarded the 2015-2016 Viola Frey Distinguished-Visiting Professorship at the California College of the Arts. Gaining access to the Viola Frey archive and working closely with the Artists' Legacy Foundation. In 2016, Garcia had a solo exhibition elemental shifts: innocence in the fire at Transmission Gallery in Oakland and was a Visiting Lecturer at the Cardiff School of Art and Design in Wales and published Clay Culture: London Blue in the November 2016 issue of Ceramics Monthly Magazine.</p> <p>In 2017, Garcia was guest curator for Forgotten Words, an invited selection of artists that use a variety of media to deliver projects through social practice, community collaboration and public engagement featuring internationally recognized such as Stephanie Syjuco and Victoria Wagner. She published Russell Wrangle, Behind the Hidden Hare for Ceramics Monthly.</p> <p>For 2018, she published Crowdfunding in Ceramic Monthly showcasing Beth Cavener and Kelsey Bowen discussing their individual experiences with successful crowdfunding initiatives to help support their studio practices. In London, Home from Home project had a film screening at Ceramics Art London 2018 as part of Clay Talks programs, that featured, Grayson Perry, Phoebe Cummings, Matthew Raw and she took part in Residential, Works from the Permanent Collection at the Northern Clay Center in Minnesota and The Clay National at The Clay Studio in Philadelphia.</p> <p>Garcia is currently Professor in the Ceramics and Craft Theory Programs at the California College of the Arts and the Department of Art Practice at the University of California, Berkeley.</p>	
Emily Gardiner	UK	http://www.emilygardiner.com	<p>The physicality of matter and the convergence and collision of materials is at the heart of Emily's sculptural ceramic work, whether exploring underlying elements of chaos and order, symbiosis and growth or the physical structure of glaze.</p> <p>Driven by a passion for experimentation and a desire to push materials to the limit, she embraces unpredictability; "To control every element dilutes the energy in a piece; there needs to be a dialogue with the material for it to be interesting to me. I think of myself almost as a ceramic explorer, always searching and testing new ideas and possibilities."</p>	
Frazer Doyle	UK	http://frazerceramics.tumblr.com	<p>Mainly using ceramics as his preferred media, Doyle experiments with a variety of glazes and clay slips. He also uses different organic materials and fabrics to create textures in his work. Life drawing is another passion for Doyle and studies of the human form and references to Greek Mythology re-occur throughout his work. Doyle hopes to widen his knowledge of ceramic glazes and further his interest in using unusual methods and processes in clay, for example he burns out organic materials in liquid clay to achieve desired outcomes. Doyle says: "Experimenting with materials in clay has become a passion for me, testing the boundaries of clay and waiting to see the outcomes after a kiln firing is really exciting."</p>	
Helen Doherty	UK	http://helenjdoherty.com	<p>Stories have always been of great interest to me because of their potential to engage us in myriad ways – to uplift, edify or sway. The narrator's role is to choose the most appropriate medium and I am particularly drawn to ceramics because narratives literally comes alive with handling, with the form being as eloquent as the surface decoration – imagery, text – in carrying a story. Like most people I am a bit of a hybrid. Of Irish and Dutch parents, I grew up in South Africa and England, and so have always been interested in the relationship between identity and place, in particular, the role culture plays in molding who we become. Growing up in these two hemispheres, yet receiving a British education in both (1970's-1980's), had the peculiar effect of planting a different landscape in my head – of green hills and daffodils – to the one which I physically inhabited – of red earth and droughts. Yet this experience has provided a rich reservoir of images and memories to draw on, and ceramics, which is rooted in cultural practice and identity, has allowed me to explore this dual consciousness. As a ceramicist, fine artist and writer, my work concerns myth-making: by drawing on the past yet bearing witness to the present, I tell stories both to pose and answer specific questions. My background in literature (Masters in English) drawing and painting (BFA), continues to inform my ceramic output.</p>	
Ian McIntyre	UK	http://ianmcintyre.co.uk	<p>b. Leeds, England 1984. Studied MA Ceramics and Glass, RCA 2010. Founding member of Studio Manifold, East London. Associate lecturer at Kingston University and Central Saint Martins. Currently holds a Collaborative Doctoral Award with Manchester School of Art, York Art Gallery and The British Ceramics Biennial. Works held in the permanent collections of York Art Gallery, England and La Triennale di Milano, Italy.</p> <p>With a background in product design and applied art, Ian employs a mixture of industrial design and craft skills within his work to produce exhibitions, installations and designs for production. His output spans the fields of design, research and curating. Ian has collaborated with a wide range of design manufacturers and cultural institutions including Vitsoe, Jerwood Visual Arts and The Helen Hamlyn Centre for Design.</p>	
James and Tilla Walters	UK	https://www.jamesandtillawalters.co.uk	<p>Our partnership combines James's making skills with Tilla's love of colour and design. Our practice is rooted in the production of thrown tableware, using both stoneware and porcelain clay bodies. We think it's important that each piece feels nice in the hand, works well and looks great. We met each other during our apprenticeship with Rupert Spira, and set up our own pottery in 2002.</p>	
James Rigler	NEW ZEALAND/ UK	http://www.jamesrigler.co.uk/a-brief-introduction-to-james-rigler/	<p>Born in New Zealand, James Rigley is a ceramic artist who has a fascination with the 'hierarchy of objects,' and that which separates everyday objects from works of art. James Rigler studied 3D Craft at the University of Brighton before graduating from the Royal College of Art with an MA in Ceramics and Glass in 2007.</p>	
Jin Eui Kim	UK	https://www.jineuikim.co.uk	<p>Jin Eui Kim is an internationally renowned ceramic artist. Originally from South Korea, he now lives with his family in Cardiff, UK. Whilst at Cardiff School of Art & Design Jin Eui studied the illusory effects of the application of tonal bands to three-dimensional surfaces. He graduated with a MA and PhD in Ceramics. He was then accepted into Graduate Residence at Fireworks Clay Studios, Cardiff and remains a full time member. He is also a member of Contemporary Applied Art (CAA) and the Craft Potters Association (CPA).</p>	
Jo Aylmer	UK	https://www.joaylmer.com	<p>Jo Aylmer is an artist and maker.</p> <p>At present she is working with the possibilities of Parian Porcelain. She is drawn to its unglazed softness and potential for translucency.</p> <p>Her larger, one off sculptural pieces pursue specific qualities of white ceramic bodies such as luminosity, liquidity or fragility. A focus on process allows Jo to test the limits of her chosen materials.</p> <p>Jo has been shortlisted for the Beers Lambert Contemporary Emerging Artist Award and features in the Aesthetica Art Prize's '100 Contemporary Artists' publication. She is the Education Coordinator at the Craft Potters Association and teaches ceramics to adults. She is based at Euroart Studios in London.</p>	

Name	Country of Residence	Website Address	Bio	Social Media
Jonathan Keep	UK	http://www.keep-art.co.uk	<p>I was born and grew up in South Africa, obtaining a BA (Hons) Fine Art degree from the University of Natal in 1979. In 1986 I moved to England and settled in Suffolk where I continue to live and have a studio at my home in Knodishall. In 2002 I received a MA from the Royal College of Art, where my postgraduate show was awarded the Lattice overall prize-winner award and subsequently was awarded a Woo Foundation Graduate Arts Bursary. I have exhibited and undertaken a number of artist residencies in the UK and abroad.</p> <p>My ceramics are recognisable for a strong sculptural quality with an emphasis on form. An opportunity ten years ago to investigate digital media highlighted for me the possibilities of using computers to extend and explore our understanding of natural systems, patterns and codes. I have developed a working process whereby the shapes of my forms are written in computer code. This digital information is passed to a studio based self built 3D printer that I have adapted to print in clay. Layer by layer the pots are printed out – a sort of mechanical pottery coil building. After printing the ceramic is fired and glaze in the normal way. In the elemental forces of earth, fire and water ceramics has traditionally drawn on nature for inspiration, but in using computer code to create my works I have added a further layer to include the elemental mathematical patterns and structures that underlie all form. The appreciation of these works I hope illustrates just how much we are connected at a very deep level to the natural world.</p>	
Josh Bitelli	UK			
Julie Dooley	UK	http://juliedooleyceramics.com	<p>Inspired by the places and objects that I have seen and experienced, my work has evolved into an exploration of the patterns, rhythms and continuity of nature and the landscape. Using porcelain coloured with stains, oxides and copper wire I try to create a sense of a moment in time, something transient and elusive. The colours echo the seasons and the changing moods of our environment whilst the continuous lines within the vessel remind us of the constancy and permanence of the landscape. The resulting forms reflect a stillness and quietude, inviting closer inspection and further contemplation.</p>	
Katy West	UK	http://katywest.co.uk	<p>"A culture of quality and the traditional values of craftsmanship characterise Katy West's work: purposeful ceramic home-ware that balances an economy of design with a desire to draw meaningful narratives from a range of objects, furniture, lighting and tableware. Within each piece a connection between architectural ornament and utilitarian purpose is legible, whether a glazed clay pendant light or a porcelain jar, the formal language of our vernacular built environment is carefully translated onto decidedly functional pieces.</p> <p>West's collage of references, fragments often sourced from historically aspirational interiors and architectural follies, align to her commitment to galvanise craft practice with industrial manufacture. Her work draws attention to craft's artisanal relationship to the industrial revolution: its social, political and economic associations filtered through a concern for quality material and making processes. Borrowing from such traditions, West works with a practicality, modesty, and a commitment to exclusively produce in partnership with local makers and manufacturers to the highest quality possible and with an acceptance of their stylistic lineage."</p>	
Lara Scobie	UK	https://www.larascobie-ceramics.com	<p>"From the moment a fresh bag of clay is opened my imagination is triggered by the sensory pleasure of its smooth texture and the anticipatory thrill of potential. Working with clay is as exciting and terrifying as a roller coaster ride, presenting as many challenges as rewards. To understand this soft malleable material – really just a lump of wet earth – takes time, but with considered handling and measured judgement it can be manipulated into dynamic and expressive form. This transformation goes through many stages as the clay is first shaped, then hardened and dried, before being finally and inexorably altered by the alchemy of firing to a new ceramic form – hard, durable and permanent.</p> <p>It is these contrasts that inspire me, and are where I look for the balance which is at the heart of what I do. Each element of balance is a new discovery, found somewhere between knowing how far the material can be pushed and when to let the material's own dogged nature dictate the final journey. Technical expertise and experience are always challenged by each different set of influences, from pragmatic considerations to artistic instinct, and it is this space between that I am most interested in; it is where technique, material and creative insight meet.</p> <p>The theme of balance is a constant, significantly underlining my current work in which ideas of dynamic interplay between form and surface develop. By integrating drawing, surface mark making and volume I play with the balance of space and pattern alongside hue and texture on both the decorated and void surface areas. For me it is the balance between composition and form, absence and presence, that offers some of the most exciting opportunities for expressing my creative voice.</p> <p>The invitation to exhibit at the British Ceramic Biennial 2013 was the perfect opportunity to take my ideas further and push the work into new territories. The significance of being selected gave me a new-found confidence that proved a catalyst for new ideas to flourish and a chance to step off the production circuit. Whilst the cycle of making and selling has been important in terms of establishing a new audience, the work has remained domestic in scale. Developing new ideas for the Biennial has given me the chance to scale-up my work and embrace the many new challenges that change brings. With this new work I will continue using with ideas of balance but expand them, contrasting a controlled, highly skilled construction technique with the spontaneity and immediacy of creative flow, capturing and celebrating the moment of touch and making with the human hand."</p>	
Luke Bishop	UK	https://lukebishop.com	<p>Luke makes contemporary stoneware and porcelain vessels using a variety of traditional methods, including the potter's wheel – his work often plays with and questions our typically held assumptions of what makes an object functional. His work is a study in contrasts combining contemporary, refined silhouettes with uneven, organic edges and textures. PORUS – his recent work in black clay – is an exploration in the slight subversion of function: objects with curiously shaped and placed handles and spouts invoke the possibility of function and usage whilst defying utility. Rough, volcanic bottle forms suggest modernity in shape yet infer a mysterious archaeological past. Visible tool marks, surface chattering, fissures, the clay body's pyroplasticity and imperfections all speak of these objects' journey through the making process; the PORUS objects are high-fired to 1260C and unglazed allowing the full detail of the clay body to be revealed and contemplated.</p>	
Matthew Chambers	UK	https://www.matthewchambers.net		
Michele Coxon	UK	https://www.axisweb.org/p/michelecoxon/#info	<p>By taking religious icons and expressing them in contemporary terms I am confronting religious beliefs and traditions. The images I use are powerful symbols taken from the church and the story of Christ. I try to combine the profound with the playful by replacing religious figures with modern day iconic celebrities such as Gilbert and George or Grayson Perry and invite the viewer to reflect on how they feel about the changes. Does it shock or make you laugh? I want to evoke an emotional feeling and at the same time have some fun. Some of my pieces also comment on world politics. Ai Weiwei has recently been on show at The Art of Protest exhibition in Manchester. My spiritual style draws upon myths, symbols and works of art and embraces the elements of nature. I am using a powerful narrative which is ingrained within the history of art and religion.</p>	
Miguel Coelho	UK	https://www.artsthread.com/portfolios/new-designers-2013/	<p>Miguel Coelho draws his inspiration from his colourful upbringing in Southern Africa and explores themes of spirituality and surrealism portrayed through his sculptural ceramic forms. His sculptures represent comically surreal thoughts about religion and the relationships formed as a result.</p> <p>Miguel tries to challenge the associations we perceive by purposefully juxtaposing items that have iconographical status. The unglazed terracotta surface leads the viewer to explore the surface textures and gestural nuances and create their own meaning of the work. An eclectic mix of symbolic references such as the apple, Jesus and monkeys that shout can be found in obscure details throughout the work.</p>	
Natalie Collins	UK	https://www.artsthread.com/portfolios/natalie-collins-1/	<p>Natalie works predominantly with porcelain, enthused by its ethereal qualities and unpredictable nature. Creating delicate structures, she is inspired by themes of loss and discovery, imagined and real.</p> <p>The making process is central to Natalie's inspiration. Each form is pieced together by hand. In the kiln the original form burns away, leaving behind a ghostly translucent outline, bent and buckled uncontrollably, like the natural forces which attack our landscape. Distorted forms hint at what might once have been buildings, but now may be perceived as something quite different. The viewer may question what is inside, who lived here, and what caused the disintegration.</p>	

Name	Country of Residence	Website Address	Bio	Social Media
Nicholas Lees	UK	http://www.nicholaslees.com	<p>Nicholas Lees' work has been exhibited widely in the UK and overseas and is held in private and public collections including York City Art Gallery, Westerwald Keramikmuseum in Germany and Royal Caribbean International.</p> <p>He has won several awards including the Cersaie Prize at the Premio Faenza (Italy) in 2015, the National Sculpture Award at the Bluecoat Display Centre in Liverpool in 2010 and the Desmond Preston Prize for Excellence in Drawing at the RCA in 2012</p> <p>He works as a visiting lecturer on postgraduate courses at the RCA, UCA Farnham and Bath Spa University.</p> <p>He works from a studio in Selborne, Hampshire.</p>	
Rebecca Hogg	UK	https://www.artsthread.com/profile/beckyhogg/	<p>Rebecca graduated from the BA(Hons) Surface Pattern Design at Staffordshire University in 2011 and is currently studying on the MA Ceramic Design programme. As well as furthering her ceramic studies, she also works at Royal Stafford part time as a junior designer. Rebecca is a prolific illustrator, bringing to her work a distinct sense of abstraction, originality and humour. Her undergraduate work was explored predominantly through textile design and home furnishing products; her later work was further developed for ceramic surfaces, resulting in the 'Zoo' collection for Flux</p>	https://twitter.com/bexhogg?lang=en
Silvia Kamodyova	UK	https://www.silviakceramics.co.uk		
Tamsin Van Essen	UK	http://www.tamsinvanessen.com	<p>Tamsin van Essen is a British ceramicist, based between New Delhi and London. Her work is primarily concept driven, exploring notions of beauty and impermanence through examining scientific, medical and social historic themes. She is interested in aesthetic ambiguity, particularly the fragile boundary between attraction and repulsion, and how these seemingly contradictory sensations can exist simultaneously. Material experimentation is a strong characteristic of her work, probing the technical qualities of ceramics and the limits of its behaviour.</p> <p>She has exhibited extensively throughout the world, including at Sotheby's, the Saatchi Gallery, 10 Downing Street, Palais des Beaux-Arts Bruxelles, the Nobel Museum and other prestigious international locations. Her work features in the permanent collections of the Israel Museum in Jerusalem, the Montreal Museum of Fine Art, the Fonds National d'Art Contemporain in Paris, the Wellcome Collection and the Royal Pharmaceutical Society Museum in London.</p>	

British Ceramics Biennial

Staffordshire University
Faculty of Arts and Creative Technology
Flaxman Building Room L416 Stoke-on-Trent ST4 2DE
Tel: 01782 294634 www.britishceramicsbiennial.com

2011 Artist Directory

Name	Country of Residence	Website Address	Bio	Social Media
Aimee Fisher	UK		<p>Inspired by a variety of natural structures, mainly seedpods, my ceramics explore the subtleties of form and the relationship between internal and external space. With particular focus on the contours and undulations of surface I am interested by the effect certain elements have on the internal void and the external surface and how they appear to change as the piece is viewed from different angles. Using traditional coiling and pinching techniques I manipulate the clay allowing the form to develop and grow, making decisions about certain elements as they emerge. Working the clay to such a refined quality provides a number of challenges: this itself is exciting and further enhances the tension and contrast between interior and exterior.</p> <p>The linear forms do not have a base and are not traditional vessels, they can stand on their rim and be looked into or be placed on their side to be looked through, often in more than one position, posing the question what do I want the viewer to see? Contrasting colour affects how the form and the space around it is perceived, dark internal spaces focusing attention on the internal elements whilst a dark exterior frames and defines the external form. - STUDIOPOTTERY.CO.UK</p>	https://www.facebook.com/AFisherCeramics/
Amy Clarke	UK	https://www.ahclarke.co.uk/pages/about-us	<p>Staffordshire based designer maker Amy Helena Clarke launched her business in September 2013. During 2015, Amy and 3 other local graduates began working together under the collaborative fourmakers@No.5 at Middleport Pottery. Middleport Pottery has recently been restored thanks to funding from The Prince's Regeneration Trust. For more information and visiting Middleport and the four makers@No.5 please visit the contact us page.</p> <p>Amy's clean and fresh hand-drawn and computer-generated designs are inspired by current trends, creating a contemporary surface pattern which is then screen printed to produce ceramic transfers. These are applied to English fine bone china, sourced in Stoke-on-Trent. The range includes mugs, teacups and saucers, coffee cans and saucers, cake-stands and tea sets.</p>	
Amy Jayne Hughes	UK	http://amyjaynehughes.com/about/	<p>"Originally from West Yorkshire, Amy lives and works in London. She shares a studio with 10 of her former classmates from the Royal College of Art, who collectively transformed a railway arch in East London into a multi-disciplinary art & design studio, known as Manifold.</p> <p>Hughes has worked and exhibited internationally, including a spell as Artist in Residence at Konstfack School, Stockholm, Sweden. She was nominated to represent the UK in 'New Talent' at the European Ceramic Context 2014 as well as being selected for the inaugural Young Masters Maylis Grand Ceramics Prize 2014 for artists who show an exceptional command of ceramics, alongside an awareness of the heritage of ceramic craft. In 2015, Amy was chosen as the first Ceramics and Industry Artist in Residence at the Victoria & Albert Museum working in collaboration with 1882Ltd, as well as being selected as one of eleven artists for AWARD at the British Ceramics Biennial 'presenting new works exemplifying the energy and vitality of the best of British contemporary ceramics practice.'</p> <p>2016, has seen Amy nominated for the fourth Perrier-Jouët Arts Salon Prize by Barney Hare Duke."</p>	
Andrea Walsh	UK	http://andrewalsh.co.uk/about/	<p>Andrea Walsh is an artist based in Edinburgh. She studied fine art before completing a masters degree in glass at ECA, and set up her studio in 2005. Andrea's work is an exploration of the box and vessel form, using a range of materials including ceramics, glass and metal, to create exquisitely crafted, timeless and unique pieces. Her research continues, developing a body of work that is increasingly refined, and is attracting critical acclaim from curators and academics. Andrea's work is included in private and public collections worldwide, these include the Victoria & Albert Museum in London, and National Museums Scotland in Edinburgh.</p>	
Andrew Branscombe				
Angela Speight			<p>Working in porcelain Angela Speight creates miniature universes of pure perfection, embodying qualities such harmony of form, artistic vision and a skill that is rare to find today. Speight plays with the theme of vision and the mysterious notion that one can see something tangible whilst simultaneously appearing invisible.</p> <p>Speight graduated in 2010 with BA Ceramics from the University of Wales Institute Cardiff.</p>	
Angie Thirkell	UK	http://www.angiethirkellceramics.com	<p>"Throughout the history of ceramics the colour blue has always held a special importance and it is the traditional blue and white Chinoiserie style which gives my work a point of reference, with its roots in the Far East.</p> <p>Overall the pieces are designed to be romantic and impractical, with the starting point often being the sourcing and moulding of domestic objects which evoke a range of memories and sentiments.</p> <p>I borrow from existing shapes, transforming them into something new, for the most part transcending their original purpose as useful objects and becoming purely sculptural - still recognisable, but transporting the viewer to another place and time.</p> <p>It is impossible to predict the significance these everyday things may have had for people, but I am content to let them draw their own conclusions as to where I may have taken them."</p>	
Anna Francis	UK	http://annafrancis.blogspot.com	<p>Anna Francis is an artist whose practice aims to rethink city resources, through participatory art interventions, curatorial projects and city development. Through this she aims to investigate the impact that artists can have on their environments. Within Anna's practice she creates situations for herself, the public and other artists to explore places differently: often experimenting with leading and instruction by creating manuals, kits or leading guided tours. Recent projects have included garden developments, and currently the transformation of a disused pub into a community space and social enterprise.</p> <p>Anna is a Director at AirSpace Gallery, Stoke-on-Trent's contemporary, artist led exhibiting space, where she has particular responsibility for artistic direction and programming.</p> <p>Anna is an Associate Professor in Fine Art and Social Practice and course leader on the BA Fine Art course at Staffordshire University.</p>	
Beata Domanska	UK	http://beatadomanska.blogspot.com/2011/07/blog-post_23.html	<p>"I create vessels inspired by modern architecture, geometry and space. My aim is to reflect and give the feel of urban environment. 'Vesselscape' is constructed in intriguing forms to represent the contemporary city using slab building technique. Geometric surface designs contrasting with the tactile clay surface reminds us too of an urban city. Shiny glaze is a reflection of the glass windows and the use of coloured slips emphasize the modern construction of the skyscrapers. Each individual vessel is handmade artwork in its own right, but when assembled as a group strongly inform the idea of 'cityscape' and it brings the exterior landscape into the interior environment."</p>	
Bejhat Omar Abdulla	SWEDEN	https://www.behjatomer.com/cv.html#		

Name	Country of Residence	Website Address	Bio	Social Media
Bethan Lloyd Worthington	UK	http://bethanlloydworthington.com	Bethan Lloyd Worthington is a London based artist who works with drawing, objects and installation to explore themes of place and fragmentation through time. She is particularly interested in archaeology as an inter-relationship with science, landscape, place, etymology, speculation and magic. Ceramics as a medium and an interest form the bedrock of her practice but she has also used wax rubbing, needlepoint tapestry, found materials and stained glass.	
Caroline Tattersall	UK		Caroline studied ceramics at both the Royal College of Art, London and UWIC, Cardiff, and has exhibited and won awards both nationally and internationally for her ceramic sculptures. She has also taught in a variety of teaching environments (schools, hospitals, community centres, universities, charities) working with a wide range of the general public. She has her own ceramic practice from a studio space in Salford.	
Chris Keenan	UK		Chris Evans studied Graphic Design (BA Hons) at Leicester De Montford University and completed an MA in Fine Art at Winchester School of Art in Barcelona. In 2007 he undertook the Artpace residency in San Antonio and was the recipient of a Cove Park residency in Scotland in 2011. In 2016 Chris Evans was the recipient of a Bryan Robertson Trust Award. He is currently completing an AHRC-funded PhD. Chris has taught widely in Europe on post-grad programmes such as Dusseldorf Art Academy, Nürnberg Art Academy and the Piet Zwart Institute in Rotterdam (where he was the External Examiner for Fine Art in 2010). Since 2011 he has been a permanent tutor at De Ateliers in Amsterdam. He has also held posts at UK art schools including Ruskin School, Oxford, Central Saint Martins, London and Liverpool John Moores University as well as contributing to many programmes nationwide as a visiting tutor. Chris Evans' work is in several public collections including the Arts Council England, Sculpture International Rotterdam and the Lithuanian Parliament.	
Craig Mitchell				
David Bethell	UK	http://www.davidbethell.com/index.php/home2		
David Cushway	UK	https://www.davidcushway.com	<p>Biography</p> <p>My education and training has been located within the ceramics template: B.A (Hons) degree in Ceramics, from Bath Spa University and post graduate degree in Ceramics from Cardiff Metropolitan University, the nature of my practice includes work in; clay, ceramic, installation, film, photography, performance and drawing. During the last five years my work has undergone a dynamic shift from material based work towards participatory and socially engaged practice, recorded through the mediums of film and photography. This significant departure formed the practical element of a recently completed PhD by practice, from The University of Sunderland.</p> <p>I have exhibited nationally and internationally for more than 20 years attending artists' residencies in Europe and America. My work is represented in the collections of The Philadelphia Clay Studio, The European Ceramics Work Centre, The Glyn Vivian Museum and Art Gallery and The National Museum of Wales. I have collaborated with filmmakers, editors, photographers, artists and curators in order to facilitate my numerous projects and commissions. Working outside of the traditional studio based format with partner organisations and expertise, which include, Istock Brick Company, The National Parks of Wales, The University of Wales Engineering Department, The Department of Automotive Design, Swansea University, The National Museum of Wales and The Glyn Vivian Museum and Art Gallery.</p>	
Edward Baldwin			Edward Baldwin gained a first class honours in ceramics at Cardiff School of Art and Design in 2010. Since then he has exhibited widely and has gained many notable achievements. In 2011 Edward gained a 'Grants for the Arts' from the Arts Council England and support from his local authority, Worcestershire County Council for development of his practice.	
Elizabeth Addyman	UK	http://elizabethaddyman.blogspot.com	"Elizabeth's visual inspiration can be attributed to her childhood spent in Tokyo. Immersed in a culture that greatly values art and craft practice, she was brought up admiring both traditional and modern objects. Having completing a BA (Hons) Design Crafts from DeMontfort University the artist has exhibited at the New Designers 2010, and soon at The Hub National Centre for Craft and Design. For 2010-11 Elizabeth has been appointed artist in residence at the Oxford and Cherwell Valley College, Banbury."	
Ellie Doney	UK	http://elliedoney.co.uk/info	<p>Ellie Doney explores materials and transformation through experimental making processes, sculpture and intervention. Her work explores her imagination of the changing inner world of matter. Whether precious, ephemeral, industrial or domestic, the stuff she works with is often gleaned from her surroundings, often specific to a particular place. She sets out to look for the extraordinary in the fabric of the everyday, a search for traces of the numinous in the material of the earth.</p> <p>Her current research focuses on edible materials, and how cooking and eating together as a way of embodied thinking might help people across disciplines explore our relationship with other matter.</p> <p>She is artist in residence at Phytology, an artist & community led project at Bethnal Green Nature Reserve: part physic garden; part cultural institute; part urban wilderness; and a platform for collaboration.</p> <p>Ellie is currently a doctoral student at the Slade School of Fine Art and the Institute of Making, UCL where she has been workshop manager for the last five years. She is one of the co-founders of multidisciplinary materials studio Manifold.</p>	
German Camilo Esguerra				
Hanne Mannheimer	UK	http://hannemannheimer.com/about/	<p>"I am a ceramic artist; this is how I describe myself. Sometimes I say I am a maker, that I work in clay or that I teach. It all depends on the situation and who is asking. Sometimes it gets a little complicated trying to explain the practicalities of being a self-employed ceramic artist, many roles and descriptions.</p> <p>I first encountered clay at Mulla's Folkhögskola, where I did what would be similar to a two-year foundation. Most of my time here was spent on the throwing wheel making decorative and functional ware.</p> <p>I'm Swedish by birth but have lived in the UK since 1999 when I moved here for my first degree in Ceramics at Bath Spa University College, where I graduated with a 1st Class Honours Degree in 2002.</p> <p>In 2003 I was accepted onto the Next Move scheme, a Crafts Council run 2 year residency programme supporting new graduates to set up a practice. My residency was at Cumbria University, here I was provided with a studio space and the use of college facilities and in return giving the college a small amount of my time each month. Everybody was incredibly supportive: I had the time to develop a new body of work; the opportunity to teach; developed skills in running a creative practice.</p> <p>I have been running my own business since 2003, supporting myself through residencies mainly in the North of England and Scotland, teaching and selling my work both nationally and internationally. I completed a Masters of Arts at the Royal College in London in 2010 and set up Studio Manifold in East London with eight other maker designers. I remain part of Studio Manifold and am currently based in Colchester where I have a studio space at Cuckoo Farm Studios."</p>	
Heidi Parsons	UK	https://www.rca.ac.uk/students/heidi-parsons/	<p>I am a ceramic artist making decorative objects for interior spaces. Ceramics and image have a long association and its in this area that my interest lies, building on traditional making skills and introducing new print technologies into the work.</p> <p>My inspiration is essentially based in ceramics themselves – the traditions of producing commemorative slip and transfer ware. These are objects that have historically celebrated high status events such as marriages, sporting achievements, coronations and so on. These platters, plates, jugs and mugs are collected and displayed in peoples homes, telling stories of important occasions. I feel, however, that it doesn't necessarily have to be a grand event to be special. I use my work to commemorate the smaller everyday details that add pleasure to our daily lives.</p> <p>I use my own photography as a starting point; taking snapshots of a fleeting moment I have glimpsed that for me leaves a feeling of the place that I am in. Images can be long autumn shadows cast over pavements and railings or spring leaves disrupting a backdrop of grid structures in the city. They are visual snapshots of a moment in time and later may be triggers for thoughts passed, places visited.</p>	

Name	Country of Residence	Website Address	Bio	Social Media
Jacob Stanley	UK	http://www.jacobstanleyceramics.com/about/	<p>"I have been interested in ceramics since I was ten years old. I used to play in my grandad's workshop, poking holes into the clay, squishing it between my fingers and probably trying to eat it. Since then, not much has really changed.</p> <p>I started making ceramics at Brockenhurst college in the new forest where I had a brilliant and enthusiastic teacher called CJ. I completed an A level there in 2008 and then went on to Farnham university to study a BA Hons in 3D Design with ceramics as my specialism. Again I had great teachers there and leaned a lot.</p> <p>Through various different processes, clay can be moulded into any form imaginable. It is the freedom of the material which has kept me entranced and loyal for so long.</p> <p>I mostly look to the natural world for inspiration."</p>	
James Evans	UK		<p>Born in Essex in 1964, Evans studied ceramics at the Central School of Art and Design in London during the mid-1980s, before moving stateside to take an MA in Fine Arts at the University of Colorado. Relatively little known in the 1990s, he later came to prominence through his inclusion in the group shows Atlantic Crossings at the Barbican Art Centre, London, 1998 and Ripe, at the Crafts Council, London, 2000. He was subsequently shortlisted for the prestigious Jerwood Applied Arts Prize in 2001 and the Arts Foundation Fellowship in 2004.</p> <p>Evans' approach is essentially that of a sculptor, his work retaining a central place for formal values and taking great delight in materiality. There is an almost childlike joy in his enthusiasm for experimentation with his chosen material, clay, and the myriad forms which from it he creates.</p>	
Jane Cairns	UK	https://janecairns.co.uk	<p>"Jane studied at the University of Westminster and now lives in London. She works at Thames Side Studios.</p> <p>"I work in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked.</p> <p>I take an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reflect the colours and textures of neglect.</p> <p>My hope is to translate some of what I see and to allow others to share the quiet beauty I find in these humble things.</p> <p>I take an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reflect the colours and textures of neglect."</p>	https://www.instagram.com/janecairns/
Janine Goldsworthy	UK	http://www.janinegoldsworthy.com		
Janna Edwards	UK	http://www.jannaedwards.com/cv.html	<p>"The actions of external and internal pressures; such as heat, weathering, pollution and seismic change govern the formation of our landscape. I use feet as a metaphor to relate to the idea of our impact, our journeying and the imprint we leave on our landscape. By creating feet with surfaces that directly relate to our natural landscape; the work asks you to consider the impact and impression you leave with every step. I am interested in our bodies as a part of the landscape, not a separate entity."</p>	
Janna Stanton				
Jenny Backstrom				
Jessica Holt				
Jill Sharrock				
Jo Taylor	UK	http://www.jotaylorceramics.com/page2.htm	<p>Jo graduated with distinction from the MA Ceramics course at Bath Spa University in July 2012; based in Wiltshire her time is split between studio practice & teaching.</p>	
Julian Stair	UK	http://www.julianstair.com/profile.html	<p>"Julian Stair is one of the UK's leading potters. He studied at Camberwell School of Art and the RCA. He has exhibited internationally and has work in 30 public collections (V&A Museum, British Museum, American Museum of Art & Design, New York, Mashiko Museum of Ceramic Art, Japan, Museum Boijmans van Beuningen, Rotterdam, Kolumba Museum, Cologne, Grassi Museum, Leipzig, Fitzwilliam Museum, Cambridge)...Julian is a leading historian of English studio ceramics. He completed a PhD at the RCA researching the critical origins of English studio pottery and has written extensively. Publications include The Body Politic: The Role of the Body in Contemporary Craft, Crafts Council, 2000 and Contemporary Clay and Museum Culture, Co-editor with C. Brown & C. Twomey, Routledge, 2016. Recent essays include essays on William Staite Murray for the exhibition on Ben & Winifred Nicholson Art and Life 1920-1931, Leeds Art Gallery, 2014, and on Shoji Hamada, Ceramics, Art, and Cultural Production in Modern Japan, Hawaii University Press and an essay on the origins of English studio ceramics for the exhibition Modern British Ceramics, Yale Centre for British Art, both essays to be published in 2017. He is a member of the V&A Research Institute."</p>	
Kate Shipley				
Katharine Morling	UK	http://katharinemorling.co.uk	<p>Katharine Morling is an award-winning artist working in the medium of ceramics. She set up her studio in 2003 and has since gained international acclaim for her work.</p> <p>Katharine creates sculptures in porcelain in her signature monochromatic aesthetic. Each piece on the surface, an inanimate object, is inspired by Katharine's personal narrative. The work is made fired without glaze accentuating the 'drawn' quality of the work.</p>	
Katherine Butler				
Ken Eastman		http://www.keneastman.com	<p>Ken Eastman was born in 1960. He studied at Edinburgh College of Art (1979-83) and at the Royal College of Art, London (1984-87).</p> <p>He exhibits widely and has won many awards in the field of the ceramic arts, including the 'Premio Faenza', Italy in 1995, the 'Gold Medal' at the 1st World Ceramic Exposition 2001 Korea and the 'President De la Generalitat Valencia' at the 5th Biennale International De Ceramica, Manises, Spain. In 1998-99 he was awarded the Arts Foundation Fellowship in Ceramics.</p> <p>Eastman's work centres around the idea of the vessel. He uses the vessel as a subject- to give meaning and form to an expression. Working through the medium of ceramics, Eastman can be both builder and painter; can handle shape and structure, as well as exploring tone and colour.</p>	
Lawrence Epps	UK	http://lawrenceepps.com/	<p>Lawrence Epps is an artist exploring the collective attribution of value to objects processes and people.</p> <p>Often Epps' work uses industrial extrusion – a process which requires relentless and repetitive pressure to force material through a mould - to metaphorically mirror many of his ideas about corporate pressure and workplace conformity. He uses this process together with the low status, dirty and tactile material of clay to create sculptures and installations which are often formed from masses of smaller elements echoing the scale of the globalised society in which we live. It is England's considerable industrial ceramic heritage – with its once endless production lines, highly specialised technology and remarkable output that contributes to many of his ideas regarding process and finish.</p> <p>As well as exhibiting in traditional gallery environments, Interventions in public spaces and the dialogue between sculpture and the written word are an important part of Epps' practice. He is a founder member of ambergis editions with the artist Lisa Wilkens and in 2015 he edited the book the very last time together with the poet Holly Corfield Carr to accompany the installation AGAIN. Epps is also a member of the Sykey Art Collective - a group making public statements through art and has been responsible for over 14,000 ceramic sculptures placed across the cities of London, Manchester and Stoke-on-Trent in large scale participatory art events.</p>	
Leo Richardson	UK	http://www.lrichardsonceramics.co.uk/	<p>"Leo lives and works in London. She graduated from Central Saint Martins College of Art and Design in 2011 with a First Class Honours Degree in Ceramic Design.</p> <p>She is interested particularly in the relationship between Art and Science.</p> <p>The medium of ceramic clay allows her to create and express organic forms.</p> <p>She uses porcelain paper clay, dipping combustible into porcelain slip, hand modelling, cutting and then constructing."</p>	
Lowri Davies	UK	http://www.lowridavies.com/		
Malgorzata Jablonska	POLAND			

Name	Country of Residence	Website Address	Bio	Social Media
Matthew Raw	UK	http://www.mraw.co.uk/home/pages/home.html	<p>Matthew Raw is based in London and is a founding member of Studio Manifold. Exhibitions, residencies, collaborations and workshops all play important roles in his personable, varied practice.</p> <p>"My work focuses on people and place. I respond to real life accounts and look for forms and materials to communicate my thoughts."</p>	
Merete Rasmussen	Denmark / UK	http://www.mereterasmussen.com/about/	<p>"I work with abstract sculptural form. I am interested in the way one defines and comprehends space through physical form. My shapes can represent an idea of a captured movement, as a flowing form stretching or curling around itself, or the idea can derive from repeated natural forms or even complex mathematical constructions. Different form expressions appeal to me and results in my continuous exploration with many different variations: soft but precise curves, sharp edges, concave surfaces shifting to convex; the discovery and strength of an inner or negative space. I am intrigued by the idea of a continuous surface, for example with one connected edge running through an entire form. I work with the idea of a composition in three dimensions, seeking balance and harmony. The finished form should have energy, enthusiasm, and a sense of purpose. I mainly work in ceramics but recently also in bronze. I find that strong colour builds further importance, strength and energy.</p> <p>I am Danish and have lived in the UK since 2005. I trained at Designskolen Kolding, Denmark from 2000-2005 (MA Ceramics)."</p>	
Michelle Taylor	UK	http://www.michelletaylorceramicartist.com/about	<p>"The starting point for my art practice is influenced by a personal childhood narrative of maternal loss.</p> <p>The need to repair and restore the damaged and the broken in order to preserve memories and existence are paramount in my work; I use the juxtaposition of ceramic and textile to explore emotional themes relating to memory and loss.</p> <p>My work involves altering and re working found objects in order to give them new meaning, I deconstruct pieces of china using industrial techniques and then 'restore' them using paradoxical materials such as textile, print, knit, embroidery and stitch.</p> <p>Deconstruction and reconstruction are essential elements in my work, the processes I use are significant in both the visual and physical communication of narrative.</p> <p>My practice challenges the possibilities of combining materials such as ceramic with textile and industrial processes with peaceful hand crafted techniques."</p>	
Nao Matsunaga	Japan / UK	http://www.naomatsunaga.com/about/	<p>Born (1980) in Osaka, Japan. Lives and works in London U.K. "An interest in ceremonial objects and spaces has been at the core of my practice for many years. By their very nature, ritualistic objects and spaces have to transcend the everyday, and I am intrigued by how they make this move into the realm of the unusual and the extraordinary.</p> <p>I am particularly interested in how early man interacted with his surroundings, and the ways in which primitive cultures shared traditions across the world, and how these practices continue to shape our lives. I am attempting to capture this idea of universal similarities and primal elements that resonate with my work.</p> <p>I am conscious of the repetitive action in my making, of not knowing what I am trying to achieve, teaching my muscles to move in a certain way, breathing and not breathing, but working and responding to the reality of what is happening in front of me. This is how my pieces emerge into being. Controlling the speed and time of my engagement with a piece is an important method I use in creating something that is different from a previous piece. Changing or altering the physical distance I have from a piece while I work is another way I apply some control over what happens in my studio."</p>	
Natasha Wood				
Neusa Aparecida Vieira Basso				
Owen Quinlan	Ireland	https://www.owenquinlan.com/about	<p>Owen is a Galway based artist working in the medium of Ceramics. He is a graduate of The Centre for Creative Arts & Media, GMT Galway, Cardiff School of Art & Design, and the DCCOI Ceramic Design & Skills Course. He exhibits widely both at home and abroad. Major exhibitions of his work include a solo exhibition at The National Centre for Craft & Design, UK in 2012. In 2014 he represented Ireland at European Ceramic Context in Denmark, and in 2015 he exhibited at Tulca Festival of Visual Arts in Galway. Past awards for his work include the Axisweb MStar award in 2011, the DCCOI Future Makers Award 2013, and more recently the Peter Brennan Pioneering Award 2015. Owen divides his time between his studio work and teaching practice. He currently lectures on the BA (Hons) Design, Ceramics Programme at Limerick School of Art & Design.</p>	
Peter Jones	UK	http://www.designandmake.co.uk/profile/4553481840	<p>Peter has a multi-disciplinary practice working across art, design, craft and education. Ceramics is a main focus for Peter, and is explored through object, film and performance.</p>	
Peter Lewis	UK	http://peterlewis-ceramics.com/publicart.html	<p>*check SM</p>	
Phil Rawle				
Rob Kessler	UK	http://www.robkessler.co.uk/index.php/about	<p>The exotic forms and luscious colours of the plant world and the way in which they migrate into every aspect of our lives has been a source of inspiration throughout Rob Kessler's artistic career. Using a wide range of familiar materials and objects from ceramics to furniture and from drawing to photography he creates sensual sculptures and emblematic images that celebrate the subject in a uniquely personal way. His early work explored the tensions between artifice and imitation and the paradoxes of representing nature through ironic and humorous sculptures covered in familiar pictographic icons.</p> <p>After a transitional period in which decorative excess led to what he describes as the "martyrdom of ornament", his most recent work reflects current desires to exploit the benefits for collaboration between artists and scientists. Over the past decade he has worked extensively with botanical scientists at Kew exploring the creative potential of microscopic plant material. Extending the potential for collaboration, he is currently working on a fellowship with molecular biologists at the Gulbenkian Science Institute in Portugal. Following extensive media coverage subsequent to the publication of a collection of award winning books on Pollen, Seeds and Fruit, developed in collaboration with Madeline Harley and Wolfgang Stuppy at Kew, his work has found a global audience eager to discover more about this exciting world previously hidden to all but the science community.</p> <p>Rob Kessler is a Professor at Central Saint Martins and Chair of Arts, Design & Science at University of the Arts, London. From 2001-04 he was NESTA Fellow at Kew and was recently made a fellow of the Royal Society of Arts, the Linnean Society and the Royal Microscopical Society.</p>	
Robert Cooper	UK	https://www.robertcooper.net	<p>Robert Cooper is an established ceramicist who has exhibited widely in the UK and internationally. He is fascinated by the persistence of artefacts and ideas. He often uses found objects, such as pottery shards from the Thames foreshore, which are imbued with a previous life and function, as a starting point for his work.</p> <p>He has, for many years, employed recycling as a mode of working. Different elements such as clays, oxides and glazes left over from teaching sessions, discontinued ceramic transfers, printed imagery from popular culture and even pieces of previous work are recombined to create new narratives with multiple meanings.</p>	

Name	Country of Residence	Website Address	Bio	Social Media
Rosa Nguyen		http://www.nguyen-ceramics.co.uk/	<p>Rosa Nguyen explores natural elements and organic forms with a fusion of western and oriental sensibilities. Her works, ranging from unique objects to site-specific installations, are delicate and richly textured, innovative and timeless.</p> <p>Her handmade ceramic and glass objects synthesize colour, line, form and function in an exotic visual and tactile language. Taking inspiration from discrete arts such as gardening and Ikebana - the Japanese form of flower arranging – Rosa's work evokes a contemplative aesthetic and a deep- rooted spiritual connection with nature.</p> <p>Rosa's signature large-scale displays and tableaux allude to our holistic relationship with a visible and transient natural world. Small ceramic and glass vessels interconnect living and dried plants to form idiosyncratic arrangements, suffused with humour and pathos.</p> <p>Her most recent work contrasts a colour palette of raw earthy matts and deep, glossy patinas with the clear, opaque and illusionary qualities of tall glass pieces. Set in groups, these vessels create mirage-like landscapes that alter with natural and artificial light sources and regrouping.</p> <p>Rosa's diverse portfolio includes collaborations with artists and designers in the UK and Japan, site-specific installations for corporate, private interiors and museums, and commissions for retail outlets, restaurants and hotels.</p>	
Ryan Connolly	UK		<p>Ryans pots are the results of his passionate exploration into clay and firing. He throws his pots on a traditional kick wheel, this allows him to work intuitively with the clay. By using locally foraged materials and wood ash in his glazes he ensures each piece is unique. The critical final step in any ceramic making process is the firing. Ryan fires the kiln to cone 10 using gas and wood.</p> <p>Ryans pots are as much about the making process as the finished piece. - artupclose.org</p>	
Sarah Callard Sarah Philippa Birnie				
Sarah Younan	UK	https://www.axisweb.org/p/sarahyounan/	<p>Artist, post-doctorate researcher, freelancer. Born in Germany and raised in Kenya. Sarah Younan worked in the areas of conservation, restoration and theatre stage design in Germany prior to beginning her fine art studies in the Netherlands in 2007. Younan moved to Wales in 2009 and graduated with a doctorate in 2016. Her practice combines socially engaged practice, collaboration and fine art.</p>	
Saya McCairn-Yanagi				
Sharon Richards	UK		<p>Graduated from Cardiff School of Art and Design, completed the BA Ceramics (Hons) course. Works with Earthenware clay slip, using hand formed and found objects to produce plaster molds.</p>	
Sonya Viney	UK	https://www.sonyaviney.com/	<p>Inspiration stems from multiples and repetition, whether it is an accumulation of everyday objects in the home or an ordered display in a museum. She favours utilitarian or everyday wares for their aesthetic simplicity and for the narrative that links them with humanity, past or present. Motifs gathered from these explorations are used to respond to collections or place.</p> <p>Her work often revolves about themes of nurture, similarity and difference and also perceptions of preciousness in relation to objects valued by different cultures or people, linked with fertility, food and power, or preciousness in terms of scale. Dichotomies are ever present conceptually and this is reflected in the use of materials - things are not what they seem!</p> <p>Working primarily in porcelain, which for the artist expresses both fragility and strength, Viney employs many materials and processes in the development of her work. She expresses a huge sense of satisfaction in presenting differences in form and material and how they interact and inform the viewer, the concept of the work is sustained both through the making and display.</p>	
Suet Yi Yip				
Sun Ae Kim	UK/SEOUL	https://sunaekim.com/about/	<p>Sun Ae Kim is a creative thinker and a contemporary storyteller using ceramics. She is interested in how ceramics can be captured everyday stories through a contemporary interpretation of the past and present.</p> <p>After leaving the RCA, she co-founded the Studio Manifold, a group of nine artists and designers whose practice grew up alongside each other within the ceramics and glass studio at the Royal College of Art.</p> <p>Sun Ae collaborated with the Alexander McQueen for the Paris Fashion Week 2011/12 and exhibited her works in UK and worldwide including the Orange County Centre for Contemporary Art in LA and the Palais de Tokyo and Musée d'Art moderne de la Ville de Paris.</p> <p>Sun Ae is now based in London/Seoul. She set up her own studio called 'The Biscuit Studio' in Korea where she explores her personal project, commission works, designs, collaboration works as well as continuing her research and writing.</p>	
Sun Kim	Brazil/ UK	http://www.sunkimceramics.com/about-1/	<p>Sun Kim is a Korean ceramicist born in Saudi Arabia. She received her first BA in Fine Arts in Brazil where she grew up. Following that she continued her studies in ceramics, graduating with a second BA from Alfred University, New York in 2003. In 2004 she moved to the UK to undertake a studio assistantship with Edmund de Waal. In 2007, she set up her own practice in South London where she is currently based.</p> <p>Since Kim moved to London she has been exhibiting throughout the UK and internationally. Exhibitions include Cheongju International Crafts Biennale (Korea), Officine Saffi (Italy), British Ceramics Biennale, Ceramic Ireland International, European Ceramic Context (Denmark), and The Clay Art Centre (USA). She has work in permanent collections including the Museum of Northern Ireland and Mashiko Museum of Ceramic Art, Japan.</p>	
Trish Spence	UK	http://trishspence.moonfruit.com/bio/4538347980	<p>"Graduated with an MA in ceramics from Cardiff School of Art & Design, UWIC. In 2010 I graduated with a 1st Class Honours Degree in ceramics also from CSAD. At the beginning of 2011, I was awarded Licentiatehip with Distinction from the Society of Designer Craftsmen for my exhibition at the Mall Gallery, London."</p>	
Victoria Johnson				
Yuki Ouchi				https://twitter.com/yukijoseph
Zachary Eastwood-Bloom	UK	http://www.zacharyeastwood-bloom.com/		
Zoe Preece	UK	http://zoeprreece.com/about/	<p>Zoe Preece works as an artist from Fireworks Clay Studios in Cardiff. She studied Ceramics at Cardiff School of Art and Design (2000), completed a Masters in Ceramics also at Cardiff School of Art and Design (2010), and a PGCE (FE/HE) at Cardiff University (2013). She currently lectures on the BA Artist: Designer, Maker programme at Cardiff School of Art and Design, and is Ceramic Tutor for UWC Atlantic College. Zoe has exhibited both nationally and internationally. She was recently a juror prize winner in the international exhibition Materials: Hard and Soft, Denver, US (2017); she was selected for the Biennale Internationale de Vallauris, Creation Contemporaine et Ceramique (2016), and for the artist in residence programme 'Makers Using Technology', Design Forum (2015). In 2015, she co-curated an exhibition titled The Sensorial Object, with Dr. Natasha Mayo. Other recent group exhibitions include selection for The National Eisteddfod of Wales (2015, 2014, 2011), and the British Ceramic Biennial (2011).</p>	

British Ceramics Biennial

Staffordshire University
Faculty of Arts and Creative Technology
Flaxman Building Room L416 Stoke-on-Trent ST4 2DE
Tel: 01782 294634 www.britishceramicsbiennial.com

2009 Artist Directory

Name	Country of Residence	Website Address	Bio
Aimee Lax	UK	http://www.aimeelax.co.uk/	"The materials I use in making sculpture are vital to this discourse. I use porcelain for its symbolism, its purity, fragility/ strength in commenting on nature, both as we know and imagine it. The ceramic medium is perfect for harnessing this fragile power. The ceramic methods I use in making are often traditionally based and the sculptures can exist in a variety of environments, often made in components they can transform and change through installation and in response to site-specific contexts and questions."
Andrew Burton	UK	http://www.andrewburton.org.uk	Andrew Burton was born in London in 1961. His work has been shown internationally since 1990. Recent projects in India, China, and Korea have focussed on the use of brick and other retrieved material in outdoor sculpture and on collaborative work. He emphasises the sculptural possibilities of everyday objects. He is Professor of Fine Art at Newcastle University.
Catrin Howell	UK	http://www.catrinhowell.com/	<p>Education 2005: Royal College of Art. MA in Ceramics and Glass. 1992: University of Wolverhampton. BA (Hons) Three Dimensional Design: Ceramics.</p> <p>Awards 2007: Arts Council of Wales. Creative Wales Award. 1998: Gold Medal in Craft and Design, National Eisteddfod of Wales. International Exhibition, Cesky Krumlov, Czech Republic. 1st Prize. 1996: Crafts Council Setting Up Grant 1994: Award of Merit, Fletcher Challenge Ceramic Award, Auckland, New Zealand.</p> <p>Public Collections Aberystwyth Arts Centre, Wales University of Wales Ceramic Collection. National Museum Of Wales, Cardiff. International Ceramics Studio, Kecskemet, Hungary. International Gallery of Ceramic Works, Cesky Krumlov State Castle, Czech Republic. Shipley Art Gallery, Gateshead, Tyne and Wear. South Bohemian Art Gallery, Bechyne, Czech Republic. The Clay Studio, Philadelphia USA.</p>
CJ O'Neil	Belfast, UK	http://www.cjoneill.co.uk	<p>"I am a researcher/maker/educator based in Manchester as well as a Senior Lecturer at Manchester School of Art teaching on BA(Hons)Three Dimensional Design. Central to my practice is my current PhD research at MIRIAD. Re-presenting: artistic interventions exploring everyday ceramics explores issues around authorship, value and collaboration through the use of everyday ceramic objects in combination with narrative through both hand and industrial processes. My interest is in how these objects can connect people, enabling them to construct their own narrative.</p> <p>I have undertaken numerous commissions for ceramic lighting and tableware for private individuals and corporate clients as well as exhibiting internationally. Within education, I enjoy working across disciplines, at a range of levels and have a particular interest in professional practice, giving talks on creative business development, as well as contributing to start-up schemes such as Making It, Northern Ireland; Project Network, ICRC, Denmark and Hothouse, Crafts Council, UK."</p>
Clare Twomey	UK	http://www.claretwomey.com/about.html	<p>Born in 1968, UK. Lives and works in London, UK.</p> <p>Clare Twomey is a British artist and a research fellow at the University of Westminster who works with clay in large-scale installations, Sculpture and site-specific works. Over the past 10 years she has exhibited at the Victoria and Albert Museum, Tate, Crafts Council, Museum of Modern Art Kyoto Japan, the Eden Project and the Royal Academy of Arts.</p> <p>Within these works Twomey has maintained her concerns with materials, craft practice and historic and social context.</p> <p>Clare Twomey's installations have the social and historical context in which the installation is created as their point of departure. Often they only exist within these frameworks. A number of her installations disappear or perish in the course of the exhibition period as part of the work. Often the onlooker's mode of behaviour is conceptually included in Twomey's works. This, for example, applied to the artwork Conscience/Consciousness (2003), in which Twomey had covered the floor of the gallery with very thin ceramic tiles which broke when trodden on.</p> <p>Clare Twomey is actively involved in critical research in the area of the applied arts, including writing, curating and making. She has developed work, which expands the fields' knowledge of larger scale installation works.</p>
Conor Wilson	UK	http://www.conwilson.com?page_id=26	<p>Conor Wilson (Belfast, Ireland, 1964) studied ceramics to BA and MA level in Bristol and Cardiff respectively. After building a studio and gas-fired trolley kiln in Bristol he completed several large-scale public commissions, before concentrating on the production of series of smaller, more personal works. Many of these are held in public and private collections around the world, including the Museum of Fine Arts, Houston.</p> <p>Having worked as a lecturer, in both theory and practice, at BA and MA levels since 1992, Wilson is now course leader for MA Ceramics at Bath School of Art & Design. He has recently completed an AHRC funded, practice-based PhD at the Royal College of Art, entitled Writing Making: Object as body, language and material.</p>

Name	Country of Residence	Website Address	Bio
David Roberts	UK	http://www.davidroberts-ceramics.com/about.php	David Roberts is one of the most significant ceramic artists working in Europe today. A distinguished English potter, he has an international reputation as a leading practitioner in Raku ceramics: a technique with its origin in small-scale vessels made for the Tea Ceremony in late sixteenth-century Japan. Roberts is acknowledged as responsible for the introduction and promotion of modern, large scale Raku in Europe. He has also been instrumental in its re-introduction to the United States of America, where his example has played a key role in the foundation of the Naked Raku movement. In his personal exploration of this traditional technique, Roberts has transformed it into a vibrant and contemporary art form. His work is represented in public and private collections throughout the world.
Dawn Youll	UK	http://dawnyoull.co.uk/profile/	Dawn Youll is a ceramicist living and working in Glasgow. The urban landscape, the studio environment and the making process itself all find their way into her ceramic sculptures. By combining forms, colours and surfaces she creates curious compositions on a domestic scale "to communicate, celebrate and make sense of the world around us". Dawn's work has featured in numerous exhibitions across the UK and abroad and she has represented the UK in Denmark at the European Ceramic Context 2010 exhibition and in France at a WCC-Europe exhibition.
Frances Priest	UK	http://www.francespriest.co.uk/about/biography	"My current work explores and interprets languages of ornament from different cultures, places and periods in history. From my Edinburgh studio I create intricate and colourful ceramic objects that celebrate this fascination for ornament and pattern, using clay as a canvas on which to build richly drawn and layered surfaces of inlaid line, glaze colour and enamel decals. Beyond the studio I develop projects and commissions that respond to people and places, using my interests as a platform from which to engage with new environments. This approach has led to work in varied and sometimes unexpected settings, from an English Tudor banqueting room in Sheffield, to a country home on the Scottish Island of Raasay."
Gwen Heaney	UK (-2016)		She was an internationally renowned ceramicist and sculptor who moved her practice from making domestic pottery and garden pots to making large scale sculpture after her MA at the RCA. She became one of the leading clay artists in the world using architectural brick; she was a founder member of WABA (the World Association of Brick Artists) and a member of the International Academy of Ceramics. She started working in the Ceramics department at Wolverhampton in 1998, joining us from the Ceramics department at Cardiff University. She was a committed teacher and generations of ceramics and glass students have been taught and encouraged by her to develop a love of the subject and to excel as artists and designers in their field.
Halima Cassell	UK	http://www.halimacassell.com	Born in 1975 in Pakistan, brought up in Lancashire and now living in Shropshire, Halima's varied, multi-cultural background is tangibly present in her work. A natural creativity presented itself at an early age and was nurtured to fruition as Halima carved her way through an art-based education: an undergraduate degree in 1997 and an MA in 2002. The culmination of this process is Halima's precociously mature work. Fusing her Asian roots with a fascination for African pattern work and her deep passion for architectural geometry, Halima's work is intense yet playful, structured yet creative; substantial yet dynamic and invariably compelling in its originality.
Ibstock Brick Ltd.	UK	https://www.ibstockbrick.co.uk	There has been a long history of industrial activity on and around the current Ibstock Brick site dating back 200 years to the early 1800s. In 1825 the first coal shaft was sunk at Ibstock by William Thirby and by 1832 coal was being transported from the colliery on what was only the third railway line to be built in Britain, the Leicester to Swannington Line. Brick making started on the site at the beginning of the 1830's as a way of using clay extracted during mining and the poorest quality coal that was not suitable for other uses. In 1846 the Ibstock Colliery business was sold at auction and the particulars referred to "an abundance of fire clay, which may be turned to great advantage and a good supply of brick clay, with a brickyard, kiln and large shed for its manufacture now in full work". The operations went through various changes of ownership until 1875 when the business was purchased by the Thomson family, well known mine owners with collieries in Scotland. Ibstock Collieries Limited was incorporated in 1899 and so began the roots of the today's business. Although a colliery first and foremost, by 1914 Ibstock was producing 3 million bricks per annum but after the First War, the business climate for coal mining became more and more difficult with growing labour unrest and low cost imports from Poland and Germany. In 1928 the colliery closed and the company concentrated on brick, tile and pipe manufacture. The company recognising where its future lay, invested in the latest clay technology and in 1934 the North Works was opened as one of the very first tunnel kilns in Britain. And to recognise its new direction, in 1935 the company was renamed Ibstock Brick and Tile Company Limited. Production on the site steadily increased – by 1939 it was 10 million bricks and by 1946 it had risen to over 18 million. The 1950's was a decade of expansion for Ibstock; recognising the opportunity to promote the use of bricks to architects and specifiers, Ibstock recruited a specialist sales team and started to sell bricks as an architectural item rather than as a commodity.
Ikuko Iwamoto	Japan/ UK	https://www.ikuko.space	"The fundamental inspiration for my tableware comes from nature, especially "the microscopic world". I adore the organic shape and patterns in an invisible world such as cells, genes and microorganisms, and I aim to translate them into my work, and bring extraordinary vibes into an ordinary everyday life. During my MA course, I did some user research on visually impaired people, and since then how you would feel when your hands come into contact with the work has become a part of the things I consider. The idea of pile-up dotting technique I often use for decoration has actually come from there. I also use lots of spikes. They are an area of investigation and to create tension, fragility and flows."
Ingrid Ruegemer	Germany	http://ingridruegemer.com/	Ingrid Ruegemer is a German designer and artist based in Munich. She holds a Master's degree in Design (MA Design: Ceramics, Furniture, Jewellery) from Central Saint Martins College of Art and Design, London and a Bachelor's degree in Communication Design (Dipl.-Design FH) from University of Applied Arts, Augsburg, Germany. After completing her undergraduate studies in Germany, Ingrid gathered extensive international work experience in diverse places such as Cape Town, Grand Cayman, Barcelona and London. In 2001 she co-founded an interdisciplinary design studio in London. In 2007 Ingrid completed her MA degree and launched her first collection of tableware products under the label "Absolute Appetite": sensory gourmet tableware, interrogating functionality and social exchange.
Jacob Van Der Beugel	UK/ Dutch	http://jvdb-ceramics.com/about	Jacob was born in London in 1978. He has studied the History of Art at York University. He trained with Rupert Spira in 2002, then was assistant to Edmund de Waal in 2003. He has set up numerous Studios in England and now resides in Devon, UK. Jacob van der Beugel's work varies in scale from large site-specific architectural installations to gallery based pieces.
Jamie Hayon	Spain	http://www.hayonstudio.com/about/	Spanish artist-designer Jaime Hayon was born in Madrid in 1974. After studying industrial design in Madrid and Paris he joined Fabrica – the Benetton-funded design and communication academy in Italy- in 1997 where he directed the design department until 2003. Hayon set up his own studio practice in the year 2000 and dedicated himself fully to his personal projects from 2003 onward, today he is one of the most acclaimed creators worldwide.

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Johnson Tiles	UK	https://www.johnson-tiles.com/company/	"Established 1901. Not only are Johnson Tiles the UK's leading manufacturer of ceramic tiles, our experienced design team also travel the world to source products to enhance our portfolio. We are also one of the greenest companies in the UK. With over 100 years experience Johnson Tiles has a long history of market leadership. With a dedicated in-house design team and UK based production facilities, Johnson Tiles continues to deliver distinctive new products servicing both the contract and retail markets internationally, all of which is underpinned by our award winning quality and environmental systems. Within the contract market, our experience, service and product range covers all aspects of public and private specifications, from architects and designers through house builders, contractors and distributors."
Louisa Taylor	UK	http://www.vam.ac.uk/content/articles/c/louisa-taylor/	Louisa Taylor is a ceramicist and lectures in Design and Craft at the University of Brighton. She is especially interested in colour permutation, form and function, 18th Century dining vessels and rituals of dining. Louisa runs her own practice producing ranges for shops, galleries and collectors in the UK and internationally.
Lucy Whiting	UK		
Natasha Daintry	UK	http://www.natashadaintry.com/	Natasha Daintry studied Japanese at Cambridge and Ceramics at both the Surrey Institute of Art & Design and the Royal College of Art. Since 1995 Natasha has run her own company designing for industry as well as creating her own ceramic works of art. Natasha uses a high-white porcelain as a luminous ground for exploring colour and exploits the clay's natural muscularity and delicacy to explore scale through making massive and tiny vessels. Inspired by her experience working with the ceramics industry in Stoke-on-Trent Natasha employs the potter's repertoire of repetition and multiplicity to investigate movement through fields of coloured pots. Natasha has won numerous awards and has exhibited widely in the UK including COLLECT and the York Museums Trust collection.
Neil Brownsword	UK		Brownsword began his career in ceramics as an apprentice modeller at the Wedgwood Factory in 1987, and it is this formative experience in industry that remains a constant point of reference in his work. His practice examines the legacy of globalisation in relation to Stoke-on-Trent's ceramic manufacturing sector, and the impact this has had upon people, place and traditional skills.
Paul Scott	UK	http://cumbrianblues.com/bio-cv/	Paul Scott is a Cumbrian based artist with a diverse practice and an international reputation. Creating individual pieces that blur the boundaries between fine art, craft and design, he is well known for research into printed vitreous surfaces, as well as his characteristic blue and white artworks in glazed ceramic. Scott's artworks can be found in public collections around the globe – including The National Museum of Art, Architecture and Design Norway, the Victoria and Albert Museum London, National Museums Liverpool, Carnegie Museum of Art, Pittsburgh and Brooklyn Art Museum USA. Commissioned work can be found in a number of UK museums as well as public places in the North of England, including Carlisle, Maryport, Gateshead and Newcastle Upon Tyne. He has also completed large scale works in Hanoi, Vietnam and Guldagergård public sculpture park in Denmark. A combination of rigorous research, studio practice, curation, writing and commissioned work ensures that his work is continually developing. It is fundamentally concerned with the re-animation of familiar objects, landscape, pattern and a sense of place. He has been Professor of Ceramics at Oslo National Academy of the Arts (KHiO) since 2011. His current research project New American Scenery has been enabled by an Alturas Foundation artist award.
Philip Eglin	UK	http://www.philipeglin.com/profile/	Philip Eglin (b. 1959) studied at Staffordshire Polytechnic (1979-82) and the Royal College of Art, London (1983-86). He exhibits internationally and was awarded the Jerwood Prize for Applied Arts in 1996. Eglin's ceramic works reflect and comment on contemporary culture. Eclectic in their references, he has likened his characteristic intermingling of cultural icons, ephemeral images, symbols of consumer culture and handwritten scripts to channel hopping. References are made to a heterogeneous array of sources including Northern Gothic religious woodcarvings, Chinese export porcelain, English folk ceramics and the language of symbols used on contemporary packaging. His interest in such artefacts is not solely because of their intended aesthetic, but extends to the characteristic shapes and marks that are found on the underside and backs of objects. His most recent work explores juxtapositions of imagery related to football, religion and sex. He works on a range of sizes making small functional vessels at one end and large-scale figurative, sculptural works at the other.
Phoebe Cummings	UK	http://www.phoebecummings.com/new-page/	Phoebe Cummings studied Three-Dimensional Crafts at the University of Brighton before completing an MA in Ceramics & Glass at the Royal College of Art in 2005. She has undertaken a number of artist residencies, in the UK, USA and Greenland, including a three-month Arts/Industry residency at the Kohler Co. factory, Wisconsin (2008) and six months as ceramics artist-in-residence at the Victoria and Albert Museum, London (2010). Cummings was selected as the winner of the British Ceramics Biennial Award in 2011. Recent exhibitions have included a commission to make work for Swept Away at the Museum of Arts & Design, New York in 2012 and a solo show at the University of Hawaii Art Gallery, Honolulu (2013). She was awarded the second ceramics fellowship at Camden Arts Centre, London (2012 – 2013) was the inaugural winner of the Woman's Hour Craft Prize and was shortlisted for the Arts Foundation Awards 2018.
Robert Dawson	UK	https://www.aestheticsabotage.com	Born in 1953, Robert Dawson lives and works in London. He studied at Camberwell College of Arts and at the Royal College of Art (Department of Ceramics and Glass). Robert Dawson speculates that life would be unbearable without the vulnerability engendered by its inherent uncertainties and mysteries. He likes to focus on the disconcerting, uncertain element and his body of work can be summed up, in his own words, as "aesthetic sabotage."
Sam Bakewell	UK	https://cargocollective.com/samuelbakewell	Sam Bakewell is a London based artist specializing in the use of clay, specifically involving plaster mould making production methods and hand-modelling/ carving.
Stephen Dixon	UK	http://www.art.mmu.ac.uk/profile/sdixon	Stephen Dixon is Professor of Contemporary Crafts at Manchester School of Art, investigating contemporary narratives in ceramics. Specific research interests include the British satirical tradition (in both printmaking and ceramics), commemorative wares and 'pop' culture, and the development of socio-political narratives in contemporary ceramics.
The New English	UK	https://www.thenewenglish.co.uk	Established in 2009, The New English was founded by designers Paul and Judith who wished to merge the finest skills and craftsmanship found in Stoke-on-Trent with a truly contemporary aesthetic. In 2016 Barbara and her team relocated the business to Stoke-on-Trent after a brief spell in Stone, Staffordshire, and continue to make all products in the traditional heartland of British Ceramics.
The Royal Crown Derby Porcelain Company	Derby, UK	https://www.royalcrownderby.co.uk/about/	Established in 1750, we are proud to say that we are one of the last remaining original fine bone china creators that's still 100% made in England. Specialising in luxury, functional and decorative tableware and giftware, we are world renowned for the quality craftsmanship that's embodied at our Osmaston Works factory in Derby, England.

Name	Country of Residence	Website Address	Bio
Vicky Shaw	UK	http://www.vickysaw.co.uk/profile.html	<p>Vicky Shaw studied at Staffordshire University in the UK gaining a BA(Hons) and thereafter an MA in Ceramic Design. On completion of the postgraduate study she became a Research Fellow in the School of Art & Design, Ceramics Department at the University of Wolverhampton, specialising in Ceramic Printing. On completion of the period of research in 1988 Vicky was appointed as a part-time lecturer at Wolverhampton teaching on the BA Ceramics Course. Her workshop is in Orkney, currently Vicky is working as a freelance maker and educator.</p> <p>Vicky is a member of Contemporary Applied Arts, London and has exhibited widely in the UK and internationally. Her most recent solo exhibition in July 2015 "Printed Abstracts" was at The Scottish Gallery in Edinburgh. She also had a major solo exhibition, 'Compositions colour-pattern-form' in 2005 at the Deutsche Porzellanmuseum, Selb, Germany.</p>