

## Curriculum Vitae

**Duncan Ayscough**  
**Farmers**  
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### Education

1995 – 96 University of Wales College Newport  
1992 – 94 University of Wales Institute Cardiff  
1987 – 90 Manchester Metropolitan University  
1986 – 87 Filton Technical College, Bristol

### Qualifications

1995 – 96 PGCE Stages 1 & 2 Certificate in Teaching Competence  
1993 – 94 MA Ceramics (Distinction)  
1992 – 93 Post-graduate Diploma in Ceramics  
1988 – 90 BA (Hons) Degree, Class 2:1 3D Design  
1986 – 87 Diploma in Foundation Studies in Art and Design

### Exhibitions

2006 January Solo exhibition, Galunthus, Hereford  
2005 October Autumn Exhibition, Yorkshire Sculpture Park  
2005 September Naked Clay, Rutford Art Centre  
2005 April 'Expect the Unexpected', Leeds City Art Gallery  
2004 January 'Classic IX Biennale', Welsh Pavilion, Belgium  
2003 October Chelsea Craft Fair  
2003 September Made, Bristol solo exhibition  
2003 February 'Modus Operandi', The Gallery, Ruthin Craft Centre  
2003 February Exhibition, The Albany Gallery, Cardiff  
2002 November 'A Touch of Gold', Contemporary Ceramics  
2002 August Art & Craft Pavilion, National Eisteddfod  
2002 July One Man Show, Made, Bristol  
2002 June Summer Exhibition, Beaux Arts, Bath  
2001 October Chelsea Craft Fair  
2001 August One Man Show, The Maltby Gallery, Winchester  
2000 November 'Out of the Ashes' International exhibition of smoke fired pottery, Craft in the Bay

1999	September	Exhibition of Smoke Fired Pottery, Collection Gallery, Ledbury
1999	August	Group Exhibition, St. James' Gallery, Bath
1999	July	International Ceramics Exhibition, Aberystwyth Arts Centre
1999	June	Craft West – Selected Touring Exhibition
1999	January	Society of Designer Craftsmen Exhibition, Mall Galleries
1998	November	'The Discerning Eye' – Mall Galleries
1996	February	'Ceramics Contemporaries Two' – Victoria & Albert Museum
1996	February	'Fireworks III' – Contemporary Ceramics
1995	December	'Christmas Glitter' – Contemporary Ceramics
1995	August	Arts & Crafts Pavilion – Royal National Eisteddfod of Wales
1995	July	New Ceramics from Wales – Aberystwyth Art Centre
1995	Aug/Oct	William de Morgan Fellowship – researched and produced a group of pots
1994	August	'Setting Out' – Contemporary Ceramics
1993	March	Ceramics Contemporaries – Victoria & Albert Museum

### Prizes & Awards

2004	June	Craft Development Grant, Carmarthenshire County Council
2004	May	Creative Development Grant, The Arts Council of Wales
2000	July	Grant from the Welsh Arts Council to assist in establishing a studio and developing creative space
1995	Aug/Oct	William De Morgan Fellowship – researched and produced body of work showing inspiration of William De Morgan

### Featured Publications

2005		Unglazed Ceramics, Joy Bosworth, A&C Black
2004		Naked Clay, Jane Perryman, A&C Black
2004		'FORM' Contemporary Craft in Wales
2004		Potters Dictionary – Frank & Janet Hammer, A&C Black
2003	September	Ceramic Review Feature – Peter Bodenham
2003	February	Exhibition Catalogue 'Modus Operandi'
2002	March	Ceramics Art & Perception feature Sarah James
2002		Potters Dictionary – Frank & Janet Hammer
2002		Sources of Inspiration – Caroline Genders

## Grants and Fellowships

2004 June Artist Development Grant from the Arts Council of Wales  
2000 July Grant from the Welsh Arts Council to assist in establishing a studio and developing creative practice

## Teaching Experience

2002 – Present Senior Lecturer, Cardiff School of Art & Design,  
University of Wales, Cardiff  
1995 – 2003 Ceramics Lecturer, West Wales School of the Arts,  
Carmarthen  
1993 – 2000 Visiting Lecturer in Ceramics, University of Wales College  
Newport

## Professional Memberships & Associations

Fellow of the Craft Potters Association of Great Britain  
Professional Member of the Society of Designer Craftsmen  
Craft Council, selected index of makers

## Technical and Creative Rationale

All work is produced using techniques relating to the potter's wheel. The work is coated with fine layers of terra-sigilatta prior to biscuit firings. Most work is then exposed to one of a range of surface carbonisation techniques. All work is subsequently polished with beeswax and occasional additions of gold-leaf are made to heighten the visual impact of the work.

The movement of form and structure provided through the use of the potter's wheel remains for me a constant intrigue. It is the fluidity of the process that I intend to reflect in the product; control and chaos are of equal importance in the production of form and the consideration of surface.