

## Education

### **BTEC Multimedia & Web Design (Merit)**

Brighton City College 2005-2006

### **BA (Hons) Three-dimensional Design – Crafts (2.1)**

University of Brighton 1999-2002

### **BTEC Art Foundation Diploma (Merit)**

Yeovil College, Somerset 1998-1999

### **A Level Art (B), Geography (C)**

Yeovil College, Somerset, 1995-1997

### **GCSE** x10 (Grades A-B)

The Gryphon School, Sherborne, Dorset, 1989-1994

## Employment History

2006 – 2015 *Ceramic Review Publishing, London*

### **Managing Editor** *Ceramic Review*

August 2013 – March 2015

Managed all aspects of editorial, design and production for bi-monthly 80 page international magazine of ceramic art and craft.

### **Design & Production Editor** *Ceramic Review*

September 2011 – March 2015

Responsible for the design and production of all *CR* pages, while ensuring smooth running of the editorial department. I also provided design and production services for *Ceramic Art London* and *Ceramic Review's* parent company, the Craft Potters Association.

### **Deputy Editor** *Ceramic Review*

February 2008 – August 2011

Working closely with the Editor to commission and generate content. Responsible for maintaining and updating *CR* website. In addition to this I worked as Production Editor for *CPA News*, a bi-monthly 32 page newsletter for members of the CPA.

### **Assistant Editor** (p/t) *Ceramic Review*

June 2006 – January 2008

Working closely with the Editor, Professor Emmanuel Cooper OBE, to commission and generate content.

### **Designer-Maker** Freelance

June 2002 – May 2007

Independent Designer-Maker, specialising in ceramics and plastics.

### **Arts Worker** (p/t) ArtSpace, Portsmouth

October 2003 – October 2006

Admin position at artists' studio group that evolved into publicity and marketing for exhibitions and open studio events (including production of monthly newsletter).

### **Project Administrator** (p/t) Making Space, Hampshire

January 2004 – July 2005

Working as part of a small team in the early stages of developing a purpose-built craft centre in Havant.

## Residency

### **'Next Move'** Crafts Council

February 2003 – February 2005

Selected for two year placement on Crafts Council scheme for recent graduates, sponsored by the Arts Council. Maker in residence at Portsmouth University, specialising in ceramics and plastics.

## Work Experience

*Elle Decoration* magazine – Assistant Stylist 2004

*House & Garden* magazine – Assistant Stylist 2004

## Skills

- Experienced designer, artworker, editor and writer
- Proficient with Adobe Creative Suite
- IT literate with MS Office programmes and CMS
- Project and line management experience
- Highly organised with keen eye for detail
- Strong administrative and communication skills
- In-depth knowledge of art, craft and design



## Natasha Cawley

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## Managing Editor

First issue produced as Managing Editor at *Ceramic Review*, the bi-monthly 80 page international magazine of ceramic art and craft. Taking the lead in all stages of the editorial process.

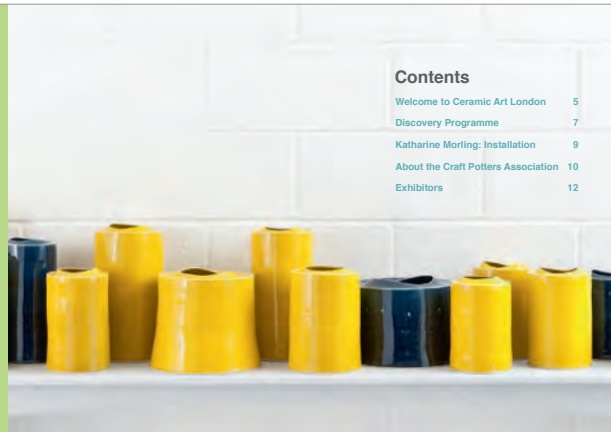
Images: *Ceramic Review*, 220mm x 300mm, 80 pages, perfect bound, Issue 265, January/February 2014



Individual entries and photos in the exhibitor pages have been supplied by the ceramists

Cover image: Maria Wojcik (Photo: Terry Rock)  
Opposite: Tanya Gomez

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Stand 24

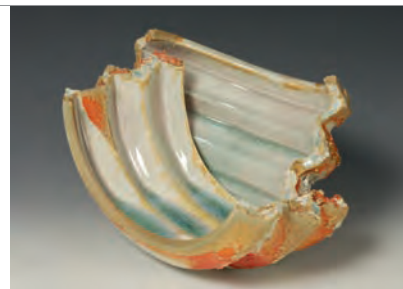
**Dorothee Loriquet**

"Dorothee Loriquet works in such a way that her sculptures are much more than simply 3D art forms. Her works radiate a calm spontaneity that can only come from a maturity in the plastic arts, and they show the very soul of an authentic artist. They offer all the characteristics – fluid movement and spirit, together with

those gracious gestures that are required to achieve visible movement in an inanimate work of art... Through movement and shape, lines and light, this sublime musician composes her silent works and James the most noble and basic of raw material – base clay". Philippe Chambost

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www.dorotheeloriquet.com  
Image: Sculpture Form

9 Abbey Lane, Lode,  
Cambridge CB25 9EP  
01223 811959  
www.matthewblakely.co.uk  
Image: Chalice, thrown and altered  
kiln-fired granite, H18cm



Stand 25

**Matthew Blakely**

My work takes ceramics back to its essence and illustrates a new way of looking at the geology of Britain. Each piece is made entirely from samples of rock, sand and clay that I have collected from selected locations around the country. The materials that form the basis for these ceramic pieces are unrefined, impure and

therefore unpredictable. I have been able to produce truly exceptional qualities that would be impossible to achieve in any other way. That is what makes this work unique. The pieces themselves represent our relationship with the landscape that we inhabit.

**Design & Production**

Publicity material designed and produced for *Ceramic Art London*, an annual event held at the Royal College of Art, London.

Images: CAL catalogue, featuring the work of 80 exhibitors, A5 landscape, 104 pages, April 2014



**AS it is**

A multi-media exhibition from Art Space Portsmouth November 2005 - December 2005

The gallery is open from 10am - 5pm





**Myrtle Bremer**  
*Rhythm in Blues (above)*

Myrtle Bremer studied painting and sculpture at Portsmouth University and fine art at the Royal College of Art, Copenhagen, Germany, France and the UK. Her prints have also featured in London galleries with works by Jim Dine, Frank Auerbach and Paula Rego.



**Chris Wood**  
*Untitled (opposite)*

Chris Wood studied at Ipswich followed by a postgraduate course at Wimbledon. Wood's practice is multi-disciplinary with a strong emphasis on drawing and a methodology centred on a truth to materials and the relationship between line and form.



**Jane Kilford**  
*Hinge (opposite)*

A graduate of Winchester School of Art, Jane Kilford's practice centres around manipulation of media into 2 and 3D forms, projects and collaborations. Exploring skills and upland Kilford uses found, collected and acquired material to reprocess and re-present objects, exposing an intimacy which liberates and creates a new context and relation.



**Anne Shaw**  
*Child 2 (below)*

Anne Shaw is a Fine Art graduate of Portsmouth University. Shaw's work is graphic, informed by newspaper cuttings of recent events, of war, of children. Shaw was one of only four British artists selected in 2000 to show at the Salon d'Automne in Paris.



**Art Space Portsmouth**  
77 Broughton Road  
Southsea  
Hants  
PO5 4PA

For further information visit the Art Space website at: [www.artspace.co.uk](http://www.artspace.co.uk) or call the office on: 023 94 074523



**The Gallery in Cork St**

Design by: Natasha Cawley & John Shannon

Promotional material designed for ArtSpace Portsmouth, an artists' studio group organisation.

Images: *As it is...* exhibition brochure, created to accompany group show in Cork Street, London, 170mm x 510mm, gate fold, 2005

**AS it is**

A multi-media exhibition of work from Art Space Portsmouth, showcasing the best in contemporary art. New ASP artists are featured in this lively show, which represents a new type of art event – one that allows the artist to take control. Visitors have the chance to compare stimulating and inventive work and discover emerging artists.

The strength of this exhibition is in its diversity: the exhibitors have been allowed to do exactly as they please, without the

pressure of conforming to a group orthodoxy. Importantly this show has been prompted by the enthusiasms of the artists themselves, who are building on past successes at the Fresh Art Fairs of 2000, 2002 and 2003.

Art Space Portsmouth is a professional studio organisation and registered charity that has flourished in Portsmouth for twenty five years, gaining an enviable reputation for a high standard of innovative and original work and providing artists with low cost studio space.



**Seran Kubisa**  
*'Giant synapse' - Auditory loop*

Seran Kubisa studied Painting at Bath Academy of Art and Cooper Union, New York. Kubisa's work has been influenced by concepts in science and for many years explored 'Deep Space', downloading images from the Hubble Telescope in the early 90's. In 2001



**Natalie Dowse**  
*Little Girls in Pretty Boxes - Nadia (above)*

Natalie Dowse's practice examines notions of girlhood, memory and narrative whilst exploring the tension between photography and painting. Dowse studied Fine Art at Falmouth School of Art (BA) and the University of Portsmouth (MA); she has also exhibited widely in the UK.



**Sue Freeborough**  
*Memory Vows (opposite)*

Sue Freeborough is a graduate in Related Arts and Fine Art and holds a masters degree in Art, Design and Media. Freeborough works as a sculptor in varying media, exploring human perceptions such as memory, partnership, contemplation and cohesiveness, suggested metaphorically through images of the body. Freeborough has exhibited in the UK and abroad with artists such as Damien Hirst, Antony Gormley and David Mach and has work in private collections.



**Jenni Catlow**  
*Recollections (opposite)*

Jenni Catlow has exhibited in Australia, Beijing, Germany, London and Nigeria. Catlow's present work investigates the function of memory, in particular the accelerated deterioration of the brain present in Alzheimer's disease.



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**The Gallery in Cork St**

Design by: Natasha Cawley & John Shannon



**MEEKYOUNG SHIN: TRANSLATION**  
HAUNCH OF VENISON, LONDON  
16 FEBRUARY-2 APRIL 2011

The aroma of non-perfumed soap was unmistakable on my visit to Meekyoung Shin's inaugural exhibition at the Haunch of Venison, London, where a number of installations from the Korean artist's ongoing *Translation* project were on display.

On entering the first of a series of rooms, the visitor was confronted by what appeared to be a group of majestic Chinese porcelain vessels, displayed haphazardly on various-sized wooden packing crates, with their shipping labels still visible. On closer inspection these *Translation* vases were flawed, with some necks filling awkwardly, and it soon became apparent that they were in fact careful reproductions made in soap and decorated with pigment and varnish.

By reinterpreting these highly collectible Chinese vases in the unstable and fragile material of soap the artist seemed to be questioning their perceived value and originality by playing on issues of longevity and permanence. Due to the West's fascination and desire for Oriental art and design, highly decorative porcelain vessels have been produced in China since the sixteenth century for direct export overseas. Made only for commercial gain these objects have no cultural value in their place of origin, and for Shin they hold no reference to her roots. They are displaced objects, and exhibiting the vases on the packing crates in which they were shipped from location to location further emphasised this sense of dislocation and transformation.

The largest and most visually impressive installation was *Ghost Series*, a landscape of more than 200 translucent vessels that resembled coloured

glass. Grouped by colour, and displayed on a series of low-level plinths, the vessels glistened under the spotlights of the darkened room, creating an alluring Zen-like atmosphere. Made entirely of soap and stripped of their decorative surfaces, they'd become an echo of their impenetrable ceramic forms. The ability to see through these vessels' transparent walls was unsettling – they were eerily empty and seemed to long for something to contain.

*Ghost Series* was an amalgam of East and West, focusing on the idea that objects representing a particular culture are subject to a shift in location. The classical forms related to the original Chinese porcelain vases, but the glass-like finish and quality of colour, which could never be achievable through clay and glaze, referred more to the West – historically, eastern glass-making was slower to develop, with techniques and skills borrowed from the West. These vessels appeared to comment on the cultural exchange of knowledge and skills, which is something that continues to be seen today.

In addition to the vases, in separate rooms were Shin's earlier re-workings of classical western sculpture in soap. Although intriguing with the play on the soft and vulnerable material of soap and the permanence of marble, it was the vessels that engaged all the senses.

Initially trained in Korea in a classical tradition of European sculpture, and subsequently moving to London, Shin herself as undergone her own 'translation' and it is these experiences that add a unique strength to her vocabulary.

**Notasha Cowley**

## Writing

Example of published work.  
Review of *Meekyoung Shin: Translation* exhibition, shown at Haunch of Venison, London, 2011.

Images: *Ceramic Review*, 220mm x 300mm, 80 pages, perfect bound, Issue 249, May/June 2011



A body of work developed during Crafts Council *Next Move* placement, sponsored by the Arts Council.

Images: *Egg Plates*, semi-porcelain, slip-cast, Ø20cm, 2005

