FROM THE GROUND UP
The power of craft, material and skill

One of the key aspects of the ceramic education here at Central Saint Martins is how our teaching ensures that students develop an understanding of their place in the world and the context in which they operate, as both makers and thinkers. Clay is a conduit for how these developing artists, makers and designers place themselves in contemporary society. There is an intellectual evolution as they become more aware and attuned to their context. As they master the material it begins to take hold of their ideas and brings permanence and beauty as those ideas are made manifest.

So, this begs the question: how do our graduates flourish in an age of uncertainty? There are turbulences in our world and tenets we previously held as absolutes are no longer so solid. If you’re teaching a subject with core techniques that reach back centuries, how do you react to the complexities, possibilities and vagaries of today?

Our first step is to encourage a curiosity for a complex sometimes rogue material. Next, students are encouraged to develop their own personal toolkit, that’s appropriate to the context in which they want to operate. From this embodied sense of one’s craft we inculcate the students with an attitude for success, a will to succeed or maybe more pertinently an ambition to complete what they have begun by studying here for three years.

So as you look around this exhibition, you are looking at a graduating group of students who challenge their uncertain times, with the resonance of their ideas, their authority over this material and their ability to form it with subtlety.

This graduating year group have been a joy to work with, they are the first graduating year group that I have been Course Leader for their entire degree. I wish them all luck in their future careers. I am certain they have the curiosity, skills and ambition to succeed!

When the collective foundations of knowledge and society seem so uncertain, we yearn for the constant and undeniable. Now, more than ever, this group of designers, makers and artists evidence the power of craft, material and skill!

Tony Quinn
Course Leader
BA Ceramic Design
THE POWER OF CRAFT MATERIAL AND SKILL
This moment will never come back

Anke’s work in performance, embodied experiences and ceramic objects investigates how clay can help us be present in our body. As reaction to the hectic and distracted every day, This moment will never come back inspires people to pay more attention to the here and now. Activating her own body by synchronising breathing and gestures, Anke’s time based work embraces the ephemeral, the experience.

Her overall interest lays in examining the different dimensions of experiences that come from the artist, the audience, the process and the object. She is following a 2-fold approach, balancing between experience in engagement and interaction, and material in the form of clay.

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Take a Seat

Emilie Coste is an artist/designer, specialising in furniture design.

Take a Seat is a collection of Ceramic Stools based on different themes. The stools ambiguous style makes us question their purpose; firstly, Emilie wants the user to interpret the stools as sculptures. This is to create an element of surprise when the sculptures are also revealed to be fully functional stools. The concept of Take a Seat was formed as a way to engage in conversation. Not only does the stool’s ‘purpose’ become a subject of conversation at a dinner party but also as an element of social interaction in a sitting room. The stool enables a person to spontaneously sit at the perfect angle by a sofa so that they can have another engaging conversation (about the stool of course).
Ziming is a ceramic designer born in China, currently based in London. She focuses on tableware design, interested in western contemporary elements and traditional Chinese elements. Her design combines practicality with the beauty of breaking and repairing. Perfection and imperfection is relative. Usually, people think repair means make things good or returning to the original. Ziming added her understanding of repair in design. Repair is to give a value on broken, in addition to making the broken usable and adding functionality. She chose to use gold and silver to emphasize the repair part. The value of repair is reflected in the ‘expensive’ of materials, but also on the functional.
Due to the cultural mix, her work has been influenced by both tradition and contemporary ideas. With a playful design approach, tactile surfaces and lines, her work is a combination of functional tableware and unconventional details.

Aware of the increasing demand for creative tableware for fine dining restaurants, her design combines passion for food culture and for tableware, and explore how serving ware connects and interacts with the dining experience base on traditional craftsmanship technical skill and refined food cultures she has expressed the functionality and practicality through the strong and sleek lines to present the sculptural landscape of tableware and the interspersed and proportion to connect to the sense of space.
“Time travels in one direction... we are compelled to travel into the future” - Brian Cox.

Understanding the arrow of time has inspired Natalie’s creativity for speculative design. She believes human evolution whether negative or positive as an inevitability. Natalie believes it is necessary for humans to cross the boundaries in order to develop as an entity.

*X-Ray Plague* is a comic written by Natalie, narrating the speculative future of prosthetics. It envisions ceramics as an advanced material of the future which is redefining the extents of human kind. Due to several events a trend of bone tattooing has risen. The final pieces can be seen as collectibles within the comic.
Push/Pull right side to remove

Make a copy

Draw radial lines.

Push/Pull left side to remove

Then Push/Pull

Better yet, cut the ring in half first (or make two copies of a ring and delete half from each)
Kenyan designer based in London. ‘Bridging the gap’ - His work links design with human interaction by exploring connections through which the user relates to the design.

As a ceramic designer, He wants to produce contemporary designs that are simple and unique with a sense of individualism, but also explore functionality through technical exploration of objects with emphasis on the form and surface inspired by African art and urban architecture.
Do Ha Kang

Do Ha from South Korea focuses deeply into social inequalities and is passionate about bringing improvement into people's well-being. Recently, due to the atomic threats from North Korea, Do Ha has empathetically researched the issue by considering the historical, political and economic factors from a South Korean perspective. His work is accompanied by a traditional Korean technique ‘Buncheong’. This technique was used during the greatest moments of unified Korea during the 15th century but lost its popularity during the Japanese invasion and Industrialization in the 19th century. Hence, in this project, Do Ha hopes for the revival of Korean Ceramics and unification of the two countries.

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Sliabh Dónairt & Dregish

As a ceramic artist, Simons work explores specific locations and reflects on their relationship to human experiences through the exploitation of processes and local materials.

Simons degree show consists of two ranges of porcelain artefacts; Sliabh Dónairt and Dregish, exploring the Mourne Mountains in County Down and Dregish Bog in County Tyrone, while reflecting on the experiences of the people of Northern Ireland.
Make It Your Own

Aaron is a designer maker who believes each piece should encourage attachment. Her work is inspired by the philosophy of emotional design and the need for sustainable design.

The collection *Make It Your Own*, is designed to encourage attachment through play with the interchangeable lids, enabling the personalisation of the collection, providing you with the opportunity to get to know each of the pieces, making them your own.
Wellbeing and happiness. Good things that are with a happy life always exist everywhere. How can ceramic ware play role as things that help us for well-being and happiness? There are something that come to my mind when I think what makes me happy. When I live a ‘minimal life’ with the minimum of things, when I can feel the depth of time with a story that has a memory and when I can feel an emotional value. The gentle things in life: Music, Story, Light and Cups of tea.
Reinterpretation of traditional culture in contemporary designs.

Modern design often began to take finding one’s identity through the creative succession of the tradition as a topic.

I think elements that are the most representative of ‘cultural identity’ in any nation or community are usually those based on ‘tradition’. However, what consumers pursue is not simply ‘a reminiscence of the past’.

Modern design in the age of emotion, I think, is the memory of the past to which a new interpretation is added. This means that past cultural forms can be restored by the desire to regain tangible memories of the past, or ‘things belonging to us’, allowing designs or objects using the forms of the past to appear.
Khaya

Khaya a Ndebele word which means home. The range offers clients a neutral tableware collection to work well with modern interiors. Michelle has created simple forms complimented by minimal decoration techniques. She uses different shades of one colour further enhancing a simplistic aesthetic drawing attention to form and texture. Michelle has created a gradual monotone collection for Khaya, which contrast between unglazed and glazed earthenware.
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Harri Nourse is a ceramicist who specialises in hand-built forms. She is really interested in glazes and how she can manipulate them to create alternative surfaces. Harri also draws inspiration from historical figures in the ceramic world as well as from her ceramicist great grandmother. Looking Back is a collection of two projects; Understanding Constance and Pioneering Women.

Understanding Constance was inspired by Harri’s great grandmother Constance and is a direct response to the forms and surfaces she created. Romance or Gamble celebrates six women ceramicists in the early 20th century who may be known but are not necessarily recognised for their contribution to modern day ceramics.
Sue’s current practice has been focused around the rediscovery of old photographs from a previous project. She was inspired by the subject matter and quality of the analogue film images, as well as the potential in what revisiting an idea could bring to her new work.

The images of modernist architecture, construction sites, building facades and scaffolding, inspired her approach to the construction of ceramic vessels. The strong graphic lines created in the architecture are reflected in her use of surface decoration.

Exploring scale, Sue’s work abstracts the architectural imagery, emphasising perspective through line, colour, and relief elements in a series of structural vessels.
Anna is a ceramic designer and maker focusing on creating functional, location-inspired ceramics. Her projects embody the architecture, history, atmosphere and aesthetics of specific places, often in London. *Tea Set for Pimlico* - inspired by Tate Britain - has been a significant step in the development of her personal style. Anna’s most recent project takes a journey on the London Underground Victoria Line further exploring the different areas of the city via a simple and common object - a souvenir mug.
Lewis Rushton

Building new places by looking

Lewis is an artist interested in the use of clay processes to playfully investigate familiar materials, objects and places.

Building New Places by Looking is an experimental house made of 64 line blends, substituting glaze for baked beans, clay face-masks, eye-shadow, hair-removal cream, kale, lipstick, multivitamins, tea leaves, toothpaste... The ongoing investigation re-imagines materials by the kiln, deviating from self-contained ideas surrounding materials and their uses. The transformed outcome explores testing and experiments as sculpture creating a new space for discovery and understanding.

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Limitless

Nishat is a surface designer specialising in tiles. Her inspirations come from observing her surroundings. She is interested with the way layers of colour, pattern and texture can obscure and hide details, but also enrich a surface creating depth and interest. Nishat uses a variety of specialised ceramic techniques to create bespoke, bold and exciting designs.

Through rapid prototyping and surface experiments, Nishat has created a specific range to demonstrate the versatility of tiles. She looks to present clients with the freedom and unique ability to create bespoke patterns and tiles by choosing a base form and surface quality.
Composition and rotation of tiles can further enhance the idea of generating limitless patterns. Nishat encourages the audience to look, touch and explore the layers of satin, matt, glossy surfaces and more.

Nishat J Tahsin

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Angela Wang is a designer maker enthused by Chinese tea culture, which provides her with profound insights into life: simplicity and modesty. Her work *Necessities* is a Chinese proverb describing the basic needs of daily life: firewood, rice, oil, salt, soy-sauce, vinegar and tea. She believes when material life is satisfied, people are chasing for spiritual needs, like Wabi-Sabi that values imperfection and impermanence where nothing is immaculate and seeking simplicity and beauty from life’s complexity. Wood-firing represents the ever-changing life while ash and flame form a special natural glaze. Angela’s work conveys the idea that life should be modest and simple - the ultimate goal she pursues.

*Necessities*
Rachel is an inquisitive designer who uses familiar ceramic forms to challenge perceptions. Her work always aims to stimulate discussion and prompt thought.

Rachel’s degree show reflects her explorations into the developing relationship between technology and ceramics. Her work considers how technology impacts on crafts, and what role ceramic craft can play in a technologically-driven world. It examines whether digital developments have begun to influence the way designers/craftsmen approach their practice and if the intrinsic value of ceramic pieces changes with the use of digital technologies. Through her work she asks what does it mean to be a 21st century ceramicist?
A turning point in the Hundred Years War.
Hannah Workington is an artist specialising in figurative sculpture.

This project explores the narratives around historic battles using ceramic horse sculptures. It is well documented that, throughout history, horses have been used to carry people into battle and been sacrificed in the name of war.

In this body of work Hannah has used the horse as a canvas to carry the sentiments of each battle as they advance through time. Using historical documents, letters, maps, and classical literature, the surface is layered with records from the time, and the eventual consequences of each battle as they shaped the way we live today.
When Celadon Meets Memphis

Through years studying in the field I have been concerned about ‘How can I establish a bridge between different cultures by ceramic design’?

My final project When Celadon Meets Memphis becomes the answer to this concern. I put Celadon glaze and Memphis style together to design a series of vases with both ornamental and functional.

Celadon glaze, was famous in Song dynasty (960-1276), it shows my culture heritage and Oriental background.

Memphis design style is a design movement from Milano. it makes me feel breaking the existing cognitive and give people a strong sense of shock, just like when I just came to study aboard in UK from China. Memphis here to shows my journey of learning.

I bring these two cultures together into my project. The dramatic memphis shapes and patterns, covered by fine celadon glazes, presenting the conflict and coexistence of hybrid style in my work as well as the conflict and coexistence of different cultures on myself.
Guardians

*Guardians* is a project expressing my understanding on grown-up. There are three *Guardians* in this project. They protect me in past, now and future. They are based on my three family members: my nephew, me and my grandfather. Past, is a guardian who protects curiosity, innocence and happiness. He makes me live in a life without any worries. Now, is a cheeky guardian. He is brave and smart but also creating some troubles. He appears when I want to provoke some attention. Future is the strongest guardian. He is courageous and tough enough to protect the whole family. He gives me the courage when I am in trouble.
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