**SUE PARASKEVA**

The contemporary British artist Sue Paraskeva begins her work with clay on a wheel, by way of a flame kiln, this form undergoes a transformational state to become porcelain - a white grained translucent body of white gold.  
  
Paraskeva multidisciplinary conceptual practice comprises stand-alone pieces, installation, film and tableware, collectively defined by a distinct language. Underpinned by a rigorous and intuitive approach, iterations of thrown and altered porcelain vessels are created by reduction fired atmospheric changes; through ‘a kiln, which is a well-insulated box, dome or cylinder that saves and contains heat - without a kiln pottery has no heart’. \* The intention is to explore material possibilities. Often pieces exist with a duality, a glaze is applied inside the object and left unglazed on the outer shell. A poetic fragility is at play, referring to our internal and external worlds. By throwing, altering, breaking, and re-joining the sculptural form, Paraskeva provides shape to the vulnerability and resilient strength that inhabit us.  
  
In part, the work is an emotional release of experiences, giving voice to the unspoken word, leaving indelible marks on the visceral porcelain vessels. Art works are imbued with an elegiac sensibility expressing sorrow, especially associated to irreparable loss, as well as interpreting political issues from a female perspective.  
  
\* Potworks, Billie Luisi, Andre Deutsch, page 33, 1971  
  
Extract from an In conversation with curator Samia Ashraf

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| b 1971 | Birmingham, England |
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|  | **EDUCATION** |
| 1995 | BA Hons, 3D Design, Ceramics, Middlesex University, London |
| 1991 | Art & Design Foundation Course, Middlesex Polytechnic, London |
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|  | **PROFESSIONAL EXPERIENCE** |
| 2014 - 2015 | Crafts Council, Injection Program for professional development |
| 2000 - 2004 | Quay Arts Centre, Artist in Residence |
| 2000 | Cleveland Craft Centre, Artist in Residence |
| 1999 | Professional Member of the Craft Potters Association |
| 1996 | Contemporary Applied Arts membership |
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| 1996 - PRESENT | **SELECTED SOLO & GROUP EXHIBITIONS** |
| 2020 | Realising Form, a dialogue between six makers, Make Hauser & Wirth, Somerset |
| 2019 | Gefäßerweiterung, Galerie Metzger, Germany |
| 2018 | Circle of Porcelain, Solo Presentation Collect Open, Saatchi Gallery, London |
| 2018 | The Miami Edit, The New Craftsmen Gallery, London |
| 2018 | Na So Was, Sue Paraskeva & painter Gila Stolzenfub, Galerie Metzger, Germany |
| 2017 | Form, Design Miami, Presented by The New Craftsmen Gallery & Crafts Council |
| 2017 | Every Day Three Women Die At The Hands Of Someone Who Supposedly Loves Them |
|  | Collect, Saatchi Gallery with CAA Gallery, London |
| 2016 | Porcelain and Paper, a collaboration with artist Jo Hummel, CAA Gallery, London |
| 2016 | Craft Emergency, Installation titled Broken comprising 60 works, Aspex Gallery, Portsmouth |
| 2015 | Sculpture as Textiles, Bluecoat Display Centre, Liverpool |
| 2015 | Focus on Sue Paraskeva, installation titled Smashed, CAA Gallery, London |
| 2013 | Make! Believe! Make! Portsmouth City Museum |
| 2012 | Porcelain Vessels and Forms, Ruthin Craft Centre, Wales |
| 2012 | There is Thunder in our Hearts, Aspex Gallery, Portsmouth |
| 2010 | The Art of Dining, RBSA, Birmingham |
| 2009 | CUP, Devon Guild of Craftsmen, Devon |
| 2009 | Ten, Bilston Craft Gallery, Bilston |
| 2009 | Sue Paraskeva and painter Tony Foster, Bircham Gallery, Norfolk |
| 2008 | Throwing Rings, Wall installation, ARC Craft Award, Aspex Gallery, Portsmouth |
| 2008 | Focus exhibition, Contemporary Applied Arts, London 2007 |
| 2008 | White Ware, Open Eye Gallery, Edinburgh |
| 2008 | Acquire, Aspex Gallery, Portsmouth |
| 2008 | Rarefinder, New Ashgate Gallery, Farnham |
| 2008 | White for Weddings, CAA Gallery, London |
| 2004 | Sue Paraskeva, Michael West Gallery, Quay Arts Centre, Isle of Wight |
| 2003 | CAA Gallery, London |
| 2002 | Sue Paraskeva and painter Shona Elrick, Heifer Gallery, London |
| 2002 | Feast, Touring Show, Southern Arts Region |
| 2002 | Coupes et Bols, Carlin Gallery, Paris |
| 2001 | Work in Progress, Solo Exhibition, Cleveland Craft Centre, Middlesbrough |
| 2001 | Thirteen Hands, Touring Show, West Highland Museum |
| 2001 | Yorkshire Sculpture Park, Wakefield |
| 1999 | Contemporary Ceramics Auction, Phillips Auctioneers, London |
| 1999 | 40th Anniversary Show, Bluecoat Display Centre, Liverpool |
| 1999 | Summer Show, Beaux Arts, Bath |
| 1999 | Invitation to exhibit at The Scottish Gallery, Edinburgh |
| 1998 | Summer Show, The Medici Gallery, London |
| 1998 | Contemporary Ceramic Auction, Bonhams, |
| 1998 | London Interior, group show curated by The British Embassy, Paris |
| 1998 | Decorative Arts Today, Bonhams, London |
| 1998 | All Fired Up, Camden Arts Centre, London |
| 1998 | International Ceramics Fair with Adrian Sassoon, Park Lane Hotel, London |
| 1997 | Design Resolutions ‘97, Royal Festival Hall, London |
| 1997 | Talente ‘97, Craft Council Selection, Munich |
| 1996 | Contemporary Ceramics 2, Victoria and Albert Museum, London |
| 1996 | Decorative Arts Today 1996, Bonhams, London |
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|  | **SELECTED ART FAIRS** |
| 2008 - 2017 | Ceramic Art London, Royal College of Art, London |
| 2011 - 2014 | Oxford Ceramic Fair, CPA selected, Oxford |
| 2007 - 2017 | Ceramics in the City, Geffrye Museum, London |
| 2006 | Origin, presented by the Crafts Council, Somerset House, London |
| 2002 - 2015 | Art in Clay, Hatfield House, Hertfordshire |
| 1999 - 2003 | Art, Adrian Sassoon Gallery, London |
| 1997 - 1998 | Chelsea Crafts Fair, London |
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|  | **SELECTED PUBLICATIONS | REVIEWS | AWARDS** |
| 2016 | Venus Small Business Woman of the Year IOW |
| 2007 | Arc Craft Award |
|  | Ceramics Collection, Middlesbrough Institute of Modern Art |
|  | Permanent Collection, Pallant House Gallery |
|  | Permanent Collection, Southern Arts Craft Collection |
|  | Permanent Collection, Swindon Museum and Art Gallery |
|  | Elle Decoration, Kinfolk, The Telegraph, Wall Street Journal, The Sunday Times, The Guardian, |
|  | The Financial Times, Ceramic Review, Bon Appetit, Selected, |
|  | The Complete Practical Potter, by Josie Warshaw, Lorenz Books, 1999 |