

Claire Loder

## Artist

Claire Loder makes people. Her natural inclination is to create a narrative. During her Ceramic MA she stripped everything away, and was left with work where expression and anonymity dominated. These remain, but emerging slowly in between are more irreverent pieces - telling stories, employing wordplay, and exhibiting particular characteristics and idiosyncrasies.



*Initial drawing*



*Construction*



*Shaping the head*



*Finished 'Lodger'*

*'My approach to working with ceramic materials is painterly, treating each form as a canvas. I make standing heads and wall hung faces'.*

*'As a starting point, I draw from the TV, my own reflection, photos of those close to me, or from portraits and documentary shots from newspapers and magazines. But ultimately it is the way the clay responds to being touched, drawn and handled which dictates the final feel of the faces, the spontaneity of the process is significant for me'.*

Leah Miles

## Wearable Sculpture

Leah Miles creates one-off sculptural and wearable pieces from predominantly discarded and overlooked materials. She takes inspiration through her experiences with her surroundings and through the process of making. She works with layers and line to stir feelings of familiarity.



'Paper Pod I'

*'I work predominantly with found papers. The processes I use reveal the layers of paper and glimpses of colour and text in a way that is reminiscent of wood grain, contour lines and rock strata. My inspiration for this collection came from beach combing combined with waste-paper bin combing and my aim was to create a link between the waste material that I use and the natural 'waste' of my local environment. I am drawn to the beauty in both'.*

*'The pieces are wearable and no two are ever the same. They come from my experiences with my surroundings and through the process of making. I am naturally drawn to waste materials for their overlooked qualities.'*

Emma Molony

## Printmaker

Emma's work layers various printmaking processes to combine monotype drawings and screenprinted textured materials into prints on paper and fabric. Most of her current work is inspired by the short stories of Edwardian writer Saki (H.H. Munro)



'Sredni Vashtar'



'Company of Wolves' (detail)

*'My current pieces are made with monotype drawings. I draw on to a fine sheet of paper on a flat inked surface. I also use the press to lift monotypes from textured materials – lace, fur, wallpapers and plants. These prints are then transferred on to screens in order to screen-print on to the paper or fabric and experiment with colours, repeat designs and overlapping images.'*

Alison Needler

## Textile Art

This work uses a paper marking technique and involves embedding organic and inorganic materials into layers of natural fibres. The results are delicate and semi-transparent yet surprisingly robust. The aim is to produce textile pieces that allow the viewer to see the structure of the work as it captures the light.

*'My work uses a process that layers natural fibres and binds them with an adhesive solution. I embed various materials into the textile while working on it. These materials are both organic and inorganic, and include seeds, paper and nylon monofilament. The colours are the natural hues of the materials I use.'*

*'I want to explore the balance between structure, texture and light. Hold a fallen leaf up to the sun and the light filters through. The leaf is fragile and delicately etched yet glows with light. The more decayed the leaf becomes, the more the lacework of the structure is exposed, and the more light filters through. I want to try to capture that point just before the leaf disintegrates yet is at its most transparent, the point where it is at its most fragile yet at its most luminescent.'*



'Sparkle' (detail)



'Seed Sun' (detail)

Caroline Parrott

## Automata

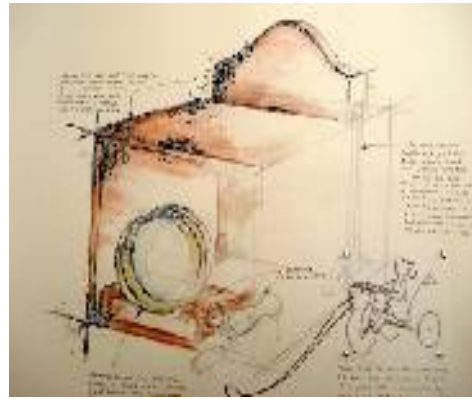
As a new maker Caroline's studies have led her into the field of automata, its endless possibilities, limitless humour and accessibility to all make the work a joy to design and create. She relishes the interaction that can be created between a viewer and a moving object.



Swatch



Sketch I



Sketch II



Sketch III



Bike Girl



Camera

Caroline works mainly in aluminium which she colours with dyes and various printing techniques.

She often chooses to combine her metal with vintage ephemera and old-fashioned containers found at antique markets. She takes much of her inspiration from traditional insect collections and Victorian apparatus, including wood and brass fittings wherever possible. She uses her own fond childhood memories of butterfly catching in the garden and bike rides in the country, to inspire her work.



'Camera and Bike'

Beatrice Reseigh

## Jewellery

Beatrice Reseigh's collection of work responds to the context of jewellery, having graduated in 2008 she studied ceramics, resins, plastics and metals.

'I want to explore the relationship of size, material culture and design in relation to jewellery and how we perceive a piece of jewellery in an autonomous sense and when in relation to the body.'



Plaster casts for slip-casting moulds



3-part slip mould for Yellow Bomb



Slip-cast Yellow Bomb, unfired

'The ceramic and resin **Big rings** are partially figurative due to their response to the familiar form of a gem set upon a circular shank'.

'The resin and silver **Bird rings** along with the laser-cut polypropylene and silver **Lay within me**, use jewellery making processes and materials'.

'The diverse materials and techniques employed are both traditional and contemporary in anticipation of a new, emerging set of aesthetics.'



Maquette: 'Lay within Me'



Birds being constructed



'Blue Bird' II

Kate Robinson

**Interdisciplinary (Textile) designer**



Vibrant colour and striking motifs serve an integral role in the work of Kate Robinson, her Interactive Magnetic Wall aims to seduce and allure the viewer into physical engagement.



Robinson uses the mundane and everyday in her motif design, fabricating them in sumptuous materials such as kid leather and teak veneer to create subversive juxtaposition.

Anne Selby

## Wearable Art

Anne Selby is a textile designer/maker who specialises in creating textured silk accessories using traditional Shibori techniques. Her Fibonacci Boas and Concertina Stoles reflect her fascination with organic forms and repeat patterns in nature. Constructed of many layers and metres of silk before pleating, they are extraordinarily light, luxurious and warm to wear.

Her current focus is the pleating of silk using traditional Shibori techniques that originated in Japan. As a result of winning an Innovation Award from Bath Spa University, she has developed the Compleat© Arashi Shibori Wrapping Machine, which makes arashi shibori pleating commercially viable as well as opening up many new creative possibilities. This unusual combination of technological innovation and high quality textile products led to her company, Anne Selby Ltd, being awarded Bath's Most Innovative Small Business, 2008.



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# Christopher Brenton West **Photography**

Christopher (BA Hons, Dip. AD) gained a first class degree in photography at PCAD in 2008. Part of his final work was to research the 1830's process of creating Daguerreotypes where images are made directly on to 'light sensitised' hallmarked fine silver using a large format camera.



*Silver plate is polished black*



*Plate is sensitised over iodine, under a red light*



*Plate holding film is placed in camera*



*The dark areas are those of polished silver, and the lighter areas are those where iodine or bromide is fixed by the light during exposure (see left)*

*Once exposed, the picture needs developing, either by exposing it to hot mercury vapours, which is quite hazardous (see heating pot, right)*



*Or, use the Becquerel method (see left) where red lithographic film is secured over the plate then exposed to UV sunlight for 2 hours. The picture then appears!*



*'I Lost My Head'*