

Fran Scaife

I am a ceramics and glass artist originally from deindustrialized Teesside, drawing inspiration from ignorant and outsider art styles, politics, and social issues.

I incorporate themes of irony and parody in my work. This piece aims to encourage discourse around disability and chronic illness, while also symbolizing the "weight" of these issues.



Helen Gordon

I work primarily in kiln glass, although I also like to work with other materials and methods, sometimes with help from other artists to realise the concept I have visualised.

Taking my main source of inspiration, historical stories from my own family history, this piece tells the story of my Great Grandmother who avoided being taken advantage of by her employer; a doctor, while in service, by hiding under the bed.

While this story is personal to my family, abuse of power by an employer has been a major danger for young women in service throughout history, often leading to illegitimate pregnancy, disgrace and poverty. While contemporary cases, for example the recent David Carrick case show that the threat to women by a minority of men in positions of power, still remains an issue today.



Sue Simmons

I work in many different materials, but I find with ceramics I can really let the piece form organically and mindfully.

My work is inspired by life's experiences. I have used shape symbolism and colour theories to create pieces that show strength, growth, and enlightenment.

I wanted to extract perceptions from everyday life to create a non-linear decorative narrative that would be vague in its appearance but also allow the viewer to draw their own story from it.



Bekki Fairley

I am a Sunderland born artist who enjoys working in both glass and ceramics. My inspiration and passion for my artwork stems from my love of various historic styles such as Gothic and Renaissance, with a hope of recapturing some of the beauty they behold, in a world, I feel is set on modernity. It is also a way to continue the use of traditional methods that I believe are an important element in the artworld. For this specific artwork, I initially drew from popular Gothic Architecture to form the basis of my artwork and, bringing in another passion, melded it with aspects of the seven deadly sins. This created idol like pieces of work dedicated to showcasing my skills in a way that highlighted the symbolism and storytelling of each of the recognized sins.



Amanda Crossman

I'm a glass and ceramics artist who lives in rural Northumberland, I take inspiration from the natural world, political issues, and places from my childhood. This piece is called Electrical Impact and is inspired by the natural world and how humans are ruining it for an increasingly frivolous need for electricity.



Helen Sundin

My passion for pottery was sparked in 2013, when I took a beginner's pottery course at a local college. The joy of molding a lump of clay into a functional or decorative object captivated me.

The desire to focus my efforts on becoming a professional potter led me to pursue a degree and I am currently in my second year of study at Sunderland University studying glass and ceramics.



Kellie Hatton

I am a ceramic artist currently studying at The University of Sunderland. Ceramics became a passion of mine because, like many others, I was losing my mind during lockdown. I purchased a mini wheel from Amazon to keep me entertained during isolation and I quickly realised it would be more than a hobby. I transferred from photography to ceramics at the last minute and I haven't looked back since. I enjoy creating beautiful, functional pieces that can be enjoyed both practically or visually - ideally both. The trio of pots displayed at the Shipley gallery are called "I made these for myself" and are inspired by my love of plants and Magdalene Odundo's superb burnishing skills.



Lynn Donnelly

I am a glass and ceramic student primarily working with clay, exploring various styles and techniques that I prefer.

Personal connection is vital to me when creating pieces, and it is reflected in their shape, colour, pattern design, marks, or texture. I draw inspiration from my own experiences, memories, possessions, nature, and art.

My focus lies in surface decoration, where I strive to achieve different effects such as bright, bold, colourful, muted, or natural and earthy. The choice of material, appearance, and technique depends on the purpose of each piece and the message I wish to convey to the viewer. I aim to evoke a desire to touch or pick up the artwork, to examine its layers closely, and to experience the smooth glossy surface or carved/rough texture.

"Ceramics at the Dinner Table: A Family Feast", consists of tableware intended for family gatherings, where food, memories, and joy are shared. Created using terracotta clay and employed both formed textured slabs and slip casting techniques. These pieces were then adorned with underglaze and white slip before their initial firing.

A notable element that unifies the collection is the repeated image of the letter "Y" which is part of my late husband's signature. While deeply personal and meaningful to me, an observer unaware of this significance would perceive it as a deliberate design feature. It may even prompt them to question the reason behind the prominence of the letter "Y". To me, the concept of "Why" encompasses a multitude of questions, thoughts, and answers..



Pam Briggs

My work explores the erosion of social justice, urban decay, resilience and renewal. I work with clay and glass, responding very differently to these two materials. When working with clay, I like to use traditional methods of making, connecting directly with the clay in a relatively unthinking way, allowing forms and textures to emerge naturally. In 'No Money To Burn' I created a series of ceramic coats, working with soft, wet clay and shaping the pieces quickly to capture movement. This work was made as a response to the fuel crisis in the winter of 2022/23, reflecting a time when those who couldn't afford to heat their homes had to dress more warmly.



Brynn Hill

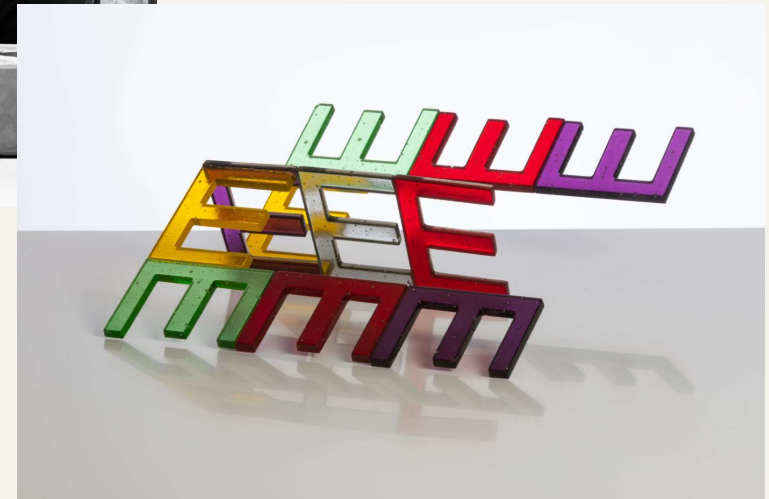
“Silver Lining”- A silver lining is a metaphor for optimism in a negative occurrence which may have a positive aspect to it. Summer 2020. Lockdown. A hard time for everyone across the world. One morning, my Dad woke me up with an idea. A pond. “Hey Brynn, let’s build a koi pond together”. So, throughout all the lockdowns me and my Dad hand dug/built our dream pond. And by the time all the lockdowns were finished, so were we. We sat out on a warm evening and had a drink to celebrate our hard work. This was our “Silver Lining” to Covid. These pieces pay homage to those times and how still to this day we smile back on our hard work in a terrible time.



Max Hooper

EqUALitY

This piece is based on various struggles, everyday people face. In order to portray the theme of equality, each letter has a diverse nature in how it is made, and represents a different theme: The 'E' is unity within the LGBTQ+ community; 'Q' is overcoming oppression; 'U' is self-reflection; the 'A' and 'Y' are physical and mental disability, they both need support; 'L' is based on classism, it is the strongest and sturdiest yet the most commonly overlooked; 'I' is individuality; 'T' is unmasking and showing your true self. Equality does not mean treating all people the same, it means recognising everybody's limits and needs, understanding that everyone is different, and providing an unconditional chance for each person to be themselves without fear of bias, bigotry or unfairness.



Ava Hilton

In my work titled “Weakest Link,” I aim to create a sleek and cohesive appearance without the absence of character. The piece is a mixture of sleek symmetry and the unpredictable patterning created on clay links. The “Weakest Link” stems from the idea of having a cohesive product with a flaw. Is it a negative connotation, or is that simply a fact of life that flaws are inevitable. Is there beauty in imperfection?



Clare Doornbos

I find ceramics to be a very dynamic and collaborative process. Some days the clay will follow exactly what your hands are saying to it, and other days it will lead you to a different form than what you originally had in mind. This relationship between clay and artist is something I wanted to explore the past few months. I worked with the clay to see what we were both capable of. This resulted in a set inspired by my love of home design, especially functional yet unique pieces - even cups in a cupboard should have a little character. It's the little things that make a house a home.



Oscar Alban



Lynda Vusthoff

I am a ceramic & mixed media artist living & working in Northumberland, with woodland or beaches in very

close proximity. I find inspiration from Nature, often looking closer to see the textures & patterns or using the very seeds and grasses and incorporating them into the piece. These all feed my artistic appetite.

I love exploring the potential in nature's forms. My work often incorporates my passion for textures and fabrics, sometimes marrying unlikely materials in one piece. My influences are many and varied & I frequently explore social or political themes, developing these into ceramic pieces.

I work in a very diverse & organic way developing ideas once I have my hands on the material I am using. I love texture & like my work to be tactile.

