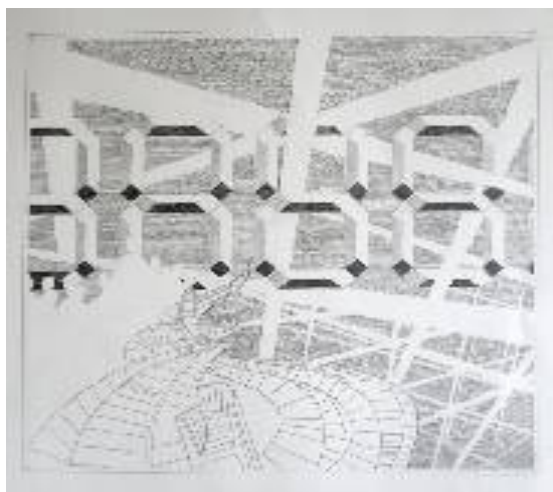
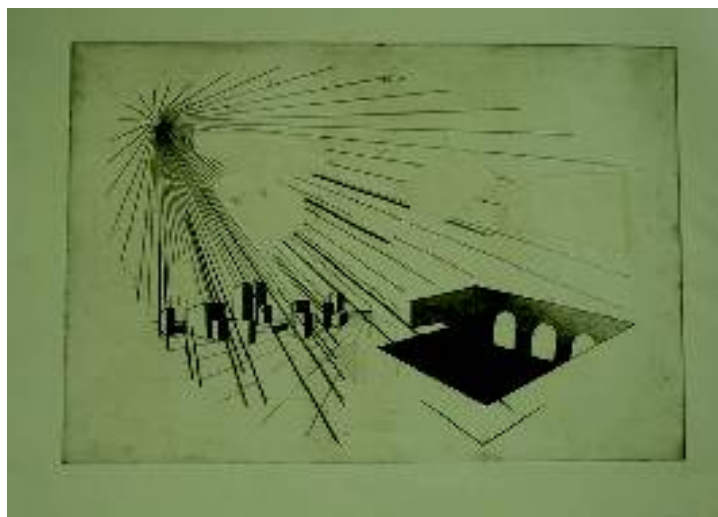


Mark Baddon

**Printmaker**

Mark Baddon is a drawing-based artist working with etching and print techniques. His work is a fusion of structures and nature brought together to create dramatic and surreal landscapes that question the significance of human endeavours and the desire to preserve them.

*'Harbour'*



*'Binary 07' (print in pencil on paper)*



*'Elsham Hall' 08 (an etching)*



*'Pier' (monoprint etching which has been embossed)*

Hans Borgonjon

## Ceramics

Hans Borgonjon has an academic background in philosophy and this becomes apparent when viewing and experiencing his work. After a successful MA in ceramics at Bath Spa he was quickly awarded a development award by the Crafts Council. His objects are ephemeral and ineffable: simultaneously familiar and alienating.



*Hans in the studio*



*Some of Hans' new work in porcelain and red earthenware.*

*'Structured Qualia' is made from highfired semi-porcelain and stoneware. It measures 50 cm in diameter and is 85 cm high.*



Anne Claxton

## Artist

Anne Claxton has used the box form to develop her interests in defining space, composition, light and shadow. This series moves from enclosed containers with seams of porcelain, through boxes that reveal the interior with openings lined in porcelain or gold leaf, to porcelain linings released from their confines to stand alone.



### **'Interior Vessels'**

*These porcelain vessels developed from earlier work where gritty crank clay containers were lined with thin fragile porcelain sheet creating a tension between inside and out.'*



*'Interior vessels are the porcelain linings released from their confines, freeform containers that stand alone'*

## Anne Claxton (continued)

### House Box

'House Box' is a series of containers that are based on the proportion of a typical Georgian town house. Each box has two openings. The quality of captured light changes from box to box and throughout the day, depending on the position of the light source.'



'The glossy coloured glaze contrasts with the chalky white exterior.'

'A familiar form abstracted, becomes a vehicle for exploring the nature of dwelling; a whole house, a room, a casket, communal space, intimate solitary space, connecting with the world outside, or withdrawing to the world within?'



Richard Fairbrother

## Fine Furniture

Richard Fairbrother creates fine furniture in stunning contemporary designs, using a unique blend of engineering and traditional cabinet making skills.

He specialises in the art of veneering and laminating; and his work features unusual woods and interesting metals such as stainless steel, anodised aluminium and sterling silver.



*Bones of the chair*



*Joint construction*

His fascination and knowledge of the technical intricacies of structure and form have led him to adopt new approaches to creating furniture. As well as using fine cabinet making skills, Richard specialises in the art of veneering and laminating; techniques which enable him to create extreme curved forms with great strength, the key to his distinctive contemporary 'bows and arches' designs.



*Gluing the joint*



*Detail of rocking chair*

Richard's work features unusual yet sustainable woods, chosen for their visual impact within the design. Interesting metals such as stainless steel, anodised aluminium and sterling silver along with other materials also play an important part in his pieces.

Cathy Freeman

## Mixed Media

Cathy has degrees in Fine Art (First Class, 2008) and Textiles. She works in graphic design and lectures. The 'No Space, No Time, No Place' series records life's everyday complexities, documenting possessions and familiar spaces. By contrast, the 'Daydreaming' prints escape to happy memories of childhood and carefree children's drawings.



*'No Space, No Time, No Place' is a personal response to my own space. These pieces of work document through drawing over and over again my physical space and they aim to reveal the complexity of our lives'.*

*Left: Mixed media prints from the 'No Space, No Time, No Place' series; 3 & 4*



*Right: Mixed media prints from the 'Daydreaming' series; 1 & 2*

*'Daydreaming' is inspired by children's drawings. Memories of endless summers, brightly coloured pop being drunk through a straw, and my mother's 50's print dresses. The work recalls feelings of freedom I had as a child. Nothing was planned, nothing mattered, other than the immediate moment.'*



Linda Gates

## Ceramics

Linda Gates regards her slip-cast vessels as canvasses for expressing her passion for the quintessentially British iconic designs and imagery of the 1950's era. She uses digital transfer technology to put her graphics onto distressed and patterned surfaces. The vessels undergo multiple firings to get the evocative vintage look.



*Studio view.*



*Slipcasting in process*

'Digital transfer technology allows me to 'play' with iconic images such as dolls and apply them onto my ceramic pieces'.



*Finished glaze . . . and transfer firing*

'Slip-cast earthenware forms are decorated with decorative slips, underglazes, oxides, underglaze pencils and crayons to achieve an aged patina. Finally, ceramic transfers of my drawings and vintage dolls are applied to the glazed ware. This is a multi-layered process almost like building up a collage with many firings in-between'.

This evokes the 1950s by using both technology and traditional manufacturing methods as well as hand decoration.

*Dressing the glazed jug  
'No Batteries Required' jug*

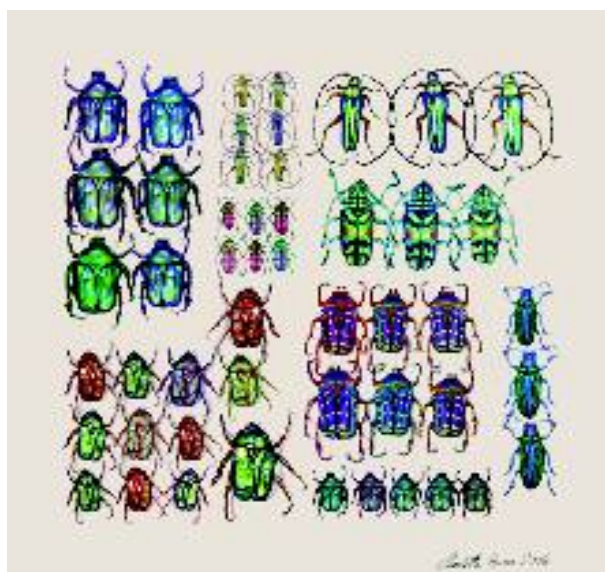
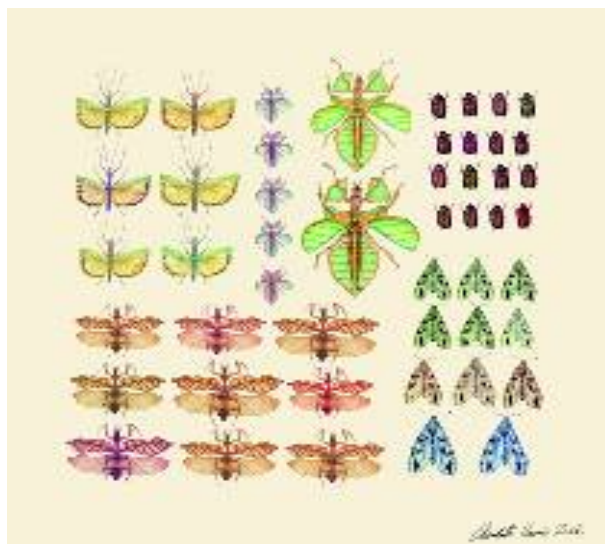


Charlotte Rose Harris

## Textile Designer

Charlotte Rose's textile and surface designs combine traditional hand drawn and painted techniques with modern digital printing technology.

Inspiration for the designs is taken from various sources; things that are beautiful, quirky or details that often go unnoticed or unseen from the vast subject matter that nature has to offer.



*'I have translated my hand drawn and painted images into digital repeat designs. These designs are aimed towards those who have a love for nature and want to add a focal point to their living space or bring an element of the outdoors into their home or work environment.'*

Heidi Hinder

## Conceptual Jewellery

Heidi Hinder's work focuses on the theme of perception and seeks to raise questions about the ever-present gap between seeing and knowing.

'Is it true that what you see is what you get? If you look more will you necessarily see more? Sometimes, what is most significant, is not always apparent at first glance.'



*The screen printing photo-enamelling process*

Ekta Kaul

## Textiles

Exploring the third dimension through textiles is at the core of Ekta Kaul's work. She develops textural and tactile qualities in textiles using an array of surface design techniques including embroidery, needle-punching, block-printing and silk-screen printing. Her work celebrates colour and texture; and includes wall art, interior and fashion accessories.



*Textile work in process*

*'Remaining focused on the tactile-visual, I use a colour palette ranging from classic monochromes to bold hues in my textural compositions.'*



*'Graffiti, clay tablets, Braille, letters from friends and family, Victorian and Georgian mail, 19th century decorative schoolroom exercises are sources of inspiration that I draw from continually.'*



*Cushions*

*'Scribbles in sketchbooks become ideas for surfaces. Sculptural studies of text translate into wall panels. Flowing stitches evoke curling ink strokes on cushions and linear compositions on quilts recall scrolls. I work from my studio based at Bath Spa University.'*