

sculptural qualities and opportunities of form it offers, as well as its connection to the earth and landscape around us. Clay is one of the original products of recycling; from mountaintop to riverbed, this natural material offers me the chance to engage with the elemental earth and, through my practice, build upon the traditions and lineage of human making.

Human interaction with raw materials and our subsequent manipulation of them fascinates me and directs my practice. I have always had a desire to understand our built

environment and the origin of objects, through looking

I tend to describe myself as an artist or maker and like

most artists working in clay, I have an affinity with

it as a material in its raw unfired state. This is due to the

at human history and our engagement with the land. I believe this fascination has stemmed from my family's industrial history, as past generations have worked at steelworks, coal mines and ironworks in Wales, using their hands to source materials. I visit the town of Port Talbot regularly to see family and friends. The local environment has been a huge inspiration in developing my practice as the surroundings host such a diverse landscape from mountaintops and reservoirs to sand dunes and coastline, as well as the largest steelworks in the UK. This intersection between the natural world and our built

My desire to learn how our environment is formed is only possible through learning and engaging with materials and processes. I believe as a maker it is key to work with a material that you are passionate about, as this determines

environments interests me due to the relationships that

are formed from the town's industrial history and its

dependence on the surrounding natural landscape.

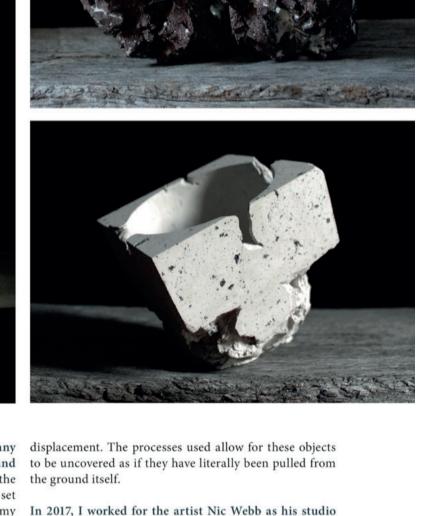
your level of engagement. If one uses a material solely for the purpose of a finished outcome it creates disconnection between the maker and the work. I feel it is important to ask myself why I am using a particular process and how I can maximise the various qualities clay offers. For me, some of the most powerful and interesting works are those that are challenging to understand and read in their manufacture, as this demands a certain level of skill and thought.

My aim for my practice is to convey man's connection to the earth through the application of clay and the processes I use. By looking to traditional methods and the re-evaluation of them, I hope to be able to keep them

where our digital and virtual worlds are increasing exponentially. Traditional methods and processes are vital and are the foundation for making; they simply offer the opportunity to be built upon.

relevant to contemporary society, as we are living in an age





My most recent series of work, Faults, is the result of an investigation into the Earth's geological processes and forms. The project was originally conceived through my fascination with industrial methods and our dependence upon raw materials to create the world we now perceive. The work is produced using a layering technique inspired by sedimentary rock formations to create press mouldis. I have used my knowledge of plaster press moulding to reinterpret the mould-making process, which allows me to create undercuts to produce one-off versions. The technique creates cracking across the outside surface of the piece, which is uncontrollable as the surface is moving

due to the outer clay wall shrinking unevenly. This is similar to a fault in geology, which is a fracture in a volume of rock where compressional or tensional forces cause

specialism. I have been introduced to a broad range

of approaches to materials, allowing me to draw upon these experiences when working with clay. I believe that

having a basic skill set in other materials allows for a fresh

approach or perspective, which in turn brings alternative

ways of working.

Ceramic Review | November/December 2019

Since graduating in 2018, I have received representation from Sarah Myerscough Gallery. The gallery has shown my work at shows such as *PAD Art and Design*, *Collect* and *Masterpiece*. This has been a fantastic chance to showcase

assistant in East Sussex. During that time, we found that we shared similar opinions and thoughts on making and

artistic practice and have become good friends. I regularly

visit his studio to produce my own work, as it is a great

place for experimenting and testing new ideas away from

busy city life. This is a wonderful opportunity, as an artist's studio can be a very personal space, but Nic has

been extremely forthcoming and generous in sharing it.

my work and one which I am extremely grateful for. I am looking forward to exhibiting at future shows with the gallery and I am also currently producing a new body of work at the Royal College of Art that will be showcased in June. This work will be a new direction where I hope to test new ideas and push the scale of my work further.

EMERGING MAKER

