



UNIVERSITY OF SUNDERLAND

ARTIST DESIGNER MAKER:

GLASS AND CERAMICS

DEGREE SHOW 2022

Introduction

Welcome to the BA (Hons) Artist, Designer, Maker: Glass and Ceramics 2022 Degree Show exhibition. The work on display represents a vast amount of learning and development of ideas, all achieved under unprecedented circumstances. Over the past three years these students have dedicated themselves to the attainment of difficult skills with hard materials. Glass and ceramics are a challenge to work with, they demand dexterity, knowledge and commitment to achieve the results you will see here. They are sometimes fragile, often unexpected and never easy. These students have risen to the challenge and each produced a unique and individual body of work covering a hugely diverse range of subjects and ideas. The diversity of approaches, thoughts and attitudes is a quiet reflection on the times we live through.



Idolum, 18 x 24 x 6cm, cast glass.

Abbey Anson

Anson is a glass and ceramic artist who enjoys experimenting with different processes and technologies. Their practice often includes computer aided design and 3D printing as well as glass casting, lamp work and ceramics. The themes within the pieces relate to memories and address issues surrounding mental health and body positivity. Corporations use social media as a tool to influence our society into buying products based on how they would make us look, often using models with perfect skin and the most 'ideal' or standard body which many people strive for but can't achieve. The constant shift in these ideals make many people confused when they don't think they fit within the images that our screens bombard us with, leading to an increase in conditions such as body dysmorphia. Most importantly Anson intends to make art that is accessible and relatable; art should be something everyone from every background can enjoy and appreciate. We are not products set to a specification; the pieces challenge the idea of a perfect body and encourage difference and diversity between each and every one of us.



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Unity, earthenware, terra sigillata, various metals, organic matter, oxides.

Paula Aziz

Paula Aziz is a wheel-based ceramicist who works with clay because of its sympathetic and versatile qualities. Researching ancient cultures is an essential first step in her process which she then configures into sketches. Flowing shapes, spherical contours and colour gradients in rock formation all inspire her in developing tonal range and texture in the clay. Digging local clay brings about an integrity to the materiality. Alternative firing adds to the unpredictability of the results which suits the spontaneous and experimental nature of Paula's personality.

Paula Aziz's current work is inspired by ancient Greek ceramics and the decorative process of terra sigillata, the Corinthian technique that brings a fusion to the form and surface. Through the addition of sulphate washes, oxides, and organic matter she creates faux weathered and textural effects to create surfaces that evoke the historic past but within a contemporary aesthetic.



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Still We Rise, 50 x 40cm, etched flashed glass, glass paint, silver stain, leaded panel.

Chris Dalton

Chris Dalton is a stained glass artist and painter based in Gateshead, educated at Durham University in Community and Youth Work studies and Liverpool University in Women's studies. After a career spanning 30 years as a Youth and Community Worker she decided to follow her dream to become an artist and explore her love of glass. Glass is central to Dalton's practice; the transition of light through coloured glass changes throughout the day, the effects that this combination produces are something magical.

The current project is about protest and brings together Dalton's love of glass with her experiences and former career. 'Still We Rise', a triptych of leaded lights, consists of etched and painted flashed glass stained glass that form one coherent piece. There is a long history of protest art in the UK from Mary Lowndes women's suffrage banners to Banksy's Street art. This project is about women's protest and fight for rights, education, equality, liberation, control of their bodies, reproductive rights and safety to walk the streets. The work depicts banners and placards from the last 150 plus years, from the women's suffrage movement, the women's liberation and equality movements of the 1960's and 70's and the recent #MeToo and Reclaim the Night marches.



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Homo Sapiens, 2m x 2m x 60cm, 22K gold, glass, copper, stainless steel, steel, resin, wood, rubber.

Rodrigues Goncalves

Rodrigues Goncalves (b.2000) is a Portuguese-British artist currently located in the UK. Rodrigues Goncalves' practice explores popular culture. The current work establishes a dialogue between art and society by depicting everyday banalities with a curious remaking or reframing of the found object or readymade. The series "Memento Mori" depicts human mortality within the ordinary everyday. The works suggest a perseverance of human identity and cultural heritage in a parallel relationship with our current industrial consumerist society. The use of the skull, the most recognisable part of the human anatomy, continues a broad tradition and symbology in human history, from literature, art, and religion.

"Homo Sapiens"(2022) takes inspiration from Leonardo da Vinci's "Vitruvian Man". The function of society often relies on the simplest objects. Such objects have played fundamental roles in human evolution and represent milestones in our culture and identity. The work depicts the importance of these often overlooked banal objects in today's social contexts and juxtaposes their simplicity with the monumentality of history.



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Poise and Decorum, (1 of 4) 50 x 42 x 18 cm, terracotta, cold cast copper, resin, steel.

Jo Lamoureux

Jo is a multimedia artist and sculptor, influenced by ancient artefacts, science fiction movies and the human body. The central medium for the work is ceramics but other cast materials are often combined to create dynamic compositions. Visual details and influences are interwoven and showcase a love of surface texture to form an interplay between materials.

The latest work explores the potential of tension between artworks and the viewer, specifically within a formal gallery setting. Drawing from personal experiences when taking her young family to art galleries, the work evokes the anxiety of being closely watched by an invigilator, seemingly ready to pounce if someone strays too close to a piece of work. The work suggests a sense of unease by placing ceramic sculptures in perilous positions atop plinths seemingly off balance and quite literally on edge.



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Tea Set, 7-15cm diameter, ceramics from locally foraged clay from South Shields and Benwell, transparent earthenware glaze.

Kristina Lashkay

Tranquillity, simplicity, essentialism and the gifts of nature are all sources of inspiration. Foraging and processing clay, forming and glazing the pieces all promote a feeling of calm, focus and serenity. Kristy involves the practice of Cha Dao, the Way of Tea, in her daily life, which also fuels her inspiration for the shapes and shades of her ceramics. The tea sets are functional objects aimed to promote health, mindfulness and sustainability.

“The art of tea and of life is learning to be present, and to live and work without losing our composure. We learn not to be pulled off-centre by our own or others’ emotions – not reacting to someone’s anger or our own feelings or ideas, which pull us away from the centre of the moment.” -Wu De (Global Tea Hut, Jan 2017)

The emergency of global climate change and its impact on our planet and civilisation is central to the work. Every piece is made from locally dug clay, and glazes are made from wood ash and indigenous earth powders. Kristina’s practice is about exploring the potential and sustainability of local sourcing and production combined with organic working methods to concentrate on the subtleties of the earth beneath our feet.



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Symbiotic, locally foraged clay and plants from the North East

Isla McKelvey

The work is based on creating a symbiotic relationship between natural clay, plants, and water. Using natural foraged clay, hand collected from various locations in the northeast, each piece is handmade, local and sustainable, combining concept with material and function with form. A large influence on this project is terracotta olla pots, an ancient form of irrigation, these are filled with water and buried underground and water is released through the walls of the pot into the soil. It was first used in China 4,000 years ago; the technique has spread throughout the world. The use of ollas can save time, energy, and water. A more recent contemporary version of this is a self-watering planter by Joey Roth, which is a variation on the olla pot idea. Other influences are self-watering plant pots such as the Wet Pot, which is a terracotta pot in a glass vessel. In this method the water in the glass vessel is absorbed by the terracotta and then the plant inside the terracotta pot is watered through the porous walls.



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Forest of Connections, left 45 x 20 x 20cm, right 20 x 7 x 7cm, black stoneware, porcelain slip.

Heather Metcalfe

Heather Metcalfe is a ceramic artist making sculptural pieces focusing on environmentalism, intersectionality and feminist ideology. Growing up and living in the Northumberland countryside, Metcalfe constantly draws influence and inspiration from nature. Seeing the impact that humans have on the environment as well as each other, has given her the core belief that the world and all its creatures are connected, and in turn the mistreatment of the planet, animals and people that inhabit the earth are also connected. These themes are represented through the notion of a forest, its trees and the mycorrhizal networks in the soil. “Forest of Connections” invites the viewer to consider the concept of intersectional environmentalism; the connections between human-caused destruction of the natural world and the mistreatment of both people and animals in a capitalist, patriarchal society.



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How Did Fun Turn Into Fear?, 40 x 40 x 10cm, borosilicate glass, soft glass, handblown sheet glass, float glass.

Hannah Peverley

Hannah is a glass artist based in Sunderland, North East England. Her work is made primarily in flameworked glass with occasional use of mixed media. Hannah designs and creates her pieces with the aim of bringing joy, spreading confidence and showing bravery. She says about her art “Showing the world who you are through your art can leave you vulnerable, but it also makes you brave. Growing the confidence and bravery to show myself without fear of judgement, is what I gain from my pieces. For the audience, I hope they feel the mesmerisation they experienced as a child, watching someone carefully folding a beautiful origami figure and placing it in their hands, turning it over and over wondering how it was possible, and the only explanation being magic.”

“How Did Fun Turn Into Fear?” focuses on the battle between maturity and childishness, taking the form of a chess set. Inspired by Hannah’s own struggle with hiding the childish side of her personality in her work, this piece aims to demonstrate that both sophistication and silliness have a place in our lives, and that growing up doesn’t mean abandoning our pursuit of the magic that brings us joy.



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Fragmentation, 172 x 55 x 182cm, porcelain, crystalline glaze, metal.

Eliza Potter

Potter has been fascinated by art from a young age and found her passion for ceramics whilst at college. She has worked on a commission for Bloomin' Arts and exhibited in the Shipley Art Gallery. Potter's work is a blend of contemporary and traditional figurative sculpture. The work represents mental fragmentation and an internal explosion of emotions, porcelain fragments of the human form. The ceramic surfaces are crystalline glazes, applied alchemy, inviting the unpredictable and introducing chance as the crystals grow in the matrix of the fired glaze. The crash cooling of the kiln which grows the crystals, represents being plummeted into difficult times and having to adapt and grow and thrive in life.



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endogeny, 2.4 x 2.4 x 1.2m, glass ring 18 x 20cm, glass, light projection.

Emma Mercedes Riis

Originally from the North of Denmark, Emma Mercedes Riis trained as a glassblower in Sweden, Denmark and France prior to settling in the North East of England to pursue her career as an artist. The piece 'endogeny' is based on the autobiographical notion of personality existing in layers created by natural cycles and the juxtaposition of external and internal expectations and societal influences. The colour palette, based on the Jungian interpretation of alchemical processes, brings together blackness, representative of a state of unawareness, despair and disillusionment that is a prerequisite to personal development, and redness, which refers to the balancing of one's existence and a point at which a person discovers their true self. 'endogeny' is a study of form in respect of the artist's mind and considers her relationship with society; a society that has created doubt and conflicted emotions, values and principles, both detestable and irresistible. The perpetual dilemma of how to be part of a world in which we feel compelled to reject, a world in which we feel invisible, has led to a realisation that the individual alone is responsible for their existential presence in the universe and it is that essence that must be afforded the time and space to develop, or grow, from within.



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Flowerbomb, 60 x 40 x 48cm, fused glass, glass powders.

Anne Scott

Anne's passion is for fused glass and to bring light and colour to lift spirits, especially in difficult times. Glass is an illusionist in a kiln, a chameleon of materials, it can be opaque or translucent, smooth or textured, feather-light, or strong. Powdered coloured glass can be added to clear sheets in a painterly effect, or these same powders can be fused just on their own to make delicate sheets and formed into the petals of a flower. Inspiration comes from colours and shapes found in the natural world and particularly by Anne's tiny back garden and the constant battle with nature and its weeds. The pieces "Takeover" and "Flowerbomb" are visual fantasies, representing a "what if" scenario where the flowers like lilies, prized by so many for a bride's bouquet or to adorn homes, were found growing out of a derelict brick wall spreading like weeds. "Best in show" is the reverse where a dandelion has become a coveted and award-winning prize specimen.



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Dichotomy, 41 x 38 x 36cm, white earthenware.

Eve Sloan

Based in the North East of England, Eve is heavily interested in nature, music, history, cosmology, politics, and the occult. After studying acting and performance she moved on to pursue her passion for art and design and discovered her love of clay. Inspiration for her latest abstract ceramic sculptural forms comes from the inequality of humanity. With a profound and growing global imbalance between the wealthy and the poor, studies show that the richest 1% of the world's population own 82% of the wealth. 'Dichotomy' uses the Japanese ceramic technique Kurinuki to represent struggle; the clay is literally ripped apart, leaving it scarred and open, symbolising the turbulence felt by the 99% at the bottom of the socioeconomic ladder. The polished top of the pyramid evokes the facile lifestyle of finery lived by the few. The shape of the piece, a tetrahedron, is referential to fraudulent pyramid schemes, which only ever benefit those at the top.



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Calm in the Chaos, 2.5m x 1.5m (Each plate ranges from 15cm to 30cm), black and white porcelain, glazes, underglazes, enamels.

Emily Taylor

Emily uses colour, pattern and line to showcase detailed and expressive illustrations. The work is inspired by the process of observational drawing itself and the calming, therapeutic formulation of glazes to translate these images into ceramic surfaces. Using bright and expressive colours based on sources including Van Gogh's *Starry Night* and NASA's images of Jupiter, vivid hues are combined. Detailed patterns and marks are overlaid onto expressive colours and porcelain forms encapsulated by intriguing glazes. An element of chance is added through the transformation of these glazes in the often unpredictable process of firing. Van Gogh looked up at the sky and saw a world of possibilities: he found comfort in the process of making. Emily hopes to demonstrate how we can find comfort in making, she focuses on the journey of the process not only her making process but to ask each viewer to translate the feeling on their own actions.



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Compassion, 26 X 35 cm, glass powder and frit.

Darren Whelan

Darren Whelan's work explores an interest in history that has had an enormous impact on his life. The work is inspired by pilots' stories during WW2 of little-known compassion and humanity; stories told in songs like 'no bullets fly' and books like 'A higher call' about rare human courage and the honour not to shoot. In 1943 German pilot 'Franz Stigler' spared a heavily damaged B17 bomber and escorted it back across the border to safety. Years later Stigler met the pilot, Charlie Brown. The pieces depict this meeting and are made from glass powder and frit fused on a hand carved plaster mould to make delicate and cracked images. Whelan wants to bring history alive by making enduring but delicate work in glass and ceramics that explores one tale in the vastness of the world and its story. He hopes to highlight a little-known history and look at the humanity behind the war.



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We would like to recognize the enormous help and inspiration that Joe gave to all who met or were taught by him, we miss you.



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