

CERAMIC VALUES

Can ceramics make a difference?

Ceramics and its Dimensions Congress

5 - 6 October 2017

Stoke on Trent





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British
Ceramics
Biennial



ambiente

BRÖHAN-MUSEUM



The Royal Danish Academy of Fine Arts,
Schools of Architecture, Design and Conservation
School of Design



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CERAMIC VALUES:

Can Ceramics make a difference?
(5-6 October 2017) is the culmination
of Ceramics and its Dimensions, an
innovate project involving 18 European
partners. The Congress, led by
Ulster University in association with

the British Ceramics Biennial, the Potteries Museum & Art Gallery, Staffordshire
University and Stoke City Council, aims to add to the debate about the value
and role of ceramics in society and will present the full range of findings from the
project's 10 module teams.

Focusing on the three key themes of skills, values and place, the Congress
will examine the relationship between historic centres of manufacture and
contemporary centres of learning, production and consumption. Representatives
from the Ceramics and its Dimensions partners, as well as a range of other
practitioners and scholars from Europe and further afield, will be present and
contribute to Congress proceedings. The Congress takes place on the occasion
of the 5th British Ceramics Biennial in Stoke-on-Trent, the centre of the British
ceramics industry, and sessions will be held at both the Potteries Museum and Art
Gallery and the BCB's former Spode factory site.

We warmly welcome you to Stoke on Trent and look forward to an exciting
programme of lectures, workshops and displays.

Prof Karen Fleming
Head of Belfast School of Art

Mr Michael Moore
Reader in Ceramics

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Can Ceramics make a difference? – The Ceramics and its Dimensions Congress

Ceramics have always played a prominent role in the life of people, in every European country and around the whole globe. Even if ceramics are increasingly taken for granted,

products made from these materials are still used for decoration, representation, and are present in private homes as well as in public areas. The Ceramics and its Dimensions (CaiD) project, funded by the EU Creative Europe programme, focuses on the past, present and, above all, the future of ceramics. It started with a symposium in Beograd, discussing not only the history of ceramics, but also how the discipline is ideally suited to address the unfolding and wide-ranging needs in today's European society.

The congress, Ceramic Values: Can Ceramics make a difference?, is consequently following this idea. Now the audience is even broader because it is linked to the 2017 British Ceramics Biennial in Stoke-on-Trent. This linkage provides the opportunity to address a highly interested community which visits the British capital of ceramics every two years. Those responsible for planning the congress, which is an important module of the CaiD project, are Ulster University in Northern Ireland, and the British Ceramics Biennial, Staffordshire University, and the Potteries Museum and Art Gallery all from Stoke-on-Trent, the city which is hosting the event. And of course, all partners of the project contributed their knowledge, their ideas and their relations to developing the congress. This made a vision come true: the vision to invite speakers from all over Europe and from around the globe, to contribute their input to the ceramics world and to share their knowledge.

The mission of the congress is even bigger: to open the mind of the decision makers to give ceramics its place as an innovative, solution making material; a material which does far more than cover every day needs; a material which is sustainably preserving nature and making our life richer in every kind of living situation; a solution maker which it has always been in the past and will continue to be in the future in art and design.

This congress is a statement of the efforts made by the CaiD team and the results which have been achieved. It places the special contribution of the European ceramics community to culture and society within wider global developments. And finally, it celebrates and nurtures the new generation of ceramists in art and design through the Future Lights of Ceramics award.

Can ceramics make a difference? We, the project-partners, from the museums, the universities, the creative sector, the research institutes and industry are convinced that the answer is: Yes!

Wilhelm Siemen
Director, Porzellanikon
Staatliches Museum für Porzellan

Keynote Profiles:

Laura Breen **Independent scholar**

Laura Breen was part of the Ceramics in the Expanded Field project at the University of Westminster from 2011 to 2016. She is currently converting her PhD into a book, *Ceramics and the Museum*, which will be published by Bloomsbury Academic next year. Her writing also features in *The Ceramics Reader* (2017) and *Contemporary Clay and Museum Culture* (2016). Prior to joining Westminster, Laura worked in the museum sector at a range of institutions including Imperial War Museum North, Bolton Museum and Art Gallery and Tameside Museums Service. The Ceramic Values conference sees her return to another former workplace – The Potteries Museum and Art Gallery – where her role in the collections team (2009-2011) intersected with the birth of the British Ceramics Biennial and provided the catalyst for her research career.

Neil Brownsword **Professor of Ceramics, Bucks New University & University of Bergen**

Neil Brownsword is an artist, researcher and educator who holds professorial positions in ceramics at Bucks New University and University of Bergen, Norway. Brownsword began his career in ceramics as an apprentice at the Wedgwood factory in the mid-1980s. His practice examines the legacy of globalisation in relation to Stoke-on-Trent's ceramic manufacturing sector, and the impact this has had upon people, place and traditional skills. Using film and performative installation, Brownsword deconstructs complex craft knowledge within industrial production to pose questions surrounding the value of inter-generational skill. His work is represented in public/private collections internationally, including the Victoria and Albert Museum, Korea Ceramic Foundation, Yingee Ceramic Museum Taiwan and Fu Le International Ceramic Art Museum China. In 2009, he was awarded the 'One Off Award' at the inaugural British Ceramic Biennial, and the Grand Prize at the Gyeonggi International Ceramic Biennale, South Korea in 2015. He is one of twelve finalists currently shortlisted for the 2017 BBC4 Woman's Hour Craft Prize.

Claudia Casali

Director of the International Museum of Ceramics, Faenza

Claudia Casali has a degree in the Preservation of Cultural Heritage, specialising in the history of contemporary art and aesthetics from the University of Udine, where she also achieved a doctorate in contemporary art and art criticism. Since 1997, she has collaborated as an art historian and critic with Modern Art Gallery in Verona, GAM in Bologna, MAR in Ravenna and, since 2011, she has been the Director of the International Museum of Ceramics in Faenza. She has worked with several international museums on ceramic art competitions and prizes, notably Keskemet (Hungary), the Westerwald Prize (Germany), the Danish Prize (Denmark), the Gmunden Symposium (Austria) and the Mino Ceramics Competition (Japan). She has presented at a variety of international symposiums and edited several books about contemporary art and ceramic art. She constantly follows the evolution of the languages of contemporary ceramic art, promoting new artists in the sculptural and ceramic fields. As part of her role at Faenza, she teaches the history of ceramic art and museum practices at the postgraduate level.

Franz Chen

CEO and founder of Franz Collection Inc.

Franz Chen founded his art brand Franz Collection in 2001 with a mission to revive porcelain culture and celebrate its enduring and eternal quality. The brand has been marketed to 56 countries worldwide. Through technical breakthroughs, the brand has integrated classical, contemporary, Western and Eastern aesthetics into its exquisite artworks. After 16 years of applying 3-D sculpting and printing technology to enable diverse and unique forms, the brand also developed its 3-D porcelain material and printing machine, bringing more possibilities and opportunities to the ceramic industry. As an innovative leader, the brand values quality and aims to combine technology, art and culture to deliver the values of truth, goodness and beauty.

Keith Harrison

**Research Professor in Ceramics,
Bath Spa University**

Keith Harrison (born 1967, West Bromwich) lives in Plymouth and is currently Research Professor - Ceramics at Bath Spa University. Recent solo exhibitions and presentations include: Joyride, Jerwood Open Forest Commission, Cannock Chase (2017); Knowledge is Power: 6 Towns, BCB/Stoke Libraries, Stoke-on-Trent (2017); Heavy Rock | Plymouth Sound, KARST, Plymouth (2015); Mute, National Museum Wales, Cardiff (2015); Bustleholme (with Napalm Death), De La Warr Pavilion, Bexhill-on-Sea (2013); Moon: a public demonstration, Victoria and Albert Museum, London (2013); Lucie Rie vs Grindcore, Victoria and Albert Museum, London (2012); Blue Monday/White Label, Landmark, Bergen Kunsthall (2010). Selected group exhibitions: Jerwood Open Forest, Jerwood Space (2017) Material Language, New Art Centre, Salisbury (2016); Super Woofer, Matt's Gallery, (2015); Sound Matters, Touring exhibition (2013); Jerwood Makers Open, Jerwood Visual Arts, national tour (2011). Harrison was Ceramics Resident at the Victoria and Albert Museum, London in 2012-13.

Jay Thakkar

**Director of Design Innovation &
Craft Resource Centre at CEPT
University, Ahmedabad**

Jay Thakkar is an Associate Professor and Director of the Design Innovation and Craft Resource Centre (DICRC) at CEPT University, Ahmedabad, India. He has co-authored 'Prathaa: Kath-Khuni Architecture of Himachal Pradesh' (2013, co-authored with Bharat Dave & Mansi Shah) and 'Matra: Ways of Measuring Vernacular Built Forms of Himachal Pradesh' (2008, co-authored with Dr. Skye Morrison), and has also authored 'Naqsh: The Art of Wood Carving of Traditional Houses of Gujarat – Focus on Ornamentation' (2004). He has recently received the Charles Wallace India Trust (CWIT)/Simon Digby Memorial Charity (SDMC) Research Award from the United Kingdom. He is on the Advisory board for craft related programs for INDEXT-C and the Cottage and Rural Industry sector, Government of Gujarat, India. He has worked on various design, craft and research projects in India and Britain. He has been actively affiliated with different universities and organisations in India, Europe, and Australia, and has published and presented papers, delivered lectures, organised field research and mentored many students.

Congress Programme

Notes: PMAG – Potteries Museum and Art Gallery,
BCB – British Ceramics Biennial Spode Factory site

Thursday 5th October

09.00	PMAG	Registration Tea, coffee
09.30	Lecture Theatre	Welcome to Congress Mr Wilhelm Siemen and representatives from PMAG/BCB/ Ulster/Stoke City Council
10.00	Lecture Theatre	Keynote 1 – Can ceramics make a difference? Chair: Christopher McHugh, Ulster University Claudia Casali , International Museum of Ceramics, Faenza <i>When ceramics make a difference</i> Neil Brownsword , Bucks New University and University of Bergen <i>Neil Brownsword Factory</i>
	PMAG	Désirée Neeb , Porzellanikon – Staatliches Museum für Porzellan <i>Prop Ceramics and their Relevance in movies and commercials.</i> (This interactive touchscreen will be available throughout the Congress).
12.00	PMAG	Lunch break
13.00	Lecture Theatre	Session 1: Ceramics and its Dimensions Module Round Table Discussion Chair: Wilhelm Siemen, Porzellanikon - Staatliches Museum für Porzellan Each CAID Module will report back on their activities.
15.00	PMAG	Tea/coffee

Parallel sessions at PMAG (Presentations 20 mins each, plus 10 min Q/A)

15.30	Lecture Theatre	Session 2 – Ceramics and education Chair: Maarit Mäkelä, Aalto University Barbara Schmidt , Art Academy Berlin Weißensee <i>Detours to Ceramic Futures - Experimental approaches to ceramic materials from a product design view</i>
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Thursday 5th October

Parallel sessions at PMAG, contd.

15.30	Lecture Theatre	<p>Ayşe Güler, Çanakkale Onsekiz Mart University Şirin Koçak Özeskici, Usak University <i>Educational Values in the Ceramic Arts and Literacy for Life</i></p> <p>David Sanderson, Staffordshire University <i>Teaching principles and methodologies</i></p> <p>Emma Lacey, Central Saint Martins <i>What Can Ceramics Do?</i></p>
15.30	Learning Suite	<p>Session 3 – Ceramics, tradition and heritage Chair: Martin Brown, Staffordshire University</p> <p>Biljana Djordjević, National Museum in Belgrade <i>Pottery Technology – The Value of Intangible Cultural Heritage</i></p> <p>Valentin Petjko, Daugavpils Clay Art Centre <i>Significance of Place in Ceramics: Latvian experience</i></p> <p>Mateja Kos and Saša Rudolf, National Museum of Slovenia <i>Ceramics and Tradition</i></p> <p>Anna Francis, Staffordshire University <i>Community Maker and the Portland Inn Project</i></p>
15.30	Board Room	<p>Session 4 – Analogue and digital craft Chair: Dan Lewis, Staffordshire University</p> <p>Tavs Jorgensen, University of West England <i>Jugstrusions: Technological (in) determinism and the value of material knowledge</i></p> <p>Babette Wiezorek, Art Academy Berlin Weißensee <i>Technology, Material and the Emergence of Form</i></p> <p>Yihui Wang, National Taipei University of Technology <i>The Development of Contemporary Taiwanese Ceramic Ware: Craft, Design and Industry</i></p>
18.00 - 20.00	AWARD Exhibition Event at BCB Spode site	

Thursday 5th October

BCB Sessions – Shuttle Bus from PMAG

15.30 - 17.30 BCB

BCB Session 1 – Exploring place through clay

Chair: BCB

Ian McIntyre, Independent artist

Brown Betty: The archetypal teapot (gallery talk, 20 mins)

Peter Jones, Independent artist

Contained Process (gallery talk, 20 mins)

Dena Bagi, BCB
Priska Falin, Aalto University

Material Place: how do the qualities of clay help (individuals/groups) explore (their) place?
(workshop, 60 mins)

Jo Ayre, BCB

Can Ceramics make a difference to the idea of Place?

(workshop, 60 mins)

Cj O'Neill, Manchester Metropolitan University

The Reader (interactive artwork)

Friday 6th October

Potteries Museum and Art Gallery

09.00

PMAG

Registration
Tea, coffee

09.30

Lecture Theatre

Keynote 2 – Can ceramics make a difference?

Chair: Jelena Popović, Museum of Applied Art Belgrade

Keith Harrison, Bath Spa University

Interactive & performative ceramics in the public realm

Franz Chen, Franz Collection Inc

Modern China: building a career in ceramics

10.50

Short break

11.00

Learning Suite

Keynote 3 – Can ceramics make a difference?

Chair: Pamela Topping, Ulster University

Jay Thakkar, Head of Research of Design Innovation and Craft Resource Centre at CEPT University

A synergistic creative approach in warli craft practices through the Heart:Beat project

Laura Breen, Independent researcher

Re-locating ceramics

12.00 PMAG Lunch

Parallel sessions at PMAG (Presentations 20 mins each, plus 10 min Q/A)

13.00	Lecture Theatre	<p>Session 5 – Ceramics, place and materiality Chair: Barbara Schmidt, Art Academy Berlin Weißensee</p> <p>Maarit Mäkelä, Aalto University <i>In dialogue with the earth: creativity, materiality and place</i></p> <p>Natasha Mayo, Cardiff Metropolitan University <i>Civic Ceramics</i></p> <p>Tuuli Saarelainen, Saija Halko and Hanna-Kaarina Heikkilä, Aalto University <i>Spirit of the place</i></p> <p>Mandy Parslow, Limerick School of Art and Design <i>A sense of place: the expressive vessel in contemporary ceramic practice</i></p>
13.00	Learning Suite	<p>Session 6 – Ceramics, wellbeing and museum engagement Chair: Laura Breen, Independent researcher</p> <p>Fiona Green, York Museums Trust <i>How public ceramic collections can be used for the education, enjoyment and wellbeing of the 21st century visitor and why using ceramics in this way contributes to a happier, healthier society</i></p> <p>Ann Van Hoey, Independent artist <i>Changing social dynamics with ceramics</i></p> <p>Rachel Conroy, Leeds Museums and Galleries <i>Emotional responses to ceramics in a museum environment: 'Fragile?' and 'Quietus'</i></p> <p>Bret Shah, Independent artist <i>Accessible Aesthetics</i></p>
13.00	Board Room	<p>Session 7 – Ceramic collections and object biographies Chair: Biljana Djordjević, National Museum in Belgrade</p> <p>Biljana Crvenković, Museum of Applied Art, Belgrade <i>Porcelain as Heritage: The Belgrade Buffon service</i></p>

Friday 6th October

13.00	Board Room	<p>Ian Jackson, Staffordshire University <i>A tale of the old pioneer: evidence of Josiah Wedgwood's Entrepreneurial Spirit and Commercial Exploitation from the Wedgwood Collection</i></p> <p>Ulrika Schaeder and Marika Bogren, Nationalmuseum, Sweden <i>Anchoring a Ceramic Treasure</i></p> <p>Sue Blatherwick, Independent researcher <i>The materiality and narratives within a bread crock</i></p>
15.00	PMAG	Tea, coffee
15.30	Lecture Theatre	<p>Session 8 – Professionalism: Building a career in Ceramics Chair: Franz Chen, Franz Collection Inc. Sabrina Vasulka, Rhiannon Ewing-James, Wendy Ward, Karolina Bednorz, Monika Müller and Maria Juchnowska, former FUTURE LIGHTS contestants</p>
16.30 - 17.30	Lecture Theatre	<p>Session 9 – Plenary Chair: Wilhelm Siemen, Porzellanikon - Staatliches Museum für Porzellan</p>
BCB Sessions – Shuttle Bus from and to PMAG		
14.00	BCB	<p>BCB Session 2 – Shaping the Future Chair: BCB</p> <p>Nathalie Lautenbacher, Aalto University <i>Thoughts on The Tabletop – Food Related Design</i> (gallery talk, 20 mins)</p> <p>Anna van der Lei and Kristos Mavrostomos, CHIL-DISH / Studio Hån <i>CHIL-DISH project</i> (gallery talk, 20 mins)</p> <p>Alison Howell, Burgess and Leigh Ltd <i>(Burleigh x CFPR) + KTP: How an academic-industry partnership can work to both innovate and preserve traditional ceramic processes</i> (gallery talk, 20 mins)</p> <p>Cj O'Neill, Manchester Metropolitan University <i>The Reader</i> (interactive artwork)</p>
16.00		Return to PMAG for Plenary

Barbara Schmidt

Detours to Ceramic Futures - Experimental approaches to ceramic materials from a product design view

Since the beginning, homo sapiens has been maintaining a very close relationship with ceramics. The range of applications and production methods for the material is constantly expanding. The

spectrum of possible fields of work for designers is also broadening and becoming more diversified. Therefore, the trend in training future designers is a move towards a more generalist education, which poses new challenges – how do we teach students about ceramics and create relevant contributions to address the prospects and advancement of ceramics in the context of project work at a higher education institution? The lecture discusses approaches developed at the Berlin Weissensee School of Art for students in the fields of Product Design and Textile & Surface Design to explore the potential of ceramics as a material. Students learn about ceramics by experimenting with the material, by using manual, machine-based and digital production methods, but also through the experimental exploration of food and its preparation, the search for new applications for ceramics, and by working with local resources and applying new form-finding techniques.

Three examples for current projects will be presented:

1. Table tools – a project on ceramics (in)formed by the process of preparing and enjoying food
2. Off the table – new concepts for the use of ceramics beyond food culture
3. Brick by brick (working title) – the potential of ceramics for defining space (architectural ceramics, tiles, bricks etc.).

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Art Academy Berlin Weißensee

Session 2: Ceramics & education

Ayşe Güler & Şirin Koçak Özeskici

Educational Values in the Ceramic Arts and Literacy for Life

This lecture includes three main topics for consideration.

1. *Ceramic values and their educational values*: The research begins by addressing: materials, techniques, aesthetics, craft and artistry, poetics, conceptual,

cultural, historical and traditional elements of ceramic values. The educational influences of these ceramic values will be explored in relation to different demographic contexts: firstly; to children, the youth, women, disabled people, adults and to elders, and secondly to art students, ceramic masters and artists.

2. *Educational Values in the Ceramic Arts and Literacy for Life*: This section will explore themes around gaining values with ceramics and relationship literacy for life. Attention will be drawn to the effects of the literacy for life on individual and societal life efforts and prosperities/ contributions of the educational values of ceramics to them.

3. *Educational Suggestions*: The lecture will conclude with an observation of ceramics and their education in formal and informal educational systems and will offer suggestions depending on literacy for life to both formal and informal educational systems of ceramics.

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Şirin Koçak Özeskici
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Usak University

David Sanderson

Teaching principles and methodologies

I have been a full time lecturer at Staffordshire University since 1987, and professor of ceramic design since 2008. My career aims and

objectives, (i) as a designer, (ii) a teacher and (iii) an academic researcher are the same – through extensive and continual dialogue with industry and commerce, contribute to the future well-being of this historic centre of ceramic manufacture. I will present and illustrate my teaching principles and methodologies. Central to this philosophy is to empower in my students, an entrepreneurial knowledge to succeed in their professional careers, as designers, designer-makers or designer-producers. My personal, intellectual and enterprising obsession is to continually evaluate, then to challenge, current 'manufactory parameters' based not only on 'perceived' production limitations, but, on contemporary global consumer trends and requirements. An intuitive reason the design brand Flux was established, for example. "Flux Stoke-on-Trent is an innovative and high-end ceramics design company. The main body of my presentation will be to present my current research project i.e. to investigate the potential of 'adding value' to the local industry's 'traditional' earthenware and bone china manufactories.

David Sanderson
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Staffordshire University

Emma Lacey

What can ceramics do?

What contribution can ceramics really make to the broader society? Each year, second year BA Ceramic Design students at Central Saint Martins engage in

‘The Client Project’ which sees 5 businesses or organisations working with small groups of students who act as a design consultancy. This provides a real world context for testing and reflecting on their work and ideas. This year we are working with charities and community organisations to explore the power of the ceramic material and its possibilities for social impact. The student brief asks, ‘What Can Ceramics Do?’ The challenge is for the students to understand the values of their clients and to develop ceramic work, installations or engagement workshops using clay, which will help to unpick the issues they are presented with and to explore the idea of communicating valuable information or raising awareness about personal and social concerns.

Organizations acting as clients are:

- Hands Inc: Reclaim the menopause project
- UCL Dementia Research Centre at Wellcome Trust: “Created out of mind project”
- The Global Generation Skip Garden
- The Dalston Curve Garden
- Studio3Arts

Emma Lacey
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**University of the Arts London,
Central Saint Martins**

Biljana Djordjević

**Pottery technology - The value
of intangible cultural heritage**

Ceramic is the oldest synthetic material in the history of mankind. From the first cognition about ceramic technology, from more than 26,000 years ago to the present day, all technical

and technological discoveries in the production of ceramics continued to exist in parallel with new ones. That is why ceramics is a unique phenomenon. The process of ceramic production, i.e. pottery technology, is extremely complex and delicate. It requires respect of certain principles that do not allow arbitrariness. The knowledge and skills required for the pottery production are transmitted from one generation to another through history. Thus, the technological continuity that is formed allows future generations to build on already existing knowledge. The corpus of technological knowledge in the field of pottery, which is only one segment of contemporary ceramic production, is essential for the understanding of the entire phenomenon. Therefore it is necessary to bear in mind ecological aspects of pottery in terms of ceramic production as well as in its utilitarian sense, in the local environment and its global significance. For this reason, ceramics is an important part of the intangible cultural heritage of humanity that must be preserved for generations to come.

Biljana Djordjević
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National Museum in Belgrade

Session 3: Ceramics, tradition & heritage

Valentins Petjko

Significance of Place in Ceramics: Latvian experience

For thousands of years Latvia and its particular regions are known for their local pottery traditions. One such region is Latgale and Latgale traditional pottery with its own history,

prosperity and decline. During the 20th century the region also gave birth to several professional artists, some of whom became world-renowned ceramists. One such artist is Peteris Martinsons (1931-2013), one of the personalities who had developed an understanding of the idea of contemporary ceramics in Latvia. During recent decades the Latgale region has developed as a national centre not only in the field of traditional pottery, but also for contemporary ceramics, by organizing wide ranges of events for professional ceramists, such as symposiums, festivals and the Latvia International Ceramics Biennale. The role and significance of a place in the development of ceramic tradition will be observed in the presentation, as well as the Latvian experience in formation of contemporary tradition in Latvian ceramics.

Valentins Petjko
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Daugavpils Clay Art Centre

Mateja Kos & Saša Rudolf

Ceramics and Tradition

It may sound preposterous, but in the field of ceramics connections between tradition and national identity can be detected. Also, in the system

of values handicraft is somewhat protected against industrialized production. Both statements imply that ceramics is tightly connected with tradition. While it is commonly assumed that traditions have ancient history, many traditions have been invented on purpose, usually political or cultural. The adjective 'traditional' also has an association with being opposed to creativity. It is often the unchanging form of certain arts that leads to their perception as traditional. In the 19th century, there was a significant increase in historical research throughout Europe. This newly generated interest for history also inspired nationalism and ideas of nations, nation states, national history and art - all of them connected with tradition. Consequently, the search for traditional nation-defining elements became more and more necessary. This is also reflected in the fields of fine and applied arts. Traditional forms manifested themselves in what is today's Slovenia (previously part of the Austro - Hungarian Empire) as tightly connected not only with traditional folk crafts but also with archaeological finds. In the 18th and 19th centuries there appeared some shapes and ornamental schemes known among the inhabitants as national forms. These artefacts, not only made of clay, but also of glass, wood, iron and even of textiles (so called national costume) became known as Slovenian national treasure, a part of national cultural heritage. Such forms include, for instance a baroque vine jug with globular body and trefoil rim that was widely produced in northern Italy and exported thorough Middle Europe through Slovenian lands. This type of vessel is believed to be of Slovenian origin and it is still regarded as a valued traditional item. Another example is a type of ornament, found mostly on the archaeological ceramics; a perpendicular sinuous line. A reflection of both can be detected in both industrial production and in a part of contemporary production.

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Saša Rudolf
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Session 3: Ceramics, tradition & heritage

Anna Francis

Community Maker and the Portland Inn Project

The Portland Inn Project is a creative arts project in partnership with The Portland Street Community Group, Stoke-on-Trent City Council, Appetite, AirSpace Gallery and

The British Ceramics Biennial for a community in Stoke-on-Trent, where derelict properties were sold for £1 with the view of changing the fortunes of the area. The developments to the built environment, which sought to bring a new group of working residents into the area, had the aim of 'changing the rhythms' and reducing other recognised local problems such as fly tipping, drug dealing and anti-social behaviour. The Paul Hamlyn funded ceramics project 'Community Maker' aims to work with the new and existing community in the area, bringing people together to deal with community cohesion problems as well as to strategise and plan community priorities for developments in the area.

'Community Maker' was initially planned as a 3 year partnership between British Ceramics Biennial and AirSpace Gallery, which began in the summer of 2015. The project was developed with lead artist and £1 home owner Anna Francis and aimed to connect with the cultural diversity of the local community by exploring personal stories, ceramic heritage, cultural identities and relationship to place, through making and sharing food, and designing and making ceramic objects associated with the communal consumption of food. A secondary question raised by the project involved exploring the impact of durational approaches to commissioning public art projects, and what happens when artists work where they live.

Anna Francis
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Staffordshire University

Tavs Jorgensen

Jugstrusions: Technological (in) determinism and the value of material knowledge

This contribution concerns a research project that explores new notions of the concept of technological determinism, which at its most extreme interpretation proposes technology as the exclusive driver of cultural,

economic and social developments. In recent years developments in digital fabrication (3D printing technology in particular) have frequently spurred notions of technological determinism to be expressed.

While new technology in the shape of 3D printing is one of the central components of this research enquiry, a key objective of this research is to show how material knowledge acquired through direct physical engagement with the medium, remains a critical aspect in the design process. More specifically this project sets out to explore how the physical characteristics of the production medium (clay) can be used to creatively disrupt the design process that has been carefully planned through the use of digital tools. The practical elements of this research are currently focused on the production of a series of extruded ceramic jugs. The process starts by carefully creating extrusion dies through a visual programming tool, created specifically for this purpose. The dies are then fabricated via 3D printing and used to produce a series of jugs (Jugstrusions) through the conventional analogue clay extrusion process. The plasticity of the clay frequently causes unpredictable 'curling' in the extruded forms, which affects both the aesthetics and functionality of the jugs. All of the jugs are based on a basic teardrop cross-section, some of them will pour while others take strange but interesting forms – but don't pour so well.

The overall aim of the research is to illustrate how the particular characteristics of the clay medium, which could initially be seen as undermining a design process that is based on high-tech tools, ultimately facilitates a more interesting output – a kind of technological in-determinism.

Tavs Jorgensen
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University of West England

Babette Wiezorek

Technology, Material and the emergence of form

For some years now, ceramic 3D-printing has been gaining attention in different contexts - the tech-oriented maker scene, craftsmen, artists and designers are pushing this new technology,

and even the large-scale industry is very interested in this tool for the customisation of mass products. During the first step of 3D-printing, a digital form is created, which is then transferred into a code for the motors. This disconnects the digital construction and the data processing from the actual realisation and printing itself. It stands in stark contrast to traditional and manual techniques like hand-building or wheel-throwing where you always receive a tactile and sensory feedback enabling you to react directly on the not-yet-finished artefact. My M.A. thesis follows a fundamental interest in the emergence of form in nature and technology and it examines the possibility of integrating organic strategies like regulatory circuits and feedbacks into the system of a 3D-printer. A sensory evoked feedback changes the online-coding of the printer's movement and influences the form of the artefact. This is possible by using microprocessors as an open interface for sensory data and the adapted code. In that setting, the digital generation of the form is no longer disconnected from the process of emergence. Instead, the different components and steps are intertwined with each other. This dynamic structure allows a new kind of human-machine-interaction: the digital construction of an artefact is replaced by physical interfaces controlling the printer's movements directly. The user's reaction on the emerging form becomes similar to manual techniques.

This presentation will introduce the approach to integrate sensory feedbacks in the 3D-printing process and determine how the different components - material, printers construction, coding - and the human protagonist are influenced by each other. I discuss the characteristics and meanings of analogue and digital skills in that context as well as the differences and potentials of that technology compared to conventional, e.g. industrial processes.

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Yihui Wang

The Development of Contemporary Taiwanese Ceramic Ware: Craft, Design and Industry

The process of making clay into ceramics provides a variety of possibilities which relate to culture, environment, morals, aesthetic and economy issues. The era of the industrial revolution brings merciless and

grim environmental disruption which give rise to discuss the issue of production processes in ceramics. The craft maker, designer, researcher and industry owner start to rethink the relationship between human body and machinery. The key question in this research is how the industrial ceramic products and studio ceramics use the same material and share the close market, but towards a totally different style and aesthetics value.

This lecture begins with general perspectives of the Taiwanese cultural and historical background to consider the present circumstances of the functional ceramics market in Taiwan, including relevant research fields on the influences of Western and Eastern studio craft development, the Arts and Crafts Movement and the Mingei Movement. The body of this presentation is organised into three sections, the first section investigates how cultural environments and artists' individual personalities influence the final result and indicate personal, meaningful relationships with objects. The second section discusses how makers can translate some of the traditional values and hand crafted qualities into new market product and achieve the quantity. The final section provides suggestions. Continuing on a reasonable scale using semi-industrial processes which, partly by hand, partly with the use of machine will offer new opportunities in the interface between making and user experience.

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Session 5: Ceramics, place & materiality

Maarit Mäkelä

In dialogue with the earth: creativity, materiality and place

The raw materials that are used for making ceramics are taken from the ground. The mineral composition of the ground varies depending of the place where the materials are gathered. In

this presentation place is understood as a geographical location that has a certain identity and material surface. This presentation discusses the creative process that I followed recently in a specific place in New Zealand, that is Waiheke Island. Because of its volcanic nature the island offers diverse raw materials that can be used for making ceramics.

During the year I stayed in Waiheke I, as an artist and a craftsperson, threw myself in a mutual relationship with material world – I started a profound dialogue with the local environment, tools and materials that are essential to my professional practice. The core of my artistic practice was the local, natural environment and, in particular, the earth samples that I gathered during the walks in the island including sand, stones and clay. These materials were processed further in my Waiheke studio and then used as a clay body for the works, and as coloured slips for the paintings I produced on the raw clay. The paintings were fired in ceramics at 1060 degrees Celsius.

The presentation is supported by photographs, which are taken from the local environment where the materials were collected. In addition it consists of documents from the making process, as well as the resulting ceramic paintings. I consider the dialogue as a mutual process where I expose myself for the qualities of the earth I gathered from a certain place. Through my slow body-based working process I probed the qualities and possibilities of the material environment. The final works were not properly planned beforehand but instead, evolved as a result of the dialogue with the place and its material surrounding offered.

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Natasha Mayo

Civic Ceramics

The iron in our blood and
calcium in our bones, the earth
beneath our feet, the building
blocks of 'home', the cup from
which we drink - no other

material contains such rich narrative. Across the diversity of ceramic practice from functional ware (the most intimate of art forms shaping our sustenance and home), to figurative and sculptural work (imposing identities and physical space), to time-based or installation work (often characterized by the search for universal truths), the significance of our relationship with materials defines the study of 'ceramics' as a discipline. To know clay, is to act in correspondence with it, 'to follow the matter-flow as pure productivity' (Deleauze Guittari 2004: 454) with each gesture posing a question to which the material responds, asserting the peculiarities of its chemistry.

To make in clay, is not to impose but enter into correspondence with this raw material substance; to draw out potentials awaiting form 'in a world of becoming... one path or trajectory through a maze of trajectories' (Ingold 2013: 22). To be a ceramist, is to be attuned to these parallels between our physiology and the earth, to understand not only how we have shaped our world but how, in turn, the material world has shaped human experience. To teach ceramics, is to nurture understanding of this reciprocity. The unique correspondence between man, thought, action and society has always underpinned a good ceramics curriculum yet as we compete against more gregarious voices in the wider field of arts education, the integrity of ceramics as a philosophy of making needs to be made more overt, its impact celebrated. It is time to declare its hand.

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Session 5: Ceramics, place & materiality

Tuuli Saarelainen, Saija Halko & Hanna-Kaarina Heikkilä

Spirit of the place

to the meaning of the local spirit, materials and resources that are available and use our experiences for creating unique products and art objects. During the intensive week of the workshop we were privileged to experience the factory process and atmosphere as well the local Kahla village environment. The factory worked as a great source of inspiration, by its volumes and repetition.

We were photographing the surroundings and playing with the resources that we could reach. By using the waste material found from the factory site and in nearby areas, and by combining traditional techniques, material research and new technology, we created works where the features of the local area is seen. The work consists of five different collages and complementary photographs. We wanted to show how important it is to move forward, with a great awareness of where we are coming from and where we are heading to. With an open-minded attitude we came up with series of art pieces that caught the spirit of the place.

‘Spirit of the Place,’ was born during the Kahla workshop in spring 2016. The idea was to work in the context using the local resources and materials.

We wanted to pay more attention

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Session 5: Ceramics, place & materiality

Mandy Parslow

A sense of place: the expressive vessel in contemporary ceramic practice.

'Place' can be a problematic word, open to multiple meanings and interpretations. Our connection to place is deeply embedded and fundamentally informs how we perceive our environment. It can be

considered across various, often interlocking disciplines including geography, philosophy, anthropology, literature and art. Like the vessel, place is something known, but difficult to explain. It is physical and imagined, spatial and temporal, emotional and sensual. Using the statement below as a starting position, I will explore how a 'sense of place' evolves from lived experience and how it might relate to ceramic practice.

'Light shifts across the land altering colour, form and texture; varying by the minute, by the season. Marks left by human endeavour punctuate these changes; ploughed fields, meandering paths. Some of these patterns describe ancient cultural landscapes; others show current activity as place continues to be shaped by man and nature. My practice explores a sense of place through landscape and objects. Forms evolve from the vernacular containers and tools of rural life now preserved in museums. Conserved behind glass, no longer utilitarian, they resonate for different reasons. Rims act like horizons; the liminal space between land and sky, between internal and external. An exploration of the vessel and the unpredictable technique of wood-firing seem fitting ways to examine these concerns. The rootedness, physicality and close attention over a long time required by the kiln echoes a farmer's knowledge and bond to the land and provides a link with my rural heritage. The firing appears to physically embed place in the work. Each piece is both caressed and assaulted by the flame, ash and salt vapour moving through the kiln in the intense heat of the firing. Their surfaces are a record of this journey.'

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Session 6: Ceramics, wellbeing & museum engagement

Fiona Green

How public ceramic collections can be used for the education, enjoyment and wellbeing of the 21st century visitor and why using ceramics in this way contributes to a happier, healthier society.

Focusing on the theme of 'value' and looking at the contribution that ceramics can make to society, my presentation explores the different types of informal learning activity offered to visitors at the Centre of Ceramic Art (CoCA) at York Art Gallery. I will demonstrate how we use our ceramics collections in activities that contribute to the

health and wellbeing of our visitors, volunteers and staff. One aim of the Centre of Ceramic Art is to encourage the enjoyment of ceramics across a broad audience and this has been promoted with the learning and understanding of ceramic and art practice within York Art Gallery's team and its audience. There are few theoretical or practice based courses left in the UK.

The Centre of Ceramic Art, along with other public museums and galleries, have the opportunity to help fill this learning gap, encouraging a new generation of ceramic enthusiasts to become the students, collectors, makers, curators and academics of the future.

We will look at examples of some of the Centre of Ceramic Art's current projects, which include volunteers working as live interpretation in the Anthony Shaw Collection space, allowing families and children to handle our collections and special sensory tours that provide a more haptic visitor experience for the blind or visually impaired. I will argue that the five ways to wellbeing; connect, be active, take notice, learn and give, are embedded in our practice, increasing accessibility to collections, enhancing the museum experience and positioning ceramics as a valuable tool for learning, engagement and wellbeing in a wider community context.

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Session 6: Ceramics, wellbeing & museum engagement

Ann Van Hoey

Changing social dynamics with ceramics

This research was inspired by designers who contribute to society with engaging projects, by collaborating with 'Den Ateljee', a government funded sheltered workshop working

with disabled people since 1980. This workshop had been struggling to get market access, so the aim was to create attractive, reproducible pieces taking into account many restrictions. For example as the workers need to experience the therapeutic effect of working with clay, using the casting technique was out of the question. The design had to be adapted in terms of difficulty level and work speed. I decided to contrive a bowl with a 3D drawn pattern. It led to a collection of stoneware bowls in three different sizes and colours. Apart from being a studio ceramist, I work as a freelance designer for Serax, a Belgian brand of high-quality and functional products. I thought I could become the link between this local social project and a market leader in design products in finding a solution for the marketing of these bowls. The project is supported by Serax, who provide packaging and take care of the promotion and distribution. Currently the bowls are on sale in numerous design and museum shops, enabling the producers to experience a deeper gratification of their work.

In addition to generating more income (a good thing in times when government is cutting funding) 'Den Ateljee' has been in the spotlight and has been offered other collaborations. They are examining the possibility of enlarging the studio and engaging more people. The project caught the government's eye to such an extent that they want to transpose this economical model on to other social workshops and held a press conference to discuss the exemplary nature of this project and consider how to remodel the current system to this inclusive way of working.

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Ann Van Hoey Ceramics

Session 6: Ceramics, wellbeing & museum engagement

Rachel Conroy

Emotional responses to ceramics in a museum environment: 'Fragile?' and 'Quietus'.

This presentation will examine the powerful and varied emotional responses of visitors to two major contemporary ceramics exhibitions held at National Museum Cardiff.

The first, 'Quietus' (6 April – 7

July 2013), was a touring exhibition of funerary vessels on different scales by the artist, Julian Stair. In contrast, 'Fragile?' (18 April – 4 October 2015) was a multi-artist show featuring objects from the Welsh national collection and large scale interactive works by Keith Harrison, Phoebe Cummings and Clare Twomey. Drawing on evaluation compiled during and after the projects, this lecture will argue that both exhibitions demonstrate the huge potential of ceramics to generate meaningful social value and impact within museums.

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Session 6: Ceramics, wellbeing & museum engagement

Bret Shah

Accessible Aesthetics

Good design has always been and continues to remain of paramount importance to the popularity of all products.

The aesthetic appeal of a product holds just as much value as the function of a ceramic object. While all ceramic processes including manufacturing techniques are subject to the influences of advances in technology, it is iconic designs that capture the zeitgeist of the time and continue to have timeless appeal. Experiments with 3D printing and consultation with local members of Action for the Blind have demonstrated a methodology for enabling those with visual impairment to access visual designs by making designs tactile. The ceramics industry works with malleable materials that can be shaped to make a distinct contribution to broader society by setting a precedence for making accessible products, both in terms of function and aesthetics.

As part of the European 'Ceramics and its Dimensions' project to improve its audience development program, Bret Shah was commissioned by The Potteries Museum and Art Gallery to create a model of a collection of encaustic Minton floor tiles using rectified photographs, measured drawings and 3D printing to make the surface pattern accessible to those with visual impairment through raising the design from the base so that the pattern provided tactile feedback when handled. The items on display by Bret are high contrast tactile models of the first encaustic tiles produced in England by Minton in 1835. These and similar iconic designs by Pugin were manufactured locally in Stoke-on-Trent and connect local people to people and places of national importance, including the Palace of Westminster. These iconic tile designs were prominent in creating the Gothic Revival movement in 19th century England and are valued as much now as they were then for both their manufacturing processes and aesthetic appeal.

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Session 7: Ceramic collections & object biographies

Biljana Crvenković

Porcelain as Heritage: The Belgrade Buffon service

In the modern world porcelain has less exalted role, and has only recently appeared in studies which systematically analyse porcelain as heritage. Modern studies show that the

uniqueness of porcelain produced at the time of the industrial era's beginnings, at the sources of European porcelain production, reflected complexity of their narratives which today became constant source of inspiration, the field of modern analyses, research and connectivity. The case of Buffon service from Belgrade evokes all of that. The Buffon service was produced in Sevres, from 1779 to 1782. Its making was inspired by the graphic plates from the first encyclopaedia of nature – work by Count of Buffon, the most important French Enlightenment biologist. This is the first encyclopaedia of birds in porcelain which was produced in France. Initially it was made as a stock factory service and was delivered to comte d'Artois, the younger brother of Louis XVI, with a purpose to be the present to the Spanish Court. Throughout the 19th century it was the object of collectors' desire amongst the European elite, with the important role in representing their status and power. In the 20th century, as a part of the Yugoslav rulers' presentation, the Buffon service significantly contributed to highlighting Europe's cultural values and identity of the rulers and the state.

Today, a substantial part of the Buffon service is kept within the Royal Compound art collections in Dedinje, Belgrade. The cultural and artistic layers of this work of art encourage reflections, analysis and understanding of temporal, spatial and cultural distances. Furthermore, the service, with its exceptional artistic and historical values, contributes to the European modernist tradition. As a part of the world's heritage it has become a point of communication of European experts, collectors and public, combining time distances, cultures and peoples.

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Session 7: Ceramic collections & object biographies

Ian Jackson

A tale of the old pioneer: Josiah Wedgwood's Entrepreneurial Spirit and Commercial Exploitation of the Staffordshire Potteries

“...may Stoke-on-Trent a real city... fit for craftsmen to live in, rise high and white, and may the blanket of smoke... soon be nothing but a memory, a tale of the old pioneers,” (J.B. Priestley, *English Journey*, 1934, p. 222).

The legacy of Josiah Wedgwood has been monumental in the specific development of the North Staffordshire Potteries and British industrialism more generally over the previous 250 years. His contribution to the factory system, mass commercialisation, transportation networks, cost accounting as well as combining industry with art helped to establish Wedgwood's reputation as a visionary entrepreneur in an age of enlightenment. Furthermore, the timing of Wedgwood's lifespan is crucial as well. If he had been born a generation earlier then he may not have been able to exploit the emerging commercial opportunities of the late eighteenth century. If he had been born a generation later then he would not have been present at the very beginning of mass industrial production in which he operated to great effect. In particular, Wedgwood lived through the cross-over between the end of the Mercantile System and the elementary start of the Capitalist System. This lecture traces the growth and development of Wedgwood in terms of contemporary economic thought and argues that his business practices whilst influential also combined the advantageous elements of the former mercantile methods with the beneficial aspects of the fledgling capitalist ones. Wedgwood was a man of his time, but nevertheless he possessed the intellectual capacity to deal with the present whilst growing his business activities during a time of significant economic change. That is, Wedgwood did not establish the Potteries; rather he helped grow the pre-existing pottery production in to a dynamic, practical and sustainable way for his own benefit. In other words, Wedgwood was not a discovering voyager but an opportunistic pathfinder; much like an old pioneer.

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Session 7: Ceramic collections & object biographies

Ulrika Schaefer & Marika Bogren

Anchoring a Ceramic Treasure

The Gustavsberg Collection contains over 40 000 objects manufactured at the Gustavsberg porcelain factory (1827-1994).

It features studio pottery, world exposition pieces and well-known tableware, e.g. Nobel by Karin Björquist among other things. When the factory closed its doors devotion salvaged much of its cultural heritage. Thanks to actions of non-organized factory workers and other dedicated individuals thousands of objects from the production process were rescued from peril. Creating a friend organization, the community also became an important component in saving the heritage locally. The Collection was donated by The Swedish Cooperative Union to Nationalmuseum and the objects remained displayed at the local Gustavsberg Porcelain Museum. There are similarities to the V&A acquisition of the Wedgwood Collection and it remaining in Stoke-on-Trent.

In 2006 a four-year project at Nationalmuseum was launched aimed at making the collection accessible. This resulted in the collection being registered and available for research, exhibitions and loans. Its archive is readily used by researchers, journalists and the general public and the material is featured in number of recent publications. Gustavsberg is still a ceramic hotspot with studio artists and local factory production. It is also an growing community with ongoing development rapidly and dramatically changing the old industrial area and surrounding landscape. Perhaps now more than ever the collection has an important role to serve as a memory and a pool of knowledge, anchored in its place of origin. However when plans to move the Porcelain Museum became known in 2014 the museum once again found itself the focus of public debate. Three years later an agreement between the municipality and Nationalmuseum has been reached. From May 2017 the museum will be managed by Nationalmuseum which means the Porcelain Museum will remain in the old factory building; a long term solution to ensure that the Gustavsberg Collection, the history of the production and craftsmanship remain in Gustavsberg.

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Session 7: Ceramic collections & object biographies

Sue Blatherwick

The Materiality and Narratives within a bread crock

My research investigates the making of a particular bread crock at Winchcombe Pottery in May 1942. Examination of the material qualities embedded within the creation

and decoration, and the circumstances which led to the making of this bread crock as a result of the Second World War, leads the exploration down a number of routes, revealing different narratives. These include Chinese Tzou Chou ceramics; personal letters preserved in matrimonial love and duty by Marial Cardew, (now in the archives in the Victoria and Albert Museum); and primary source material in the form of photographs and leaflets kept for over sixty years in a drawer in a family home. This investigation has a personal aspect as the bread crock was the work of my late father Robert Louis Blatherwick (1920-1993).

My research exposes a gap in the recorded history of 20th century British studio pottery. This leads to questions relating to what information is selected, and what is absent from ceramics history, and who are the gatekeepers of our knowledge? Do museum archives contain selected information about the well-known or wealthy? Do family archives contain vital and relevant information, revealing important marginalised subtexts which are missing from the history books?

It also reveals a hierarchy in studio pottery with earthenware being the 'poor relation'. This bread crock was the work of a craftsman who worked with the two most famous potters in the United Kingdom. Unlike these more well known studio potters he was not privately educated or aristocratic, but from a crafts family who were members of the Workers Education Association. These narratives raise questions about class, hegemony, history and opportunities within 20th century British studio pottery. Different histories contribute to a broader understanding of ceramics and society. Do we deem this to be important?

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Independent researcher

**Session 8:
Professionalism:
Building a career
in Ceramics**

**Sabrina Vasulka,
Rhiannon Ewing-James,
Wendy Ward, Karolina Bednorz,
Monika Müller, Maria Juchnowska**

**Professionalism:
Building a career in Ceramics**

Six professional ceramicist who met through 'Future Lights' competition will talk about their personal and professional experiences of how they have approached building a career in the field of ceramics. This open discussion will cover a variety of topics through career paths that include Design, Fine Arts, Curatorship, Project Management, Making and Entrepreneurship. Drawing from their own career experiences, the presenters will discuss the transferable skills they have developed in applying ceramics to other areas, for example lighting design or project management. Prospects concerning fine art ceramics versus industrial ceramic design will be discussed whilst the closure of many ceramic courses in UK has prompted this presentation to question whether or not this will mean a decline in ceramic careers and industry, compared with other European examples. Other topics for discussion include collaboration: combining ceramics with other industries, for example: combining ceramics with new technologies such as 3D printing. Is now the time for revival to ensure survival? The longevity of ceramics and their role in contributing to career & Life satisfaction and business/ entrepreneurship will lead to an exploration of branding & marketing: being recognised by your designs or art work. The presentation will finish with advice on applying for competitions, exhibitions, exchanges and research programmes as well as partnership: working together with a group of like-minded and driven Future Lights.

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Ian McIntyre

Brown Betty: The archetypal teapot

A re-imagining of the archetypal teapot – the Brown Betty - by Ian McIntyre will be launched with an exhibition of an exclusive limited edition, available for sale

through BCB. This iconic object was designed and refined through a process of making which spans 300 years. Once made in its millions, it is still produced in Stoke from the original Etruria Marl red clay - the bed rock of the city - and glazed with the instantly recognisable Rockingham dark treacle glaze. Although part of the remarkable story of The Potteries, the Brown Betty teapot languishes in obscurity and struggles to be valued in a design-conscious marketplace.

Pioneering a model of artist into industry Ian McIntyre has collaborated with Cauldon Ceramics, producers of the Brown Betty, to re-engineer the design to embody and progress the best of the DNA from the original and lift this overlooked icon into the 21st century.

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Independent artist

Peter Jones

Contained Process

This talk will contemplate a physical time based kinetic work that aims to materialize and question the congress's themes.

This work consists of a triptych

of vitrines of a domestic size, within each vitrine a unique unfired clay object. The Three objects relate and subvert each theme. The first vitrine contains a delicate hand built vessel, its form based on a classic Spode shape, a replication in form but created using alternative techniques and materials. The second vitrine contains a collage of slip cased objects, using handles, lids moulds etc mainly from taken from the Spode mould store and cast in reclaimed Bone China that has been salvaged from the Spode site factory floor. The final vitrine would contain a traditionally handmade brick but rather than using a familiar brick clay it would be made in porcelain. Each vitrine is a closed system, allowing a controlled spray of water to slowly erode the unfired object then a jet of warm air to gently dry the object. This repeated and alternating process allowed a slow and controlled erosion and erasing of the object. The eroded clay from each object was collected, processed and prepared for reuse within the system. The system was digitally controlled to reuse the water, filter and blend the clay from the eroded particles.

A detailed video and visual record of the construction of each object is an integral part of this piece, displayed through individual screen positioned with the vitrines.

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Dena Bagi & Priska Falin

Material Place: how do the qualities of clay help (individuals/groups) explore (their) place?

The goal of this presentation is to understand material values, especially how clay, as a material, plays a role in self exploration rooted in creative making and the social context. Makers, thinkers and educators have documented

how clay's temporal and transformational qualities have been utilized to comment on, or activate a change, in a place for community understanding - or Placemaking. Material Place will test clay's 'power' to facilitate Placemaking, in an area synonymous with ceramics, Stoke-on-Trent; place that has a complex and changing relationship with the material. This explorative workshop is based on the previous experiences that the two researchers have: with Material connection (Falin 2014), Aesthetic processes (Falin 2014) and previous relevant clay Playground workshops (Bagi 2013, 2014). This 'workshop' will utilize an inquiry-based model of exploration. Participants will explore 'self' via a creative clay landscape / playground in a social context. The theoretical basis is drawn from the Jane Bennett's 'Vibrant Matter' (2010) and the assumption is that clay as a matter is not a dull material with no influence when being in interaction with it, but that it has certain vitality it self. This assumption is based on the notion that humans and non-humans are all built from the same matter and we do not only live in a material world but we are part of it. An inquiry based learning model will be utilized to explore the above, with the 'transformative' states of the material being creatively and activity available for free expression by the participants. Using the Reggio Emilia model, ateliers will help the participants explore themselves with the material in an open-ended workshop setting. The architectural layout and additional creative 'props' will encourage the participants to consider social connections.

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Jo Ayre

Can Ceramics make a difference to the idea of Place?

Since BCB 2015, the studio space within Spode Works has opened its doors to local people, interested in making with clay. They have braved the cold, dodged the pigeons, shifted

furniture, scrubbed floors and made this place their own. They have explored making as individuals. Ranging in experience, age, background and motivation – they are linked by their enthusiasm and curiosity, and their drive to create in clay. Alongside this, a sense of something else has emerged; a spirit of collaboration, of collective endeavour, of community. In September 2016, Jo Ayre, studio manager, was awarded a commission by the ArtCity consortium. The proposal hinged on the participation of the Clay Comrades as co-collaborators and creators. Calling upon their own networks of local children, students and community groups, they brought people from across the city and further afield to become a part of a temporary clay garden. This presentation will explore more deeply some of the themes developed within the Lost Gardens installation. A passing intervention by the residents of Stoke on Trent; a place to make, to play, to explore, to challenge, to delight, to imagine. Using clay to encourage conversation and interaction, a contemplation of place and its future will provide a platform for all. Traditional techniques will be taken out of the studio or factory, hand skills from other cultures or materials will be reappropriated, visitors will get to embrace unexpected ways of using clay to create. A cross-fertilisation of approaches will be encouraged – what can you do with your hands, your mind, your heart? What role does clay have in shaping this ‘ceramic city?’

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Cj O'Neill

The Reader

Through artistic intervention, my current practice explores how connections can be established between people through

everyday ceramic objects. (Y)our Stories is an ongoing research project (initiated in 2015) that considers the narrative potential of ceramic figurines gathered from charity shops and flea markets from various locations in the UK and across Europe. Through this project, I am investigating the in-between ground of three theories – bundling (Keane 2003), dispersed creativity (Leach 2004), and materialising the self (Tilley 2006). The notions of storytelling and collaborative authorship in conjunction with ceramic objects and their value are being explored – resulting in a number of installation pieces that encourage storytelling and interaction as well as building connections between participants, through everyday ceramic objects. Through this piece, I aim to establish the value of physical interaction with everyday ceramic objects in the creation of a personal narrative. The Reader comprises a group of everyday figurines placed around a cutting mat, within a suitcase, awaiting selection. When a figurine is selected and placed in the centre of the mat, a light comes on. Via an iPad, the participant is invited to repeat the process with two more figurines. Once all three lights are glowing, the participant is then invited to tell a story connecting the figurines, as well as leaving details of their name, country, age and email if they choose. As the stories collate, participants will be able to read other stories about the same three figurines. The objects begin to tell their own stories and build connections between the participants, creating a multi layered collection of stories.

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Nathalie Lautenbacher

Thoughts on The Tabletop – Food Related Design

This Lecture will open the values of handmade small scale tableware production through examples of my own work as a ceramist as well as lecturer in design at Aalto University. I will

bring up my inspirations and philosophy behind handcrafted work. I will discuss the role of tableware in our days and its capability of telling stories and creating atmosphere in our surrounding. Eating and drinking has become a complex phenomenon. A lot happens all the time around the subject in our surrounding. It is a theme that strongly reflects the changes in culture and time.

From a design point of view, tabletop items – for instance cups – represent elementary everyday tools. When a student gets the task to design for example a coffee cup, he goes back to basics: the concrete material, function, shape and structure form together a strict but typical design brief. But that is not the whole package: the material sources and the production technology as well as the market and cultural context form the whole frame of the life for a cup.

At Aalto University, School of Arts, Design and Architecture, several design study projects related to eating and drinking have been run at many stages of the curriculum, from first year BA-studies to MA-programmes. I will show examples of most interesting tableware projects from the past recent years. In the lecture I will refer to the article written by Fransesca Zampollo: Ceramic Food Design, a conversation with Barbara Schmidt and Nathalie Lahdenmäki (Ceramics and its Dimensions: Shaping the Future - catalogue. Porzellanikon 2016).

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CHIL-DISH project

We are used to eating our food from certain types of tableware. Cultural values and behavioural models, together with restrictions in manufacturing have shaped the way humans eat. Now that

technology has brought new manufacturing possibilities for ceramic tableware CHIL-DISH project steps in and challenges the social and design norms dictating our eating behaviours and asks children how they would like to eat. Why children? Their imagination is still unspoilt and their habits are less 'dyed-in-the-wool', so to speak. At the same time children should already at an early age be taught on new technologies and responsible food. The process starts with a workshop where kids are asked to draw tableware for their favorite food or drink. The project authors selected the most exciting and producible drawings and translated them into 3D models. After initial check-ups the models were sent to the 3D printing service Shapeways in New York where they are manufactured in 3D printed, food safe porcelain. In total three drawing workshops have been facilitated for kids of all ages, two in Finland and one in the Netherlands. The workshops have produced in total more than 500 imaginative tableware ideas from which now ten have been manufactured in 3D printed porcelain and another 20 is waiting to be 3D modelled. The first ten pieces were given to the kids that drew them during a cooking event held at the Michelin-starred restaurant Olo in March 2016. Each child created together with a top chef a wonderful dish to be served naturally from the child's self-designed tableware. While the workshops focus on designing and learning about 3D printing technology, the cooking event is about local, sustainable food. CHIL-DISH project aims to ignite a spark in the children's minds that will inspire them to become the makers of the future.

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(Burleigh x CFPR) + KTP; How an academic-industry partnership can work to both innovate and preserve traditional ceramic processes

Ceramic production always involves close management of the extraordinary number of variables that go into making a pot; just like a partnership, each element brings its own particular range of strengths and limitations to the equation.

Our equation is somewhat condensed, so let's expand the variables:

Burleigh: The last remaining UK factory to produce tableware using the traditional underglaze transfer process; their distinctively patterned lengths of potters tissue are printed from hand engraved copper rollers, then hand applied to bisque ware. Unfortunately hand engraving is a vanishing craft, which not only makes rollers costly and time consuming to produce, if it were to disappear, it threatens to take the skills of tissue printing and transferring along with it.

CFPR: The Centre for Fine Print Research at UWE has previously collaborated with multiple industry partners, researching and developing new products, practices and processes. These collaborations have included research into 19th Century print techniques and their integration with new and current technology.

KTP: Knowledge Transfer Partnerships facilitate the transmission of information, from UK academic knowledge bases into commercial sectors, by isolating a core strategic need and pairing it with a relevant centre of research. To accelerate the knowledge transfer, a KTP associate is placed between the partners to drive the project towards its mutually agreed aim; in this case to future proof the tissue transfer process and give more agility to production and design.

As the associate 'link' between these variables, I will describe how academic knowledge was practically applied to these ends, and how the tacit knowledge held within production was accessed. I will discuss how the threat to one set of skills within the ceramic field can affect other areas of expertise, and explore how this project employed technology and academia to plug these skill gaps; giving vital information back to industry. Finally, I will illustrate how this formula provided the fuel to innovate and preserve this traditional ceramic skill.

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