

# Mission Gallery

2018 Graduate Showcase  
Sioe Graddedigion

Jane Phillips Award





Toni de Jesus



Silje Syvertsen



Amanda Freeman

## Jane Phillips Award Graduate Showcase

The Jane Phillips Award is a memorial to Jane Phillips (1957-2011) Mission Gallery's first Director.

Launched at Mission Gallery in 2011, the award is intended as a legacy to Jane's passion for mentoring and nurturing talent, consistently supporting emerging and early career artists across the Visual and Applied Arts in Wales and beyond.

Mission Gallery has developed a reputation for dynamic and distinctive programming, to present excellence across the visual arts, applied arts and craft, from across Wales and beyond.

For this Graduate Showcase, work is selected from various UK degree shows and New Designers. Focusing on artists, makers and designers who have showcased excellence within their specialised field; highlighting those that are pushing the boundaries of traditional concepts and ideas, blurring the lines between disciplines and celebrating art and craft in all its forms.

[janephillipsaward.com](http://janephillipsaward.com)

## Gwobr Jane Phillips Sioe Graddedigion

Er cof am Jane Phillips (1957 - 2011), Cyfarwyddwr cyntaf Oriel Mission.

Cafodd y wobr Jane Phillips ei greu yn 2011 er cof am Jane Phillips (1957 – 2011) cyfarwyddwr cyntaf Oriel Mission. Mae'r wobr yn gymnrodd i angerdd Jane am feithrin talent, yn cefnogi'n gyson artistiaid ifanc, ymddangosedi dros gelfyddyd Gweledol a Chymhwysol yng Nghymru a phellach.

Mae Oriel Mission wedi datblygu enw da am raglen ddeinamig a gwahanredol, i gyflwyno arbenigrwydd ar draws y byd celf weledol, gymhwysol a chrefft, o Gymru ac ymhellach.

Cafodd gwaith eu dewis o nifer o sioeau gradd ar hyd y DU a New Designers i'r Sioe Graddedigion yma. Gan ffocysu ar artistiaid, gwneuthurwyr a dylunwyr sydd wedi dangos arbenigrwydd yn eu maes arbenigol; gan amlyu'r rheini sydd yn gwthio ffiniau cysyniadau a syniadau traddodiadol, gan afluio'r llinellau rhwng disgwyblaethau a dathlu holl ffurfiau celf a chrefft.

Cover Image • Delwedd y Clawr Jenny Kate

# Ailsa Morrant

Glasgow School of Art  
Ysgol Gelf Glasgow

My aim is to enhance the way we live our lives. To use and appreciate the materiality of the everyday as a tool to assist happiness and contentment. I use jewellery expressively. It is a potent medium to explore and discuss the relationship between materialism and fulfilment.

My work is gently activist. It is about what I can do to enable others to routinely reflect and celebrate their mindful, ordinary moments. I like catching everyday moments: the fleeting, instinctive, subconscious ones that are connections with ourselves and with others. The gap between us being and becoming. The bit that is so difficult to grasp because we often rush past it. Over before we are even aware it was happening.

Fy nod yw gwella'r ffordd rydym yn byw ein bywydau a defnyddio a gwerthfawrogi materoliaeth y beunyddiol fel offeryn i hwyluso hapusrwydd a bodlonrwydd. Dw i'n defnyddio gemwaith yn fynegus. Cyfrwng grymus ydyw i ystyried a thrafod y berthynas rhwng materoliaeth a boddhad.

Mae fy ngwaith yn actifyddol yn dawel bach. Mae a wnelo â beth fedra i ei wneud i alluogi pobl eraill i adlewyrchu a dathlu fel mater o drefn eu heiadau beunyddiol meddylgar. Dw i'n hoffi dal eiliadau o'r fath: y rhai isymwybodol, greddfol a byrhoedlog sy'n ffurfio cysylltiadau â ni ein hunain ac â phobl eraill. Y bwlc rhwng bod a dyfod. Yr ennyd sydd mor anodd gafael ynddi oherwydd byddwn yn aml yn rhuthro heibio iddi. Drosodd cyn ein bod yn sylweddoli ei bod yn digwydd hyd yn oed.



# Amanda Freeman

Carmarthen School of Art & Design  
Ysgol Gelf a Dylunio Caerfyrddin

I am a Pembrokeshire based Artist who has recently graduated from Carmarthen School of Art with a first-class honors degree in Ceramics and Jewellery.

My work is designed to provoke the curious and articulate the often-overlooked details of nature, I draw my inspiration from the patterns and intricate details I find within it. I am currently engaged in a project which highlights the fragility and vulnerability of the seedpod, using wire and ceramic as a visual medium to communicate fragility, energy and significance , expressing this by creating sculptural pieces using blackened copper wire, porcelain and naked raku using stoneware. My intention is to inspire those who see my work to look more carefully at the inner details of this fragile world and to discover beauty in the often overlooked details of the environments we inhabit.

Artist sy'n byw yn Sir Benfro ydw i sydd wedi graddio'n ddiweddar o Ysgol Gelf Caerfyrddin gyda gradd yn y dosbarth cyntaf mewn Cerameg a Gemwaith.

Bwriedir fy ngwaith i ysgogi chwilfrydedd ac i amlygu manylion byd natur nad yw pobl yn aml yn sylwi arnynt. Dw i'n tynnu fy ysbrydoliaeth o'r patrymau a'r manylion cywrain y bydda i'n eu canfod yno. Ar hyn o bryd dw i'n ymwnneud â phrosiect sy'n tynnu sylw at freuder a pha mor agored i niwed yw'r goden hadau, gan ddefnyddio gwifren a cherameg fel cyfrwng gweledol i gyfleo breuder, egni ac arwyddocâd ac yn mynegi hyn drwy greu darnau cerfluniol gan ddefnyddio gwifren gopr wedi'i duo, porslen a llestri caled racw noeth. Fy mwriad yw ysbrydoli gwylwyr i edrych yn fwy gofalus ar fanylion mewnol y byd bregus hwn ac i ddarganfod harddwch ym manylion yr amgylcheddau rydyn ni'n byw yn ymddynt sydd yn aml yn cael eu hanwybyddu.



# Carys Edwards

Swansea College of Art, UWTSD  
Coleg Celf Abertawe, PCYDDSS

Inspired by the natural world, Carys Edwards creates her animal characters with an interesting mixture of cartoon and realism. She starts her illustrations traditionally with pencil and paint, and then brings them to life digitally by adding more vibrant colours and texture. She has a playful and fluid style that flows throughout her work, with a keen eye for detail and interweaving elements. A strong sense of composition and a considered use of white space are key elements of her charming illustrative style.

She hopes to start a career in children book publishing, but hopes to remain creative in any way possible.

Wedi'i hysbrydoli gan y byd naturiol, mae Carys Edwards yn creu ei chymeriadau anifeiliaid gyda chymysgedd didorol o gartŵn a realaeth. Mae'n dechrau ei darluniau'n draddodiadol â phensil a phaent ac yna'n dod â nhw'n fyw'n ddigidol drwy ychwanegu lliwiau mwy llachar a gweaddedd. Mae ganddi arddull chwareus a hylifol sy'n llifo drwy'i gwaith a llygad graff am fanylion ac elfennau sy'n cyblethu. Agweddau allweddol ar ei harddull ddarlungio hyfryd yw ymdeimlad cryf â chyfansoddi a defnydd ystyriol o ofod gwyn.

Mae'n gobeithio dechrau gyrfa mewn cyhoeddi llyfrau plant ond hefyd aros yn greadigol mewn unrhyw ffodd bosibl.





# Emily James

Swansea College of Art, UWTSD  
Coleg Celf Abertawe, PCYDDSS

Emily is a recent graduate from Swansea College of Art. She is a creative designer who loves to make eccentric, colourful patterns for both paper and fabric. She loves to travel and gets her inspiration from different cultures around the world. Emily's final Graduate collection 'Furoshiki Fusion' is based on East Asia, specifically looking at Japanese and Chinese ceramics from the Glynn Vivian and the V&A. She has made a collection suitable for fashion and lifestyle products such as giftware and stationery, using both digital and traditional printing techniques. Emily has embraced the Japanese technique 'Furoshiki' which literally translates to 'Wrap' and has created fabric wraps for vases, paper wraps and laser cut paper vases.'

Mae Emily wedi graddio'n ddiweddar o Goleg Celf Abertawe. Dylunydd creadigol yw hi sydd wrth ei bodd yn gwneud patrymau lliwgar ecsentrig ar gyfer papur a defnydd. Mae'n dwlu ar deithio ac mae wedi'i hysbrydoli gan wahanol ddiwylliannau o bob cwr o'r byd. Mae casgliad terfynol Emily fel myfyriwr graddedig, 'Furoshiki Fusion' yn seiliedig ar Ddwyrain Asia, gan edrych yn benodol ar gerameg o Japan a Tsieina sydd yn Oriel Glynn Vivian a'r V&A. Mae wedi creu casgliad sy'n addas ar gyfer cynhyrchion ffasiwn a ffordd-o-fyw fel anrhegion a phapur ysgrifennu, gan ddefnyddio technegau argraffu digidol a thraddodiadol. Mae Emily wedi cofleidio'r dechneg Japaneaidd 'furoshiki' (yn llythrennol, 'lapio') ac wedi creu defnydd lapio i fasau, papur lapio a fasau papur wedi'u torri â laser.



# Frances Lukins

Cardiff School of Art & Design  
Ysgol Gelf a Dylunio Caerdydd

My practice is an attempt to develop a body of work that enables me to gain a greater understanding of life's sensory and experiential properties. Clay makes sense of my experiences; helping me to build a poetic material language, which through the process of selection, and layering, enables me to build aesthetic interpretations of occurrences, constructing compositions that explore the qualities of sensation.

The material substance of clay is foundational to our experience of life, it grounds us, it lifts us, it tells us stories of what has been and it gives itself over freely in the hands of a listening maker, to take form and shape in ways that incite possibility and endless discovery.

Ymgais yw fy ngwaith i ddatblygu corff gwaith sy'n fy ngalluogi i gael gwell dealltwriaeth o briodweddau synhwyraidd a phrofiadol bywyd. Mae clai'n gwneud synnwyr o'm profiadau, gan fy helpu i lunio iaith faterol farddonol sy'n fy ngalluogi, drwy'r broses o ddethol a haenu, i ffurfio dehongliadau esthetig o ddigwyddiadau, gan adeiladu cyfansoddiadau sy'n edrych ar briodweddau synhwyro.

Mae sylwedd materol clai'n sylfaenol i'n profiad o fywyd; mae'n ein daearu, yn ein codi, yn adrodd straeon i ni am beth sydd wedi bod ac yn ei ildio ei hun yn rhudd yn nwyllo gwneuthurydd sy'n gwrando, i ymgymryd â ffurf a siâp mewn ffyrdd sy'n ysgogi posiblwydd a darganfod di-ben-draw.

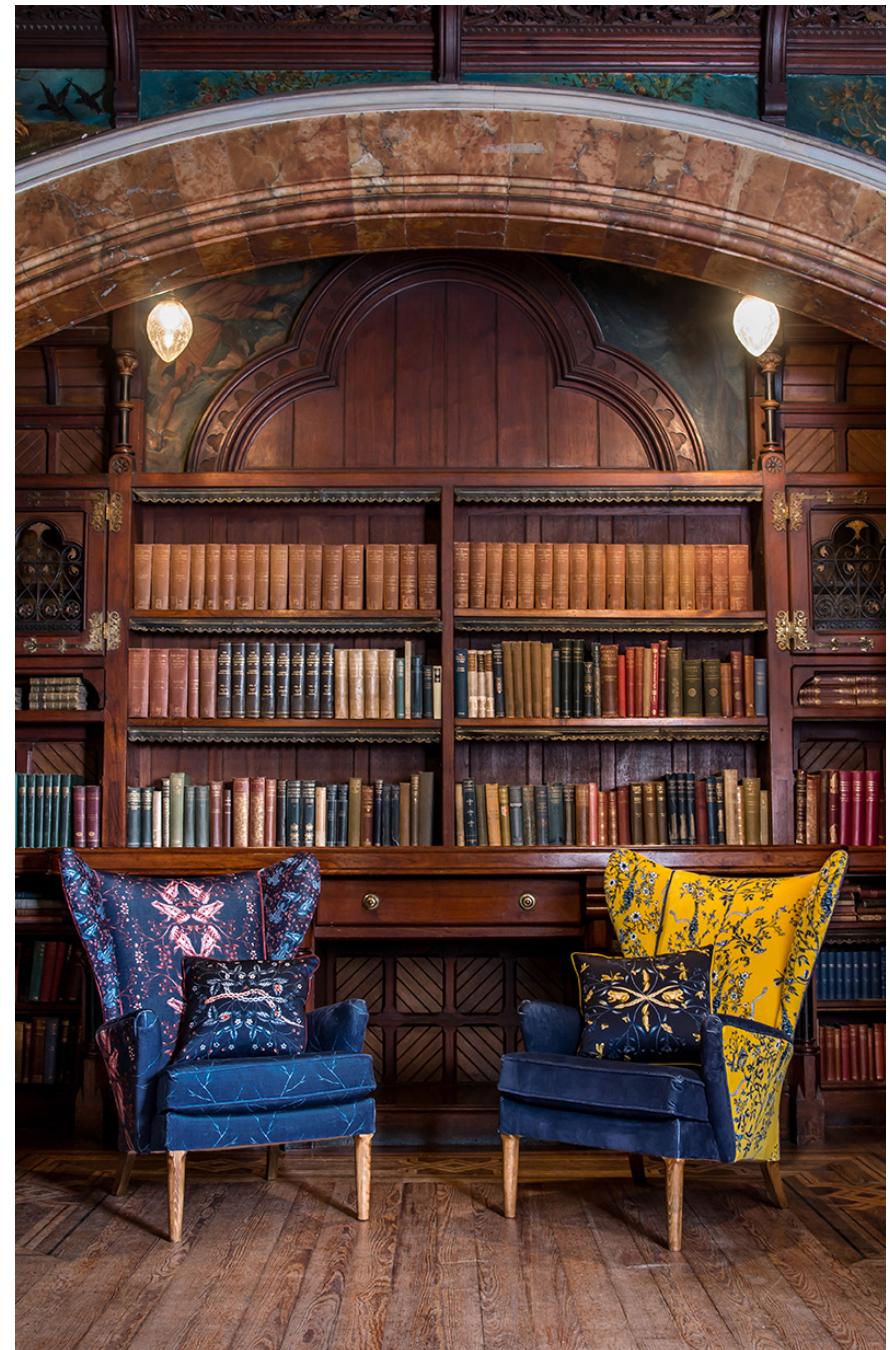
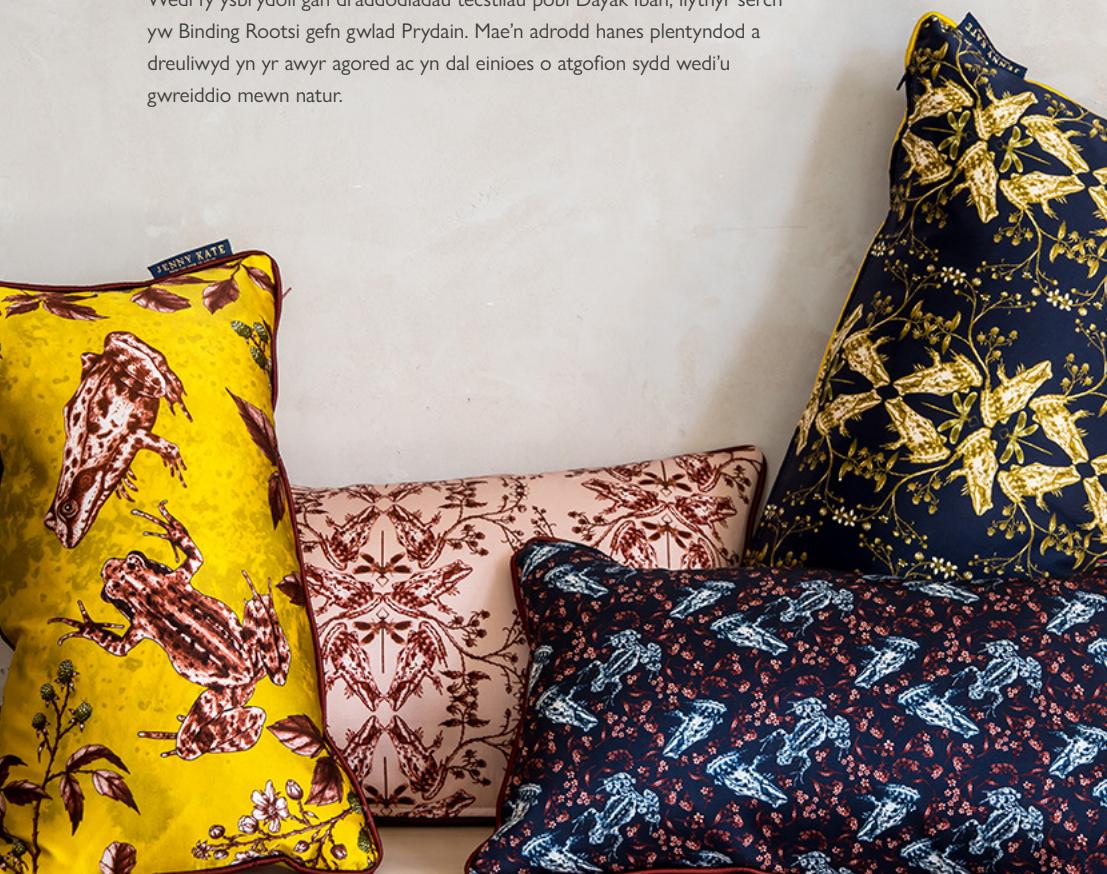


# Jenny Kate

Cardiff School of Art & Design  
Ysgol Gelf a Dylunio Caerdydd

Inspired by the textile traditions of the Iban Dayak people, Binding Roots is a love letter to the British countryside. It tells the story of a childhood spent outdoors and captures a lifetime of memories that are rooted in nature.

Wedi fy ysbrydoli gan draddodiadau tecstilau pobl Dayak Iban, llythyr serch yw Binding Roots i gefn gwlaid Prydain. Mae'n adrodd hanes plentyndod a dreuliwyd yn yr awyr agored ac yn dal einioes o atgofion sydd wedi'u gwreiddio mewn natur.



# Rebecca Oldfield

Cardiff School of Art & Design  
Ysgol Gelf a Dylunio Caerdydd

Rebecca is predominantly inspired by the materials themselves, enjoying material exploration and experimenting with processes.

This collection of work is a development from Rebecca's experiments and is stimulated by oceanic forms. Rebecca combines both traditional and modern processes within her making; these rings were generated using digital production software, finished with traditional metalworking techniques and setting the gemstones in reverse to add a contemporary twist.

Rebecca's pearl pieces are organically created using water casting; a process in which molten silver is poured and cooled rapidly to generate such organic forms. Therefore, the designing process can only take place after the casting method has been completed. The handcrafted element to her work ensures that no two pieces are ever identical.

Ysbrydolir Rebecca yn bennaf gan y deunyddiau eu hunain, gan fwynhau eu harchwilio ac arbrofi gyda phrosesau.

Mae'r casgliad hwn o waith yn deillio o arbrofion Rebecca ac fe'i hysgogir gan ffurflau cefnforol. Mae Rebecca yn cyfuno prosesau traddodiadol a modern wrth wneud ei darnau; cynhyrchwyd y modrwyau hyn drwy ddefnyddio meddalwedd cynhyrchu digidol gan eu gorffen drwy ddefnyddio technegau gwaith metel traddodiadol a gosod cerrig y gemau am yn ôl i ychwanegu rhyw dro bach cyfoes.

Crëir darnau perl Rebecca'n organig gan ddefnyddio castio dŵr, proses lle mae arian tawdd yn cael ei dywallt a'i oer i'n sydyn i greu ffurflau organig o'r fath. Felly, dim ond ar ôl i'r dull castio gael ei gwblhau y gall y broses ddylunio ddigwydd. Mae'r elfen saernio â llaw yn ei gwaith yn sicrhau na fydd dau ddarn byth yr un fath.



# Silje Syvertsen

Swansea College of Art, UWTSD

Coleg Celf Abertawe, PCYDDSS

A 24 year old photographer from  
Kristiansand, Norway.

This body of work explores family, memory and distance and reflects a journey of separation between the comfort and closeness of family life and a struggle with a lone identity in a place far from home.

By photographing the landscapes of South Wales and my relationship to the landscape I start to explore my own displacement, and by photographing family in Norway and our relationship I start to explore my own sense of self and the meaning of family and home.

I struggle with a lone identity in a place I don't call home. Work created shows the journey of separation from the family. The variation of both landscape and visual language reflects a sense of place which ultimately expresses a sense of self.

Ffotograffydd 24 oed o Kristiansand yn Norwy.

Mae'r corff gwaith hwn yn edrych ar y teulu, y cof a phellter gan adlewyrchu siwrnai sy'n gwahanu, y siwrnai rhwng cysur ac agosatrwydd bywyd teuluol a brwydr gyda hunaniaeth unig mewn lle sy'n bell o gartre.

Drwy dynnu ffotograffau o dirweddau de Cymru a'm perthynas â'r dirwedd, dw i'n dechrau edrych ar fy nadleoliad fy hun a thrwy dynnu ffotograffau o'r teulu yn Norwy a'n perthynas dw i'n dechrau edrych ar fy ymdeimlad innau â'r hunan ac ystyr teulu a chartref.

Dw i'n ymaflyd codwm â hunaniaeth unig mewn lle nad yw'n gartref i mi. Mae'r gwaith sydd wedi'i greu'n dangos y siwrnai sy'n fy ngwahanu oddi wrth y teulu. Mae amrywiad y dirwedd yn ogystal â'r iaith weledol yn adlewyrchu ymdeimlad â lle sydd, yn y pen draw, yn mynegi ymdeimlad â'r hunan.



# Toni de Jesus

Cardiff School of Art & Design  
Ysgol Gelf a Dylunio Caerdydd

*It has been common to describe craft's position as a borderline area between fine art and design. I prefer to call this area an 'intervening space' or, to be more precise, the space between function and non-function, tradition and breaking with tradition, craftsmanship-based art and idea-based art.*  
Jorunn Veitberg, 2005

In the modern and post-modern periods, the home has been both an important and undervalued location for encountering art, particularly ceramics. Important because the domestic space is the traditional site for encountering it, and undervalued because of connotations of craft belonging to the female sphere, a place of utility, of low financial value, and small-scale to enable its display within the home.

Questions raised by this discourse resonate through my practice, a fusion of coil building and levels of flux cause the boundary of each form to literally oscillate as if in response to attempts at fixed definition.

*Mae wedi bod yn beth cyffredin i ddweud bod crefft yn syrthio rywle ar y ffin rhwng celfyddyd gain a dylunio. Mae'n well gen i sôn am 'ryngofod', neu, a bod yn fwy manwl, y gofod rhwng gweithredu ac anweithredu, traddodiad a chefnu ar draddodiad, celfyddyd seiliedig ar grefftwaith a chelfyddyd seiliedig ar syniadau. Jorunn Veitberg, 2005*

Yn y cyfnodau modern ac ôl-fodernaidd, mae'r cartref wedi bod yn lleoliad pwysig yn ogystal ag un sydd wedi'i danbrisio i ddod i gysylltiad â chelfyddyd, yn enwedig cerameg. Pwysig oherwydd mai'r gofod domestig yw'r safle traddodiadol i ddod ar ei thraws, ac wedi'i danbrisio oherwydd y syniad bod crefft yn perthyn i'r byd benywaid, lle cyfleustod, gwerth ariannol isel, a bach er mwyn galluogi ei harddangos yn y cartref.

Mae cwestiynau a godir gan y drafodaeth yma'n atseiniol drwy fy ngwaith – cyfuniad o adeiladu torchau a lefelau llifo'n peri i derfyn pob ffurf bendilio'n llythrennol fel pe bai'n ymateb i geisiadau i'w diffinio'n benodol.



# Zoë Mara May

Edinburgh College of Art  
Coleg Celf Caeredin

Zoë Mara May is a multidisciplinary maker and material researcher with an evolving interest in tactile surfaces, innovative material development and tangible installations. As a Textiles MFA graduate, her research project 'Pattern and Touch' encourages playful interactions whilst challenging conventional perceptions of textile design and surface pattern application.

Pattern and Touch was established as an open-ended research project that explores alternative materials and new processes in surface design, with a focus on silicone and latex forms and jewellery pieces. The processes that have been developed within this research project can be applied to a number of varied outcomes that both utilise the tactile surfaces and give scope to further the material development. The interactive nature of the project also provides a platform for future collaborative opportunities.

Gwneuthurydd amlddisgyblaethol ac ymchwilydd deunyddiau yw Zoë Mara May sydd â diddordeb esblygol mewn arwynebau cyffyrddol, datblygu deunyddiau arloesol a gosodweithiau cyffyrddadwy. A hithau wedi graddio gyda Meistr Celfyddyd Gain mewn Tecstilau, mae ei phrosiect ymchwil 'Patrwm a Chyffyrddiad' yn annog rhywngweithio chwareus wrth herio canfyddiadau confensynol o ddylunio tecstilau a defnyddio patrymau arwynebau.

Sefydlwyd 'Patrwm a Chyffyrddiad' fel prosiect ymchwil penagored sy'n archwilio deunyddiau amgen a phrosesau newydd ym maes dylunio arwynebau gan ganolbwytio ar ffurfiau silicon a latecs a darnau o emwaith. Gellir cymhwys o'r prosesau sydd wedi'u datblygu yn y prosiect ymchwil hwn at nifer o wahanol ganlyniadau sy'n defnyddio'r arwynebau cyffyrddol yn ogystal â chynnig posibiliadau i ddatblygu'r deunyddiau ymhellach. Mae natur ryngweithiol y prosiect hefyd yn darparu llwyfan ar gyfer cyfleoedd cydweithredol yn y dyfodol.





Mission Gallery  
Gloucester Place, Swansea SA1 1TY

01792 652016  
[www.missiongallery.co.uk](http://www.missiongallery.co.uk)

Open 11am - 5pm Tuesday - Saturday  
Closed Sunday and Monday

Ar agor 11yb - 5yp Dydd Mawrth - Sadwrn  
Ar gau Dydd Sul a Dydd Llun