

2024 residency and exhibition at the Museum of Bath at Work

An industrial heritage museum centred around the reconstructed workshops, store and offices of local engineering firm J B Bowler. Bath is a city perhaps most famous for leisurely pursuits, so it was fascinating to explore how the museum's collection delves into the [work that goes into play](#).

2023/24 Arts Council funded residency in the Great North Wood

An effort to escape the comfortable creative formula I'd developed since graduating from the RCA. I was drawn to the messiness and imperfection of ancient woodland, My time in the wood resulted in a loose collection of objects such as [pearl mistletoe Christmas decorations](#), [wooden flowers](#) and the [penknives](#) with which to make them.

2023 In Conversation with Bill Hooks exhibition at the Museum of English Rural Life

An [exhibition](#) of the object sets myself and artist Alice Blackstock had made as part of our interrogation of a bladed tool called a Billhook. The writing for which had been published by the Journal of Modern Craft.

2022 Perry Knife residency at the Museum of Cornish Life, Helston

This projects aim was to bring alive material culture through making in [public](#). The repetitive process facilitated conversations with visitors about craft, museums and provenance. This project's objective was to make explicit what makes a specific place special, and that creating specificity of place is a living process.

2022 New River Folk exhibition at the Quentin Blake Centre for Illustration

Exhibition of the work [Copsey & Crewe](#) had produced during our [residency](#) at the Quentin Blake Centre for Illustration's new site. Featuring a fictional work room and museum in the stub of an old windmill.

2022 Nipper exhibition at Newport Museum of Island History

My MA project involved taking a bronze knife from the Museum of Island History on a journey of speculative evolution. The work was subsequently exhibited in the museum alongside the actual [bronze knife](#).

2021 In conversation with Bill Hooks article in The Journal of Modern Craft

An article exploring the loss of purpose, material and skills associated with a bladed tool called a billhook. In a wider context our work considered the shift in the conversation about craft and in turn our relationship to objects.

2019 SWAP editions Are you an Island?

Produced a batch of 25 [Nipper knives](#) for artist Robin Tarbet's SWAP art- editions project to respond to the question "[Are you an island?](#)". In 2019 they were exhibited at Creekside Projects in Deptford before being shipped to islands – conceptual or otherwise – all across Europe.

2019 Nobody Norwich

Esoteric book sellers Nobody Norwich asked me to design and make a batch of [objects](#) that reflected both them and the city of Norwich.

2018 Museum of Contemporary Farming at MERL

In 2017 I made a wheat growing/bread [making kit](#) for artist Laura Copsey. This was subsequently selected to be part of the Museum of Rural Life's 'Museum of Contemporary Farming' [exhibition](#).

2018 The Great Whale

Produced a series of whale [sculptures](#) which were auctioned by California based filmmaker Kelly Teacher to raise funds for a [documentary](#) that sought to raise awareness of the plight of blue whales.

2015 to 2017 MA in Design Products at the Royal College of Art

Whilst at the RCA I researched into vernacular creativity and provenance within material culture. For my final exhibition I distilled "[Isle of Wight-ness](#)" into a series of objects such as the [Nipper](#) and [Nammet](#).

2014 Work-Shop

Leading participant in jewellery designer Michelle-Oh's Work-Shop pop-up. For this I designed and made a series of objects and ran a lamp making [workshop](#).

2013 The Poundshop at Selfridges

Produced a range of affordable objects for The Poundshop, who ran a shop at Selfridges as part of their Bright Young Things festival. This proved so successful that The Poundshop subsequently sold my [objects](#) at pop-ups in Moscow and Tokyo.

2011 Secret Garden Party & End of the Road

Commissioned to create a large scale installation of eerie clay [figures](#) all made from clay dug from the cliffs near my workshop. This was then exhibited at the summer music festivals Secret Garden Party and End of the Road