

EMERGING

Potters

Issue 16
October –
December
2019



Introduction

The online pottery magazine

Welcome to this edition of the magazine.

In this issue we are catching up with the degree shows from Central Saint Martins and Cit Lit, plus the British Ceramics Biennial at Stoke-on-Trent (below). For those that have followed previous editions of the magazine you will recognize some of the names when they had just graduated, and are now showing at the Biennial.

Paul Bailey
Editor



The front cover features Emma Teasdale a summer intern at Aylesford Pottery in Kent with directors Alan Parris and Billy Byles.



The magazine is an independent journal. The publishers do not accept any liability for errors or omissions. The views expressed in the features are not necessarily those of the editor. Reproduction in part or whole must be with the consent of the editor. All rights reserved.

Contributions to the gallery of work from makers and students are welcome and will be included wherever possible on a first come basis. Send to the email address – paulbailey123@googlemail.com. The editor's decision is final.

© Paul Bailey 2019

Emerging Potters is produced in association with Aylesford Pottery UK.



Advisory Panel

Alan Parris and **Billy Byles** are master potters and joint partners of the Aylesford Pottery in Kent..

John Leach, eldest grandson of renowned potter Bernard Leach and son of David Leach, continues the family tradition at Muchelney Pottery in the heart of the Somerset Levels.

Helen Walsh, Curator of Ceramics CoCA, York Museums Trust.

Wendy Kershaw, international ceramic maker based in Scotland.

Emily Wiles, ceramic maker based in Leicester.

Sandi Cowles, A student attending pottery classes at Penzance School of Art.

Ella Watkins is now a contributing features writer for the magazine.



Photo: Joel Fildes

Contents

Central Saint Martins	3 - 12
Internships	13 - 16
Book Review – Clay to Kiln	17 – 18
Eusebio Sanchez	19
City Lit show	20 - 28
Kiln Rooms sale/course	29
Gillian Lowndes	30
Francesca DiMattio	31-33
2020 Calendar	34
Book Review	35
British Ceramics Biennial	36-39

Bruce McLean – Charger
British Ceramics Biennial
Top: China Hall featuring
Eusebio Sanchez –
'Antropomorfico'

Central Saint Martins



In this edition we are featuring some the students from this year's degree show. It is fair to say that the sheer volume of talent across the country has been outstanding.

The CSM Course Leader, Tony Quinn, said "It is fair to say the students were a bit surprised when I told them of the degree show concept! You see it's probably the first myth about ceramics that we disavow them of, upon entry to the course. We talk about how robust, expressive, visceral, transformative, humane and exciting the material is.

"We spend a seriously long time teaching the students to take control of the material, to exhibit an authority over it and dexterity with it. So, the idea of it being

fragile is not really what we do. Granted if you knock a teacup off a table its likely to shatter but then most materials have some sort of Achilles Heal.

"So, to the point, it's not the material that is fragile, that needs handling with care! It's the ideas and concepts that the work tries to express, frame or capture".





Jo Pearl (CSM)

Her sculptures are predominantly focused on the human figure and concerns that reflect on the human condition. Stop-frame animation breathes life into the work, and aims to bring a new perspective to portraiture, beyond capturing a likeness.

Wet clay's endless plasticity has enabled this exploration of fleeting emotions. She exploits clay's tactile ability to record the human touch. Capturing emotional, gestural mark-making adds an haptic understanding to the work. Clay animation creates a narrative, and an intrinsic understanding of the making process. Outcomes appear alive, in suspended animation or vitrified.

Her practice often has a political edge. The 'WhyTheFace'? installation projects the film alongside sculptures created during the animation process.

www.jopearl.com



Kin Hei Zhao (CSM)

Her graduation work (Desire and 100 Apples) manifests a research into the relationship between humans and ceramics. The work focuses on the origin of materials, specifically the most common ones used in our everyday lives. She aims to subvert and redefine the set perception in modern people's mind about what is 'ordinary'. The installation includes 100 clay apples and a sculpture that will grow mushrooms as time passes. The apples create a portrait of the 21st-Century society and 21 real apples hidden inside to hint at some of the social issues that people choose to ignore as they cannot see them. As well as the 'growing' sculpture, which also reveals people's problems with lack of curiosity towards materials.



Valeria Burgos (CSM)

Dug-up is tableware that addresses the disconnection we have with the natural materials around us and demonstrates inherent beauty in archaic technology. We live in a constant cycle of consumption, which is reflective of our desires resulting in an excess of objects in our everyday lives. The objects demonstrate the beauty of simple forms paired with a simple function that quiets the noise of everyday life allowing for a moment to recollect and ignite a reconnection with the materials around us.



Ewelina Bartkowska (CSM)

The work above *Sensual way of knowledge* is a body of work exploring the complex relationship between humans and nature in the age of Anthropocene. She takes a performance approach, working together with clay to make and then destroy the vessels as a metaphor for humanity's influence on the Earth.



Leonora Lockhart (CSM)

Dismantled explores some of the relationships we have with the objects around us and how the mantelpiece serves as context for the material culture surrounding us.

This familiar archetype holds a tension between our public and private selves and the work references concepts of memory, and the narratives of the domestic and the everyday.

Some pieces highlight the everyday, mundane ephemera of daily life, others, the strange idiosyncrasies of personal lives. And then, there are also the archetypal display objects that are more heavily curated, as features of the projection of ourselves or at least as a medium to show what we want others see in ourselves – our hopes, our aspirations, our perfected, public selves.

Our private histories are important and cannot help but seep through the lives of our families and descendants. These histories may seem domestic and trivial, but that is the very structure of everyday life, it is significant and worthy of analysis. Value is essentially subjective, governed by memory, narrative, cultural context, feeling and taste and so these objects are intrinsic to our identity.





Merve Kasrat (CSM)

"Out from Order" takes two recognisable typologies and collides them. The ancient hand-built ceramic amphora vase and a contemporary understanding of the human form as another type of vessel with similarities to the descriptive anatomy of a ceramic vessel.

The collection aims to subversively disrupt our patterns of thought, using ceramics as the medium to create doubt about our assumptions of the world. Made as a collaboration with potters from Menemen, located in the Aegean region of Turkey, materially, the pieces exemplify the local red clay.

Researching into ideas of 'unexpected' and 'visual perception' helped generate 'disruptive understandings' of these two recognisable forms, through scale, proportion and hybridity. Humorous yet no longer easily recognisable, forms become more abstract and less categorizable opening up new identities. Looking at them, we are forced to imagine more than a single perspective rather than simply trying to identify what they are or might be.



Dyala Moshtaha (CSM)

People are born in places or become a part of places by chance. Relationships with birthplaces and homelands go further than the matter of separation. Born and raised in the UAE, a rapidly developing city, full of diversity and creativity, she is motivated to embrace this distinct side of herself that not everyone could relate to, using a passion to express her individuality. She has been able to use clay as a canvas to express this cultural fusion. Her Palestinian background is reflected in the work through its Middle Eastern aesthetic. It is in contrast to the modernised lifestyle she has grasped while living in more westernised cities. Believing that it is important to expose this eastern aesthetic globally, creating a hybrid between the east and the west, and aiming to bring more attention to this beautiful cultural diversity.

This collection explores the concept of Cultural Hybridity; when a cultural element is blended into another by modifying it to fit cultural norms. Through her creative development, she was inspired to take this topic further, understanding the true meaning behind the subtle contrast. She wants to take the elements that are associated with her culture and bring them into the society she has become a part of. When multiple cultures are intertwined, a new sub-culture emerges. This piece reflects on how modernity can be embraced and interwoven into a traditional society communicating a new form of culture that isn't necessarily defined in the wider world.

Website: <https://www.dyala.design>





Leanne Viera Commins (CSM)

She has always been passionate about accessibility in art which is one reason she choose to make both large and small scale works, as well as teaching visual arts.

It's important for her to ensure students are enjoying the process whilst also learning and progressing with their own artistic endeavors.

The hand-built forms, from large urns to everyday playful objects, are made to display the beauty of the UK's endangered and lost species of wildflowers, insects and invertebrates while putting into perspective the scale and consequences of their rapid decline.

She has worked closely with the Angela Marmont Centre for UK Biodiversity and the Natural History Museum who allowed her to photograph their entomology collection.



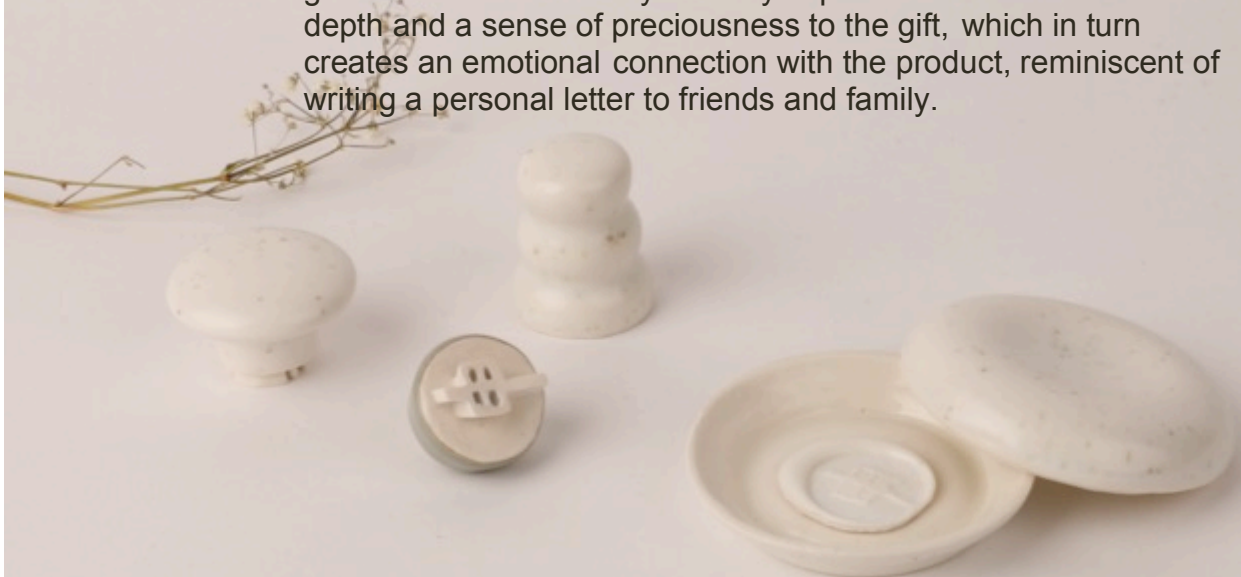


Aimee Childs (CSM). She has come to identify herself as a ceramic artist/designer during the three years studying ceramic design at Central Saint Martins. Throughout all the projects she has always produced pieces with colour being the main focus. Intrigued by how this can be interpreted differently in glaze and the experimental side of it. Her glaze pallets consist of different hues of pastels, adding a subtleness to her work. She likes the accuracy of working with plaster forms that are slip cast to add a consistency to the products. Her simple but effective shapes that showcase the ceramic material and it's glaze while keeping it fun and playful.

Yiyun Chu (CSM)

S³ is a range of writing materials that creates both tactile sensory and perfumed writing experience. Fragrant, graphic ink stamps and ink pots twinned with writing materials. Besides, the stamp there is a perfume applicator that user can press the fragrance and the print on their skin.

The concept explores the ritual of well-being in everyday life and connects the sense of smell to the quiet sensuous experience of writing by hand. This project is targeting the high-end souvenir and gift market. The olfactory sensory experience is intended to add depth and a sense of preciousness to the gift, which in turn creates an emotional connection with the product, reminiscent of writing a personal letter to friends and family.



Nehal Aamir (CSM)

The work represents her multicultural background and experiences as a Muslim woman. With a fascination in craft and its traditional techniques, her work is a fusion between her own roots and the hand-painted decorative surfaces found in British culture. Storytelling has been showcased through her work with tiles, a medium that has been used throughout history to illustrate the rituals and realities of contemporary urban life.

Nehal expresses the difficulties of being an independent woman though the perspective of her Pakistani heritage. She is primarily concerned with the identity of Muslim women in their communities and their roles in everyday life. She also explores the issues which she has faced trying to fuse her identity as a Pakistani Muslim into British contemporary society. Pakistani truck art enables her to illustrate her heritage. She intends to change people's perceptions in order to enrich their lives.





Internships...

Emma Teasdale intern at Aylesford Pottery, Kent

There has been a pottery on the site of Aylesford Priory since 1954, even though the Priory itself dates back to 1240. The first person to run the pottery was the leading English craft potter David Leach, who was in turn succeeded by Colin Pearson. Two inspirational pioneering figures of hand-made craft pottery.

Today the pottery is run by **Alan Parris** and **Billy Byles**. Both master potters in their own right, but with very different backgrounds. They took over the pottery in 1999.

With any skilled based profession there comes a time when the established professionals need to pass-on their knowledge to the next generation.

And for lucky **Emma Teasdale** she got to spend two months at the Aylesford Pottery in Kent.

A student at Loughborough University, Emma, has just finished her first year and after looking at different materials decided to focus on ceramics. The University has for a long time been very strong in this sector.

Wisely she decided that it was important to know what was involved and how people make a living with ceramics. Something beyond the course syllabus.

She commented, "I wanted to start the second year at Uni with the knowledge of what a potter should be doing, so I could start to develop my own style. After searching the web for possible studios, Aylesford was by far the most professional

looking, so I gave them a ring in January and asked if they could accommodate me during the summer. By Easter I had visited the studio to chat through things with them and to see if it would work for both parties".

Originally from Frome in Somerset, Emma had no experience in

ceramics at school, but did pursue an interest in the history of art, gaining an A level in the subject. The next stage was to apply for Uni. Although the Loughborough course is very good at offering a range of alternatives, some areas are needing some extra in depth work, such as the learning process needed to start to understand glazing techniques and how a ceramic business is run.



So, was spending time at Aylesford Pottery a shock? She commented, "Not a shock but very much a period of taking in so many different elements of the job. Every day is different. Cleaning the studio is essential, as is taking things in and out of the kilns between different firings, preparing samples for the kiln, and filing things after firing as there can be hundreds of individual pieces of work. What I will have learnt is how to do production throwing, basic glaze techniques, and finishing techniques".

When asked about what was an unforeseen experience she recalled dealing with the public wanting to buy things from the gallery and getting to grips with the card machine! Another was finding that clay is often reclaimed in studios, and that is a lot of hard physical work. But one specific highpoint was the RAKU day and seeing her work materialise within a single day.

A final comment answers the question, what next at Uni? She commented, "A lot more experimentation with glazes, and research into the fine art perspective of ceramics".

Viewpoint of Billy Byles

My early experience was through the apprenticeship system in east London, but those days have long gone. Today, the college system has partly taken over but in doing so some things have been lost.

The creative element of young makers today is amazing. But what the system does not teach is the ability to produce work at speed which will enable a living, ie production throwing, skilled mould making and how to make sculptures.

Once a skills set has been learnt then there is the true harmony between potter and material, almost an intuitive feel for what the clay is able to do. I hope those that work with us here at Aylesford can experience it.

The closer the link between working studios and colleges the better and it is that which brings new makers to the forefront.





Viewpoint from Alan Parris:

We have many students approach us for work experience. Some are here a few weeks while some people are finding their way into what ceramics is about and can stay for several years, until they move on to the next stage in their careers. But one thing remains common to them all is that they become part of the fabric of the studio and play an important role.

Ceramics is not just about the making of final finished items. Behind the scenes they are a lot of demanding jobs. Because we recycle used clay, there is the drying and pugging of the clay. Understanding how the gas and electric kilns work as well the loading and unloading is very important as a basic skill. Glaze craft is something which never leaves you, so the earlier you start the better.

Then comes the making skills to enable potters to produce consistent high quality ware which will be bought. Be it thrown worn work or hand-built.

We have a gallery attached to the studio, so the public are always asking questions and buying work, so the students are often dealing with this skill, which is a good grounding for their futures.



From
CLAY *to* **KILN**

A BEGINNER'S GUIDE TO THE POTTER'S WHEEL

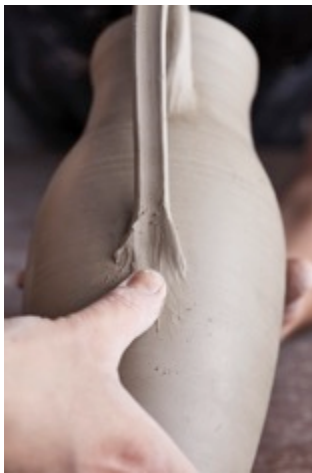


STUART CAREY

PHOTOGRAPHY BY ALUN CALLENDER

Search Press





Book Review

From **Clay to Kiln**
by **Stuart Carey**

ISBN: 9781782218098

Publisher: **Search Press**

Price: £14.99

Available from www.searchpress.com

A beginner's guide to the
potter's wheel

210mm by 270mm. 160 pages

At the outset it has to be said that this is a very well thought-out book and beautifully produced. And as such is a must for any studio and those who are learning how to throw on the wheel. That also includes experienced makers looking to compare techniques.

It takes you through all the stages of throwing, finishing, glazing and firing. Each chapter has photo examples of the different techniques used by Stuart which are clear and not daunting.

Stuart is a very respected professional maker in his own right, plus the co-founder/owner of The Kiln Rooms in south London, which is an open access studios for all levels of maker. As such he has an insight into the difficulties facing students and how to develop their work.

Book Photography:
Alun Callender

Eusebio Sanchez

This September ceramic sculptor Eusebio Sanchez was showing his *Coil Journey: Anatomy of a Process* at the British Ceramic Biennial (BCB).

Spanish-born Sanchez won the FRESH award in 2017 and was invited by the BCB to develop a new body of work to be launched at the 2019 Biennial. Influenced by the first Japanese primitive forms of ceramics in the Jomon period and the Bauhaus' approach to arts and crafts, Eusebio continues in this new work to champion the process of coiling and celebrate the history of making and clay.

Sanchez's sculptures leave the coil exposed, revealing the anatomy of the process. They have a structural complexity and act as three-dimensional drawings. He uses the coil as a drawing method, the same as a draughtsman uses a pencil. He sees himself taking a coil for a walk', paraphrasing the artist Paul Klee's assertion that, 'a drawing is simply a line going for a walk.'

In Sanchez's hand this walk becomes a three dimensional journey through the artists imagination resulting in sculptures that refreshing, energetic and animated.



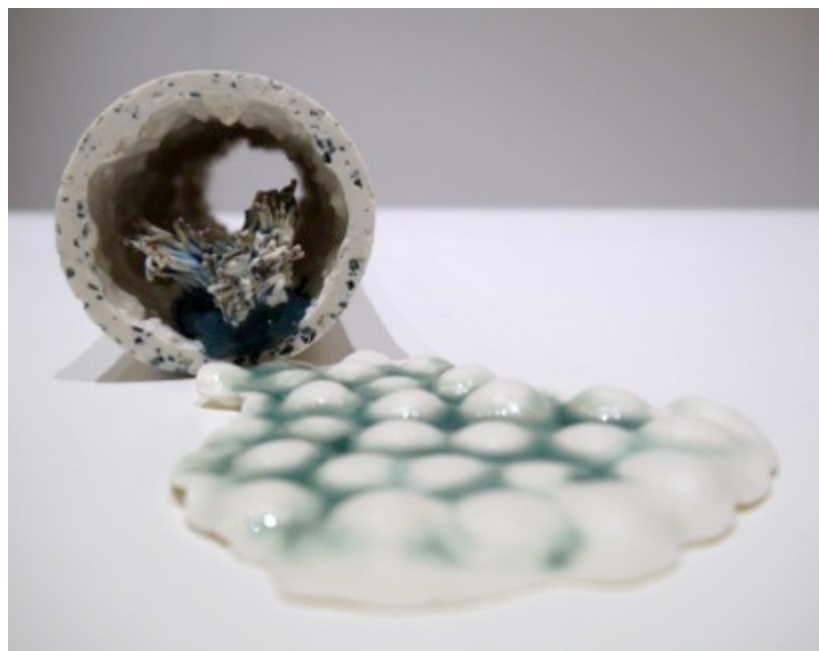
CityLit

Based in the centre of London, City Lit is the largest adult-education college in Europe, and 2019 it celebrates its centenary. The vibrant ceramics department offers a wide range of learning from complete beginners courses to advanced workshops.

The flagship course is the two-year Ceramics Diploma, designed to equip students with the knowledge and experience to set up as professional independent makers on graduation.

The course is designed for people with previous experience in ceramics or other art related practice, and the course encourages development in a broad-based programme of ceramic study.

A combination of techniques and ideas are taught throughout, plus weekly lessons in art history and contextual studies and glaze technology.



Sue Amos

Terracotta and porcelain, mixed media.

Moving from landscape design into ceramics, the natural world remains the focus of her investigations, a rich resource of pattern and form leading to ideas that echo and ripple from the everyday experience of nature.

Observing seasonal growth and decline in our environment is the starting point for her research. Inspiration is everywhere. Marginal spaces, edgelands and the fringes of landscapes are rich in diversity and have a character that isn't designed or controlled. In constant flux, moving with the seasons, light changing, buildings going up, trees falling or rubbish dumped, there is plenty to investigate.

She's interested in forgotten, inconsequential and unseen nature that surrounds us. The green smear of algae by a dripping tap, lichen coating one side of a tree, an opportunistic sprout in a damp crevice or even a patch of wildflowers on wasteground.



Gail Anderson

Her work is based on traditional forms and creates contrasting narratives between the familiar and the unexpected.

Predominantly working with porcelain, she throws, alters and reassembles forms to create vessels that express feelings of tension and unease, drawing the audience in to the story and inviting them to consider what is going on within the work.

The current narratives of her work are based around her background in healthcare. 'Twelve Good Men' is an installation representing the number of men who take their own lives in the UK every day, a statistic that is both unbearable and unacceptable.



Fiona Booy

These vessel-esque, almost-functional pieces are not quite from the here-and-now. They look ancient and treasured, familiar but strange. The loose throwing style evokes fluidity and motion, softness and energy. They hint at their creation. They tease.

Her passion lies in making unique work - altering, combining and bringing together of various pieces. The 'magic' for her happens in the assembly stage - where she stacks, cuts and even squiggle parts of thrown pieces together.





Elizabeth Degenszejn

The work draws upon conflict by stretching the geometric limitations of the square. Hand-built porcelain sculptures transform the rigid properties of the square to bring out curvilinear possibilities that express movement and liberation. Through the intimate physicality of the making, she distorts, bends and twists the walls to create fluid, open-form sculptures, which erupt into a choreography of playful abstract forms.

Ceri Elliston

The physicality of clay and the rich, diverse vocabulary of ceramics excites her and are a constant source of inspiration. She's interested in where the language of ceramics meets the seemingly incidental.



An ambiguous place between familiar and mysterious, graceful and absurd. The suburban landscape where she lives gets into her visual and physical memory; painted walls, pollarded trees and hedges, wrought iron gates, brick and tarmac. Working intuitively with no fixed design, these peripheral items reappear in the objects. Both the pots and sculptural works are an assemblage of physical feeling, texture, colour and familiar object memories. In that way, She thinks of her ceramics as a kind of drawing, a collage where my intentions, accidents and the alchemy of the kiln combine.

Fran Fell

Her work is a product of our fast moving and turbulent times – this ‘anxious epoch’.

The approach is urgent and energetic. The spontaneity of the process remains present in the finished pieces. Slip-painted terracotta slabs quickly collaged together celebrate the seams, cracks and mistakes of modern life. The surfaces are roughly decorated with sprigs, glaze and lustres.

She’s a magpie mixing up words and imagery from ‘high-brow neo-classical’ and ‘low-brow street culture’. This collection explores the world of the teenage ‘hype-beast’, comparing this modern tribe with stories from myth and fairy-tale; Peter Pan, King Midas and Narcissus meets Nike, Supreme and Versace. Phrases from Shakespeare chopped up with the slang of the Meme.



Chris Fox

Chris likes making pots you can use – mugs, plates, bowls, vases etc. It is the great thing about clay – you can make something beautiful, which you can eat out of or put things in.

The glazes used are made from ash from an allotment, or from people’s wood-burning stoves. The idea of using local materials and the link with the landscape.

Usually the work is made on the wheel, with throwing lines on the pots – Chris wants you to see where my hands have been on the pot. The throwing lines interact with the ash glazes in interesting ways, as the ash runs and pools between the lines.





Susanna Gorst (left)

Her pieces concern the wonders and fragility of our seas and oceans. The genus Porifera has been her inspiration.

Porifera are a phylum of primitive invertebrate animals; the name meaning pore-bearing and commonly known as sponges.

She works in white stoneware, throwing the vessels and then altering and manipulating them by hand, exploring the softness and tension of the clay which stretches and moves, creating organic, sculptural vessels. Glazes are dry and matt, using oxides for colour.

Jemma Gowland The Face of Femininity

The work explores the way that girls are constrained from birth to conform to an appearance and code of behaviour, to present a perfect face, and maintain the expectations of others. The disrupted surfaces, covered and clothed in precious porcelain or bone china, describe the vulnerability beneath. From the moment we are born gender restricts our future.

Individual small figures show the young child dressed for display, as a plaything for adults, an entertainment and ornament. Looks and behaviour are already prescribed.





Veronica Kendall (Left)

Veronica works on a series of hand-built, figurative, collective themes. She experiments within the subject, which focuses on urban life, its pressures and constraints. Her abstract forms and surface texture, using glaze, slips, oxides and stains, are naïve and reflect her passion for African textiles and patterns yet demonstrate the resonance between primitive and urban existence.

Tim Martin

His ceramic practice references the connection and dis-connection with the built environment surrounding him. Having lived in Los Angeles for 13 years, and an architectural background, his tableaux allude to traces of freeways, street facades and signs, stranded plants, grand architectural projects, gutters and parking lots. All of these excite him for their sculptural qualities and combination of high and low materials.



Tim is interested in pushing architectonic and graphic concepts - balance and scale, weight and lightness, movement and stillness - hanging components off table surfaces, towering them high, juxtaposing different materials. His glazes are sand-paper rough and under-fired, with colours that reflect the gaudy signs and facades along countless city streets. Using a reductive approach to form, his ceramic work aims at re-imagining the urban world, pointing to an imagined, utopian landscape.

Alex McCracken

His work explores the qualities of clay through manipulating traditional processes and by experimenting with clay in different states.

He is inspired by the urban environment, industrial fabrication and the layering of the city. Although sculptural, the work suggests some ambiguous function as fragments of larger objects.



Desa Philippi

Second Nature is the collective title of a group of recent pieces, which explore the merging of the natural world with the human-made. Processes of erosion and weathering act equally on natural and cultural objects by increasing the objects' visual complexity over time and often with unpredictable outcomes.

By analogy, the same may be said for the more experimental approaches to firing ceramics. The way forms, colours, surfaces and textures are eventually understood depends on our ability to identify and make connections between things. Do two similar objects form a pair? How does the inside relate to the outside? What is inside and outside if a form looks like it is cut in half? Can one perhaps speak of an erosion of perception, as basic binary oppositions such as nature and culture and inside and outside become increasingly blurred?



Louise Frances Smith

She wants to bring attention to unnoticed objects in everyday life. Drawing inspiration from objects and detritus that have been abandoned in landscapes. Smith creates forms with an anthropomorphic and bodily feel sparking a feeling of familiarity or a memory for the viewer. Scale is also explored in her work enlarging the micro and shrinking the macro bringing attention to the tiny details in landscapes that are often overlooked, noticing the unnoticed.

She records details taken from walks in her home village of Lower Halstow and when commuting through the Kent countryside to London. Focusing on the strange objects she finds that have been taken over by nature, unrecognisable from their original form they take on a new life of their own. Smith makes collages and sketches from what she finds, inspiring her final pieces creating their own strange new landscape.



Kerry Whyte

Mental Health is often brushed aside, overlooked or ignored with the belief that if it is not spoken of it will eventually disappear and all will be well.

The emotional need for security and protection while feeling fragile and vulnerable is the inspiration for this collection of work. She has looked at cocoons and chrysalis used for protection during the insects most fragile transformational stage.

By combining clay, nichrome wire and other materials a tension is created during the firing process exposing the strong skeletal core under a covering of fragile porcelain.





Kate Windibank

“What remains?”
traces | remnants | truth

We all have secrets, desires and emotions that we hide inside for fear of ridicule or rejection.

Her work uses the inner and outer surfaces of the vessel to explore the concepts of repressed emotions, concealed truths, fragility and strength.

As the heat-work of the kiln turns clay to stone, ceramic materials embedded in the clay are drawn to the surface moving through the glaze creating patterns and texture. The outer surface hints at the true nature of the piece, concealed inside.



Karl Favell

‘Route to Roots’ is a collection of handmade tableware, exploiting the form and surface possibilities of the ‘agateware’ technique.

Inspired by the complex global and historical origins of many of our foodstuffs, this first collection uses the graphic historical landscapes of Moray, Peru, where the humble potato was developed. Celebrating the true value of these first cultivators and their origins.

Agateware; a process of layering coloured clay to allow infinite and unique surfaces to appear each time, offers a metaphor for the agricultural landscape.

Kiln Rooms



Christmas Sale

30th November- 1st December

Over 100 makers will be showing over two studios: <http://www.thekilnrooms.com/open-studios>

Professional practice course

Kiln to Gallery

lead by Stuart Carey.

8 week course: 16th January – 5th March 2020. (£250)

Thursdays from 10:30am for 2-3 hours, depending on the week.

This course will take you through many aspects of professional practice within ceramics. Stuart will tackle a range of issues facing ceramicists including; studio management, quality & refinement of work, understanding the market, pricing & paperwork, marketing, public image and speaking. This will be covered through group discussions, practical's and site visits.

Stuart Carey is the co-funder of The Kiln Rooms and has his own successful practice.

<http://www.thekilnrooms.com/masterclasses>

(please copy and paste the links)

Gillian Lowndes

On the Edge

23 November 2019 - 7 June 2020

Centre of Ceramic Art, York Art Gallery

Gillian Lowndes (1936-2010) was at the forefront of a new style of contemporary ceramics which explored the materiality of clay in London from the 1970s to 2000 and her abstract expressionist way of working offered a new way of understanding ceramics, bridging the gap between Craft and Art. Lowndes created sculptures out of found objects and materials which she added clay and glaze to before firing, referencing archaeology, material culture, recycling and the ephemeral.

In recent years her reputation has grown and importance recognised as her work has inspired new generations of artists interested in ceramic materials and processes.



Francesca DiMattio

Pippy Houldsworth Gallery is running a show of this makers work until 19 October 2019.

The exhibition comprising a series of new large-scale porcelain sculptures and is titled Caryatid after the sculpted female figures used as supporting columns in ancient Greek architecture. These sculptures engage critically with women's traditional role of support within the domestic sphere and serve to highlight the strength drawn from femininity.

Totemic in structure, the caryatid sculptures are made up of opposites. These hybrids are at once female and male, animal and human, animate and inanimate. Reworking the female form, DiMattio explores conflicting expectations of womanhood, presenting feminine identity as a balancing act, precarious and full of contrasting possibilities. Funereal wreaths are paired with pool floats, a bronze presidential memorial is paired with a gas tank and a mannequin torso is adorned with rococo floral glazes. The resultant forms highlight the surprising closeness of opposing qualities, both cultural and material.

The artist mines the history of sculpture and of ceramics to examine how imagery moves through cultures and history. Ranging from revered Ming vases to disposable knick-knacks, these associations display shifting notions of value and beauty. While DiMattio uses the material to represent the domestic and the feminine, she surprises and subverts by presenting towering and seemingly impossible forms.



Star Caryatid
Image courtesy of the artist



Nike 1 Image courtesy of the artist



Goose Caryatid (top)
Flamingo Caryatid
Fish
Telephone

The artist's practice continues to draw on the history of craft and the decorative arts, often re-evaluating their narratives through a feminist lens. By highlighting this instability of meaning, DiMattio collapses hierarchies between high and low culture destabilising fixed perceptions of identity and prompting further questions.

Here DiMattio expands her visual language of the domestic to include the materiality of adornment. Elements typically perceived as ornamental, such as beading, basket weaving, knitting, flower-arranging and gift-wrapping become strong, towering and viral, contradicting the forms they envelop and taking on an ominous tone.



Previously motivated by function or beauty, these familiar materials are transformed with new intent calling into question what it means to be feminine.



2020 Calendar



Clay: A Festival of Ceramics

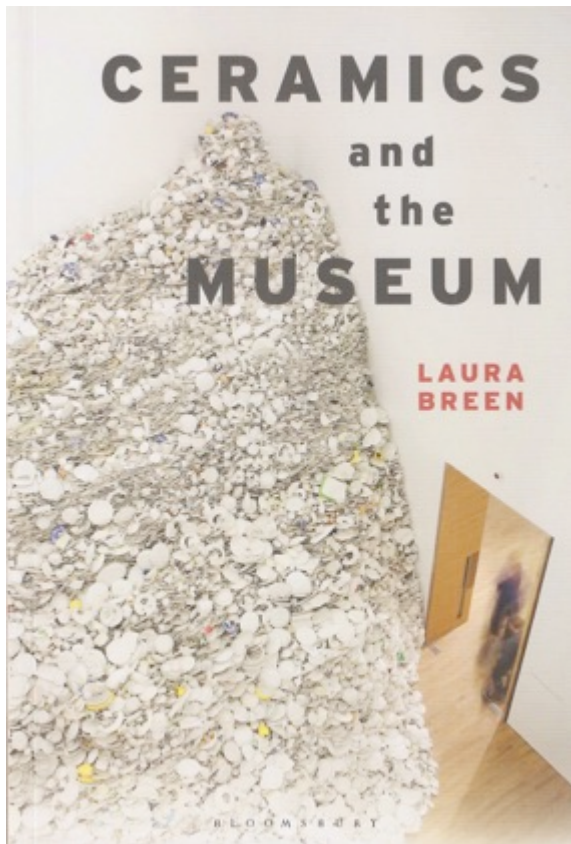
Already the biggest celebration of ceramics in the South West and in 2020 it's about to get even bigger with the event running over two days.

Organisers announced that the 4th **Clay: A Festival of Ceramics**, which usually takes place at the end of June, will re-launch on September 25th & 26th at Exeter Race Course.

The Festival is also growing in other ways as this year sees the launch of a new sponsored mentoring scheme for one emerging maker within the first 3 years of starting their creative business. The lucky winner of the **POTential Award** will receive a comprehensive business mentoring package to help them take their ceramic business to the next level. The package will include help developing a website and a strong online presence with social media, a product photography workshop, business development, media profiles, a year's membership of the Westcountry Potters Association and a free stand at September's Clay: A Festival of Ceramics. To apply for POTential from the 1st October: www.devon-pop-ups.co.uk

A new **2020 calendar** is being produced to help raise funds for **POTential** featuring striking black and white images of potters at work. The project is being supported by, and features, members of the Westcountry Potters Association including names such as Tom Knowles Jackson, Tim Gee and Adrian Bates. The limited edition calendar will formally go on sale at the beginning of November 2019 but will be available for pre-order. All the photos have been taken by Tim Hearn the wildlife photographer. To order contact www.devon-pop-ups.co.uk £12.00 + P&P.

** Links are not live, so please copy and paste.*



Book Review

Ceramics and the Museum

By Laura Breen

Published by Bloomsbury ISBN 9781350047846 £19.99

As the Impact and Engagement Manager at Manchester Metropolitan University Laura Breen is ideally placed to comment on the relationships between the ceramic maker and institutions such as museums and educational establishments.

As ceramics has moved into the sphere of the fine arts, leaving a divide from the crafts movement, it has become increasingly more complex and the dilemmas facing curators even more profound.

The book is very detailed and makes reference to some very recent events which can only be welcomed. It is a book for anyone interested in the fine arts of today and those already studying ceramics.

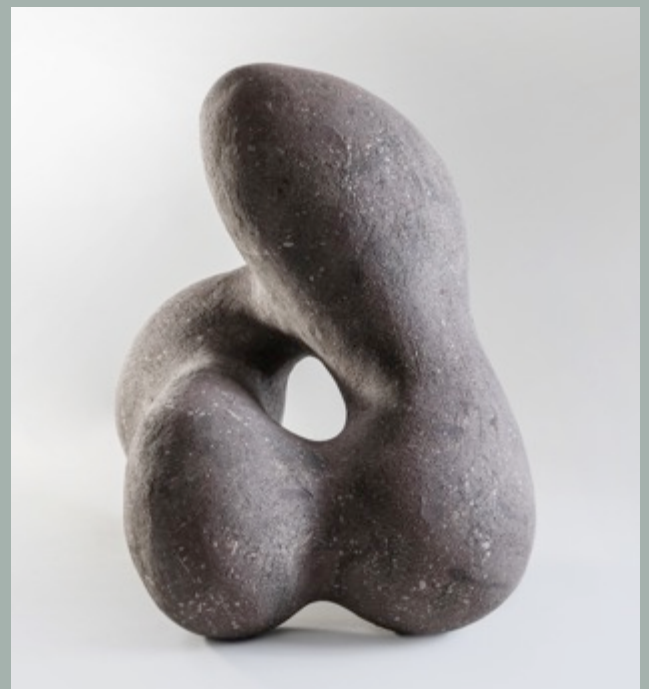
Contemporary Ceramics Centre

63 Great Russell Street, London WC1B 3BF
Monday to Saturday 10.30am to 6pm

Martin Pearce

Allusive forms

17 October to
9 November 2019



Biennial

7 September to 13 October 2019.

The British Ceramics Biennial (BCB) is a prestigious cultural event taking place in Stoke-on-Trent every two years. The five-week long festival presents work from the UK's leading contemporary ceramic artists in a series of new exhibitions and special events in the city, embracing the heritage of Stoke-on-Trent as the home of British ceramics, and celebrating the city's creative edge as an international centre for excellence in contemporary ceramics.

Launched in 2009 it was a new initiative of residencies, fellowships, commissions, education and enterprise projects running year round with a major festival every two years. There have been five festivals to date. The BCB initiative is intended to be a catalyst for regeneration in the region and to create a platform for innovation and excellence celebrating the best in current ceramic design, both nationally and internationally.

Photo: Jenny Harper



Below: Hannah Tounsend
Photo: Sarah Plevib
Matt Smith: Oceans Rise



The Biennial works in partnership with organisations and individuals in the museums, cultural, industry, business, education, community and voluntary sectors across the city in the development and delivery of projects year round with a particular focus on public engagement.

The festival and supporting community have education programme, highlights and raises the profile of the many ceramics industries still working in Stoke-on-Trent, but also creates commissioning and exhibition opportunities for local ceramic artists as well as national and international makers.

2019 saw BCB become an Arts Council NPO (National Portfolio Organisation) in recognition of the quality of both its artistic programming and engagement activity.

Alice Walton:
Mori Pali



With work by over 300 artists and makers, in 25 exhibitions and projects, presented in six venues across the City, BCB is a significantly expanded festival.

This year the organisers were pleased to be celebrating their tenth anniversary with a programme that retains founding qualities of vitality and freshness and that continues to reflect the energy innovation and endeavour that is characteristic of contemporary ceramics practice both locally and globally.



Photo's: jenny Harper



Working closely with partners on the Spode Works Site, at Middleport Pottery, Potteries Museum and Art Gallery, World of Wedgwood and AirSpace Gallery, they have commissioned major site-specific projects, involving artists collaborating in the creation of new works in the context of the distinct heritage of the city and with increasing levels of engagement and co-production with resident communities.

In the China Hall of the original Spode factory.



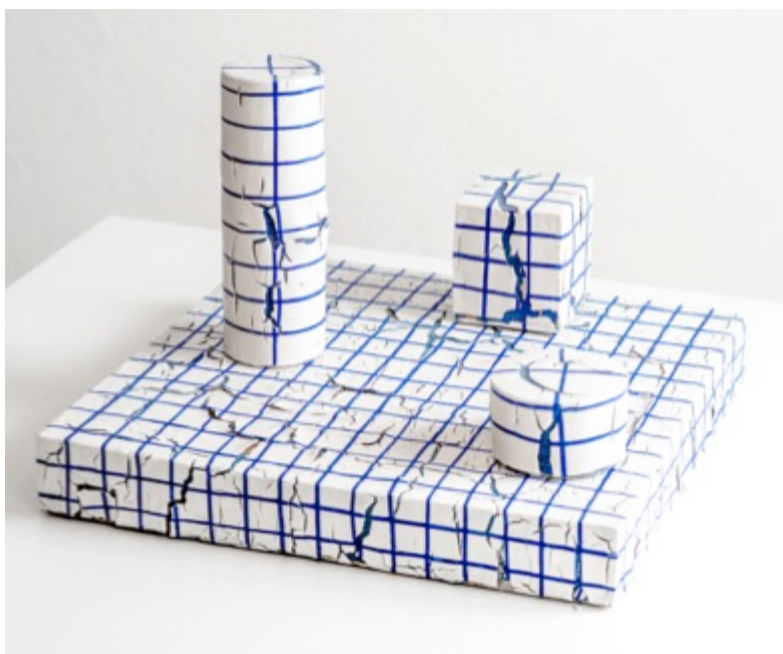
The festival brings abundant opportunities for all to make and explore with clay. Throughout the five weeks there was an artists in-situ on each site activating their installations and projects. Their presence brought an exciting sense of performance, adding to the audience experience of layered engagement. With many of the exhibitions inviting reaction, there were events and opportunities for visitors to reflect and record their responses, to upload and to share with wider audiences bringing visitor and participant voices to the diverse



Above: Nethal Aamir Photo: Joe Roper



Right -Glenys Barton: Time at Yagul
photo: Jenny Harper



Top: Sam Lucas – Strange stranger
Above: The Grapplers flat back
Centre right: Stephen Dixon – Spode's Violin
Right: Irina Razumovskaya – Future light



British Ceramics Biennial

Stoke-on-Trent

28 Sept until 10 Nov

Mary O'Malley

Inspired by Chinese Export Porcelain, 燒烤設置 (Barbecue setting) is a spotlight on China's shift into a global leadership position. This work discusses the tables that are currently turning.

For centuries, China has produced for the Western market but is now becoming an economic behemoth, thereby dictating the global consumer market. 燒烤設置 exists to highlight cultural identities being appropriated and lost in translation. By packaging low brow American culture (in this case the backyard barbecue) in the aesthetic of the illustrious and ubiquitous blue and white porcelain (a product which was foundation to the beginning of global economic exchange), an absurd product is created.



TURN IN
EARTH

Christmas Market

30th November and 1st December. Leyton E10

14th and 15th December. Hoxton E2

Neil Browswood, recently appointed Professor of Ceramics at Staffordshire University is presenting this year's

Reginald Haggard Memorial Lecture

at Keele University on Saturday 9 November 2019 at 2.00pm.

Obsolescence & Renewal: Transitions, sustainability and intangible heritage in North Staffordshire's ceramic industry

Tickets are free

Eventbrite: <https://www.eventbrite.co.uk/e.north-staffordshire-ceramic-industry-obsol>

(you will need to copy and paste this link)



Somerset House, London from 27 February to 1 March 2020