Within society, at source, this work supports health and wellbeing in its broadest sense, seeking to bridge between ceramics and ice. Through juxtaposing and merging these two contrasting material expressions, a ‘collecting’ of surfaces, ideas and shapes is sought to assemble through the displacement historical objects. High saturation of history in select few centres creates what makes us who we are. The narratives created through the agency of relics are a base of our expression and interpretation. Decoration and surface are my main basis for the transmission of a story of our culture and where we live. Having graduated from Belfast School of Art in 2016 and where she lives. Having graduated from Belfast School of Art in 2016 and worked at the International Ceramic Research Centre in Denmark she has gained experience in many aspects of the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are充满 the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are paper-made; paper as soft and gentle as the inside of the hands of the bird. The idea is to evoke emotions from the viewer and to cause them to consider what the work represents and why the objects have been created.

Caitlin Darby

Caitlin Darby is a sculptor, designer and maker, working in ceramics and glass. Having graduated from Loughborough University in 2016, Caitlin immediately went on to study for an MA in Ceramics and Glass at Royal College of Art (RCA) 2007–2009. He has lectured at both Kingston University and the RCA. As the landscape of the work is built up and developed, it is punctuated by and responsive to the inherent potential of the material; how it can be manipulated through moulding, bending, casting and firing. As and when objects are manipulated, the work begins to inhabit the notion of potential, with objects seemingly unfinished or ‘raw’, where the surface and material are exposed and ready for further development. Using clay as a primary material language, the studio becomes a site of reflexive and subjective exploration and an experimental space.Sifting through the data and using a cyclical method of working - 'Experience, make, think' - we have sought to inhabit the parameter of rawness and potential against the clarity of the finished result to produce unique outcomes. The making and design of an object is an incredibly powerful tool to explore ideas and is where the true potential of the material can be realized.

As the landscape of the work is built up and developed, it is punctuated by and responsive to the inherent potential of the material; how it can be manipulated through moulding, bending, casting and firing. As and when objects are manipulated, the work begins to inhabit the notion of potential, with objects seemingly unfinished or ‘raw’, where the surface and material are exposed and ready for further development. Using clay as a primary material language, the studio becomes a site of reflexive and subjective exploration and an experimental space. Sifting through the data and using a cyclical method of working - 'Experience, make, think' - a new series of work is built and developed.

Eusebio Sanchez

Eusebio Sanchez is a Spanish artist based in Brighton. He has always been interested in art and film and has graduated from UCL School of Film and TV (Murcia, Spain). While working as TV producer in advertising companies she started to develop and evolve as she progressed with the making of both bespoke installation work and work for the home. Her work presents shape designs for both functional and decorative wares, alongside development of surface decoration and techniques aimed at making a product that is not only aesthetically pleasing but also tactile, functional and durable. High saturation of history in select few centres creates what makes us who we are. The narratives created through the agency of relics are a base of our expression and interpretation. Decoration and surface are my main basis for the transmission of a story of our culture and where we live. Having graduated from Belfast School of Art in 2016 and worked at the International Ceramic Research Centre in Denmark she has gained experience in many aspects of the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are paper-made; paper as soft and gentle as the inside of the hands of the bird. The idea is to evoke emotions from the viewer and to cause them to consider what the work represents and why the objects have been created.

Amy Lewis

Amy Lewis is a British Ceramics Biennial artist based in West Sussex. She has been working in clay since she was eight years old and was awarded a scholarship to study at the Royal College of Art (RCA) in 2005. Her work has been exhibited in the UK and internationally, and she has been awarded numerous prizes and awards. She has been a part of the Biennial since 2009 and has been featured in exhibitions such as the RCA Contemporary Ceramics Centre and New Ceramics i Think. Her work presents shape designs for both functional and decorative wares, alongside development of surface decoration and techniques aimed at making a product that is not only aesthetically pleasing but also tactile, functional and durable. High saturation of history in select few centres creates what makes us who we are. The narratives created through the agency of relics are a base of our expression and interpretation. Decoration and surface are my main basis for the transmission of a story of our culture and where we live. Having graduated from Belfast School of Art in 2016 and worked at the International Ceramic Research Centre in Denmark she has gained experience in many aspects of the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are paper-made; paper as soft and gentle as the inside of the hands of the bird. The idea is to evoke emotions from the viewer and to cause them to consider what the work represents and why the objects have been created.

Balo Dumada

Balo Dumada is an artist whose work explores the relationship between the human body, nature and the natural world. His practice is influenced by the African continent and its rich cultural history. Dumada's work often involves the use of mixed media, such as clay, wood, and textiles, to create dynamic and expressive sculptures and installations. His work has been exhibited in various galleries and museums, and he has received several awards for his contributions to contemporary art. Dumada's work is characterized by its bold use of color and form, and he is known for his ability to evoke emotion and provoke thought through his artwork. His work presents shape designs for both functional and decorative wares, alongside development of surface decoration and techniques aimed at making a product that is not only aesthetically pleasing but also tactile, functional and durable. High saturation of history in select few centres creates what makes us who we are. The narratives created through the agency of relics are a base of our expression and interpretation. Decoration and surface are my main basis for the transmission of a story of our culture and where we live. Having graduated from Belfast School of Art in 2016 and worked at the International Ceramic Research Centre in Denmark she has gained experience in many aspects of the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are paper-made; paper as soft and gentle as the inside of the hands of the bird. The idea is to evoke emotions from the viewer and to cause them to consider what the work represents and why the objects have been created.

Carolin Watcher

Carolin Watcher is an artist whose work explores the relationship between the human body, nature and the natural world. Her practice is influenced by the African continent and its rich cultural history. Watcher's work often involves the use of mixed media, such as clay, wood, and textiles, to create dynamic and expressive sculptures and installations. Her work has been exhibited in various galleries and museums, and she has received several awards for her contributions to contemporary art. Watcher's work is characterized by its bold use of color and form, and she is known for her ability to evoke emotion and provoke thought through her artwork. Her work presents shape designs for both functional and decorative wares, alongside development of surface decoration and techniques aimed at making a product that is not only aesthetically pleasing but also tactile, functional and durable. High saturation of history in select few centres creates what makes us who we are. The narratives created through the agency of relics are a base of our expression and interpretation. Decoration and surface are my main basis for the transmission of a story of our culture and where we live. Having graduated from Belfast School of Art in 2016 and worked at the International Ceramic Research Centre in Denmark she has gained experience in many aspects of the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are paper-made; paper as soft and gentle as the inside of the hands of the bird. The idea is to evoke emotions from the viewer and to cause them to consider what the work represents and why the objects have been created.

Attila Olah

Attila Oláh is a British Ceramics Biennial artist based in Scotland. He has been working in the field of ceramics and glass for many years and has exhibited his work in various galleries and museums across the UK and internationally. Oláh's work often involves the use of mixed media, such as clay, wood, and textiles, to create dynamic and expressive sculptures and installations. His work has been recognized with several awards and has been featured in numerous exhibitions and publications. Oláh's work is characterized by its bold use of color and form, and he is known for his ability to evoke emotion and provoke thought through his artwork. His work presents shape designs for both functional and decorative wares, alongside development of surface decoration and techniques aimed at making a product that is not only aesthetically pleasing but also tactile, functional and durable. High saturation of history in select few centres creates what makes us who we are. The narratives created through the agency of relics are a base of our expression and interpretation. Decoration and surface are my main basis for the transmission of a story of our culture and where we live. Having graduated from Belfast School of Art in 2016 and worked at the International Ceramic Research Centre in Denmark she has gained experience in many aspects of the human hand. Each porcelain paper crane is individually hand folded and painted. These ceramic objects, paper-like, but on closer inspection, the ceramic qualities are visible. Magic realism is what Helen Felcey aims to achieve through her work. The human parts are ceramic and the birds and fish are paper-made; paper as soft and gentle as the inside of the hands of the bird. The idea is to evoke emotions from the viewer and to cause them to consider what the work represents and why the objects have been created.
Smooth surfaces. After firing, this contrast is accentuated by grinding and polishing the vitrified clay.

After my apprenticeship I started out at my first studio in Highgate hand-making all of my ceramics and after a period I moved to Chelsea Pottery in London at 18. This is where I really learnt how to use traditional hard graft to make modern contemporary ceramics with annual international exhibitions.

Hand building and throwing techniques are important elements of my work, but I also periodically produce slab-built pieces.

Art and Design Ceramics Competition promoted by Officine Saffi, the gallery specializing in Ceramics Museum (South Korea) in 2015 and at The Ceramic House (U.K) in 2017.


A specialist in binaural field recording techniques, he has exhibited and performed at Tate Britain, the Barbican Centre, Wapping Wharf, Tate Modern, Young Collectors Fair, South London Gallery, Whitechapel Gallery, Foundation for Contemporary Arts. "I'm Keith Brymer Jones, a born and bred Londoner and a potter by trade. After my apprenticeship I started out at my first studio in Highgate hand-making all of my ceramics and after a period I moved to Chelsea Pottery in London at 18. This is where I really learnt how to use traditional hard graft to make modern contemporary ceramics with annual international exhibitions.

Potential non-firing techniques range from an approach where the clay is handled as little as possible and allowed to dry naturally, to cutting, shaping and stitching the clay before firing. The resulting objects are often highly decorative and can be manipulated and layered to create new forms of surface and shape.

Keith Harrison was born in West Bromwich in the Black Country and from the age of 8 grew up in the studio where he developed his pottery with his wife, also a ceramicist, building the kiln they still use today. He then worked for three years as an apprentice in Onggi pottery in the South Kyongsang Province. He then worked for three years as an apprentice in Onggi pottery in the South Kyongsang Province. He was awarded first prize at the Tenth Song Eun Art Award.

I recently wrapped up the third stage of my residency in South Korea, where I have been inspired by the contrast between the modern and the traditional.

Irina Razumvoskaya was born in Moscow in 1988. She graduated from the Moscow Art Academy in 2010 and has been living and working in London since 2011. Her work has been shown in various exhibitions in Russia and the United Kingdom and has been acquired by private collectors and institutions in the UK and Russia.

Imprinting on the surface is one of the key processes in forming the surface texture of my ceramic objects. I use this technique to create a range of textures on the surface of my work, from smooth to rough, which reflects the different stages of production and the interaction with the materials. The surface texture is an important aspect of my work as it is related to the function of the objects and the user experience.

At home in Kurno, a small village in rural South Korea, I have managed to create a space where I can work without the constraints of a studio environment. I have also managed to establish a community of artists and craftsmen who share a common passion for art and the craft of pottery.

Contemporary ceramics is a field that is constantly evolving and changing. It is a fascinating and challenging area of art that is continually developing and expanding. Contemporary ceramics are the result of the combination of traditional techniques and new ideas and concepts.

I recently completed a residency at the British Ceramics Biennial in Stoke-on-Trent, which has left a lasting impression on me. The residency was an incredible opportunity to learn from other artists and to develop my own practice.

After graduating from the University of Brighton in 2014 with a BA in Ceramics and Glass, I have continued to develop my skills and knowledge in the field of ceramics. I have been working on various projects, including the production of large-scale installations and sculptures.

The residency at the British Ceramics Biennial was a fantastic opportunity to collaborate with other artists and to learn from their experiences. I have been able to develop my skills and knowledge in the field of contemporary ceramics and to enhance my artistic practice.

I work as an artist and writer, and I am also involved in the promotion of Korean culture through my stories and my art. I have been involved in various projects and exhibitions, including the production of large-scale installations and sculptures.
Youngeun Shin

Youngeun Shin is a Cardiff based artist, born in Seoul, South Korea.

She has undertaken moving image commissions for artists and organisations, including the V&A Service radio programme, Outlook.

Whistle, about the female whistling choir she created.

Her work introduces a subjective narrative that has happened or is about to take place in the space in question, changing its perception altogether.

I am currently working on a project that explores perception of vulnerability as a political resource. It is an investigation of the intersection of aesthetics, politics and the body.

I am interested in exploring the possibilities within a purely abstract language, without the burden of any social codes and rules.

I am particularly interested in questions of authorship and ownership. I am intrigued by the idea of contemporary, non-linear narratives and the idea of the artwork being a process rather than a product.

I am currently interested in exploring the concept of internal and external spaces and the role of the artist within these spaces.

I am interested in the idea of a narrative being a space for multiple interpretations and possibilities, rather than a single, definitive one.

I am interested in the idea of the artwork as a space for dialogue, rather than a space for communication.

I am interested in the idea of the artwork as a space for exploration, rather than a space for representation.

I am interested in the idea of the artwork as a space for discovery, rather than a space for instruction.

I am interested in the idea of the artwork as a space for engagement, rather than a space for consumption.

I am interested in the idea of the artwork as a space for production, rather than a space for consumption.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.

I am interested in the idea of the artwork as a space for getting told and providing a space in which marginalized viewpoints are given space and alternative and alternative narratives can be made.
<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Bio</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zoe Lloyd</td>
<td>UK</td>
<td><a href="http://www.zoelloyd.com">http://www.zoelloyd.com</a></td>
<td>I do not make classically beautiful objects. I often create an alternative order of things, that exist as imaginary and fragmented. Working intuitively and spontaneously, allows me to capture and express the complex and vulnerable side of life, sometimes even hesitation through the hard reality of being both solitary and attempting to be courageous in the studio. 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. 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. I take an experimental approach to my work, and it is this that allows me to incorporate beauty and meaning with care, registering as an interaction where strange things start to happen, that are often un-controllable. 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.</td>
<td></td>
</tr>
</tbody>
</table>
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 approach to creating is to move between intuitive and doubtfully, and controlled, on elicitation between conscious and unconscious making, to place the unknown into the making process. There is always a negotiation between material and maker, as I choose materials that partially direct the making through their field and relatively unpredictable nature.

The challenge she seeks is the reinvention of shapes in the melting one of the Top 25 British Ceramics brands by Make it British.

Anne Gibbs lives and works in Cardiff. She studied Fine Art with a specialism in sculpture at Plymouth University (1998) and undertook postgraduate courses in laser cutting at Leeds College of Art and Craft Centre. Gibbs’ work is an eclectic mix of historical and contemporary art in many areas of art and design, working to public commissions, teaching and lecturing in schools, universities and communities throughout South Wales.

Anne Gibbs 
UK
https://www.annegracegibbs.co.uk/

Anne Gibbs’ work is an eclectic mix of historical and contemporary art in many areas of art and design, working to public commissions, teaching and lecturing in schools, universities and communities throughout South Wales.

Anne Gibbs has exhibited both nationally and internationally, including Greece, Canada, Holland and France. In November 2015 she received a Creative Wales Award from the Arts Council of Wales to take up an artist-in-residence post at Ateliers Galerie in Belgium for six months. Her work has been exhibited at the British Ceramic Biennale (2017), and held in the collections of the National Museum Cardiff and Contemporary Craft Centre Wales. Her work has been featured in several publications including Ceramics Review. My work has been exhibited at China International Craft Week (Hangzhou), One Year On (London), Menier Gallery (London), Contemporary Craft Centre, Wales and 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.

Bruce McLean was born in Glasgow and studied at Glasgow School of Art from 1974 to 1982, and at Saint Martin’s School of Art, London from 1982 to 1985. At Saint Martin’s, McLean studied with Anthony Caro and Philip King. In reaction to what he regarded as the academicism of his teachers McLean began making sculpture from scaffold wood.

Bruce McLean
UK
http://www.bruce-mclean.com

Bruce McLean was born in Glasgow and studied at Glasgow School of Art from 1974 to 1982, and at Saint Martin’s School of Art, London from 1982 to 1985. At Saint Martin’s, McLean studied with Anthony Caro and Philip King. In reaction to what he regarded as the academicism of his teachers McLean began making sculpture from scaffold wood.

Bruce McLean 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.

Charlotte Hodes
UK
http://www.charlottehodes.com

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 images finely situated within the language of fine art, bringing her considerable experience as a painter to both her extraordinarily intricate pape-cuts and large-scale installations in which regulations were serves as her alternative canvas.

The female figure is Hodes’ pivotal motif, an elusive but present shadow emerging from or blending into backdrops of tectonic pattern and vibrant colour. The woman that wanders through Hodes’ work is asites as a decorative feature to take ownership of her environment and reclaim her autonomy.

Claire McLeod
UK
http://www.clairemcleod.co.uk

Claire McLeod was born in Glasgow and studied at Glasgow School of Art from 1974 to 1982, and at Saint Martin’s School of Art, London from 1982 to 1985. At Saint Martin’s, McLean studied with Anthony Caro and Philip King. In reaction to what he regarded as the academicism of his teachers McLean began making sculpture from scaffold wood.

Claire McLeod 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.

Claire McLeod 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.

Claire McLeod 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.

Charlotte Hodes was born in Glasgow and studied at Glasgow School of Art from 1974 to 1982, and at Saint Martin’s School of Art, London from 1982 to 1985. At Saint Martin’s, McLean studied with Anthony Caro and Philip King. In reaction to what he regarded as the academicism of his teachers McLean began making sculpture from scaffold wood.

Charlotte Hodes 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.

Charlotte Hodes 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.

Charlotte Hodes 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 Tab Gallery in London, The Modern Art Gallery in Vienna and Museum of Modern Art, Dusseldorf. In 1985 he won the John Moores Painting Prize. McLean lives and works in London. His son, the architect Will McLean.
Gail Mahon
UK

Natalie 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 the importance of making things that are both decorative and functional. Her work is playful and evocative, engaging the viewer with a sense of familiarity and the narrative elements and modern features of design through both its style and technique. The pieces are made using a combination of found objects and digitally produced forms. Her work manifests as surreal hybrid objects that reference the endless remaking of the shore.

Kate Haywood
UK

Kate is 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. My MA practice investigates hand-making processes used in the production of craft objects from the perspective of contemporary makers. The work is playful and evocative, engaging the viewer with a sense of familiarity and the narrative elements and modern features of design through both its style and technique. The pieces are made using a combination of found objects and digitally produced forms. Her work manifests as surreal hybrid objects that reference the endless remaking of the shore.

Michael Wild
UK

Michael is an Art and Design Lecturer at NTU, a designer-maker and Partner of Vicky 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. My MA practice investigates hand-making processes used in the production of craft objects from the perspective of contemporary makers. I am an Art and Design Lecturer in FE, a designer-maker and Partner at May Wild Design creative practice. The projects I am involved in are specific to the role of the practitioner and the individual and the role of the practitioner as a whole. The projects I am involved in are specific to the role of the practitioner and the individual and the role of the practitioner as a whole.
Tessa Eastman

UK

http://tessaeastman.com/about

Tessa Eastman is an award winning British ceramic artist with over twenty years' experience of working with clay and ten years inLondon, 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. She lives and works in London, UK.

Tessa 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 studio providing professional development and at the Heatherley School of Art, one of London’s oldest independent art colleges where all tutors are practicing artists.

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. Tessa was shortlisted for the Young Haskins Mega Brand 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 Pulse Contemporary Ceramics at Gallery Pub Brussels, 2017 and Collect: the International Art Fair for Contemporary Artists 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).

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 craftpeople. 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.

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 am interested in unpredictable states such as flowing 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 paint that her pieces become animated. Much time is therefore invested in glaze research and testing, and the process of translating a work on between form and shape. Well and shivery, coarse and smooth and hot and cool shades are used to offer depth of character in a work.”
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. Feminism shapes the decisions I make about which stories to tell and how to research them. 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.

“Artist Statement”

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.

Claudia Dare
UK

http://www.claudiadare.co.uk

2013 Artist Directory

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Bio</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice Fiesen</td>
<td>UK</td>
<td><a href="https://alicefiesen.co.uk">https://alicefiesen.co.uk</a></td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>Alison Howell</td>
<td>UK</td>
<td><a href="https://alliehowell.co.uk">https://alliehowell.co.uk</a></td>
<td>My work explores the universal semantic and semantic language of objects, manipulated environments and constructed realities. By referencing objects in vases that mimic the vases 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 represent everyday experience in an almost familiar ‘counter-world’. 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 particulars and the overall, the individual and the collective, I am interested in the act of noticing while acknowledging and monumentalizing small, everyday situations. By describing how everyday objects 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. 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.</td>
<td></td>
</tr>
<tr>
<td>Andrew Livingstone</td>
<td>UK</td>
<td><a href="https://andrewlivingstone.co.uk">https://andrewlivingstone.co.uk</a></td>
<td>Andrew Livingstone is an artist, academic and writer. He has a PhD from Goldsmiths 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 CATCROSS the Ceramic Arts Research Centre. His exhibitions include The Smithsonian Institute and the Garth Clark Gallery, New York. He has exhibited internationally in exhibitions such as the Smithsonian, The British Ceramic Biennial, Brooklyn Museum of Art, South African National Gallery and The Victoria and Albert Museum UK and the Mint Museum USA. He has also exhibited her ceramic sculpture widely in the UK and abroad and frequently lectured about his practice. Internationally, including Yagae Ceramic Museum, Taiwan and the South China Normal University Porcelain Permanent Collection at the Musuem of Fine Arts, Houston. He was awarded an Honory Award at the 1st World Ceramic Biennale Korea 2009, and the Jurors Prize at the Taiwan Ceramics Biennale 2012.</td>
<td></td>
</tr>
<tr>
<td>Annie Jones</td>
<td>UK</td>
<td><a href="https://www.sunderland.ac.uk/">https://www.sunderland.ac.uk/</a></td>
<td>My work explores the universal semantic and semantic language of objects, manipulated environments and constructed realities. By referencing objects in vases that mimic the vases 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 represent everyday experience in an almost familiar ‘counter-world’. 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 particulars and the overall, the individual and the collective, I am interested in the act of noticing while acknowledging and monumentalizing small, everyday situations. By describing how everyday objects 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. 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.</td>
<td></td>
</tr>
<tr>
<td>Christie Brown</td>
<td>UK</td>
<td><a href="http://christiebrown.co.uk">http://christiebrown.co.uk</a></td>
<td>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 provides a fragmented narrative of past lives and holds parallels with the practice of psychoanalysis, where layers are cannily stripped away to reveal hidden information. Her work references these archaic traces as well as the mythology, narrative and symbolic associations with clay and its relationship with other materials, such as silver, bronze and plaster. Her work is predominantly process-specific and her method of press-moulding allows her to explore the nature of repetition through installation and series. Christie Brown is an artist and Emerita Professor of Ceramics at the University of Westminster in London. She graduated from Homerton 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 monitoring 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 included about her practice in international residencies and conferences. Her work is featured in several private and public collections including the British Museum and the Pitt Rivers Museum USA.</td>
<td></td>
</tr>
</tbody>
</table>
| Claudio Clare | UK                   | http://www.claudiallister.co.uk  | “Artist Statement”

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.

Christie Brown is an artist and Emerita Professor of Ceramics at the University of Westminster in London. She graduated from Homerton 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 monitoring 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 included about her practice in international residencies and conferences. Her work is featured in several private and public collections including the British Museum and the Pitt Rivers Museum USA. |              |
Edith Garcia

Edith Garcia's work draws you into an alluring world of material and the sculptural. She focuses on the unique individual experiences throughout our lifetimes, the minimal occurrences that transpose daily, addressing our continuous sense of time to the human condition and grapple 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, Ecuardo National de Artes Plásticas, Mexico City and is included in the permanent Sculpture Garden of the Anderson Bridge Foundation, Montana.

Garcia is strongly engaged in the critical research of drawing and sculpture with curatorial projects, publishing and creating works that reflect the passion. Garcia reviewed her work from the Minneapolis College of Art and Design, the University of California, and has been a Visiting Artist at the California College of the Arts, the University of Oregon, the University of Washington and the University of California, Berkeley.

Garcia was awarded the 2017-2019 Via de Ferrata Distinguished Visiting Professorship at the California College of the Arts. During access to the Via de Ferrata archive and working closely with the Artists Legacy Foundation. In 2016, Garcia was a solo exhibition entitled, "re-occur throughout his work. Doyle hopes to widen his knowledge of ceramic presses and further his interest in unusual methods and processes, in clay, glaze and glazing. Doyle says: "Experiencing with materials 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."

Stories have always been of great interest to me because of their potential to engage us in myriad ways – to uplift, add to or maybe provide a framework to our experiences. 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 questions about ourselves.

Garcia is currently Professor in the Ceramics and Craft Theory Programs of the California College of the Arts and the Department of Art Practice at the University of California, Berkeley. Garcia is strongly engaged in the critical research of drawing and sculpture with curatorial projects, publishing and creating works that reflect the passion. Garcia reviewed her work from the Minneapolis College of Art and Design, the University of California, and has been a Visiting Artist at the California College of the Arts, the University of Oregon, the University of Washington and the University of California, Berkeley.

Garcia was awarded the 2017-2019 Via de Ferrata Distinguished Visiting Professorship at the California College of the Arts. During access to the Via de Ferrata archive and working closely with the Artists Legacy Foundation. In 2016, Garcia was a solo exhibition entitled, "re-occur throughout his work. Doyle hopes to widen his knowledge of ceramic presses and further his interest in unusual methods and processes, in clay, glaze and glazing. Doyle says: "Experiencing with materials 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."

Stories have always been of great interest to me because of their potential to engage us in myriad ways – to uplift, add to or maybe provide a framework to our experiences. 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 questions about ourselves.
A culture of quality and the traditional values of craftmanship characterise Katy West’s work. Purposeful ceramic forms that balance an economy of design with a drew meaningful narratives from a range of objects, furniture, lighting, and tableware. Within each piece a connection between architectural ornament and utilitarian purpose is legible, inviting closer inspection and further contemplation. West’s collage of references, fragments sourced from historically operational interiors and architectural façades, 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 aligned through a concern for quality and making processes. Borrowing from such traditions, West explores themes of spirituality and surrealism portrayed through his sculptural ceramic forms. His sculptures represent comically surreal thoughts about religion and the relationships between man, god, and nature. The making process is central to Natalie’s inspiration. Each form is pieced together by hand. "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 exciting and terrifying as a roller coaster ride, presenting as many challenges as rewards. To understand this soft malleable material — not just sculpt out of 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 carefully altered by the alchemy of firing to a new ceramic form — hard, durable and permanent."

Luke Bishop
UK

Luke Bishop uses computers to extend and explore our understanding of natural systems, patterns and processes. Borrowing from such traditions, West explores themes of spirituality and surrealism portrayed through his sculptural ceramic forms. His sculptures represent comically surreal thoughts about religion and the relationships between man, god, and nature. The making process is central to Natalie’s inspiration. Each form is pieced together by hand. "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 exciting and terrifying as a roller coaster ride, presenting as many challenges as rewards. To understand this soft malleable material — not just sculpt out of 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 carefully altered by the alchemy of firing to a new ceramic form — hard, durable and permanent."

Julie Dooloe
UK

Julie Dooloe’s practice has been informed by the places and objects that I have seen and experienced, my works evolve into an exploration of the patterns, rhythms and colour of nature and the landscape. Using pigmentation colour with stains, oxides and copper wire I try to create a sense of a moment in time, something transient and fragile. The colours while the seasons and the view change, the forms respond and evolve. Using the landscape as my studio, the making process is a celebration of the consistency and performance of the landscapes. The resulting forms reflect a stillness and quietude, evoking a sense of timelessness.

Jonathan Keep
UK

Jonathan Keep’s sculptures represent comically surreal thoughts about religion and the relationships between man, god, and nature. The making process is central to Natalie’s inspiration. Each form is pieced together by hand. "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 exciting and terrifying as a roller coaster ride, presenting as many challenges as rewards. To understand this soft malleable material — not just sculpt out of 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 carefully altered by the alchemy of firing to a new ceramic form — hard, durable and permanent."

Katy West
UK

Katy West’s practice has been informed by the places and objects that I have seen and experienced, my works evolve into an exploration of the patterns, rhythms and colour of nature and the landscape. Using pigmentation colour with stains, oxides and copper wire I try to create a sense of a moment in time, something transient and fragile. The colours while the seasons and the view change, the forms respond and evolve. Using the landscape as my studio, the making process is a celebration of the consistency and performance of the landscapes. The resulting forms reflect a stillness and quietude, evoking a sense of timelessness.

Joh Biek
UK

Joh Biek’s practice has been informed by the places and objects that I have seen and experienced, my works evolve into an exploration of the patterns, rhythms and colour of nature and the landscape. Using pigmentation colour with stains, oxides and copper wire I try to create a sense of a moment in time, something transient and fragile. The colours while the seasons and the view change, the forms respond and evolve. Using the landscape as my studio, the making process is a celebration of the consistency and performance of the landscapes. The resulting forms reflect a stillness and quietude, evoking a sense of timelessness.
<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
<th>Website Address</th>
<th>Bio</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicholas Lees</td>
<td>UK</td>
<td><a href="http://www.nicholaslees.com">http://www.nicholaslees.com</a></td>
<td>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, Wederwark Keramikmuseum in Germany and Royal Caribbean International. He has won several awards including the Premio Faenza Prize in 2015, the National Sculpture Award at the Blueprint Display Centre in Liverpool in 2010 and the Desman Preston Prize for Excellence in Drawing at the RCA in 2012. He works as a visiting lecturer on postgraduate courses at the RCA, UCA Farnham and Bath Spa University. He works from a studio in Selborne, Hampshire.</td>
<td></td>
</tr>
<tr>
<td>Rebecca Hogg</td>
<td>UK</td>
<td><a href="https://www.artsthread.com/profile/beckyhogg/">https://www.artsthread.com/profile/beckyhogg/</a></td>
<td>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.</td>
<td><a href="https://twitter.com/bexhogg/">https://twitter.com/bexhogg/</a></td>
</tr>
<tr>
<td>Silvia Kamodyova</td>
<td>UK</td>
<td><a href="https://www.silviakceramics.co.uk">https://www.silviakceramics.co.uk</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tamsin Van Essen</td>
<td>UK</td>
<td><a href="http://www.tamsinvanessen.com">http://www.tamsinvanessen.com</a></td>
<td>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. She has exhibited extensively throughout the world, including at Siddley’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.</td>
<td></td>
</tr>
</tbody>
</table>
### 2011 Artist Directory

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Clarke</td>
<td>UK</td>
<td><a href="http://www.ahclarke.co.uk/">www.ahclarke.co.uk/</a></td>
<td><a href="http://www.facebook.com/AmyClarke">www.facebook.com/AmyClarke</a></td>
</tr>
<tr>
<td>Anna Francis</td>
<td>UK</td>
<td><a href="http://annafancis.blogspot.co.uk/">http://annafancis.blogspot.co.uk/</a></td>
<td><a href="http://www.facebook.com/annafancis">http://www.facebook.com/annafancis</a></td>
</tr>
</tbody>
</table>

---

**Amy Clarke**

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Clarke</td>
<td>UK</td>
<td><a href="http://www.ahclarke.co.uk/">www.ahclarke.co.uk/</a></td>
<td><a href="http://www.facebook.com/AmyClarke">www.facebook.com/AmyClarke</a></td>
</tr>
<tr>
<td>Anna Francis</td>
<td>UK</td>
<td><a href="http://annafancis.blogspot.co.uk/">http://annafancis.blogspot.co.uk/</a></td>
<td><a href="http://www.facebook.com/annafancis">http://www.facebook.com/annafancis</a></td>
</tr>
</tbody>
</table>

---

**Amy Clarke**

**UK**

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Clarke</td>
<td>UK</td>
<td><a href="http://www.ahclarke.co.uk/">www.ahclarke.co.uk/</a></td>
<td><a href="http://www.facebook.com/AmyClarke">www.facebook.com/AmyClarke</a></td>
</tr>
<tr>
<td>Anna Francis</td>
<td>UK</td>
<td><a href="http://annafancis.blogspot.co.uk/">http://annafancis.blogspot.co.uk/</a></td>
<td><a href="http://www.facebook.com/annafancis">http://www.facebook.com/annafancis</a></td>
</tr>
</tbody>
</table>

---

**Amy Clarke**

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Clarke</td>
<td>UK</td>
<td><a href="http://www.ahclarke.co.uk/">www.ahclarke.co.uk/</a></td>
<td><a href="http://www.facebook.com/AmyClarke">www.facebook.com/AmyClarke</a></td>
</tr>
<tr>
<td>Anna Francis</td>
<td>UK</td>
<td><a href="http://annafancis.blogspot.co.uk/">http://annafancis.blogspot.co.uk/</a></td>
<td><a href="http://www.facebook.com/annafancis">http://www.facebook.com/annafancis</a></td>
</tr>
</tbody>
</table>

---

**Amy Clarke**

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Clarke</td>
<td>UK</td>
<td><a href="http://www.ahclarke.co.uk/">www.ahclarke.co.uk/</a></td>
<td><a href="http://www.facebook.com/AmyClarke">www.facebook.com/AmyClarke</a></td>
</tr>
<tr>
<td>Anna Francis</td>
<td>UK</td>
<td><a href="http://annafancis.blogspot.co.uk/">http://annafancis.blogspot.co.uk/</a></td>
<td><a href="http://www.facebook.com/annafancis">http://www.facebook.com/annafancis</a></td>
</tr>
</tbody>
</table>

---

**Amy Clarke**

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Clarke</td>
<td>UK</td>
<td><a href="http://www.ahclarke.co.uk/">www.ahclarke.co.uk/</a></td>
<td><a href="http://www.facebook.com/AmyClarke">www.facebook.com/AmyClarke</a></td>
</tr>
<tr>
<td>Anna Francis</td>
<td>UK</td>
<td><a href="http://annafancis.blogspot.co.uk/">http://annafancis.blogspot.co.uk/</a></td>
<td><a href="http://www.facebook.com/annafancis">http://www.facebook.com/annafancis</a></td>
</tr>
<tr>
<td>Name</td>
<td>Country of Residence</td>
<td>Website Address</td>
<td>Bio</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------------</td>
<td>----------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Bethan Lloyd Worthington</td>
<td>UK</td>
<td><a href="http://bethanlloydworthington.com">http://bethanlloydworthington.com</a></td>
<td>Biography: My education and training has been located within the ceramics template. BA (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, practiced through the medium of film and photography. The significant departure formed the practical element of a recently completed PhD by practice at University of Sunderland. I have exhibited nationally and internationally for more than 20 years offering artists’ residencies in Europe and America. My work is represented in the collections of The Philadelphia Clay Studio, The European Ceramic Work Centre, The Lyon Vaise Museum and Art Gallery and The National Museum of Wales. I have collaborated with film makers, editors, photographers, artists and curators in facilitating my numerous projects and commissions. Working outside of the traditional studio based format with partner organisations and subjects, which include, Baltic 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 Lyon Vaise Museum and Art Gallery.</td>
</tr>
<tr>
<td>Craig Mitchell</td>
<td></td>
<td><a href="http://craig-mitchell.co.uk">http://craig-mitchell.co.uk</a></td>
<td>Biography: Biography: My education and training has been located within the ceramics template. BA (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, practiced through the medium of film and photography. The significant departure formed the practical element of a recently completed PhD by practice at University of Sunderland. I have exhibited nationally and internationally for more than 20 years offering artists’ residencies in Europe and America. My work is represented in the collections of The Philadelphia Clay Studio, The European Ceramic Work Centre, The Lyon Vaise Museum and Art Gallery and The National Museum of Wales. I have collaborated with film makers, editors, photographers, artists and curators in facilitating my numerous projects and commissions. Working outside of the traditional studio based format with partner organisations and subjects, which include, Baltic 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 Lyon Vaise Museum and Art Gallery.</td>
</tr>
<tr>
<td>David Bethell</td>
<td>UK</td>
<td><a href="http://www.davidbethell.com">http://www.davidbethell.com</a></td>
<td>Biography: 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. In 2003 I was accepted onto the NME Vaccine scheme, a Crafts Council run 2 year residency programme new graduates to set up practice. My residency was at Centre for Craft and Design. For 2010-11 Elizabeth has been appointed artist in residence at the Oxford and Cherwell Valley College, Barnaby. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. Her current research focuses on edible materials, and how cooking and eating together as a way of embedding thinking might help people across disciplines explore our relationship with other matter.</td>
</tr>
<tr>
<td>David Cutley</td>
<td>UK</td>
<td><a href="https://davidcutley.com">https://davidcutley.com</a></td>
<td>Biography: Biography: My education and training has been located within the ceramics template. BA (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, practiced through the medium of film and photography. The significant departure formed the practical element of a recently completed PhD by practice at University of Sunderland. I have exhibited nationally and internationally for more than 20 years offering artists’ residencies in Europe and America. My work is represented in the collections of The Philadelphia Clay Studio, The European Ceramic Work Centre, The Lyon Vaise Museum and Art Gallery and The National Museum of Wales. I have collaborated with film makers, editors, photographers, artists and curators in facilitating my numerous projects and commissions. Working outside of the traditional studio based format with partner organisations and subjects, which include, Baltic 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 Lyon Vaise Museum and Art Gallery.</td>
</tr>
<tr>
<td>Edward Bodden</td>
<td></td>
<td><a href="http://edwardbodden.co.uk">http://edwardbodden.co.uk</a></td>
<td>Biography: Ellin Doney explores materials and transformation through experimental making processes, sculpture and intervention. Her work explores the interaction of the changing inner world of matter. Whether precious, ephemeral, industrial or domestic, the shift she works with is often gleaned from her surroundings, often specific to a particular place. She seeks to look for the extraordinary in the fabric of the everyday, a search for traces of the numinous in the material of the earth. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. Her current research focuses on edible materials, and how cooking and eating together as a way of embedding thinking might help people across disciplines explore our relationship with other matter.</td>
</tr>
<tr>
<td>Elizabeth Addyman</td>
<td>UK</td>
<td><a href="http://elizabethaddyman.blogspot.com">http://elizabethaddyman.blogspot.com</a></td>
<td>Biography: Biography: My education and training has been located within the ceramics template. BA (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, practiced through the medium of film and photography. The significant departure formed the practical element of a recently completed PhD by practice at University of Sunderland. I have exhibited nationally and internationally for more than 20 years offering artists’ residencies in Europe and America. My work is represented in the collections of The Philadelphia Clay Studio, The European Ceramic Work Centre, The Lyon Vaise Museum and Art Gallery and The National Museum of Wales. I have collaborated with film makers, editors, photographers, artists and curators in facilitating my numerous projects and commissions. Working outside of the traditional studio based format with partner organisations and subjects, which include, Baltic 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 Lyon Vaise Museum and Art Gallery.</td>
</tr>
<tr>
<td>Ellin Doney</td>
<td>UK</td>
<td><a href="http://ellideney.co.uk">http://ellideney.co.uk</a></td>
<td>Biography: Ellin Doney explores materials and transformation through experimental making processes, sculpture and intervention. Her work explores the interaction of the changing inner world of matter. Whether precious, ephemeral, industrial or domestic, the shift she works with is often gleaned from her surroundings, often specific to a particular place. She seeks to look for the extraordinary in the fabric of the everyday, a search for traces of the numinous in the material of the earth. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. Her current research focuses on edible materials, and how cooking and eating together as a way of embedding thinking might help people across disciplines explore our relationship with other matter.</td>
</tr>
<tr>
<td>German Comic Engravings</td>
<td></td>
<td></td>
<td>Biography: Biography: My education and training has been located within the ceramics template. BA (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, practiced through the medium of film and photography. The significant departure formed the practical element of a recently completed PhD by practice at University of Sunderland. I have exhibited nationally and internationally for more than 20 years offering artists’ residencies in Europe and America. My work is represented in the collections of The Philadelphia Clay Studio, The European Ceramic Work Centre, The Lyon Vaise Museum and Art Gallery and The National Museum of Wales. I have collaborated with film makers, editors, photographers, artists and curators in facilitating my numerous projects and commissions. Working outside of the traditional studio based format with partner organisations and subjects, which include, Baltic 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 Lyon Vaise Museum and Art Gallery.</td>
</tr>
<tr>
<td>Hanne Manczukner</td>
<td>UK</td>
<td><a href="http://hanne-manczukner.com">http://hanne-manczukner.com</a></td>
<td>Biography: Biography: My education and training has been located within the ceramics template. BA (Hons) degree in Ceramics from Bath Spa University College, where I graduated with a 1st Class Honours Degree in 2002. In 2003 I was accepted onto the NME Vaccine scheme, a Crafts Council run 2 year residency programme new graduates to set up practice. My residency was at Centre for Craft and Design. For 2010-11 Elizabeth has been appointed artist in residence at the Oxford and Cherwell Valley College, Barnaby. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. Her current research focuses on edible materials, and how cooking and eating together as a way of embedding thinking might help people across disciplines explore our relationship with other matter.</td>
</tr>
<tr>
<td>Heidi Parsons</td>
<td>UK</td>
<td><a href="http://www.ccp.co.uk/">http://www.ccp.co.uk/</a></td>
<td>Biography: Biography: My education and training has been located within the ceramics template. BA (Hons) degree in Ceramics from Bath Spa University College, where I graduated with a 1st Class Honours Degree in 2002. In 2003 I was accepted onto the NME Vaccine scheme, a Crafts Council run 2 year residency programme new graduates to set up practice. My residency was at Centre for Craft and Design. For 2010-11 Elizabeth has been appointed artist in residence at the Oxford and Cherwell Valley College, Barnaby. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. She is a trained in architecture and the arts. My work is exploring the potential of the everyday; a search for traces of the numinous in the material of the earth. Her current research focuses on edible materials, and how cooking and eating together as a way of embedding thinking might help people across disciplines explore our relationship with other matter.</td>
</tr>
</tbody>
</table>
Jablonska Malgorzata
UK
http://www.lrichardsonceramics.co.uk

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, squashing it between my fingers and probably trying to eat it. Since then, not much has really changed.

I started making ceramics at Brocenhurst college in the new forest where I had a brilliant and enthusiastic teacher called G.C. I completed a B.A. 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 learned a lot.

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 kept me for so long.

I mostly look to the natural world for inspiration.

Janes Evans
UK

Born in Banana in 1986, Evans studied ceramics at the Central School of Art and Design in London during the mid-1990s, before moving elsewhere to be a MA in Fine Arts at the University of Colorado. Recently trained 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 Recall, of the Crafts Council, London, 2000. He was subsequently selected for the prestigious Jerwood Applied Arts Prize in 2001 and the Arts Foundation Fellowship in 2012.

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 flow from the clay he creates.

Jo Taylor
UK
http://www.jotaylorceramics.com/page2.htm

I am interested in our bodies and the impression we leave with every step. I am interested in our bodies as a part of the landscape, not a separate entity.

Jill Sharrock
UK

"The actions of external and internal pressures, such as heat, weathering, pollution and seismic change govern the formation of our landscape. I use text as a metaphor to project to the ideas of our impact, our journey and our role on our landscape. By creating text with surfaces that directly relate to our natural landscape, the work uses us to consider the impact and impression you leave with every step."

Janna Stanton
UK
http://www.jannaedwards.com/cv.html

She uses porcelain paper clay; dipping combustible into porcelain slip, hand modelling, and colour.

"I work in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked."

Janna Edwards
UK

"I work in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked."

Janna Edwards
UK

"I work in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked."

Jane Cairns
UK
https://www.instagram.com/janecairns/

"I 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."

James Evans
UK

"I use text as a metaphor to project to the ideas of our impact, our journey and our role on our landscape."

James Evans
UK

"I take an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reified the colours and textures of neglect."

Jane Goldsworthy
UK

"I take an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reified the colours and textures of neglect."

Jane Goldsworthy
UK

"I take an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reified the colours and textures of neglect."

Julian Stair
UK
http://www.julianstair.com/

"I started making ceramics at Brockenhurst college in the new forest where I had a brilliant and enthusiastic teacher called G.C. I completed a B.A. 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 learned a lot.

I work in an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reified the colours and textures of neglect."

Katherine Butler
UK

Katherine Butler
UK

"I took an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reified the colours and textures of neglect."

Katharine Morling
UK

"I 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."

Katharine Morling
UK

"I work in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked."

Katharine Morling
UK

"I 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."

Katharine Morling
UK

"I work in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked."

Ken Eastman
UK

Ken Eastman was born in 1961. He studied at Edinburgh College of Art (1981-83) and at the Royal College of Art, London (1986-87). He exhibited widely and has won many awards in the field of the ceramic arts, including the Thermo-Flame; Italy in 1999, the "Todd Medal" of the 10th World Ceramic Exhibition 2001 Korea and the President de la Generalidad de Valencia, the 5th Biennale International de Ceramics, Hanseo, Spain in 1998-99 he was awarded the Art Foundation Fellowship in Ceramics.

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.

"I worked in response to my surroundings, the ordinary and everyday of urban life, where I find an accidental poetry that is often overlooked."

Lois Richardson
UK

Lois Richardson
UK

"I am interested in the relationship between Art and Science. The medium of ceramic clay allows her to create and express organic forms. She uses porcelin paper clay, dipping combustible into porcelain slip, hand modelling, cutting and then conching."

Lowen Davies
UK
http://www.lowendavies.com/

Lois Richardson
UK

"I am interested in the relationship between Art and Science. The medium of ceramic clay allows her to create and express organic forms. She uses porcelin paper clay, dipping combustible into porcelain slip, hand modelling, cutting and then conching."

Magdalena Czabanska
POLAND

Magdalena Czabanska
POLAND

"Lois Richardson was born in 1961. She graduated from Central Saint Martins College of Art and Design in 2011, with a First Class Honours Degree in Ceramic Design. She is interested particularly in the relationship between Art and Science."

"Lois Richardson was born in 1961. She graduated from Central Saint Martins College of Art and Design in 2011, with a First Class Honours Degree in Ceramic Design. She is interested particularly in the relationship between Art and Science."

"Lois Richardson was born in 1961. She graduated from Central Saint Martins College of Art and Design in 2011, with a First Class Honours Degree in Ceramic Design. She is interested particularly in the relationship between Art and Science."

"Lois Richardson was born in 1961. She graduated from Central Saint Martins College of Art and Design in 2011, with a First Class Honours Degree in Ceramic Design. She is interested particularly in the relationship between Art and Science."
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 Wolfgang Stuppy at Kew, his work has found a global audience eager to discover more about books on Pollen, Seeds and Fruit, developed in collaboration with Madeline Harley and plant material. Extending the potential for collaboration, he is currently working on a "martyrdom of ornament", his most recent work reflects current desires to exploit the benefits of a "martyrdom of ornament", his most recent work reflects current desires to exploit the benefits of combining materials such as ceramic with textile and industrial processes with print, handcrafted techniques.

Prior to this, for many years, he employed recycling as a mode of working. Different elements such as clays, oxides and glazes left over from teaching sessions, discontinued ceramic transfers, 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. 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, 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.

Printing imagery from popular culture and even pieces of previous work are recombined to create new narratives with multiple meanings.
Zoe Preece
UK
http://zoepreece.com/

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 at Cardiff School of Art and Design (2010) and a PhD (E410) at Cardiff University (2013). She currently lectures on the BA Hons, Designer Maker programme at Cardiff School of Art and Design, and is a Ceramics Tutor for UWE. Zoe has exhibited both nationally and internationally. She was recently a prizewinner in the international exhibition Ateliers Studio Hard and Soft, Den Haag, Netherlands (2013), she was selected for the Biennale Internationale de Voltaic, Debut Contemporary Ceramics (2016) and for the artists in residence programme Makers Using Technology, Design Centre (2015). In 2017, she co-curated an exhibition titled The Sensatorial Object, with Dr. Natasha Mayo. Other recent group exhibitions include selection for The National Eisteddfod of Wales (2015, 2016, 2017) and the British Ceramics Biennial (2017).

Rosa Nguyen
http://www.rosa-nguyen.com/

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 layered, innovative and timeless.

Handmade ceramic and glass objects synthesise colour, line, form and function in an exorcistic visual and tactile language. Taking inspiration from discrete arts such as gardening and biophilia, the Japanese form of flower arranging - Roshi, works evokes a contemplative aesthetic and a deep-rooted spiritual connection with nature.

Rosa's signature large-scale displays and tableaux delve into our holistic relationship with a visible and transient natural world. Small ceramic and glass vessels interconnect living and dead plants to form diospoasic arrangements, suffused with humour and pathos.

Rosa's diverse portfolio includes collaborations with artists and designers in the UK and Japan, site-specific installations for corporate, private interiors and museums, as well as commissions for retail outlets, restaurants and hotels.

Sun Ae Kim

Sun Ae Kim is a Korean ceramicist born in Saudi Arabia. She received her first BA in Fine Arts in Korea 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 2006, 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.

Sun Ae Kim
UK/SOUTH KOREA
https://sunakokim.com/

Sun Ae Kim is a creative thinker and a contemporary storyteller using ceramic. She is interested in how ceramics can be captured everyday life through contemporary interpretation of the past and present. 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.

Sun Ae collaborates with the Alexander McQueen for the Paris Fashion Week 2011-12 and exhibited her works in UK and worldwide including the French Biennale, British Ceramics Biennale, Ceramic International, European Ceramic Centre, Denmark, and The Clay Art Centre USA. She has works in permanent collections including the Museum of Northern Ireland and Matsuoka Museum of Ceramic Art, Japan.

She graduated with an MA in ceramics from Cardiff School of Art & Design, UWE. In 2013 I graduated with a 1st Class Honours Degree in ceramics from COADA. At the beginning of 2017, I was awarded Licentiatehip from the Society of Designer Craftsmen for my exhibition at the Med Gallery, London."

Trinh Spence

Trinh Spence exhibits internationally. Her work explores the transition of surface patterns from exotic visual and tactile language. Taking inspiration from discrete arts such as gardening and biophilia, the Japanese form of flower arranging - Roshi, works evokes a contemplative aesthetic and a deep-rooted spiritual connection with nature.

Her most recent work contrasts a colourful 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 mosaic-like landscapes that offer with natural and artificial light sources and regrouping.

Trinh Spence's diverse portfolio includes collaborations with artists and designers in the UK and Japan, site-specific installations for corporate, private interiors and museums, as well as commissions for retail outlets, restaurants and hotels.

Ryana Connolly

Ryana's pots are the result of her 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 sourced 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. Ryana ties the kim to cone 10 using gas and wood.

Ryana's pots are as much about the making process as the finished piece - p.sarahyounan.com

Sarah Younan

Artist, post-doctorate researcher, freelance

Sarah Younan
UK
https://www.sarahyounan.com/

Sarah Younan is a creative cultural producer interested in the heritage, communities and people of multiple cultures. She explores the complex interactions, perceptions and processes of cultural difference, migration and displacement.

Sarah's practice is rooted in her multi-cultural background. She is interested in how ceramics enrich the everyday life of people and how it can be used to connect communities.

Sarah's work is exhibited throughout the UK, France, Italy, the Netherlands, Ireland and South Korea.

Sarah Younan is currently based in South London where she is currently based.

Sarah Younan
UK
https://www.sarahyounan.com/

Sarah Younan is an artist, post-doctorate researcher and freelance in the heritage, communities and people of multiple cultures. She explores the complex interactions, perceptions and processes of cultural difference, migration and displacement.

Sarah's practice is rooted in her multi-cultural background. She is interested in how ceramics enrich the everyday life of people and how it can be used to connect communities.

Sarah's work is exhibited throughout the UK, France, Italy, the Netherlands, Ireland and South Korea.

Sarah's practice is rooted in her multi-cultural background. She is interested in how ceramics enrich the everyday life of people and how it can be used to connect communities.

Sharon Richards

Graduated from Cardiff School of Art and Design, completed the BA Ceramics bland course. Works with Earthenware clay, using hand formed and found objects to produce plaster molds.

Sharon Richards
UK
http://www.sharonrichards.com/

Sharon Richards' work is inspired from manmade and natural elements. It is an accumulation of everyday objects in the home or on an ordered display in a musem. She favours utilitarian everyday wares for their aesthetic simplicity and for the narrative that links them-with humanity, past or present. Molds gathered from these explorations are used to respond to collections or place orders.

Sharon Richards
UK
http://www.sharonrichards.com/

Sharon Richards is a ceramic artist and an educator from Cardiff. She has a Masters Degree in Ceramics and Glass from the Royal College of Art (2010) and a BA in Crafts from the University of the Arts London (2006). Since completing her MA, she has had several one-man shows, and has exhibited in the UK, France, Italy, the Netherlands, Ireland and South Korea.

Sharon Richards
UK
http://www.sharonrichards.com/

Sharon Richards is a ceramic artist and an educator from Cardiff. She has a Masters Degree in Ceramics and Glass from the Royal College of Art (2010) and a BA in Crafts from the University of the Arts London (2006). Since completing her MA, she has had several one-man shows, and has exhibited in the UK, France, Italy, the Netherlands, Ireland and South Korea.

Sharon Richards
UK
http://www.sharonrichards.com/

Sharon Richards is a ceramic artist and an educator from Cardiff. She has a Masters Degree in Ceramics and Glass from the Royal College of Art (2010) and a BA in Crafts from the University of the Arts London (2006). Since completing her MA, she has had several one-man shows, and has exhibited in the UK, France, Italy, the Netherlands, Ireland and South Korea.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.

Sue Yi Yip

Sue Yi Yip combines socially engaged practice, collaboration and fine art.
<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Bio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrew Burton</td>
<td>UK</td>
<td><a href="http://www.andrewburton.org.uk">http://www.andrewburton.org.uk</a></td>
<td>Andrew Burton was born in London in 1961. His work has been shown internationally since 1990. Recent projects in India, China, and Korea have focused 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.</td>
</tr>
<tr>
<td>Conor Wilson</td>
<td>Belfast, UK</td>
<td><a href="http://www.conwilson.com/">http://www.conwilson.com/</a></td>
<td>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 the 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.</td>
</tr>
<tr>
<td>Clare Twomey</td>
<td>UK</td>
<td><a href="http://www.claretwomey.com/">http://www.claretwomey.com/</a></td>
<td>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.</td>
</tr>
<tr>
<td>CJ O’Neil</td>
<td>UK</td>
<td><a href="http://www.cjonail.co.uk">http://www.cjonail.co.uk</a></td>
<td>I am a researcher/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 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.</td>
</tr>
<tr>
<td>Aimee Lax</td>
<td>UK</td>
<td><a href="http://www.aimeelax.co.uk/">http://www.aimeelax.co.uk/</a></td>
<td>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 all 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.*</td>
</tr>
<tr>
<td>Catrin Howell</td>
<td>UK</td>
<td><a href="http://www.catrinhowell.com/">http://www.catrinhowell.com/</a></td>
<td>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.</td>
</tr>
</tbody>
</table>

**Public Collections**

- Aberythyn Arts Centre, Wales University of Wales Ceramic Collection
- National Museum Of Wales, Cardiff International Ceramics Studio, Keckakemet, Hungary
- International Gallery of Ceramic Works, Delev Krumlov State Castle, Czech Republic
- Shipley Art Gallery, Gateshead, Tyne and Wear, South Bohemian Art Gallery, Bechyne, Czech Republic
- The Clay Studio, Philadelphia USA.

- Hothouse, Crafts Council, UK.
- Challenge Ceramic Award, Auckland, New Zealand.

**Awards**

- 1996: Crafts Council Setting Up Grant
- 1994: Award of Merit, Fletcher Challenge Ceramic Award, Auckland, New Zealand.
- 1997: Royal College of Art, MA in Ceramics and Glass.
- 1990: University of Wolverhampton, BA (Hons) Three Dimensional Design. Ceramics.
- 1987: Royal College of Art, MA in Ceramics and Glass.
- 1986: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1984: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1983: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1982: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1980: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1979: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1978: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1977: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1976: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1975: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1974: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1973: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1972: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1971: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1970: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1969: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.
- 1968: Royal College of Art, BA (Hons) Three Dimensional Design. Ceramics.

**Bio**

- Clare Twomey was born in 1968, UK. Lives and works in London, 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 focused 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.
- 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 compiled 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.

2009 Artist Directory
<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Bio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamie Hayon</td>
<td>UK</td>
<td><a href="http://www.jamiehayon.com/about.php">http://www.jamiehayon.com/about.php</a></td>
<td>Jacob Van Der Beugel was 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. Halima’s work is intense yet playful, structured yet creative; substantial yet dynamic and invariably compelling in its originality. “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 am to translate them into my work, and bring extraordinary vibes into an ordinary everyday life.” Halima Cassell 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.-Designer 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 2007 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 within the structure of everyday life. 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 Artist) 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. Dawn Youll is a ceramic artist based in Derbyshire. 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 Artist) 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. Jacob Van Der Beugel was born in London in 1975. He has studied the History of Art at York University. He moved with Rupert Spina in 2002, then was assistant to Edmund de Waal in 2003. He has set up numerous Studies in England and now resides in Devon, UK. Jacob van der Beugel’s work varies in scale from large scale specific architectural installations to more intimate objects for domestic spaces. Jacob van der Beugel was born in London in 1975. He has studied the History of Art at York University. He moved with Rupert Spina in 2002, then was assistant to Edmund de Waal in 2003. He has set up numerous Studies in England and now resides in Devon, UK. Jacob van der Beugel’s work varies in scale from large scale specific architectural installations to more intimate objects for domestic spaces. Jamie Hayon was born in 1974 in Madrid Spain. Hayon set up his own studio practice in the year 2000 and dedicated himself totally to his personal projects from 2003 onwards, today he is one of the most acclaimed creators worldwide.</td>
</tr>
</tbody>
</table>
Established in 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.

Louisa Taylor UK

www.thenewenglish.co.uk

Contemporary narratives in ceramics. Specific research interests include the British satirical tradition in contemporary ceramics (both in printmaking and ceramics) and contemporary explorations of consumer culture. 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 Biennal Award in 2011. Recent exhibitions have included a commission to make work for Sweep 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 (2012 – 2013) as the inaugural winner of the Woman’s Hour Craft Prize and was shortlisted for the Arts Foundation Awards 2018.

Robert Dawson UK

https://www.artmuseum.co.uk/collections/dawson

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://www.collective.com/sambakewell

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

https://www.artmuco.ac.uk/prof/dixon

Stephen Dixon is Professor of Contemporary Crafts at Manchester School of Art, investigating 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 images, symbols of consumer culture and handwritten scripts to channel hopping.

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 develop 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 to builders, contractors and distributors.”

The Royal Crown Derby Porcelain Company Derby, UK

https://www.royalculverdenbury.com

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 gifts, we are world renowned for the quality craftsmanship that’s embedded at our Gtmanston Works factory in Derby, England.

Natasha Daintry UK

http://www.natalidadaintry.co.uk

Natalia 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 at art.

Philip Eglin UK

http://www.philippeglin.com/profile

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 images, symbols of consumer culture and handwritten scripts to channel hopping.

Phoebe Cummings UK

http://www.phoebe Cummings.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 2009. 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 Biennal Award in 2011. Recent exhibitions have included a commission to make work for Sweep 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 (2012 – 2013) as the inaugural winner of the Woman’s Hour Craft Prize and was shortlisted for the Arts Foundation Awards 2018.

Robert Dawson UK

https://www.thenewenglish.co.uk

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://www.collective.com/sambakewell

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

https://www.artmuco.ac.uk/prof/dixon

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, 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 develop 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 to builders, contractors and distributors.”

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.
<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Residence</th>
<th>Website Address</th>
<th>Bio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vicky Shaw</td>
<td>UK</td>
<td><a href="http://www.vickyshaw.co.uk/profile.html">http://www.vickyshaw.co.uk/</a></td>
<td>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 &amp; 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. 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.</td>
</tr>
</tbody>
</table>