

Clare Pentlow

Clare explores paper's material qualities through intricate hand cutting and folding techniques. Her work challenges conventional perceptions of paper. She creates layered pieces where light and shadow are crucial to their understanding.

Rooted in her passion for maths and science, Clare is inspired by natural patterns. She approaches her craft with meticulous precision. By taking her work out of a frame, a boundary is removed, enabling closer inspection of the piece.

Inspired by nature walks, 'Moments' represents a new direction in Clare's creative journey. These pieces encourage you to pause and appreciate their subtle intricacies, and those in the natural world and everyday life.

Moments, 2024

Paper

Rugby/Coventry



Emma-Jane Rule

Emma-Jane's metalwork blends traditional silversmithing with fold-forming techniques. She draws inspiration from nature's rhythms and patterns. Her collection features three functional pieces: a fruit dish, bud vase, and candlestick. They can be for everyday use and special occasions. Influenced by leaves, trees, and wild landscapes, Emma-Jane transforms their natural energy into unique sculptural designs.

Hammered copper leaves and stems intertwine in delicate garlands, contrasting with fabricated elements. Different metal finishes and hammer marks show the making process, whilst polished edges catch the light. This collection celebrates the joy of metalworking. Emma-Jane highlights time-honoured techniques by converting two dimensional sheets into refined three-dimensional artworks.

Leaf-Scape Candlestick, Embraced
Bud Vase, Garland Nestled Dish, 2024
Copper, patina

Leicester



Fran Buxton

Fran is a magpie of “treasures”. She finds beauty in blemished objects that bear traces of their past. Her artistic practice challenges viewers’ perceptions by questioning the value of second-hand items. She does this by adding meticulous needlelace and needle weaving.

Exploring Stoke’s urban landscape, Fran selects objects for their colour, patina (aged surface of the metal), and backstory. She has made new materials by hand-twisting cord from cigarette rolling papers and discarded blue plastic bags. This labour-intensive process, of transforming throwaway materials into delicate stitched forms is meditative and physically demanding.



Her work explores the evolving value of objects, their owners, and their broader impact on society and the environment.

To find out more about Fran’s process visit:
craftspace.co.uk/fb-process



Osborn Bridge, Shelton Old Road,
Ephraim Street, Clifford Street

Found canisters, hand twisted cord made from found
blue plastic bags, braiding technique

Ogden Road

Found can fragment, rust dyed cotton thread,
needlelace technique

Stoke Road

Found nozzle, hand twisted cord made from found
blue plastic bags, looping technique

College Road

Found bottle top, hand twisted cord made from
found white plastic bags, found bailing twine, coiling
technique

Lichfield Street, Station Road

Found ring pulls, hand twisted cord made from rolling
papers used for smoking, rust dyed cotton thread,
weaving technique

Stoke-on-Trent / Stafford, 2024

Johnny Armstrong

Most of his life Johnny has worked two dimensionally.
Mainly a landscape painter, he also produced digital prints using found materials.

This new work marks a significant change. Johnny creates pieces by dyeing plaster with bright pigments. The plaster is cast into simple moulds. Often smashed with hammers, the castings are reassembled. The results create these brilliant highly coloured works.

Johnny draws deep inspiration from abandoned and derelict buildings. The textures and patterns of weathering, decay and urban graffiti inform his ideas. Having explored several European sites, Johnny captures the essence of collapsing structures. His unique approach transforms architectural deterioration into dynamic colourful sculptural forms.

Piece and chunk, together in blue,
The way the colours fell into pink
Like landscapes they landed
Smokey yellow unsettling
Forced together in the rush
Dark earth twosome
Pieces, Pieces
2024
Pigmented plasterstone and steel

Hereford



Katie Smith

Katie creates ceramic vessels that explore the connections between the human body, emotions and nature. Her organic forms emerge from her intuitive response to clay. She captures bodily movement through precarious, coiled structures. Katie is inspired by folk crafts and her large-scale paintings. Her pieces show the marks of gestures she has made in the clay. The textural 'imperfections' reflect her emotional landscape. Her struggles with anxiety deeply influence the work. The pieces merge emotional and material knowledge through Katie's touch.

Katie's vessels appear both fragile and strong. These pieces challenge perceptions of ceramic structure and human resilience.

Large Buff Stoneware, 2022

Round Matte White, 2024

Buff Stoneware with Arms, 2023

Mini Buff Stoneware, 2024

Coil built stoneware, glazed

Solihull



Lucy Baxendale

Lucy's whimsical porcelain sculptures transform her freestyle sketches from two-dimensional to three-dimensional forms. Her pieces remain intentionally unglazed and stained to echo their origins on paper. Growing up, Lucy worked with her dad on electronics projects, building circuits. She has created interactive sculptures that blend modern technology with traditional ceramic techniques. This collection invites movement, touch, and exploration. It also emphasises the importance of haptic skills across diverse fields.

Challenging museum conventions, Lucy makes sculptures that encourage touch and exploration. She believes physical interaction deepens our understanding of objects. This creates unexpected connections between viewers and porcelain. Her work invites discovery through unconventional ceramic experiences.

Light, Sound, Movement 2024

Porcelain with electronic components inside

Leominster



Natalie Cole

Natalie explores circular regenerative design. She transforms nutrient-rich 'waste' into innovative biomaterials for interior products and furniture. Her experimental approach diverts potential landfill materials into creative and functional, but ultimately compostable objects.

Her trinket boxes showcase this process. Primary ingredients include eggshells, used tea leaves, fruit peelings, and seafood shells. The material she creates is then pressed into a cast in a two-part mould. This is placed in a dehydrator where it solidifies. The different ingredients result in unique textures and colours.

Natalie has recently progressed to larger pieces, as demonstrated by the stool on display. Her work bridges scientific innovation and creative craftsmanship. It challenges conventional material usage and highlights the potential of waste.



To find out more about Natalie's process visit:
craftspace.co.uk/exploring-biomaterials



Trinket Boxes and Stool, 2024

Biomaterials made from eggshell, tea, orange peel, banana peel, mussel and oyster shells, with additional timber components made from workshop waste. Turned wood elements by Derek Cole.

Stool, 2024

Biomaterial stool top with recycled cardboard frame.

Wolverhampton / Birmingham

Ruiya Xu

Ruiya explores jewellery-making through experimental techniques. She blends new technology with archaeological and post-apocalyptic styles. Ruiya creates unique materials by filing bronze pieces, then coating 3D-printed beads with the metal powder. This intentionally induces rust.

Ruiya questions jewellery's potential origins. She sees the discipline as a parasitic organism embedded in human culture. Her pieces are presented as fictional archaeological finds. They appear to be the preserved remains of an extinct 'jewellery' species.

Living Jewellery:
necklace, ring watch, 2024
Resin, bronze, thread, paint

Birmingham



Verity Howard

Verity creates ceramic sculptures through clay drawing and mono-printing. Her work explores mystery and evokes a sense of place. The pieces are inspired by rural Herefordshire's landscape and history.

This is Verity's second 'Sacrificial Stone Series'. Inspired by Alfred Watkins' early 1900s photography and the county's mysterious place names. Influenced by local rock formations and lichen, Verity applies texture and mono-printed coloured slips onto the clay's surface. Working intuitively, Verity collages clay slabs into stone-like forms.

The layered grid and mesh prints generate an obscured, encaged effect.

These pieces are her most complex works. They feature curved bases that echo Herefordshire's landscape, particularly the Black Mountains' rolling fields.

Strata 2021,
Cwmyoy and Swathe 2024

Black and white stoneware clay
and coloured slips. Slab built sculpture
with mono-printed surface.

Hereford



Zoë Hillyard

Zoë works across textiles and ceramics. She creates vessels that explore our relationship with materials. Reviving discarded mass-produced materials, Zoë breathes new life into treasured possessions. Her practice draws inspiration from slow design and Mongolian and Japanese cultural aesthetics.

In this exhibition, Zoë experiments with a ceramic like biomaterial. She makes it from eggshells, combined with pumpkins, squash, and knitted nettle fibre. Grown and cultivated by Zoë the seasonal materials undergo multiple stages of transformation. Her approach emphasises taking time to be guided by the materials. This allows their inherent potential and beauty to emerge through a patient, thoughtful process.

Eggshell Ceramic Patchwork Vessels, 2023

Eggshell biomaterials, organic cotton thread, organic pineapple fibre

Eggshell Ceramics Knitted Vessels, 2024

Hand spun nettle fibre cordage with eggshell biomaterial and a bioplastic glaze

Birmingham



Jade Webb

Jade has developed experimental pieces building on techniques from loom weaving traditions. Loom weaving is precise and logical. Jade deliberately allows her process to develop in less controlled ways. She leaves in repeated or missed lines that would typically be unpicked and redone. Jade finds this similar to her neurodivergent experiences.

Jade also adds sculptural elements. She incorporates a technique called waffle weave, to build shape and texture. The process creates something new and beautiful. Jade does this by working around the constraints of the loom.

Triptych of sorts, 2024

Wool, hemp, raw silk and banana fibre

Leicester



Jennifer Collier

Jennifer makes intricate paper sculptures. She uses recycled vintage papers, old books and traditional stitching methods. This collection explores perimenopause and mental wellbeing through deeply personal artworks.

An electroshock therapy machine made from a 1940s 'Science News' book, symbolises dark truths about mental health treatment. Government data from two months of 2002 showed women comprised 71% of ECT patients. This highlights the disproportionate impact on women.

Her work bridges personal experience with broader social narratives through meticulous craftsmanship. 'Electroshock: The Case Against' is the base of the other works. They represent Jennifer's tools for wellbeing, including running gear, personal journals, and HRT medication packets.



Science News V: Physical Treatment of Mental Illness, 2024

1940's Electric shock machine made from end of
life 'Penguin Science News' books, grey board
and machine stitch

50mg Daily, 2024

Paper, embossing and hand stitch

My Journey, 2024

Electroshock: The Case Against' booklet pages
and cover, paper, grey board, clear plastic, hand
and machine stitch

Stafford

Keisha Brittle

Keisha explores glass-making through both hot and cold techniques. She develops innovative approaches to layering, colour and pattern. This emphasises light and pattern within her pieces.

Her work blends colours intricately, creating unique combinations that explore pigment interactions. Each piece reflects Keisha's Jamaican heritage. They are inspired by the natural beauty of the Caribbean, as captured in her grandfather's photography.

Through her glass sculptures, Keisha communicates her passion for the material and the joy of making. Her work is a personal journey of reconnection. It transforms family memories and landscape into delicate, luminous forms.

It's All in My Genes, 2024

Handblown, engraved glass,
brass fixings

Leicester



Keeley Traae

Born in Leicestershire and based in Staffordshire, Keeley is a designer, maker and educator with 30 years' experience in the design industry. In 2021, she launched her first collection of 3D printed vessels, which she designs and prints from her studio. Her process begins with original pencil sketches before creating digitally crafted 3D files. They are printed using Fused Deposition Modelling.

Keeley's aesthetic draws inspiration from mid-century design. With familiar classic silhouettes influenced by her Midlands heritage. Her landscape of small vessels celebrates colour, form and texture. Sustainability is central to her practice. Keeley uses Polylactic Acid (PLA)—a plant-based material, derived from renewable resources such as corn starch. It is a commercially compostable material.

Colour, texture, form, 2024
3D printed PLA, polylactic acid

Newcastle-under-Lyme



Nobuko Okumura

Nobuko's 'Matsu-Mori' (Pine Forest) represents a condensed interpretation of a *Picea breweriana* tree. It is crafted using traditional jewellery techniques. She discovered the Brewer's Weeping Spruce tree during her lockdown walks. The tree inspired her first large-scale installation after twenty years as a contemporary jeweller.

Each copper pine needle follows an intricate eight-step creation process. Silver chains form the installation's structure. The work captures the tree's distinctive draping branches and unique silhouette. It transforms a moment of solace during isolation into a delicate, harmonious piece.

Individual elements are meticulously crafted yet work together seamlessly. They reflect Nobuko's expertise in translating natural forms through precision metalwork.

Matsu-Mori, 2024

Silver, copper, wood, base metal

Hand fabricated and assembled

Birmingham



Olivia Ricketts

Olivia's stools embody sustainability and adaptability. They're designed without permanent fixings to ensure longevity and user interaction. Each component can be easily assembled, disassembled and replaced. This allows the piece to grow with its owner.

The design offers a fresh twist on classic forms. It features interchangeable dome seats in warm ash, natural cork, or soft felt. Clean lines and a minimalist profile balance form and function. The distinctive dome seat adds a playful touch.

Responsibly sourced materials and thoughtful craftsmanship create a durable, environmentally conscious piece. From the smooth tubular frame to the tactile seat, every detail is meticulously considered. These stools are a lifelong companion.

Ash, Cork and Felt Stools, 2024

Steel powder coated frame,
turned ash, cork and felt seat domes

Nuneaton/ Birmingham



Robert Maurice King

Robert is a creative with a diverse skill set, spanning music, fine art, and professional model painting. He is a Royal Birmingham Conservatoire French horn graduate, with a Fine Art MA. Robert explores creative boundaries through innovative model making.

His work draws on kit bashing traditions. This is the practice of combining parts from multiple model kits. He constructs new models from remnant sets and domestic materials. Miniature painting is central to Robert's practice. Nostalgic robot forms showcase his accumulated skills. Robert rejects artistic hierarchies. He views his Warhammer miniature painting, craft practice, and filmmaking as equally valid creative expressions.

These works represent a unique fusion of technical precision and imaginative storytelling.

Ethos and Pathos, Kairos, 2023
Domino, Reboot to Sleep 2024
E-waste mixed media sculptures
with oak plinths

Spalding



Roo Dhisso

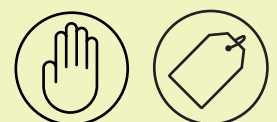
Roo challenges identity narratives by exploring diaspora and community through her art. She believes identity categories are colonial constructs that reduce people to stereotypes.

These objects have been touched and used as opposed to just admired in galleries. The value of Roo's work lies in its engagement with communities. This approach led her to receiving an award from the Serpentine Gallery.

Her work often involves creating functional objects with deep cultural significance. The Manji, a traditional Punjabi daybed, is reimaged through contemporary craftsmanship.

Roo's approach to learning skills such as carpentry and weaving emphasises self-reliance, resourcefulness, and jugaad. This is a concept of improvised problem-solving rooted in South Asian culture.

Feel free to rest on the manji, but no shoes please.



Biscot Wali Manji, 2023

Iroko (wood) and handwoven cotton

Langar Thalís, 2023

Paperclay and found trolley

Birmingham



To find out more about the manji
please visit: craftspace.co.uk/manji

Sarah-May Johnson

Sarah-May explores woven textile art. She enjoys the mathematical precision required and the textile's tactile qualities. Sarah-May takes inspiration from Ernst Haeckel's natural history illustrations and intricate patterns found in nature. She pioneers innovative techniques, pushing the artform beyond the loom's traditional limits.

Her signature technique, 'Crossing Warp Threads', involves modifying the loom. This allows selected threads to cross and twist over the surface. In traditional methods the warp threads remain parallel. Sarah-May's approach creates complex, dynamic patterns, which reveal new possibilities in textile design.

Each unique piece is constructed entirely on a hand loom. Nothing is added or modified after the weaving process.

**Pattern, Formation and
Arrangement, 2022**

Handwoven recycled cotton,
linen and vintage viscose

Leicester



Aishah Carberry

Aishah creates vibrant, kaleidoscopic paper pieces that celebrate diverse cultural influences, drawing inspiration from African, Indonesian, and Aboriginal textile traditions. Through dynamic colour combinations, Aishah captures the essence of stars, seasons and emotions.

Making her canvas from her family's household waste, Aishah transforms discarded materials into bold creative expressions. As an autistic and Deaf artist using British Sign Language, her artwork serves as a powerful means of communication and personal refuge.

Each piece tells a story of resilience and perception, inviting viewers to explore beauty through her unique perspective. Aishah's work bridges personal experience and artistic innovation, creating a vibrant dialogue about diversity and creativity.

Memories

Seasons

Dream Dance

2024

Acrylic painting on
handmade paper

Burton-Upon-Trent



Jo Cope

Jo's artistic practice examines cultural relationships with shoes. She uses traditional footwear techniques to craft sculptural artworks. By reimagining the red stiletto – a dated female shoe stereotype – she makes powerful feminist statements.

Her recent work 'Pressure' explores body politics through subversive craft. Handmade high heels are hydraulically crushed, destroying their 'perfect' aesthetic, symbolising women's societal pressures. The piece also honours her grandmother. She was a heel coverer who crafted 144 heels daily to support her family. She endured extreme physical pain during a challenging menopause. This forced her daughter – Jo's mother – to miss school to assist her at home.

Pressure, 2024

Handcrafted and crushed stiletto heels, wood, leather, footwear materials

Handcrafted and crushed stiletto heel parts in various materials

Leicester



Karina Thompson

Karina is an accomplished textile artist who has refined her craft over decades. Her Recovery Quilts series emerged from a challenging personal period. 'Recovery' represents a broader artistic journey of finding balance and healing.

These quilts appear deceptively simple yet carry deep comments on society. One piece critically examines society's complicated relationship with elderly care. It reveals the gap between sentimental language and actual treatment. Another quilt explores our personal societal relationships with alcohol, challenging conventional perceptions.

More than attractive objects, these works are reflective prompts. They invite us to reconsider our own experiences of recovery and resilience.

Recovery Quilt 6 Mildred and
Eleanor,
Recovery Quilt 8 Cheers
2024

Printed cotton Yuzen
fabric, digital embroidery with
rayon, lurex and polyester thread
pieced and free motion quilted,
cotton wadding

Birmingham



Mahawa Keita

Mahawa, a Gambian textile artist, is inspired by global migration statistics. UN reports show 232 million international migrants and 60 million forcibly displaced people. Her work examines the psychological challenges of displacement.

Mahawa's piece draws on a proverb in her first language Mandinka. "No matter how long a log stays in the water, it will never turn into a crocodile." This means individuals cannot fundamentally change their essence. Mahawa advocates for migrants to maintain their identity whilst integrating into new societies.

Her piece encourages empathy. It challenges viewers to understand migrants as complex individuals rather than negative stereotypes. Through intricate textiles, Mahawa promotes diversity, acceptance, and the preservation of personal heritage.

Be you for you, 2024

Natural sisal, dyed with natural dyes

Birmingham



Martha Wiles

Martha is a ceramicist and illustrator. Using wild foraged clay, she creates ornate pieces to encourage people to talk about food system sustainability. She aims to engage audiences in discussions about food waste and regenerative agriculture.

Her latest piece celebrates three women-led organisations in the Midlands. They work to transform our relationship with food. The pieces highlight the critical imbalance in our current food system. We take from nature without adequate replenishment. Through intricate ceramic design, Martha advocates for a holistic approach to food production. She emphasises the interconnectedness of soil health and human wellbeing.

Her work challenges viewers to reconsider their role in the broader food ecosystem.

Talk Soily to Her: A Food Uprising, 2024

Handbuilt Leicestershire wild clay, lustre

Leicester/ Leamington

For the stories behind the organisations Martha has featured, read the leaflet available [here](#).

Please replace it after reading.



Melanie Tomlinson

Melanie's sculptures explore stories of 'edgelands'. These are marginalised spaces between urban and rural areas. They weave together themes of ecology, family history, and social justice.

Her work delves into reflective emotional landscapes. 'The Funfair and the Vanishing Woman' honours a 17-year-old woman. She disappeared in 1985 near Birmingham, where Melanie lived. 'Blackbird' presents the disenfranchised grief of childlessness. This is intertwined with ecological grief from a personal perspective. It incorporates bird skeletons collected from her garden.

Both works inhabit the spaces between worlds. They explore the emotions of life and death and give voice to hidden stories. They reveal the rich, often overlooked stories of forgotten spaces and experiences.



Original painting created for
'The Funfair and the Vanishing
Woman', *2018*

Gouache on watercolour art
board

The Funfair and the
Vanishing Woman, *2018*

Hand printed and etched steel,
brass, silver plated brass, fabric
and feathers

Blackbird, 2024

Hand printed and etched
steel, carved lime wood, found
objects, natural ephemera and
bird skeletons found along the
wayside

Birmingham

Michaela McMillan

Michaela creates vibrant sculptures from recycled materials. She blends decoupage, assemblage, and stitching. Her pieces depict imaginative scenes of animals, people, and nature.

This collection emerged from her personal experience of grief. Originally conceived as seven works representing the stages of grief, the pieces have evolved. They became a deeper reflection on healing. Her parents' 1970s "make-do-and-mend" philosophy has influenced Michaela. Using repurposed materials has taken on profound personal meaning after losing her husband.

Her creative process became a source of comfort and transformation. It offered a therapeutic outlet during a challenging life transition. Her sculptures speak to resilience, memory, and the healing power of artistic expression.



The Ballard of Backwards and Forwards, 2024

The individual pieces are titled:

Her New World

She Saw Him in Her Dreams

Rest and Be Kind

Overwhelm All Over

All the Gifts I Still Have,

The Basket Grew Lighter

She Took a Moment

Mixed Media, decoupage and
assemblage

Rugby

Nilupa Yasmin

Nilupa works collaboratively to explore craft histories and materiality. She uses photography to examine culture and identity.

This piece focuses on Coventry's vibrant Foleshill Road. It has diverse South Asian communities and a rich ribbon-weaving history. Nilupa has created a nuanced narrative of cultural continuity. She intertwines traditional hand-crafted weaving with the area's contemporary fabric stores. Inspired by a handwoven shitalpati, (a traditional Bengali mat), and drawing on her own heritage, Nilupa explores the evolution of craft and production.

The title means 'weaving' in Bengali. It pays homage to the area's complex cultural landscape and the ongoing dialogue between historical and modern means of making.

Baiyn, 2016

Handwoven photographs

Birmingham



Oliver Bliss

Oliver explores identity politics through intricate artistic processes. He incorporates hashtags and uses writing exercises, to build layers of threads on canvas. Oliver is constantly reshaping and moving pieces to reflect complex personal narratives.

His exhibition piece pays tribute to Khakan Qureshi BEM, a pioneering LGBT+ South Asian Muslim activist. Suit fabrics are combined with vibrant fuchsia and second-hand bed linen. With these materials Oliver creates a powerful visual metaphor. It explores the tensions between formal societal expectations and personal identity.

The work celebrates Qureshi's groundbreaking activism. It invites viewers to reflect on the intersections of sexuality, culture, and personal expression. This is through a nuanced textile narrative of defiance and authenticity.

Khakan Qureshi and Mr T.
(Finding a Voice), 2024
Free-motion machine embroidery

Worcester



Oxana Geets

Oxana creates sculptures that bridge ancient cultural artefacts with contemporary artistic expression. She is inspired by prehistoric figurines like Jomon Dogū and artefacts from the Vinca culture. Oxana fuses these historical references with vibrant Asian pop art aesthetics. She also blends personal stories with innovative ceramic techniques.

Oxana uses grogged stoneware and carefully applied pigments. Her work creates dramatic visual contrasts which evoke emotional responses. The sculptures explore the nuanced experiences of migrant communities. They move beyond national stereotypes to celebrate individual stories.

Oxana's craft highlights the unique backgrounds of migrants. This challenges preconceived ideas of cultural identity. Her pieces become a powerful medium to understand the human experience though.



The Inconspicuous I–III

India ink, oil pastel, khadi cotton
paper

The Black Dragon with

The Fiddleheads,

The Quiet Hedgehog,

The Squirrel in The Snake's Skin,

Spider the Nomad,

Ms Black Bean, 2024

Handbuilt stoneware

Lincoln



For the individual characters
stories please visit:
craftspace.co.uk/og-characters

Paul McAllister

Paul's latest works mark a radical shift from his previously controlled studio ceramics. He has embraced a dynamic approach. Paul now combines porcelain paper clay, wheel throwing and hand building with found objects. He introduces unpredictability by adding studio leftovers during the firing process.

'Thinking through making' defines Paul's artistic identity. His current practice functions as a series of experimental techniques. The pieces reflect the post-industrial Midlands landscape. With a focus on Birmingham's cycles of decline and renewal.

Using diverse materials and methods, Paul captures the essence of constant urban transformation. His work becomes a metaphorical landscape. It traces the complex rhythms of industrial change through innovative ceramic exploration.



Mission Creep
Atoms
Effluvia
Floodgate Stooshie
Radiant Guest
2024
Ceramic and found objects

Birmingham



For more information on
Paul's inspirations visit:
craftspace.co.uk/pm-inspiration

Rachael Colley

Rachael thinks through materials and making. She makes jewellery, tableware and sculpture. Her work is shared through experimental dining events, exhibitions, installations and projects.

Rachael's experience of autoimmune disease informs her practice. Systemic sclerosis causes internal skins and muscles to deteriorate. She brings together medical adornments and implements. They reference historical medical/making objects. Her aim is to consider their potential in explorative making and eating practices.

Through materiality and form, Rachael's work encourages us to consider internal sensations. She aims to communicate her own bodily experience. Rachael invites viewer/wearer/user to question and re-value their own eating experiences.

Metal spinning by David Allison and wood turning by Kevin Pacey.

Ambiguous Artefact Assemblage (lone making/dining), 2024

CNC milled, turned and carved oak; spun and welded aluminium; canvas fabric; food waste biomaterial (eggshell); stainless steel

Birmingham



Chris Day

This piece by Chris confronts the transatlantic slave trade through powerful imagery. It reveals the human cost of the rum industry built on enslaved labour. Swirling blue glass echoes the Atlantic Ocean's past. The rope caps symbolise people being bound.

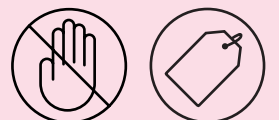
Inspired by twenty-eight Harewood Rum bottles found at Leeds' Harewood House, the artwork intertwines beauty with brutality.

Chris channels his emotions into the physicality of his craft. He creates sculptures that resonate with pain, anger, and resilience. His work also serves as a broader reflection on modern slavery. This urges us to question the hidden injustices that persist in today's world.

Under The Influence V, 2021

Handblown & sculpted glass
with microbore copper pipe,
copper wire and rope

Lichfield / Stourbridge



Farwa Moledina

'Tharwa' highlights how Muslim women have been left out from historical narratives. Celebrating their revolutionary impact across generations and cultures. The gold-threaded textile features images or symbols of six iconic Muslim women. Including: Alaa Salah, Asma Jahangir, Dr. Hawa Abdi, Fatima Ahmed Ibrahim, Fatima Al Fihri and Sayyidah Zainab Bint Ali. The unwoven silhouette symbolises their ongoing marginalisation.

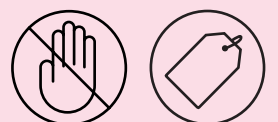
Combining traditional weaving and digital techniques, their identities - spanning ages, ethnicities, and experiences - are highlighted. Emphasising faith as a unifying source of agency and liberation, 'Tharwa' challenges us to consider how discrimination merges across race, gender, and religion.

It celebrates the resilience and empowerment faith brings to these women. They continue to shape history and inspire change.

Tharwa, 2020

Hand-made frame, digitally printed textile, crochet

Birmingham



Halima Cassell

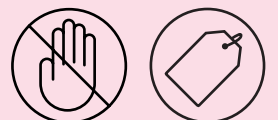
'Raven' draws its name from the dark clay used in its creation and its bird-like form seen from above, wings spread in flight. The raven appears in Greek, Norse, Celtic, and Pacific Northwest mythology as a symbol of wisdom and transformation. It bridges life and death. In Celtic tradition, ravens were linked to battlefields and war goddesses like the Morrigan, representing fate's hand.

This piece explores how nature and myth intertwine. Through both material and form, 'Raven' connects to ancient symbolism. It encourages viewers to consider the raven's complex role as a messenger of both darkness and wisdom, while celebrating its enduring presence in spiritual storytelling.

Raven, 2024

Hand carved unglazed stoneware
clay sculpture

Craven Arms, Shropshire



Klara Szafrńska

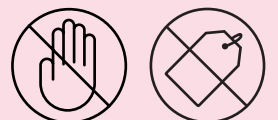
This installation delves into the artist's exploration of world building. The collection of objects represents hybrids of psychological and sensory experiences. The work calls on transnationalism and queer identities. Through the morphing of familiar and unfamiliar forms, the installation immortalises moments of yearning, self-reflection, and agency.

The work invites viewers to uncover layers of meaning within its dreamlike composition, born from care-filled clay processes, auto-fiction, and visual storytelling. It celebrates the act of self-fetishisation as a powerful tool for reclaiming identity, intimacy, and connection. This deeply personal yet universally resonant piece challenges us to consider how relationships, memory, and identity are shaped and recorded through making.

One hand can't clap but it can cry
and embody your voice, 2024

Ceramics

Nottingham



Tereza Bušková

'Mothers Insignia' is part of a wider body of work called 'Hidden Mothers'. It is a collaborative public project that celebrates and empowers Central and Eastern European migrant mothers in the face of growing anti-migrant sentiment.

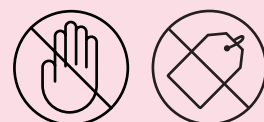
Partnering with textile artist Tina Francis and women's groups from Birmingham and London, the work incorporates hand-stitched insignias created through collective workshops, symbolising community, resilience, and identity.

Through its collaborative nature, 'Mothers Insignia' invites us to reflect on the vital roles migrant women play in their communities, challenging marginalisation with acts of visibility, creativity, and connection. This project reclaims motherhood as a powerful symbol of strength and solidarity.

Mothers Insignia, 2021

Birch framing with sapele splines,
MDF, wool, felt, plastic canvas,
sequins, gold trimming, thread

Birmingham



Xin Chen

Xin's pieces invite viewers into whimsical, dreamlike worlds where imagination and reality converge. Constructed from vibrantly painted ceramics, 'Playground' suggests a colourful and dynamic space, alive with fluid forms and patterns inspired by both the familiar and the fantastical. Its layered, organic structure evokes the joy and unpredictability of a child's play space.

'Walking Elephant' builds on this sense of wonder, presenting an intricate, almost architectural form crowned by the figure of an elephant in motion. Both works celebrate spontaneity and play while drawing attention to the hidden intricacies of dreamscapes and personal experience, urging the viewer to find beauty and harmony in the unexpected.

Playground and Walking Elephant, 2024

Paperclay, earthenware, underglaze ceramic piece and stoneware, glazed ceramic

Nottingham

