

Daniel Allen
Grant Aston
Samuel Bakewell
Tom Barnett
Lowri Davies
Helen Felcey
Anne Gibbs
Virginia Graham
Sara Moorhouse
Matthew Thompson

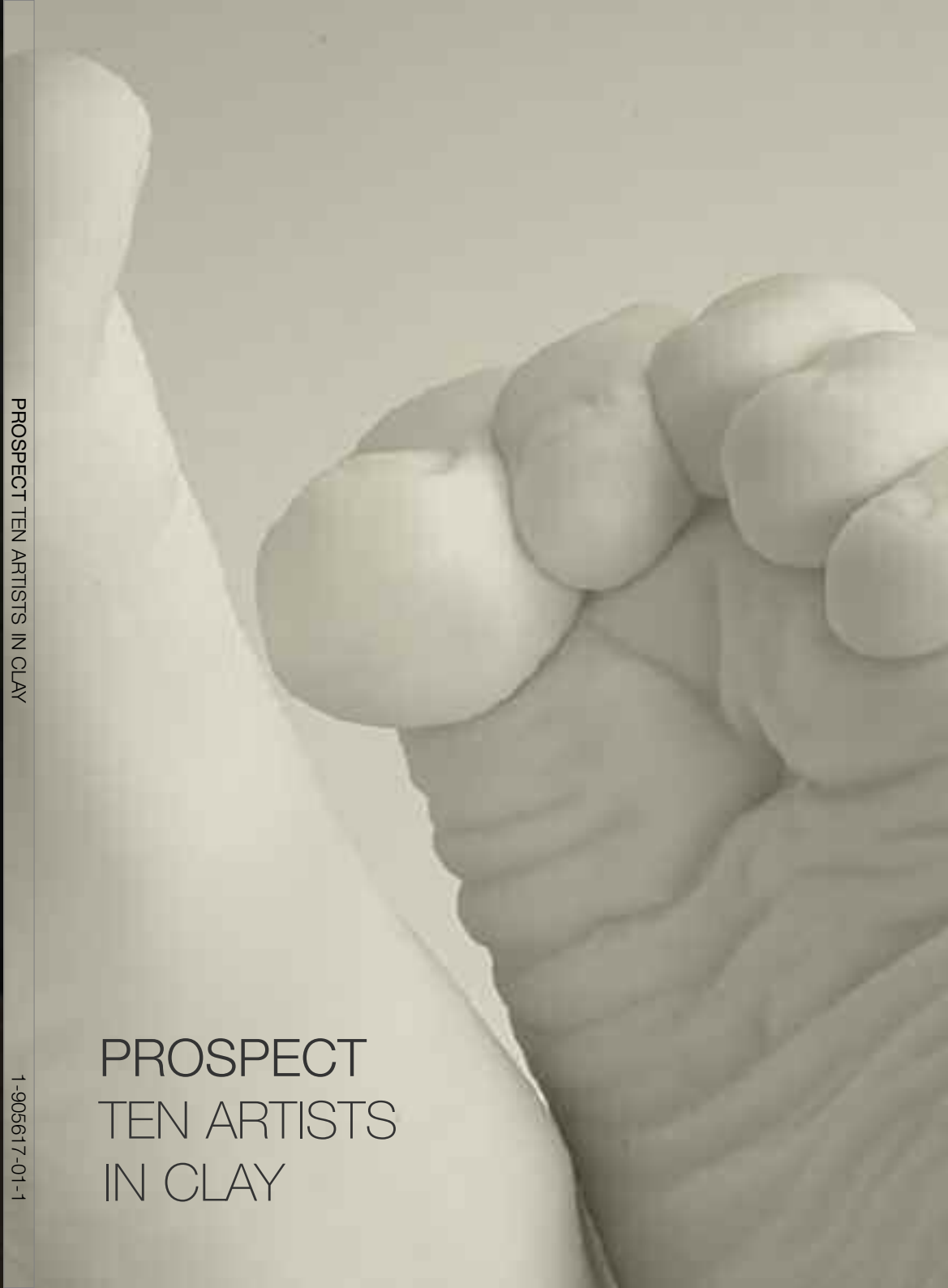


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PROSPECT TEN ARTISTS IN CLAY

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PROSPECT
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INTRODUCTION

'*Ten Artists In Clay*' is an exhibition which showcases the work of a group of extraordinarily gifted ceramics artists, all of whom display an impressive clarity of vision. I do hope you admire the exuberance, skill and artistry with which they've transformed the simple material of clay into beautiful and thought-provoking pieces. Let us not forget that it is a considerable achievement for any artist to be fêted with a museum display so early in his or her career. This catalogue will stand as a permanent reminder of the early work of these chosen ceramic artists.

Different though each artist's creative vision may be, they all share a common bond. During the past five years, they have all graduated from programmes at our Centre For Ceramics Studies. Their work demonstrates the breadth of clay-based art practice which is encouraged within our programmes – a fact that didn't escape the notice of Peter J. Simpson, Emeritus Professor of Fine and Applied Arts. In July 2003, he noted that 'Cardiff is the strongest ceramics programme of its type in Great Britain and Europe. Its students consistently

achieve the highest standards. It is my opinion, based upon a wide knowledge of the sector, that currently there are no other discrete ceramic programmes which achieve comparable standards...'

Such high standards are more than evident in this particular exhibition. Inevitably, however, the artists still need your support to carry on producing quality pieces, and to reach an even wider audience. Please enjoy their creativity, admire their vision, and provide the ultimate encouragement by purchasing examples of their work!

These are the Ceramic Artists of Tomorrow, and we congratulate them. They display enormous potential for continuing to surprise us with their innovative, imaginative and successful work in clay.

Delyth Done
Programme Leader:
BA (Hons) Ceramics
Cardiff School of Art and Design
University of Wales Institute, Cardiff



Sara Moorhouse, *Arable Landscape 2*

Foreword

'For enthusiasts of ceramics, Cardiff is a doubly auspicious destination. The city is home to a vibrant and diverse community of makers stretching the potential of clay in remarkable ways. Credit for this is due in large part to the Centre for Ceramics Studies at UWIC's Cardiff School of Art and Design. Now some 50 years old, the centre is a leader in ceramics research and continues to produce a steady stream of innovative and successful ceramicists.'

Complementing this, the National Museum of Wales houses one of Britain's most prestigious and wide-ranging collections of historic and contemporary ceramics. The potential for a creative synergy between the two constituencies is obvious and through a number of joint initiatives has begun to be realised.

The Museum is delighted now to show a selection of work by some of the most interesting recent Cardiff graduates, and so to be able to celebrate this fruitful relationship.'

Andrew Renton
Head of Applied Art,
Amgueddfa Cymru –
National Museum Wales



Lowri Davies, *The Choir*



CLAY WORLDS

This exhibition is very much a celebration – and a celebration on more than one level. By focusing on the work of ten graduates (seven of whom still live and work in the city) from the past five years of UWIC's Centre for Ceramic Studies, it highlights some of the strengths not only of one of Britain's leading ceramic departments, but, in its choice, of the diverse richness of clay work being produced today. Such is the imaginative and stylistic range here, that we may find it difficult to define, in a nutshell, just what this extraordinary material is capable of. However, this cross-section offers more than an A–Z of philosophy and technique. We see how ceramics is moving forward in the most fertile and informative of contexts, a national museum with a fine clay collection of its own. Here history meets current practice, a discipline that is continually drawing on the past – its own, and that of broader visual culture – as a means of charting new territory. Seeing the work of these artists – alumni of both the B.A. and M.A. programmes at Cardiff – in the museum, allows to appreciate, first hand, this symbiosis, this cross-fertilisation. The heritage of industrial production, of figuration and abstraction, of the ritualistic, studio and craft traditions of ceramics – it is all here, a language on which all these artists draw.

Of course the work here looks back to the history of clay – and other stories, other narratives – for more than reasons of just style and vocabulary. More fundamentally, this material has been a means of probing deeper questions – matters of self, of the work and tasks that shape our lives, of history and our relationship to the modern world. Clay is more than a substance; it has accrued, over the centuries, a strong metaphorical significance and meaning, ideal for the essential subject of our own bodies, of the complex environment and landscape around us. In seeing the full gamut of expression in the ten ceramists here, you see how this art, as a specifically studio activity, has grown up in the last thirty or so years, how the language of function has broadened and blossomed, and why, in terms of sculpture, it has, again, become a force to be reckoned with.

Anne Gibbs,
Whitewash No.1

Daniel Allen,
Self Portrait with Cigar



The human figure – and what it says about our fragile condition – is the major preoccupation of Daniel Allen, Sam Bakewell and Tom Barnett. **Daniel Allen's** figurative odyssey has gone through various phases in the last ten years. With their strong autobiographical undercurrent, his gently humorous, rather lugubrious characters play out some of life's dramas and dilemmas, alter-egos who present different aspects of our personality, the situations in which we find ourselves. Various decorated with transfer imagery and designs, or more simply with poured slips that accentuate their free surface finish, these figures, alert and intent, are seen in isolation or in more complex tableaux. Allen's parallel preoccupation with the chair, often in interaction with the figure, is another form of human presence. He treats it as a surrogate, an extension of ourselves. Allen's beings, fixedly staring (at an object of desire, at us, into space), seem to be waiting, but for what? Their atmosphere is silently charged, like the long pregnant pauses in a Samuel Beckett play. Pride, temptation, masculinity, self-doubt, achievement – such subjects are treated with touching pathos.



Samuel Bakewell,
Untitled

If Daniel Allen is now well established, **Samuel Bakewell** is a relative newcomer, having graduated in 2005. Yet he already has a confident voice of his own, his gaze on the body, like Allen's, intense and unswerving, but also strangely affirming. His slip-casts of the human foot address a usually hidden, rarely scrutinised part of the anatomy that is as expressive as our hands, but oddly neglected from Bakewell's perspective. In exploring the channels, furrows and creases of the skin, the limbs twisting, intertwined, resting, contorted, Bakewell makes forms of great beauty and poignancy. And, as Allen's use of clay makes full use of its physical resonance, with decoration that plays on some of the popular and ornamental themes in ceramic history, so Bakewell uses ceramic processes that allude to the body. In an eloquent statement he has said; "To me, the full naked form has become desensitized, and so by solely concentrating on the expressive qualities of the feet to capture both ecstasy and agony, I hope to regain some sense of the majesty it deserves....The glazes and slips used are chosen to echo the body's reactions at the times in question; be it a rash, sweat, blood or, contradictorily, the lack of life." His use of particular casting slips recalls their use in the clay replication of Greek marble. Bakewell reinvents the idealised classical figure, but through the more revealing – more visceral – landscape of our feet. His sculpture presents an ultimate paradox, an ambiguity that suggests both life and death – *memento mori* of our varied physical and emotional states.

Tom Barnett's figurative pieces also probe the metaphorical implications of process, and clay's ability to record extreme moments in human experience. Again, he presents contradictions – people isolated in a crowd, alone, but part of a collective identity, a 'single entity' as he puts it. His making method reflects the course of human development too, each piece being uniformly press-moulded before the particular manipulations that will give individual identity. Dipping in porcelain engobe then blurs that detail, creating a fresh layer of anonymity and conformity, while crazing and cracking of surface is suggestive of breakdown and fragmentation, under particular types of weight and stress. But these surfaces are merely that, the real bodily core underneath is revealed by these processes. Like Allen and Bakewell, Barnett's vision, while full of the pressures and difficulties we may face, seems fundamentally optimistic, showing the individual ability to win through.



Virginia Graham,
Teapot with Feather

If one aspect of the 'post modern' impulse (a term of convenience perhaps, what Robert Hughes thought possibly was "just another journalistic label") has been a major return to figuration, it has also encompassed an art of hybrid revivalism, of ironic quotation and allegory. Much of this has resulted in a deeply cynical eclecticism, but, at its best, has gone far deeper than stylistic trawling, one that truly penetrates the complexities of our cultural roots and identity. **Virginia Graham's** wonderfully exuberant tea services – teapots, jugs, caddies and cups – raid the ornamental history of the ceramic factories with wit and warmth. There is a sheer enjoyment of the decoration and shapes of her particular passions – Staffordshire creamware, Cornishware, blue and white porcelain, Mochaware and so on. These rich amalgams, composites of different manufacturing types and traditions, refocus our attention not only on loved and cherished items about the house, but the hoarding instinct, the extraordinary wealth of material we gather on shelves and secret in cupboards. Obsessive collecting has long intrigued her. Just as the functional items she has studied may have, over time, lost their 'useful' status and been put behind glass (just look around you, in this museum) or kept on mantelpieces, so her own pots, with their whimsical eclectic detailing, are



Tom Barnett,
The Factory Worker



Lowri Davies,
The Tea Party

purely decorative. Their bold eccentricity encapsulates so much of the invention of ceramic production in the last two hundred years, but also the myriad experience, the stylistic carnival, of our galleries, houses and junk shops.

Lowri Davies has also been absorbed by some of these issues, but more specifically through the popular imagery, history and folklore of her native Wales. Her work conjures up specifically Welsh household

accumulations of souvenirs and bric-a-brac, displayed on dressers and shelves and hanging from walls and ceilings. There is something deeply nostalgic about these exuberant porcelain pots and intimate figure tableaus, stimulated as she is by native iconography and symbolism and their relationship to her own roots. She inherited various items of memorabilia and family artifacts from her own grandmother and these have proved a major source of ideas and imagery. Using handbuilt and slip-cast techniques, her pieces are decorated with beautifully drawn images of flowers, domestic items (recalling illustrative designs on popular fifties and sixties factory wares) and familiar Welsh motifs. Her set-piece tableaus of characters in Welsh costume (the *Welsh Stereotype* series), involved in various domestic and social rituals, are reminiscent of Victorian 'cottage pots' and Staffordshire figurines. They effectively reinvent the role of pots that tell stories, of objects that impart particular values and beliefs – here a domesticated and questioning version of nationhood.

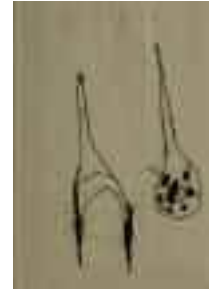
The vicissitudes of modern Welsh experience have been a preoccupation for **Matthew Thompson**. There is an individual clarity of form about his slip-cast functional pieces, made using industrial processes. However, this is a matter of outlook and ideology, not just technique, for somebody who not only revels in all aspects of design and making, but is much absorbed by the history of wider British manufacture, its rise and fall. His monochrome glossy transfer images on plates, derived from his own photographs, another passion, illustrates this heritage, but these grainy rather subdued montages of industrial sites and details also have a sense of melancholy, of dissolution and decline – the erosion of a once great manufacturing base. His view of this history is



Matthew Thompson,
Composite plate with Industrial Print

double-edged; Wales, and Britain at large, has lost much of its initiative to globalisation. There is a powerful sense of eulogy about both Thompson's processes and subject matter.

Like Lowri Davies and Virginia Graham, **Anne Gibbs** explores the associative properties of clay, but, more deeply, the physical resonances and ambiguities it presents. There is a poetic domesticity about what she makes, but her art is far more one of imprintation and residue. Using familiar forms – those of tools, utensils, various household objects – for her almost preternatural work, she delicately and intricately casts, weaves, builds and fuses, delineating the very act of making. With these implements and structures, there is a symbiosis that suggests both the human and natural worlds. Her sensitive and delightful sewing machine drawings reflect the understated beauty of these concentrated sculptures, slip-cast and constructed and often combined with found objects, perhaps transformed in the kiln. Evoking aspects of human life and work, we have here a kind of treasure of habitation, precious totems that offer a palpable sense of place and activity – but also of a pervasive silence, as if this is an archaeological salvage of some kind, almost reverted to nature. This is a transformative art of ghostly talismans, conjuring up so many related aspects of our corporeal existence.



Anne Gibbs,
Tool Series

The vessel has long been a powerful metaphor for landscape – for the colours and forms of the natural world. **Helen Felcey**'s crisp white bowls, glowingly translucent, abstract its curves, ellipses and undulations, poetically condensing the landscape into a ceramic purity of space and structure – pots that seem weightless and ethereal. Her table utensils – constructed spoons and small shell-like bowls for example – have a special fragility and balance. Like Gibbs' work these pieces are often presented in a measured and contemplative way – ready for the household rituals. It has a quiet meditative quality that can only help to make us pause and think, and reconnect with the importance of our domestic ceremonies.



Helen Felcey,
Folded Bowl



Sara Moorhouse,
Arable Landscape 4

Sara Moorhouse's deep bowls also respond to the light and space of land and seascape and the movements of colour and form our eyes discern, looking to distant horizons. She has an understanding of how complex energising bands of coloration work optically, recreating the visual rhythms of nature. Viewing her work, I am reminded of the comparable abstract art of the painter Bridget Riley. When told her painting was too vivid a response to the physical world, she replied "But look up into the dappled leaves of a tree on a bright summer's day, and that is what you see." Moorhouse captures this scintillating effervescent quality in ceramics of lyrical, decorative sensation.

Grant Aston's ambitious constructions take clay into a quite different area of expression. His broadside method is a far cry from the controlled refinement of Sara Moorhouse, involved as it is in much bolder types of structure, a ceramic sculpture of loops, twists and curves. Here is a very physical approach, slip oozing and dripping to emphasise the joins. There is an industrial weight and dynamic about this work, forms which operate on more than one level. It has a geometry,



Grant Aston, *'Constrain'*

an engineering, that measures out space, but also, metaphorically, investigates the systems and trajectories of people's lives, and their interaction with the outside world. His pieces have a paradoxical sense of intransigence and malleability, the surface shavings and flecks of clay adding to the sense of rawness. They have a great deal of energy, these shapes, but their convolutions can suggest breakdown, malfunctions in our condition. Clay can offer some kind of consolation, a sensory and decorative enrichment of our lives and spaces, but it also takes us into areas far less comfortable, far less reassuring.

David Whiting
Crafts Critic and Writer

David Whiting was Co-External Examiner for BA (Hons) Ceramics, at the University of Wales Institute, Cardiff, 2002–2005

Samuel Bakewell, *Untitled*





Daniel Allen

The self-portraiture of my figurative work allows me to represent myself in different social situations. As a failed actor, the figures allow me to role play. Most of our lives are spent performing – either professionally, socially or in private – and there is always an element of masquerade at play.

I intend each piece to live and breathe as a unique individual. Whereas some come to life in days, others may take weeks to make. However, my work must evolve empirically. Recurring symbols act as metaphors and accentuate the figures' nakedness, and I hope that the viewer sees a real humanness – a sense of spirit and a fragile, often vulnerable strength – in each piece.

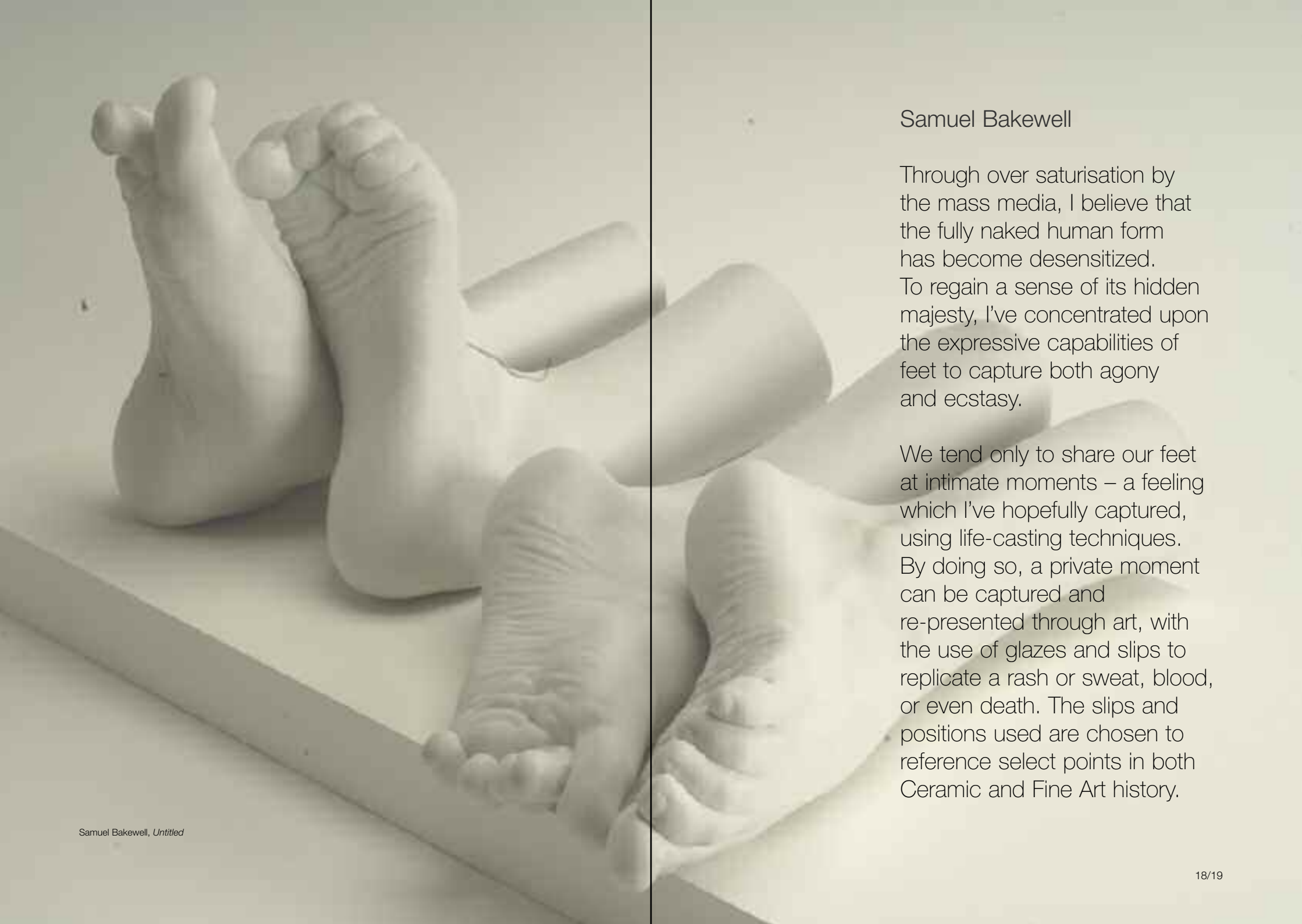
Daniel Allen, 'Eden'

Grant Aston

I find inspiration all around me – in the interrelation of enclosing structures and form, and the ways in which people construct their lives; in the construction of man-made objects and machines, and how they relate to our own physical structure. I am fascinated by the structural qualities that make up our world – from the architectural construction of buildings to the molecular structure of matter.

My recent hand-building technique uses an elaborate form of slab-work. I have combined the clear illustrative qualities of diagrams with an intentionally loose manufacturing process. Slip oozes from the joints between the walls of my sculptures; this references how the work is constructed.





Samuel Bakewell

Through over saturation by the mass media, I believe that the fully naked human form has become desensitized. To regain a sense of its hidden majesty, I've concentrated upon the expressive capabilities of feet to capture both agony and ecstasy.

We tend only to share our feet at intimate moments – a feeling which I've hopefully captured, using life-casting techniques. By doing so, a private moment can be captured and re-presented through art, with the use of glazes and slips to replicate a rash or sweat, blood, or even death. The slips and positions used are chosen to reference select points in both Ceramic and Fine Art history.



Tom Barnett

I use clay as a metaphorically expressive material. The sculptures I make – either of crowds, or single figures – express my observations of culture, identity and the human condition. My crowd sculptures explore the idea of an interconnected group being composed of solitary individuals, whilst giving a sense of how a crowd can act as a single entity.

Each figure is press-moulded, then manipulated into a particular expression. The loss of features through dipping in porcelain engobe allows the viewer to read expression from the body only through its stance. The cracking apart of these figures' pristine shells partly reveals the earthly figures underneath. This echoes humankind's constantly changing story – one of growth and renewal...

Tom Barnett, *Head*

Lowri Davies

When my much loved grandmother passed away, she left behind a treasure-trove of objects that have proved as inspirational as my Welsh heritage. Victorian fairings and china knickknacks; patchwork quilts and newspaper cuttings; holiday souvenirs and family photos all act as my reference library. I constantly refer to them to illustrate and inspire my ceramic work.

Through hand-built and slip-cast techniques, I create everyday objects such as jugs and tea cups. I then use the white earthenware as a blank canvas, illustrating it with flowers, domestic objects and images of Welsh life – some of a bygone era, and some as startlingly contemporary as Sir Tom Jones! In doing so, I hope I've thrown open the contents of my family history in an eclectic yet enticing manner.



Lowri Davies, *In the Kitchen*



Helen Felcey

I make a range of hand-made ceramic objects for use and display within the home. As an artist, I consider part of my work to encourage people to keep in touch with their immediate environment. I would like us to recognise the importance of having a creative and imaginative approach to life, and not allow ourselves to be swallowed up by our busy existences.

I believe that those objects we choose to have in our homes should present an opportunity to inspire such an approach on a daily basis. In doing so, we thereby enrich our experience of life. Big aims for small objects!



Helen Felcey,
'We live in the studio'



Anne Gibbs

Through the intervention and subversion of domestic and household objects, I make works that awaken their history, intimacy and sensory qualities. Hand knitted-crafted items are dipped in casting slip to create one-off ceramic works. In conjunction, a mould is taken from a fabric item to create cast works.

Each cast is manipulated in its drying stages to make one-off pieces some of which are combined with wire, wool and glaze. This process enables me to work intuitively and develop a personal interpretative approach in my practice.

I display and organise these works either singularly or as a collective, sometimes juxtaposed with found objects. This conveys the personal narrative of each piece and commands a direct and individual response.

Anne Gibbs, *Whitewash No. 1*

Virginia Graham

I am fascinated by everyday, utility objects such as teapots and tea services – the ultimate collectable ceramics. They aren't necessarily valuable in monetary terms, but such pieces often evoke precious memories which propel them to a higher status than was originally intended. The collector who hoards these objects, consciously removing them from daily life and displaying them behind glass, also intrigues me.

Through a combination of slip-casting and hand-building techniques, I create forms with many components. I often recreate objects and place them out of context – for example, I use a kitchen tap as a mug handle or teapot lid. Floral transfers and metallic lustre provide the finishing touches to pieces which, become both precious and collectable yet remain ordinary and familiar.



Virginia Graham, *Tea-set*





Sara Moorhouse

The colours and spatial expansiveness of landscape inspire my pieces. After hand-throwing my bowls, I see the open vessel form as this landscape onto which colours can be painted in a multitude of variations that alter both volume and shape; much as the stripes across arable fields can alter distance and space. For example, broad pale bands around the rim visibly widen or lift a bowl, or make it deeper when applied to the inner base.

My colour choices are derived from glimpses of time, season and weather. An intense application of, say, orange, can suggest a sun-enriched landscape. However, there's also potential to explore the effects of a brilliant bleaching sun on that very same land.

Sara Moorhouse, *Arable Landscape 4*

Matthew Thompson

After studying the industrial heritage of my environment, I've become fascinated by the juxtaposition of the Old and the New. I've tried to reflect this in my work, deliberately using manufacturing techniques, including a lathe to create various plaster components. These are then moulded and slip-cast in clay, before various firing stages – involving glaze and printed enamel transfers.

My inspiration alternates between Past and Present – Old versus New – as it affects my immediate landscape. I hope the resulting pieces reflect this inevitable sense of change, which can be simultaneously stimulating and depressing.

Matthew Thompson, *Composite Plate with Industrial Print*



Daniel Allen



Recent exhibitions

- 2005 COLLECT, V&A Museum, London
Something Borrowed, Contemporary Applied Arts, London
Body Work, touring show, Aberystwyth Arts Centre
New Work, VanderMieden Gallery, Antwerp
- 2004 SOFA, Chicago, USA
COLLECT, V&A Museum, London
L'Obsession du Detail, Bernardaud Foundation, Limoges, France
Body Conscious, Crafts Council, V&A Museum, London
- 2003 SOFA, Chicago, USA
Modus Operandi, touring show, Ruthin Craft Centre, Denbighshire; The City Gallery, Leicester; Mission Gallery, Swansea
World Ceramic Exposition, Korea

Daniel graduated from the BA (Hons) Ceramics Programme, UWIC in 1995 and from the MA Ceramics Programme, UWIC in 2003.

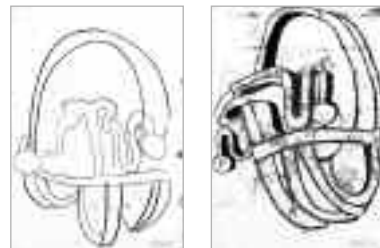
Grant Aston



Recent exhibitions

- 2005 Ceramic Art London, The Royal College of Art
New Designers London, Business Design Centre, Islington
RCA Graduate Show

Grant graduated from the BA (Hons) Ceramics programme, UWIC in 2002 and from the MA Ceramics programme, RCA in 2005.



Grant Aston, drawings

Samuel Bakewell



Recent exhibitions

- 2005 *Figuring Narratives*, Glynn Vivian Art Gallery, Swansea
The Body, Collyer-Bristow Gallery, London
Tredegar House Ceramics Fair
New Designers London, Business Design Centre, Islington

Samuel graduated from the BA (Hons) Ceramics programme, UWIC in 2005.

Tom Barnett



Recent exhibitions

- 2005 *Evidence*, South Hill Park Arts Centre, Bracknell
- 2003 International Ceramics Festival, Aberystwyth

Site specific sculpture projects

- 2005 Energy Centre, South Hill Park Arts Centre, Bracknell, UK Conference, Firing Project & Workshop
Town Hall at 1200°, Bridport, Dorset UK, Firing Project
- 2004 *Clay Body Incubator*, ACE funded Archie Bray Foundation, USA
Drawing Breath, Building Light, Caylus, Tarn et Garonne, France
Home is Where the Hearth is, Felsted, Essex
- 2003 *Clayopolis*, Potfest. Penrith, Cumbria
Terminus, International Ceramics Festival, Aberystwyth
Gibson Mill Firing, Hebden Bridge Sculpture Trail

Tom graduated from the BA (Hons) Fine Art programme, University of Newcastle upon Tyne in 1995 and from the MA Ceramics Programme, UWIC in 2001.

Lowri Davies



Recent exhibitions

- 2005 Chelsea Craft Fair
National Eisteddfod of Wales, Visual Arts Exhibition, Caernarfon
Identities & Water, Morelia, Mexico (International Residency)
Ceramic Showcase, Leeds Craft and Design Gallery
- 2004 *That was then...* National Eisteddfod of Wales, Newport
- 2003 *Classic 1X*, Belgium
Sydney Rocks, MCA, Sydney, Australia
Chelsea Craft Fair
New Wave, Ruthin Craft Centre, Denbighshire and The Scottish Gallery, Edinburgh
Modus Operandi, Ruthin Craft Centre, Denbighshire
- 2002 National Eisteddfod of Wales, Art and Craft Exhibition, St Davids

Lowri graduated from the BA (Hons) Ceramics programme, UWIC in 2001.



Lowri Davies, drawings

Helen Felcey



Recent exhibitions

- 2005 Art Shop, Abergavenny
Emerge, The Bluecoat Display Centre, Liverpool
The Art of Craft, Medici Gallery, London
- 2004 *Table Manners*, Plan Et, Stockholm, Sweden
The New Ashgate Gallery, Farnham
1st Festival of European Arts, St-Quentin-la-poterie
- 2003 Orange Street Gallery, Uppingham
Peter's Barn Gallery, West Sussex

Helen graduated from the BA (Hons) Three Dimensional Design programme Manchester Metropolitan University in 2000 and from the MA Ceramics Programme, UWIC in 2001.

Anne Gibbs



Recent exhibitions

- 2005 3rd World Ceramic Biennale 2005, Korea (CEBIKO) International Competition
Old Truman Brewery, Shoreditch, London
Wales Millennium Centre, Cardiff
- 2004 1st European Ceramic Competition, Athens, Greece
Ceramic Purchase Prize, Y Bont Gallery, Wales
Newport Museum and Art Gallery, Wales
- 2003 National Museums and Galleries of Wales, Cardiff

Anne graduated from the BA (Hons) Fine Art programme, UWIC in 1994 and from the MA Ceramics programme, UWIC in 2004.

Virginia Graham



Recent exhibitions

- 2005 *Table Manners*, Crafts Council Gallery, London
Ceramic Art London, Royal College of Art, London
100% Design, Tokyo, Japan
- 2004 *Wish You Were Here*, V&A, London
- 2003 *3rd Cheongju International Craft Biennale*, Korea
New Wave, Ruthin Craft Centre, Denbighshire and The Scottish Gallery, Edinburgh
Classic IX, Kortrijk, Belgium
- 2001 *Destination Unknown*, Ruthin Craft Centre, Denbighshire
Chelsea Crafts Fair 2002, 2003, 2004
National Eisteddfod 2001, 2002

Virginia graduated from the BA (Hons) Ceramics programme, UWIC in 2000.



Virginia Graham, drawings

Sara Moorhouse



Recent exhibitions

- 2005 Chelsea Crafts Fair, London
Verve, Ruthin Craft Centre, Denbighshire
University of Glamorgan Purchase Prize, Wales Millenium Centre, University of Glamorgan Purchase Prize, Oriel y Bont, Pontypridd
3rd World Ceramic Biennale 2005, Korea (CEBIKO) International Competition
Mission Gallery, Swansea
Bluecoats Display Centre, Liverpool
- 2004 UWIC, Graduate Show

Sara graduated from the BA (Hons) Illustration programme, University of Wolverhampton in 1996 and from the MA Ceramics programme, UWIC in 2004, and is currently studying for a PhD at UWIC.

Matthew Thompson



Recent exhibitions

- 2004 *Art in Clay*, 10th National Ceramics Show, Hatfield House, Herts
Clayart, Wales's First Potter's Market, North Wales
Art in Clay, 7th Southern Ceramics Show, Farnham Maltings, Surrey
- 2003 *Ceramic Biennale*, International Ceramics Competition, Korea
That Was Then....., Exhibition of Ceramics and Prints, Newport Museum and Art Gallery
- 2002 *British Craft Trade Fair*, Harrogate, Yorkshire
Living by Degrees, Exhibition, Parkfields Gallery Ross-on-Wye

Matthew graduated from the BA (Hons) Ceramics programme, UWIC in 2001.

Words of thanks

This exhibition would not have been possible without the continued support of the technicians, technical demonstrators and academic staff at the Centre for Ceramic Studies, UWIC.

Thanks are also due, in no small measure – but in no particular order – to the following individuals and the organisations they represent.

Philip Hughes & Jane Gerrard,
The Gallery, Ruthin Craft Centre

Philip is one of our many enthusiastic colleagues in professional craft practice in Wales. We acknowledge and value his support for the art of ceramics in general, and for the '*Ten Artists In Clay*' exhibition in particular.

Andrew Renton, Head of Applied Art,
National Museum Wales

In recognising the creative synergy between the museum's historical collections and the exciting new work from the Centre for Ceramics Studies, Andrew's support for the '*Ten Artists In Clay*' exhibition was both peerless and timely.

Bryony Dawkes, Curator, Celf Cymru Gyfan – ArtShare Wales, National Museum Wales

We very much appreciate Bryony's efforts to not only forge a sustainable partnership with UWIC, but also to promote contemporary ceramics amongst a wider audience, through this exhibition.

David Whiting, Writer and Critic

David has always been a staunch supporter of the aims of the programme at the centre for ceramic studies, and the works of the featured ceramicists in particular.

Nathalie Camus, Senior Arts Development Officer, Arts Council of Wales

This catalogue could not have been produced without the encouragement of Nathalie and her colleagues at the Arts Council of Wales. Their funding provided a permanent reminder of the exhibition, thus increasing the profile of ceramics and the applied arts in Wales.

Peter Goodridge, Art Works of Abergavenny
Many thanks to Peter for his enthusiasm, technical and logistical support and generous sponsorship.

Dr Gaynor Kavanagh, Head of School,
Cardiff School of Art and Design, UWIC

As newly appointed Head of School, Gaynor has shown her unequivocal support for this exhibition, which celebrates the originality and diversity of practice demonstrated by ceramics graduates.

Delyth Done
January 2006

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Centre for Ceramics Studies, Cardiff
Cardiff School of Art and Design
University of Wales Institute, Cardiff
Howard Gardens
Cardiff CF24 0SP

Tel: 02920 41 6343
Email: ddone@uwic.ac.uk
web: www.uwic.ac.uk/ceramics





INTRODUCTION

'Ten Artists In Clay' is an exhibition which showcases the work of a group of extraordinarily gifted ceramics artists, all of whom display an impressive clarity of vision. I do hope you admire the exuberance, skill and artistry with which they've transformed the simple material of clay into beautiful and thought-provoking pieces. Let us not forget that it is a considerable achievement for any artist to be fêted with a museum display so early in his or her career. This catalogue will stand as a permanent reminder of the early work of these chosen ceramic artists.

Different though each artist's creative vision may be, they all share a common bond. During the past five years, they have all graduated from programmes at our Centre For Ceramics Studies. Their work demonstrates the breadth of clay-based art practice which is encouraged within our programmes – a fact that didn't escape the notice of Peter J. Simpson, Emeritus Professor of Fine and Applied Arts. In July 2003, he noted that *'Cardiff is the strongest ceramics programme of its type in Great Britain and Europe. Its students consistently achieve the highest standards. It is my opinion, based upon a wide knowledge of the sector, that currently there are no other discrete ceramic programmes which achieve comparable standards...'*.

Such high standards are more than evident in this particular exhibition. Inevitably, however, the artists still need your support to carry on producing quality pieces, and to reach an even wider audience. Please enjoy their creativity, admire their vision, and provide the ultimate encouragement by purchasing examples of their work!

These are the Ceramic Artists of Tomorrow, and we congratulate them. They display enormous potential for continuing to surprise us with their innovative, imaginative and successful work in clay.

Delyth Done
Programme Leader: BA (Hons) Ceramics
Cardiff School of Art and Design
University of Wales Institute, Cardiff

