

# British Ceramics Biennial

Stoke-on-Trent, *England*

britishceramicsbiennial.com

## Embodied Clay

Monday 9th - 13th July 2018

### **AN INTRODUCTION TO A MATERIALLY ENGAGED PRACTICE UNCOVERING NEW UNDERSTANDINGS OF SELF AND CLAY.**

Clay permeates our existence, appearing in our lives hundreds of times a day. It's under our feet, on our dining tables and in our streets.

Clay carries meaning, memory and identity for us all. But, can we strip that back, to become focused on a primordial, bodily or instinctive response to clay in our modern world?

Priska Falin and Helen Felcey will lead a five-day workshop, where participants are asked to question, explore and share an 'embodied' response to clay.

Join Priska Falin and Helen Felcey in engaging in 'pre-cognitive' or playful methods of engagement with clay, exploring the visual and relational values of the material. This process will uncovering new understandings of self and clay through experimental projects and discussions provoked.

Artist: Helen Felcey and Priska Falin

Hosted on the Spode factory site, participants will have large amounts of clay in every state (liquid, plastic, fired, glazed etc) available for exploration, and can work in studio or larger industrial settings.

Participants can expect playful group-activities, theoretical discussion and the time and space to make bodies of work.

**Workshop Dates:** 9th-13th, July, 2018

**Time:** 10:00 - 16:00

**Location:** Spode, Stoke-on-Trent.

**Price:** £105

(lunch is not include)

For more information and for any queries, please feel free to get in touch and [click here](#) to book your place:

t. 01782 294634

e. rhiannon@britishceramicsbiennial.com

tw. @BCBfestival

f. BritishCeramics.Biennial

Programme delivered in partnership  
with Staffordshire University

Supported by



The Clay  
Foundation.



## Biographies

**Helen's Felcey** is a ceramics-based artist, educator and curator who's research interests blend craft, design and social wellbeing. Her artistic projects connect with various communities, seeking to develop lasting artistic partnerships, curate cross-disciplinary projects and build educational networks. Helen taught at Manchester School of Art for fifteen years, latterly leading MA programmes in material crafts, collaborative and social design. She works closely with the British Ceramics Biennial within community engagement projects and as an associate curator for the exhibition series FRESH. Helen received her MA (Ceramics) from Cardiff School of Art in 2001 and her BA (Three Dimensional Design) from Manchester School of Art in 2000.

**Priska Falin** is a doctoral candidate working in the Aalto University, School of Arts, Design and Architecture, Department of Design, Helsinki Finland. As an artist-researcher, Falin conducts practice-led research that concentrates on ceramics and its processes in the context of making. Her approach is directed from the aesthetics and the act of making. The understanding of aesthetics is rooted in the concept of aesthetic experience by John Dewey. The subject is studied by collecting data from subjective experiences of the maker through traditional and new technologies from repetitious hand making techniques to the developing field of 3D printing in ceramics.

**Dena Bagi** is an engagement manager who passionately believes in the holistic benefits of clay within wellbeing and community settings. During an 11-year career in the creative engagement sector, Dena has managed, developed and delivered engagement programmes which thoughtfully explore how individuals can affect positive life changes via the use of craft-materials.

As well as managing engagement programmes, Dena conducts research on the impact of clay-working within health and social contexts, and will embarked on her PhD at The University of Sunderland (funded by the AHRC) in 2018 - which specifically explores clay's 'power' in addiction recovery.

# British Ceramics Biennial

Stoke-on-Trent, *England*

[britishceramicsbiennial.com](http://britishceramicsbiennial.com)

## Reimagining tradition

Monday 20th – Friday 24th  
August 2018

### **AN INTRODUCTION TO THE CREATIVE POTENTIALS OF THE MOULD THROUGH REVERSE ENGINEERING.**

Reimagining Tradition is exciting opportunity that allows you to channel new or established concepts through a series of experimental processes and material led enquiries which surround the notion of the mould, its use and adaptation using low and high tech equipment.

Join Neil Brownsword in exploring ideas unearthed during his recent V&A Residency, using reverse engineering as an approach to transform the tradition of the mould, inspiring ongoing work and encouraging accidents and mistakes as a creative tactic.

Artist: Neil Brownsword

**Workshop Dates:** Monday 20th - Friday 24th August, 2018

**Time:** 10:00 - 16:00

**Location:** Dwight Building, Staffordshire University, College Road, Stoke-on-Trent, ST4 2DE

**Price:** £170

(lunch not included)

To book your place, [click here](#)

For more information please get in touch:

e. [rhiannon@britishceramicsbiennial.com](mailto:rhiannon@britishceramicsbiennial.com)

t. 01782294634

tw. [@BCBfestival](https://twitter.com/BCBfestival)

f. [BritishCeramics.Biennial](https://www.facebook.com/BritishCeramics.Biennial)

Programme delivered in partnership with Staffordshire University.

Supported by



**The Clay  
Foundation.**





# Biography

## Neil Brownsword

Neil Brownsword is an artist, researcher and educator who holds Professorial positions in ceramics at Bucks New University and University of Bergen, Norway. He holds a PhD from Brunel University and MA in Ceramics and Glass from the Royal College of Art, London. Brownsword began his career in ceramics as an apprentice modeller at the Wedgwood Factory in 1987, and it is this formative experience in industry that remains a constant point of reference in his work.

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 inaugural British Ceramic Biennial Award, and the prestigious Grand Prize at the Gyeonggi International Ceramic Biennale, South Korea in 2015.

### Website/links:

Marl Hole: <https://www.youtube.com/watch?v=fUAbN6NAy9c>

Marl Hole Documentation by Johnny Magee

Part 1: <https://www.youtube.com/watch?v=iyaZtJdUzBs>

Part 2: [https://www.youtube.com/watch?v=0ZGrNe8\\_wsM](https://www.youtube.com/watch?v=0ZGrNe8_wsM)

Part 3: <https://www.youtube.com/watch?v=Kzytvxi4Dzw>

### Publications:

Vieteberg, J., Why Ceramics, Portage Ceramics Award p.6-8 ISSN 2382-2198.

Gers, W., Contact Earth and Contract with the Earth, First Central China Biennale, Science Press ISBN 978-7-03-051077-8, p138-141.

Brownsword, N., Shales, E., Strangleman, T., FACTORY, Neil Brownsword, Icheon World Ceramic Centre