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UNSPECIFIED (2018) 'Thinking Critically:Writing about Clay' Panel Discussion.  
In: Restating Clay, 19/20 March 2018, COCA - Centre of Ceramic Art, York..

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York Art Gallery

# RESTATING CLAY <sup>19 - 20</sup> MARCH 2018 CONFERENCE

PROGRAMME

Making, learning, communicating and  
collecting contemporary studio ceramics.

York Museums Trust

*from mud to* work of  
*art*

Supporting the  
**RESTATING CLAY  
CONFERENCE 2018**



[potclays.co.uk](http://potclays.co.uk)

*Christie Brown*

Statue & Lop-Eared Woman (Rara Avis). Constructed using Y Material 156-2161  
Photo credit: Sylvain Deleu

**POTCLAYS**  
LIMITED

# WELCOME TO: YORK MUSEUMS TRUST

For many people, the creation of CoCA, the Centre of Ceramic Art, was the highlight of York Art Gallery's transformational redevelopment in 2015. The two new gallery spaces devoted to British studio ceramics have enabled us to display our world class collections properly in beautiful spacious surroundings. Our collections, based on four important collectors' work, and supported by related archives, are now amongst the biggest and the most important in the UK.

The mission of CoCA is to encourage the understanding and enjoyment of British studio ceramics. We encourage audiences to experience ceramics in new ways from the domestic intimacy of our display of Anthony Shaw's collection to the drama of Clare Twomey's opening installation, 'Manifest: 10,000 hours'. As well as displays showcasing key works in the collection, we currently have a temporary exhibition 'Sara Radstone: More Than Words' and a new display and selection from Anthony Shaw's collection by Per Inge Bjørlo. Ceramics students from Central Saint Martins have responded enthusiastically and in the spirit of playful access to our collections with their works in the 'A Sense of Home' exhibition in the Project Gallery.

It is fitting then that CoCA leads the Contemporary Studio Ceramics Subject Specialist Network and this is an important part of our call to arms: to rethink ceramics. Restating Clay is the first international conference CoCA has organised since its launch in 2015 and it is organised under the umbrella of the Contemporary Studio Ceramics Subject Specialist Network. The Network has continued to develop since its foundation in 2012 and we hope that this conference's legacy will be the continuing growth of the Network and ever greater engagement in studio ceramics.

**Reyahn King**, Chief Executive, York Museums Trust

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Charity number 1092466.  
Information correct at time  
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York Museums Trust

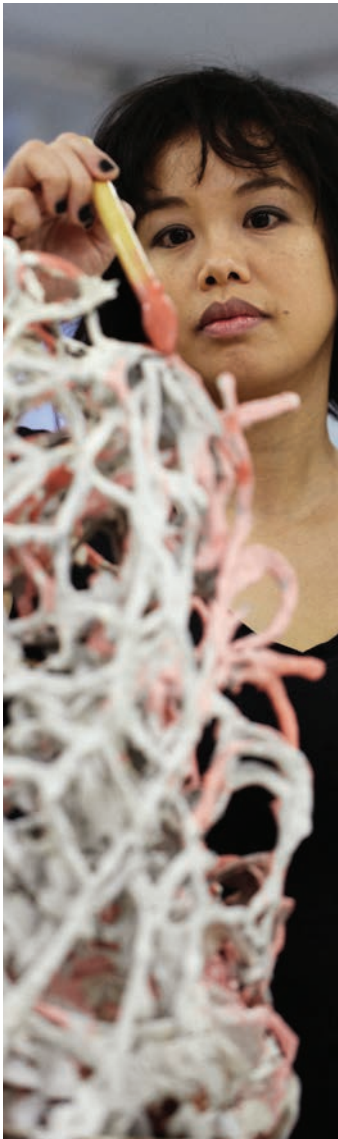


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Photography © Linda Sormin.

## WELCOME TO: THE RESTATING CLAY CONFERENCE

We launched the Contemporary Studio Ceramics Subject Specialist Network (SSN) in 2012 during the development of York Art Gallery's Centre of Ceramic Art (CoCA). Membership of the SSN has grown from around 30 members to almost 300 members, all of whom bring with them a wide variety of skills and knowledge from around the world. Restating Clay is an ambitious two-day international conference featuring contributors from a wide variety of backgrounds and aims to provide a democratic forum for sharing knowledge and encouraging debate. The themes and ideas covered in the Restating Clay conference were developed to address different issues affecting the sector, following consultation with the SSN's steering group and wider membership.

We hope all those participating and attending Restating Clay will enjoy the stimulating programme of lectures, discussions, demonstrations, films and performance, and will embrace the opportunity to meet colleagues including curators, artists, writers, academics, students, collectors and enthusiasts.

**Dr Helen Walsh**, Curator Of Ceramics, Centre For Ceramic Art (CoCA), York Museums Trust



### We would like to extend our thanks to the following individuals and organisations for their contributions to the conference:

Arts Council England: Paula Brikci, Gill Greaves

Ceramic Review

CRAFTS

Colleagues from York Museums Trust

Conference volunteers: Kate Buckley, Yindi Chen, Lyn Clark, Christie Dell, Vincent Lyles, Deana Massey, Samantha Scott, Li Shiyong, Karen Thompson, Sharon Wilkinson, Ifan Williams

Contributors and speakers, named on pages 22 – 39 of this programme

HBA Graphic Design: Pete Law, Michael Waterfall

Sarah Nichols

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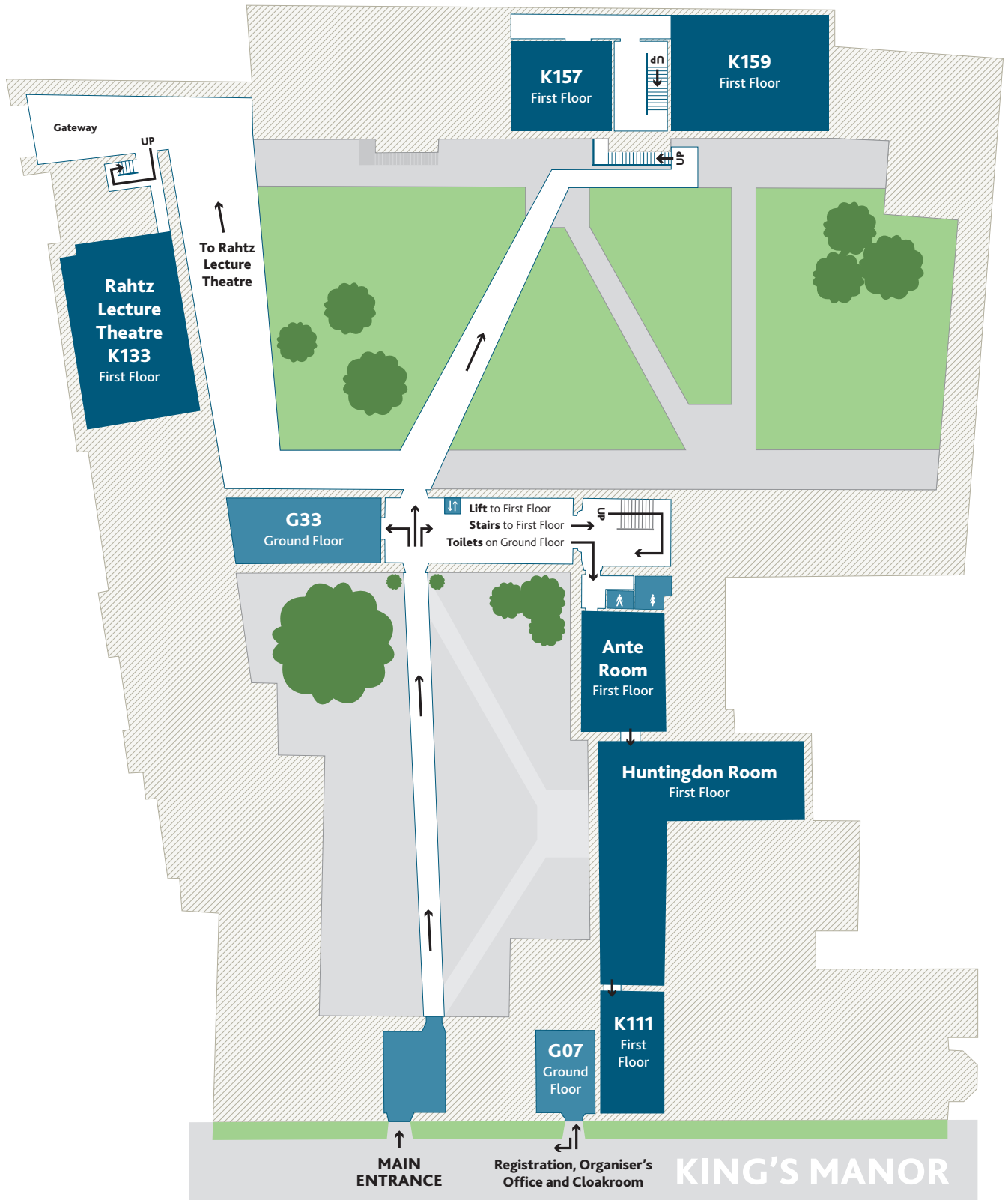
SSN Steering Group: Helen Walsh, Fiona Green, Charlotte Dew (Conference Coordinator), Janet Barnes, Rachel Conroy, Kyra Cane, Alex McErlain, Helen Hills, Ed Poxon, Moira Vincentelli, Bryony Windsor

Technicians: Shaun Pickard, David Shakeshaft  
University of York

York College

York Theatre Royal: Damian Cruden, Bridget Foreman, Juliet Forster, Paul Burbridge, Robert Pickavance, Robin Simpson

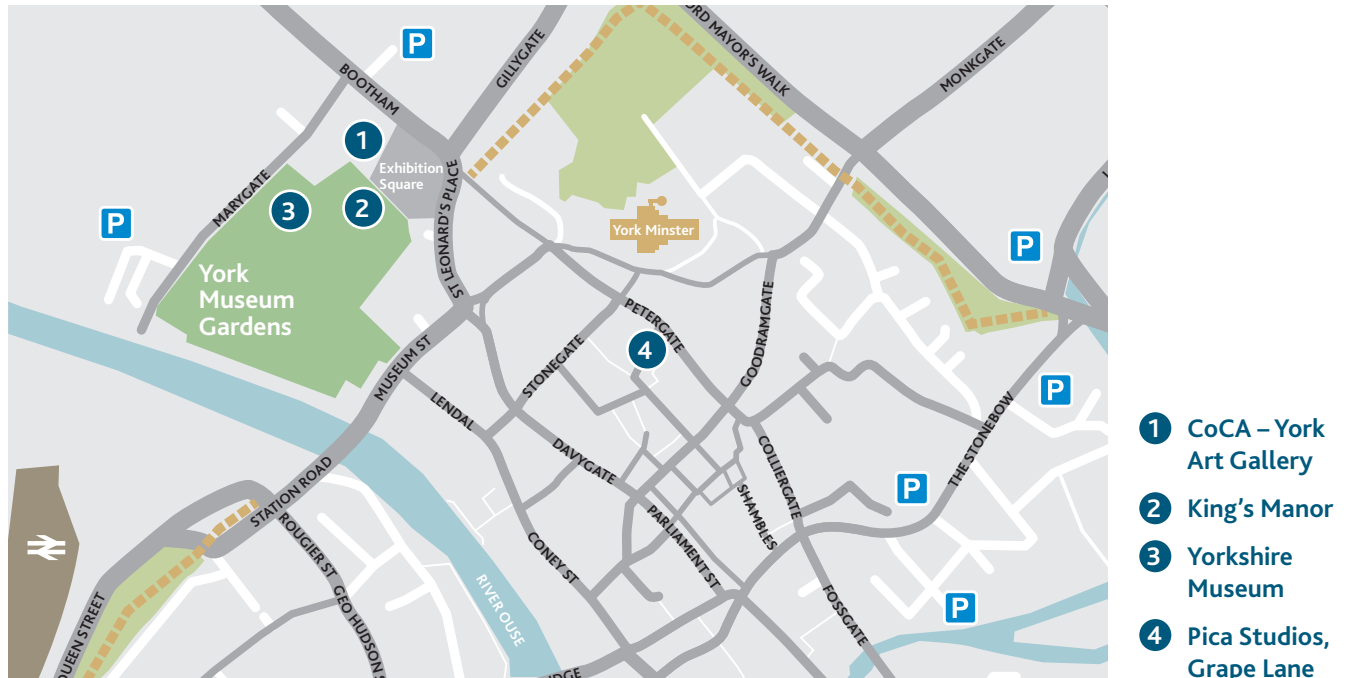
# ROOM LOCATIONS FOR DAY 2 KING'S MANOR, UNIVERSITY OF YORK, EXHIBITION SQUARE, YORK YO1 7EP



## DAY 1: MONDAY 19 MARCH 2018

### MORNING: 09:30 – 12:30

Places to attend the pre-conference programme of events are limited and you need to make a booking to attend, with the exception of the drop-in opportunity to see the 'A Sense of Home' exhibition at York Art Gallery. The booking links are included on your Eventbrite conference ticket confirmation; please only attend if you have booked a ticket.



### 1. Workshop: An Introduction to Ceramic Sculpture as a Visual Narrative, Object and Metaphor

This practical workshop will give participants the opportunity to try some of the techniques used by today's most innovative ceramic sculptors. These include press forming, coiling, slab building and hollow form construction. Using animal and figurative forms as a starting point, participants will explore a combination of building methods to produce a small-scale sculpture that can then be fired. Demonstrations will be given on clay process and ideas generation.

**Location:** York College, Sim Balk Lane, Bishopthorpe, York YO23 2BB

**Time:** 09:30 – 12:15

**Instructions:** Meet outside York Art Gallery at 09:30 for mini-bus transfer to York College. The mini-bus will return the group to Marygate by 12.15.

### 2. Gallery Talk: 'Sara Radstone: More Than Words'

Join artist Sara Radstone for a tour of her solo exhibition at York Art Gallery, which will map the developments and changes, as well as the constants, in her career as a ceramicist. Starting with her early work and moving chronologically, Sara will discuss inspirations, ideas and working methods, alongside the broader context of how work in clay is perceived within the wider art world. The tour will take the form of a conversation with those attending, with time for questions, discussion and sharing of issues and experiences.

**Location:** CoCA, York Art Gallery, Exhibition Square, York YO1 7EW

**Time:** 10:30 – 11:15

**Instructions:** Meet in Gallery CoCA 1.

### 3. Gallery Talk: Ian McIntyre

In this gallery talk, ceramicist Ian McIntyre will explore the wares of the late Isaac Button within the York Art Gallery collection. Known to have thrown a ton of clay on any one given day, Button made largely vernacular, utilitarian and democratic objects. McIntyre will discuss why Button's work is a constant touchpoint in his own practice and how this has influenced his most recent project – the re-launch of the iconic Brown Betty teapot.

**Location:** CoCA, York Art Gallery, Exhibition Square, York YO1 7EW

**Time:** 11:30 – 12:15

**Instructions:** Meet in Gallery CoCA 2.

### 4. Tour: CoCA Stores

Join this excursion for a unique opportunity to go behind the scenes and visit the CoCA off-site stores. There will be the chance to see pieces not currently on display from the collections of W.A. Ismay, Dean Eric Milner-White, Henry Rothschild and Anthony Shaw by makers including Bernard Leach, William Staite Murray, Hans Coper, Lucie Rie, Gordon Baldwin, Kerry Jameson, Ewen Henderson and many more. Also on view will be ceramics from historical ceramics collections and archival material from the W.A. Ismay collection.

**Location:** York

**Time:** 09:50 – 12:15

**Instructions:** Meet outside York Art Gallery at 09:50 for mini-bus transfer to the museum stores. The mini-bus will return the group to Marygate by 12:15.

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### 5. Studio Visit: Emily Stubbs and Penny Phillips

Pica Studios in central York is an artist-led space with 18 residents, working in a wide variety of media, set within an 18th century print works. Visit resident ceramists Emily Stubbs and Penny Phillips in their studios, for a behind the scenes look at their work, and working practices. Penny is a ceramic sculptor, whose work centres on heavily textured, figurative animal sculptures, using mixed clays and oxides. Emily's pots combine glazed and unglazed, and patterned and un-patterned surfaces, playing with meaning and narrative.

**Location:** Pica Studios, 7a Grape Lane, York YO1 7HU

**Time:** 10:45 – 12:00

**Instructions:** Meet outside the studios at 7a Grape Lane at 10:40.

### 6. Drop-in: Explore 'A Sense of Home' Exhibition

Visit the Central Saint Martins ceramics students in the York Art Gallery Project Space, where they will be available to talk about the work they have created for the exhibition 'A Sense of Home'. The students spent two days exploring the Anthony Shaw Collection at CoCA, and have created work in response to it. Drop in and ask questions.

**Location:** Project Space, York Art Gallery, Exhibition Square, York YO1 7EW

**Time:** Drop-in between 10:00 – 12:00

**Instructions:** All welcome – no booking required.



## DAY 1: MONDAY 19 MARCH 2018

### AFTERNOON: 12:00 – 17:15

Location: Tempest Anderson Hall, Yorkshire Museum, York Museum Gardens, Museum Street, York YO1 7FR

12:00 Conference registration at the Yorkshire Museum

13:00 Welcome address  
**Reyahn King, Chief Executive,  
York Museums Trust**

Conference introduction  
**Helen Walsh, Curator of Ceramics,  
York Art Gallery**

13:15 Introduction to Garth Clark, Keynote Speaker  
**Paul Greenhalgh, Director,  
Sainsbury Centre for Visual Arts**

13:20 **Conference Pathway Keynote:  
MAKE / PROMOTE / COLLECT**  
**Death of the Artist: How to Make/Promote/Collect in  
the New Market**  
**Garth Clark, Curator, Gallerist, Writer, Critic and  
Chief Editor at the CFile Foundation.**

In 'The Atlantic' William Deresiewicz wrote an essay 'The Death of the Artist—and the Birth of the Creative Entrepreneur' (January – February, 2015). It is from this that Garth Clark draws part of his lecture title.

Few are better equipped than Clark to discuss this issue; he has in his 50-year involvement with ceramics worn all the hats in the field (except one, maker). He has written over 80 books, curated for museums, been a tough critic and a collector and currently is editor-in-chief of *cfile.daily* that reaches 75,000 people a week in 196 countries, on cutting edge ceramics in art, design and architecture. He and his partner Mark Del Vecchio gave their collection of over 700 works to the Museum of Fine Arts Houston.

More apropos for this talk they ran the bicoastal Garth Clark Gallery in Los Angeles and New York for nearly thirty years. It was the leading international gallery for ceramics and in New York it was situated in the middle of the blue-chip art district on 57th Street. In their spaces (there was also The Project Space in Long Island City) they presented over 600 exhibitions between 1981 and 2008.

As he states: "While I have actually sold ceramics for some of my life in the true mercantile sense, my entire adult life has been dedicated to selling it conceptually, promoting its cultural value and aesthetic rapture, seeking an audience that appreciates its richness and depth."

Clark quotes Deresiewicz as saying: "The notion of the artist as a solitary genius—so potent a cultural force, so determinative, still, of the way we think of creativity in general—is decades out of date. So out of date, in fact, that the model that replaced it is itself already out of date. A new paradigm is emerging, [and is] in the process of reshaping what artists are: how they work, train, trade, collaborate, think of themselves."

Clark visits this new market in his keynote, both aspects that are already in transition (dealing with issues such as the takeover of crafts by design) while peering over the wall at new challenges and opportunities.

14:20 Introduction to Jennifer Zwilling, Keynote Speaker  
**Paul Greenhalgh, Director, Sainsbury Centre for  
Visual Arts**

14:25 **Conference Pathway Keynote:  
INSTIGATE / EDUCATE / NURTURE**  
**Past Tense/Future Tension: Igniting Inspiration  
through History of the Field**  
**Jennifer Zwilling, Curator of Artistic Programs,  
The Clay Studio, Philadelphia**

Educating young artists about the history of their own media hones their aesthetic sensibilities, instigates through knowledge of inspiring work from previous eras, and nurtures by placing them within the continuum of a community that echoes back centuries. Learning about the past allows young artists to ground themselves in the present and to create art that will push the field forward into the future. The history of ceramics, and craft in general, must therefore be valued and made accessible to students in all studio ceramic education programmes.

Zwilling will address a variety of questions, including, what is the best method to translate knowledge of the history of ceramics to young artists? There is a problematic lack of curricula addressing the subject in US art schools. Is the same true in the UK? How can we address this dearth of academic attention? Finally, in order for the field to continue to thrive, how can we grow the cohort of young scholars focusing on the study of modern ceramic history?

15:10 *Break*

During the break the film **'Do Objects Lie?'**, a new pedagogical film about ceramics as evidence, by **Carla Cevasco**, Assistant Professor of American Studies, Rutgers University, New Jersey and **Christopher Allison**, Collegiate Assistant Professor of the Humanities, and Harper & Schmidt Fellow, Society of Fellows, University of Chicago, will be shown.

15:40 Introduction to Wendy Gers, Keynote Speaker  
**Paul Greenhalgh, Director, Sainsbury Centre for Visual Arts**

15:45 **Conference Pathway Keynote:**  
**INVESTIGATE / REFLECT / EXHIBIT**  
**Beyond 'Ubuntu': Radical Curating and Research in Ceramics**  
**Wendy Gers, Independent Curator and Research Associate of the University of Johannesburg**

How should Radical Curating philosophies (Wiman), developed within the fine arts scene, be applied to modern and contemporary ceramics? Can ceramics be associated with an Ubuntu vision of a shared humanity? How are emerging technologies changing the way makers think and work with clay? These questions are the hallmark of Wendy Gers' curatorial practice and research, as she challenges the material and intellectual boundaries of the discipline.

Recent research and curatorial projects promote critical dialogue and discourse with and between artists, institutions and communities. Gers' Radical Curating is a self-reflexive practice that engages with the interstitial zones between canonical forms of contemporary art, craft, folk art and design. Recognising the importance of tacit knowledge and artisanal skills in combination with transnational mobility, her projects explore non-hegemonic visions of society, where artists and curators work as equals, favouring dialogue, interdisciplinary play, improvisation, intuition and imagination.

16:30 *Pause*

16:40 **PERFORMANCE: Premiere of new play 'Clay Fever'**

Part of the W.A. Ismay archive held by York Art Gallery is the remarkable correspondence – spanning over two decades – between W. A. Ismay and Michael Cardew. This extraordinary series of letters – some fragmented and undated – exchanged between potter and collector have been painstakingly transcribed by Helen Walsh. In 'Clay Fever', these letters have become the inspiration for an imaginative window into their friendship: a revealing insight into their passions, problems and everyday lives – from Wakefield to Abuja, Nigeria – accounts of rainy seasons and throwing seasons, visits to exhibitions and potteries, the intimacies of hopes and sorrows shared, and endless minute attention paid by both men to the making and firing and holding and packing and shipping of tea bowls, soy pots, tankards, tea caddies, salt pots, cruets, coffee pots...the soul of Ismay's great collection.

The script by Bridget Foreman is based on the PhD by Dr Helen Walsh. 'Clay Fever' was commissioned by the Centre of Ceramic Art (CoCA) at York Art Gallery and has been produced and directed by York Theatre Royal. The actors Robin Simpson and Robert Pickavance take the roles of W.A. Ismay and Michael Cardew.

17:15 *Close*

## DAY 1: MONDAY 19 MARCH 2018

**EVENING: 18:00 – 19:30**

**Location:** CoCA, York Art Gallery, Exhibition Square, York YO1 7EW

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18:00 Drinks Reception

Welcome address

**Helen Walsh, Curator of Ceramics, York Art Gallery**

The Centre of Ceramic Art (CoCA) was established in 2015, following an award-winning major capital redevelopment project at York Art Gallery. CoCA exhibits, interprets and celebrates a significant collection of British studio ceramics, which is amongst the largest and most important in the UK and covers the entire British studio ceramics movement. Formed of large gifts from private collectors, it retains the unique personality, passions and obsessions of its creators, providing an insight into the development of the British studio ceramics movement.

The collection is supported by extensive archives, as well as historical collections of ceramics which date back to pre-history. CoCA is housed in two gallery spaces on the first floor of York Art Gallery; home to permanent collections, changing exhibitions and displays, new acquisitions, and commissions. The programme is supported by informal learning opportunities, academic research and events, and the UK's Subject Specialist Network (SSN) dedicated to contemporary studio ceramics, all with the aim of promoting the understanding and enjoyment of this important but under-recognised area of British modernism.



**During the Restating Clay conference reception and throughout the two days, please take the opportunity to enjoy the exhibitions and displays in CoCA. They include the moving retrospective exhibition 'Sara Radstone: More Than Words', the latest re-interpretation of the Anthony Shaw Collection by artist Per Inge Bjørlo, an exhibition of work by ceramics students from Central Saint Martins, the ceramic rainbow of 1,000 pots, and displays highlighting key potters and pots.**

**Your Restating Clay name badges will give you free admission to York Art Gallery on the days you are registered to attend the conference.**



## DAY 2: TUESDAY 20 MARCH 2018

### MORNING: 09:00 – 10:30

**Location:** King's Manor, University of York, Exhibition Square, York YO1 7EP.

*For room locations see p5.*

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09:00 **Registration and Cloakroom**

**Location:** Room G07 (*see p5*)

#### **Refreshments**

**Location:** Huntingdon Room and Ante Room (*see p5*)

09:30 Welcome

**Helen Hills, Professor of Art History, York University**

**Location:** Rahtz Lecture Theatre (*see p5*)

09:40 Introduction to Linda Sormin, Keynote Speaker

**Paul Greenhalgh, Director, Sainsbury Centre for Visual Art**

09:45 **Conference Pathway Keynote:**

### **ADAPT / RESPOND / ADVOCATE**

#### **Fierce Passenger: Inside-Out/sider**

**Linda Sormin, Artist-Educator and Associate Professor of Ceramic Art at the New York State College of Ceramics at Alfred University**

**Location:** Rahtz Lecture Theatre

Ceramics whips through the second decade of this century, upturning notions of 'discipline', resisting long-held values. Fine lines scatter: inter-, cross-, multi-, non-... Have skill and fluency run aground? What is worth risking in making space for newness? Is clay sintering or simpering under the hot lights of contemporary galleries, art fairs and biennales? Which opportunities are lost and found at a time when bucking is the trend? These questions offer a tangle that perhaps many of us would prefer to ignore.

Sormin, in reflecting on her experiences and those of her students over the past 15 years, believes the urgency to respond to these issues has only increased. Via hands-on approaches and studio-based research – through collaborative, figural, interactive, geometric, functional, narrative and/or as yet undefined forms – artists continue to dig up material and ideas, transforming the complex world around them. If ceramics is power, it is privilege. How might we unbar gates, widening access and participation?

10:30 **Movement**

**DAY 2: TUESDAY 20 MARCH 2018**  
**MORNING: 10:45 – 11:40**

Location: King’s Manor, University of York, Exhibition Square, York YO1 7EP. For room locations see p5.

|       | Pathway:<br><b>ADAPT / RESPOND / ADVOCATE</b>  | Pathway:<br><b>INSTIGATE / EDUCATE / NURTURE</b>   |
|-------|--|--|
| 10:45 | <p>Introduced by: <b>Moira Vincentelli</b></p> <p><b>Location:</b> Rahtz Lecture Theatre</p> <p><b>Speaking in Shards</b><br/> <b>Kimberley Chandler and Stephen Knott</b><br/>           &gt; Presentation: 30 mins</p> <p>Contemporary writing on ceramics tends to follow the well-known format of monographs, articles, exhibition reviews, biographies, and historical surveys. Nevertheless, the question remains as to whether writing on ceramics matches the innovation and dynamism evident in the discipline at large.</p> <p>This paper, with the help of numerous “shards” – fragments, scraps, and remnants of prose that emerge from the discourse on ceramics – will knit together an alternative account of the discipline. Exploratory rather than definitive; it will attempt to open up and communicate meaning from a materialist (or “fragmented”) viewpoint.</p> <p><b>Questions</b><br/>           15 mins</p> | <p>Introduced by: <b>Janet Barnes</b></p> <p><b>Location:</b> Room K111</p> <p><b>How Can the Transformative Qualities of Clay Help People to Explore Place?</b><br/> <b>Helen Felcey (Chair), Dena Bagi, Jo Ayre, Priska Falin (recorded), Joe Hartley</b><br/>           &gt; Interactive Panel Discussion: 55 mins</p> <p>Join five practitioners in a collaborative and interactive discussion about the ‘power’ of clay within health and community contexts. Participants will be invited to explore the transformational qualities of clay, as we reflect and draw upon two ongoing projects: Material Place (Dena Bagi, Priska Falin), and Typecast - BCB (Helen Felcey, Joe Hartley).</p> <p>Both Material Place and Typecast sit within health and community contexts, aiming to understand how and when clay can truly improve lives. Clay is provisional, unstable and primed for transformation. We invite participants to create a material dialogue with us, which bridges the properties of clay, a range of health contexts and their creative interests.</p> |
| 11:40 | <b>Movement</b>  |  |



Key: ● Presentation ● Discussion ● Demonstration

For further information about the speakers, see the contributor biographies p22 – 39.

|       | Pathway:<br><b>INVESTIGATE / REFLECT / EXHIBIT</b>   | Pathway:<br><b>MAKE / PROMOTE / COLLECT</b>  |
|-------|--|--|
| 10:45 | <p>Introduced by: <b>Fiona Green</b></p> <p><b>Location:</b> Room K159</p> <p><b>Pots and People at Lotherton Hall: Does Historic Context Aid Access and Understanding of Studio Ceramics for New Audiences?</b></p> <p><b>Adam Toole</b></p> <p>› Presentation: 20 mins</p> <p>Yorkshire – Pots &amp; People was hosted during 2017 at Lotherton Hall, a historic house museum that is part of Leeds Museums and Galleries. The exhibition presented a chronology of ceramics from Yorkshire, ranging from archaeological finds to ceramic art from contemporary makers, set within period rooms in the Hall.</p> <p>Lotherton has a diverse audience, the majority of whom are unfamiliar with studio ceramics. This presents challenges, but also an opportunity to engage these new audiences with contemporary ceramic art. This paper will explore the decisions taken in the curation of the exhibition in this respect, and examine its merits and drawbacks.</p> <p><b>The Ceramic House: Curating the Domestic Space</b></p> <p><b>Kay Aplin</b></p> <p>› Presentation: 20 mins</p> <p>Using an artist’s house as a case study, the paper will consider the problems and opportunities offered by curating contemporary ceramics exhibitions in domestic spaces.</p> <p>It will explore the development of the house and related activities, including exhibitions, residencies and projects, and will also look at the history of artists’ houses such as Charleston and Kettle’s Yard and how The Ceramic House fits into this established tradition.</p> <p>Key themes include: the use of private space for siting public artworks, the curatorial practice of an artist/curator and artist residencies and collaborations across disciplines.</p> <p><b>Questions</b><br/>15 mins</p> | <p>Introduced by: <b>Alex McErlain</b></p> <p><b>Location:</b> Room G33</p> <p><b>Wheel Thrown Animal Sculpture</b></p> <p><b>Susan Halls, Doug Fitch</b></p> <p>› Demonstration: 1 hour 15 mins</p> <p>A collaboration between slipware potter Doug Fitch and animal sculptor Susan Halls; combining their skills and experience to construct a composite, free standing dog sculpture using only wheel thrown forms and basic pottery tools.</p> <p>The use of paper clay and a heat gun help speed up the making process allowing forms to be pushed, if not bullied into a workable state. Doug’s supreme throwing skills and Susan’s figurative knowledge are brought together in this dynamic and unique demonstration. If time allows the sculpture will be splashed and textured using coloured slips and sgraffito.</p> <p><b>Uncanny, Uhygge and Unseen: European Folk Narratives in Contemporary Figurative Sculpture</b></p> <p><b>Christie Brown</b></p> <p>› Presentation: 25 mins</p> <p>Figuration and narrative have recently experienced a revival in contemporary art. Ceramic artists are exploring European legends, influenced by storytellers such as the Brothers Grimm and Hans Christian Anderson. At the same time, recent revivals of European rituals, recorded by photographers Charles Fréger and Axel Hoedt, bear witness to a desire for a connection to nature and the search for identities that accompany deep-rooted traditions.</p> <p>In the development of psychoanalytic theory, the significance of the symbolism of dreams played a key role. Folk myths, frequently situated in forests, dark spaces and uncanny contexts can be explored within the Jungian concept of the collective unconscious, as well as Freud’s concept of the uncanny as something that should remain hidden, but which has come to light. This paper will explore these ideas through the work of figurative artists, including Marlene Hartmann Rasmussen, Kim Simonsson and Klara Kristalova, framed within an uncertain European identity.</p> <p>Total session: 1 hour, 40 mins</p> |
| 11:40 | <b>Movement</b>  |  |

## DAY 2: TUESDAY 20 MARCH 2018

### MORNING: 11:55 – 12:50

Location: King's Manor, University of York, Exhibition Square, York YO1 7EP. For room locations see p5.

|       | <b>Pathway:<br/>ADAPT / RESPOND / ADVOCATE</b>   | <b>Pathway:<br/>INSTIGATE / EDUCATE / NURTURE</b>   |
|-------|--|---|
| 11:55 | <p>Introduced by: <b>Helen Walsh</b></p> <p><b>Location:</b> Room K159</p> <p><b>Beyond the Studio: Fugitive Objects</b><br/><b>Phoebe Cummings</b><br/>› Presentation: 20 mins</p> <p>Artists working with clay increasingly operate in varied ways, marking a departure from the tradition of the individual studio ceramics model of the 20th century. Making may involve several or groups of individuals; the outcome may not be an object to be kept. This paper offers a personal perspective on contemporary ceramic practice that maintains a material specific dialogue, without reliance on a permanent studio space. It considers how clay might be used to create work that is ephemeral and performative and the role of the site in its research, development and making.</p> <p>How can the work interact or exist with collections when the object itself is fugitive? What methodologies exist for museums collecting ephemeral work in clay?</p> <p>The role of the studio, the performance of objects and the challenges of collecting will be investigated through specific case studies, offering insights into these issues and the opportunities and difficulties they present.</p> <p><b>Modelling the Future: How Playing with Clay Could Cause the Collapse of Western Civilisation</b><br/><b>Paul March</b><br/>› Presentation: 20 mins</p> <p>Aristotle divided things into the matter of which they are made and the form that matter takes. Descartes separated the mind from the body. From art, architecture and design to psychology and cognitive science, these schisms have had an enormous influence on Western culture. This paper will explore how playing in a serious manner with clay can not only be used to question the validity of Aristotelian and Cartesian divisiveness but can also present us with a more dynamic description of the world which in which minds, people and things are in a state of perpetual reconfiguration.</p> <p><b>Questions</b><br/>15 mins</p> | <p>Introduced by: <b>Ed Poxon</b></p> <p><b>Location:</b> Room K111</p> <p><b>Make Your Future</b><br/><b>Zoe Dennington, Joanne Hayward</b><br/>› Presentation: 20 mins</p> <p>Crafts Council research reveals a crisis in craft education: student participation in craft GCSEs has fallen by 23% since 2007/08, with the numbers taking design technology falling by 41% (Studying Craft 2016). Make Your Future brings together Higher Education institutions, cultural partners, and secondary schools to reinvigorate craft education. In the project's second year, specialist CPD for teachers and the opportunity to work alongside professional makers is rebuilding expertise and enthusiasm for craft in schools.</p> <p>This paper will explore the challenges involved in delivering ceramics in schools. How has Make Your Future brokered new ways of working across the curriculum, working cross-departmentally to engage staff and students in the science of making? How can the project be replicated in different settings?</p> <p><b>Cooking with Clay: A Toolkit for Engaging Diverse Audiences with Ceramics</b><br/><b>Amanda McDonagh, Dena Bagi</b><br/>› Presentation: 20 mins</p> <p>The Potteries Museum &amp; Art Gallery and the British Ceramics Biennial (BCB) led an education module that was part of the Ceramics and its Dimensions project. Working with three European partners The Potteries Museum &amp; Art Gallery and BCB have developed an engagement toolkit, Cooking with Clay, which collates best practice and expertise in ceramic engagement techniques and processes when working with a diverse selection of audiences.</p> <p>It enables diverse voices, stories and backgrounds to be represented through the work made or experiences gained. The toolkit has been designed primarily for museums and gallery learning managers, teachers and socially engaged artists.</p> <p><b>Questions</b><br/>15 mins</p> |
| 12:50 | <b>Lunch – Huntingdon Room and Ante Room (see p5)</b>  |   |

Key: ● Presentation ● Discussion ● Demonstration

For further information about the speakers, see the contributor biographies p22 – 39.

|       | Pathway:<br><b>INVESTIGATE / REFLECT / EXHIBIT</b>   | Pathway:<br><b>MAKE / PROMOTE / COLLECT</b>   |
|-------|--|---|
| 11:55 | <p>Introduced by: <b>Moira Vincentelli</b></p> <p><b>Location:</b> Rahtz Lecture Theatre</p> <p><b>Thinking Critically: Writing about Clay</b></p> <p><b>Andrew Livingston, Grant Gibson (Chair), Sue Herdman, Catherine Roche</b></p> <p>› Panel discussion: 55 mins</p> <p>Grant Gibson will chair a conversation about critical writing and clay, discussing the approaches to interpreting the field in a historic and contemporary context, and where the future might lead.</p> <p>Clay / ceramics tends to be approached and treated as separate from other arts both in terms of practice and of study. Thus Art History rarely engages with ceramics. Despite the 'material turn', a response to new materialism, which has informed all fields of art history, ceramics remains very much an outsider. Scholarly and journalistic writing on ceramics rarely engages in critical depth with currents in other fields of art history, including histories of sculpture, painting or architecture. Often the study of ceramics is presented in purely technical terms. To what extent is this a field which is more or less separate, in which specialists talk to other specialists, surrounded at a distance by a growing body of amateurs, but with a more or less unbridgeable gulf between the professional, amateur, and interpretative/ scholarly worlds? This panel will interrogate this suggestion. Is it a caricature? How true is it? What are the limits and what are their causes that operate in these fields? What can be done to open these fields up to each other more? And what of the future?</p> | <p><i>Continuation of the demonstration and presentation previously described for this pathway.</i></p> |
| 12:50 | Lunch – Huntingdon Room and Ante Room (see p5)   |   |



## DAY 2: TUESDAY 20 MARCH 2018

### LUNCH: 12:50 – 13:45

Location: King's Manor, University of York, Exhibition Square, York YO1 7EP  
— Huntingdon Room and Ante Room. *For room locations see p5.*

During the lunch break there is the opportunity to view a range of posters presenting new projects, research and ideas in the Huntingdon Room and Ante Room:

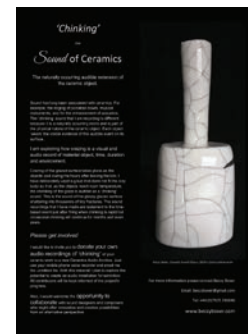
- 1 What makes a shared studio special?**  
Jo Ayre, Kat Evans and Helen Morgan
- 2 Chinking – the Sound of Ceramics**  
Becky Boxer
- 3 Exhibition Proposal: Hidden Narratives. The influence of Michael Cardew and Bernard Leach in the work of Robert Louis Blatherwick (1920-1993)**  
Sue Blatherwick
- 4 The Button Project**  
Jo Dahn
- 5 'greenware in the greenwoods'**  
Julia Davis-Nosko
- 6 Berlin 1936 – Olympic Village Project; an artistic exploration of the multi-layered narratives offered by the site**  
Peter Lewis
- 7 The Brown Betty Teapot**  
Ian McIntyre
- 8 Demystifying Excellence in Practice**  
Nick Renshaw
- 9 Up on the Roof – The Role of Equestrian Ridge Tiles as Historical Narrative and Architectural Embellishment; Ancient to 21st Century, through the Lens of St. Ives and Bernard Leach**  
Debra Sloan and Peter Smith

Some of the posters' authors will be available to answer questions.

The film 'Richard Batterham, Master Potter', commissioned by the **Joanna Bird Foundation** and created by **Alex J. Wright**, will be shown in the Huntingdon Room during the lunch break. The film gives a unique insight into the life, work and philosophy of celebrated potter Richard Batterham.



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# JOIN THE CONTEMPORARY STUDIO CERAMICS SUBJECT SPECIALIST NETWORK (SSN)

The Restating Clay conference has been organised by the **Contemporary Studio Ceramics Subject Specialist Network (SSN)**, which was initiated by York Art Gallery prior to the launch of the Centre of Ceramic Art (CoCA), with funding from Arts Council England. The SSN was set up to encourage the sharing of specialist knowledge, best practice and public collections. Anyone with an interest in contemporary ceramics is welcome to join and members include curators, collectors, potters, artists, writers, academics, students, conservators and more. Each year the SSN organises regular meetings at venues across the UK, offering participants the opportunity to see new exhibitions, take part in behind-the-scenes visits to public collections, visit artists' studios, share news about their own projects and take part in discussion and debate. Members of the SSN can also join our Register of Experts – an online resource which provides contact to members with specific skills or knowledge.

If you are not a member of the Contemporary Studio Ceramics Subject Specialist Network, you can join for free by contacting [coca.york@ymt.org.uk](mailto:coca.york@ymt.org.uk). More information about the SSN can be found at [www.centreofceramicart.org.uk](http://www.centreofceramicart.org.uk).

## COMING SOON TO CoCA



- › **A Sensory Tour of the Anthony Shaw display**  
2 May 2018.
- › **Teapot Making Workshop at CoCA with Muddy Fingers**  
5 May 2018.
- › **Lunchtime Talk by Anthony Shaw**  
16 May 2018.
- › **NEW EXHIBITION at CoCA – Lucie Rie: The Button Factory**  
22 June 2018 – 12 May 2019.
- › **CERAMICS + DESIGN NOW – A YORK CITY FESTIVAL**  
6 – 7 October 2018. As part of the festival, CoCA will be hosting a selling exhibition of work by members of the Craft Potters Association and our annual Day of Clay with a range of activities will take place on the 6 October.
- › **Annual CoCA Lecture**  
10 November 2018. Delivered by potter, collector and retired academic Alex McErlain.

Advance booking is required for some of these events and ticket costs or gallery entrance charges may also apply.

Discover more at [yorkartgallery.org.uk](http://yorkartgallery.org.uk)

## DAY 2: TUESDAY 20 MARCH 2018

### AFTERNOON: 14:00 – 14:55

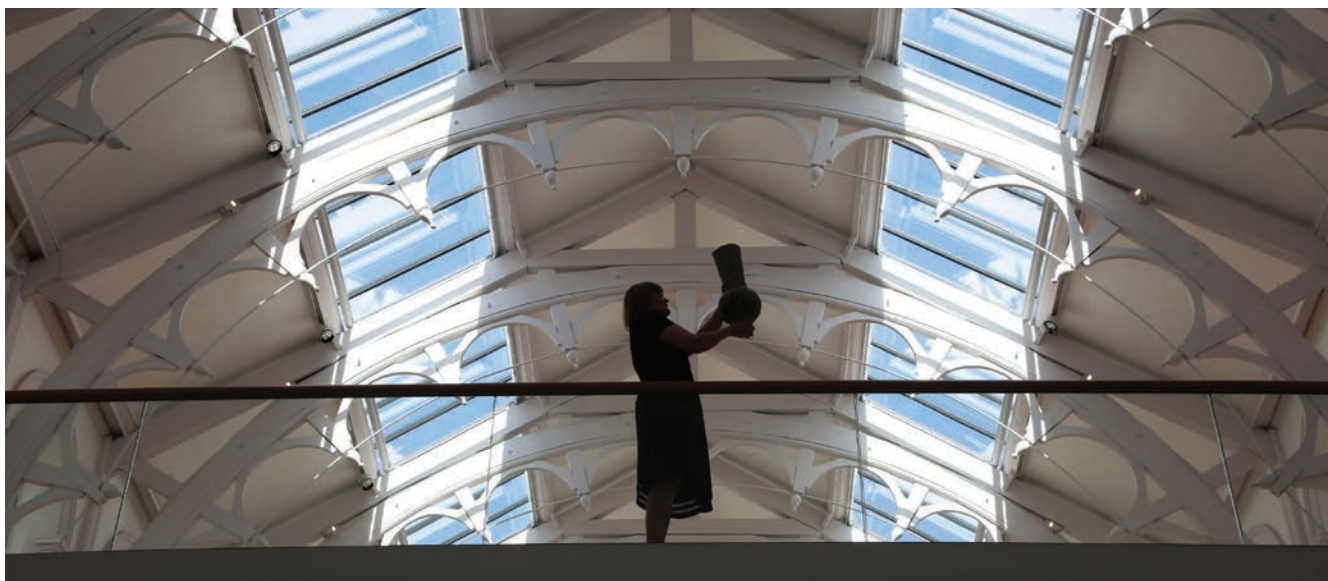
Location: King's Manor, University of York, Exhibition Square, York YO1 7EP. For room locations see p5.

|       | <b>Pathway:<br/>ADAPT / RESPOND / ADVOCATE</b>   | <b>Pathway:<br/>INSTIGATE / EDUCATE / NURTURE</b>   |
|-------|--|---|
| 14:00 | <p>Introduced by <b>Janet Barnes</b></p> <p><b>Location:</b> Room K159</p> <p><b>... And Ceramic: Embracing Indeterminacy</b><br/><b>Laura Breen</b></p> <p>› Presentation: 20 mins</p> <p>Addressing classification, Edmund De Waal suggested we make space for the 'perhaps' – for multiple descriptions and indeterminacy. However, when we frame clay works by those with a ceramics education in ceramics publications and exhibit them in ceramics galleries, the designation 'ceramics' can obscure other readings.</p> <p>Drawing on Mieke Bal's theory of exposition, this paper looks at how ceramics has featured in 'gestures of showing' in Britain since the 1970s. Probing the gaps that open up between dominant narratives and interpretation, it submits that if we are led by possibilities, rather than adopting a ceramics-first approach, we create space for more fruitful dialogues.</p> <p><b>A New Dialogue: The Interdisciplinary Potential and Application of Clay in the Wider Visual Arts</b><br/><b>Eva Masterman</b></p> <p>› Presentation: 20 mins</p> <p>There is a contemporary moment occurring with clay at its centre; the resurgence of clay and material led practices within fine art. The movement towards conceptualised ceramic making and fine art breaks the boundaries of traditional ceramic practices, and challenges what we think of as 'meaningful' within the discipline. With artists and designers increasingly encroaching on ceramic 'territory', how is it best to ensure the survival and relevance of medium specific working? This paper will look at the cross-disciplinary nature of clay in contemporary visual practices, with a focus on the influx of 'naive' making in UK fine art. Key questions will frame the context of this revival of clay-making within deskilling, the closure of ceramic BAs and a resurgence of process led practices across the visual arts. It will look at what this redefinition of value means for skills-based learning and how to create a new and relevant dialogue that will progress the 'skill' question beyond simple binaries of 'art' 'not art'.</p> <p><b>Questions</b><br/>15 mins</p> | <p>Introduced by <b>Fiona Green</b></p> <p><b>Location:</b> Room K111</p> <p><b>Radical Clay: the 1960s and 2017</b><br/><b>Lucy Fulton, Helen Brown</b></p> <p>› Presentation: 20 mins</p> <p>Bristol Education Committee's Schools' Art Service loan scheme was established in the early 1950s, and eventually held work by approximately 400 potters, some of them internationally renowned.</p> <p>Bristol Museum &amp; Art Gallery's current exhibition, Radical Clay: Teaching with the greatest potters of the 1960s, aims to reflect the spirit of the scheme, offering exhibition visitors an opportunity to find out more about makers and techniques through film, handling opportunities and a public programme. The associated learning strand in particular aims to inspire children with the work of some of the potters featured in the exhibition.</p> <p><b>Using Ceramics to Challenge Expectations: Working with People Referred Through Mental Health Services</b><br/><b>Rachel Swift</b></p> <p>› Presentation: 20 mins</p> <p>Designs in Mind is a rural social enterprise based in Oswestry, Shropshire, that works with people, referred through mental health services, to create high quality and ambitious art and design work.</p> <p>Ceramicist and accredited conservator Rachel Swift, has been working with members since September 2017 to create a complementary range of ceramics for JOLT, their homeware brand.</p> <p>Designs draw on existing experience and expertise in colour, printmaking and ceramics to create a collection of high-quality, functional and, importantly, saleable ceramics. This project builds on the mission of Designs in Mind and JOLT: to challenge the predominant culture of low expectation that surrounds the makers involved, and challenges us all to take another look.</p> <p><b>Questions</b><br/>15 mins</p> |
| 14:55 | <b>Movement</b>  |   |

Key: ● Presentation ● Discussion ● Demonstration

For further information about the speakers, see the contributor biographies p22 – 39

|       | Pathway:<br><b>INVESTIGATE / REFLECT / EXHIBIT</b>   | Pathway:<br><b>MAKE / PROMOTE / COLLECT</b>  |
|-------|--|--|
| 14:00 | <p>Chaired by <b>Moira Vincentelli</b></p> <p><b>Location:</b> Rahtz Lecture Theatre</p> <p><b>Curating Clay: What are the challenges in 2018 and beyond?</b></p> <p><b>Wendy Gers, Tessa Peters, Alun Graves, Anthony Shaw</b></p> <p>› Panel discussion: 55 mins</p> <p>This panel discussion, chaired by Moira Vincentelli, will consider the evolving issues for curating clay, not least when many artists now see themselves as curators in their own right. Clay objects may be part of an installation or a performance or are designed to be site specific. The makers may be artists who work in a variety of materials including clay but not exclusively in that medium. The objects themselves may be ephemeral. Traditional classifications such as ceramics, pottery, applied art and decorative art are being challenged with implications for collectors whether individual or institutional. Funding bodies require diversity, engagement and impact while scholarly considerations may be further down the agenda.</p> <p>Does it affect the way we think about exhibitions? An exciting new world lies before us. How do we rise to the challenge?</p> | <p>Introduced by <b>Helen Walsh</b></p> <p><b>Location:</b> Room G33</p> <p><b>A demonstration by Walter Keeler on Hans Coper's wheel</b></p> <p><b>Walter Keeler</b></p> <p>› Demonstration: 55 mins</p> <p>In this demonstration Walter Keeler will talk about pottery wheels, their function and the significance potters attach to them. He will throw and turn a few pots on the Hans Coper wheel, currently on loan to CoCA from the family of Hans Coper, discussing the technique used on his own momentum wheel. Through the session Keeler will reflect on the benefits of this kind of wheel to Coper, not just as a means of forming pots but more especially in developing his rich and complex surfaces. Delegates will be encouraged to participate in the conversation throughout the session.</p> |
| 14:55 | <b>Movement</b>  |  |



## DAY 2: TUESDAY 20 MARCH 2018

### AFTERNOON: 15:10 – 17:00

Location: King's Manor, University of York, Exhibition Square, York YO1 7EP. For room locations see p5.

|       | Pathway:<br><b>ADAPT / RESPOND / ADVOCATE</b>   | Pathway:<br><b>INSTIGATE / EDUCATE / NURTURE</b>  |
|-------|---|---|
| 15:10 | <p>Chaired by: <b>Janet Barnes</b></p> <p><b>Location:</b> Rahtz Lecture Theatre</p> <p><b>Opportunities, Challenges: The Future of Contemporary Studio Ceramics</b></p> <p><b>Linda Sormin, Stephen Knott, Kimberley Chandler, Phoebe Cummings, Eva Masterman, Paul March</b></p> <p>› Panel Discussion: 55 mins</p> <p>Janet Barnes will chair a wide-ranging panel discussion between contributors to the Adapt-Respond-Advocate conference pathway.</p> <p>Linda Sormin describes how: "Ceramics whips through the second decade of the century, upturning notions of 'discipline', resisting long held values" prompting us to question: What is the future of contemporary practice as a social engagement tool?</p> <p>Do we need to rethink how we develop a new creative approach to writing about the history of ceramics?<br/>Does ceramic practice need to produce objects to be kept or can it be performative?</p> <p>How important are traditional skills in clay-making within the expanded field of the visual arts?</p> | <p>Introduced by: <b>Fiona Green</b></p> <p><b>Location:</b> Room G33</p> <p><b>The iron in our blood ...</b></p> <p><b>Natasha Mayo, Isabella Bilstein, Nathan Mullis</b></p> <p>› Demonstration: 55 mins</p> <p>Mid-way through the autumn term Cardiff School of Art &amp; Design ceramics department implements 'Vicarious Wednesdays' an enlivened and dynamic forum for students to skill-share across the department; from first year undergraduates, to postgraduate, to the professional practice incubation unit (INC).</p> <p>Beyond the typical 'how to' exercises, this forum couples students with complementary approaches to engage in conversation while demonstrating the nuances of their practice, explaining whilst making their relationship between ideas and materials.</p> <p>The demonstration will showcase the department's student-led (as opposed staff-led) delivery, to evidence the potency of community in the learning of skills; how processes can remain central to the ceramics curriculum whilst at the same time push at the boundaries of this diverse medium.</p> |
| 16:05 | <b>Refreshments – Huntingdon Room and Ante Room (see p5)</b>  |   |
| 16:35 | <p>Introduction</p> <p><b>Helen Walsh, Curator of Ceramics, York Art Gallery</b></p> <p><b>Restating Clay: Conference Reflections and Round-Up</b></p> <p><b>Paul Greenhalgh, Director, Sainsbury Centre for the Visual Arts</b></p> <p><b>Location:</b> Rahtz Lecture Theatre</p>  |   |
| 17:00 | <p><i>Close</i></p>   |   |

Key: ● Presentation ● Discussion ● Demonstration

For further information about the speakers, see the contributor biographies p22 – 39.

|       | Pathway:<br><b>INVESTIGATE / REFLECT / EXHIBIT</b>  | Pathway:<br><b>MAKE / PROMOTE / COLLECT</b>  |
|-------|---|--|
| 15:10 | <p>Introduced by: <b>Helen Walsh</b><br/> <b>Location:</b> Room K111</p> <p><b>Benyamini Center: Research Gallery for Ceramics and Material Culture</b><br/> <b>Shlomit Bauman</b><br/>           › Presentation: 20 mins</p> <p>The Benyamini Contemporary Ceramics Center in Tel Aviv – established almost sixty years ago – runs a ceramic school, residencies and scholarships for young ceramic artists, a public library and non-profit gallery. The gallery questions the ceramic field and its relationship with art and design, and searches for new approaches. By showing examples from the exhibitions programme, this paper will propose that the ceramic field can be seen in a wide perspective and must be explored as social, political and economic phenomena, as well as an important carrier of knowledge and beauty.</p> <p><b>Ceramics and Commemoration, in the Centenary of World War I</b><br/> <b>Stephen Dixon</b><br/>           › Presentation: 20 mins</p> <p>Stephen Dixon’s recent exhibition at the National Memorial Arboretum, ‘Passchendaele: Mud and Memory’ focused on the connection between ceramics and commemoration, and the ability of battlefield objects, artefacts and materials to conjure up a mnemonic resonance of time, place and experience.</p> <p>This paper will also consider three related WW1 projects, Resonance, Resonate and The Lost Boys, which led to the development of the rationale and methodology of the exhibition.</p> <p><b>Questions</b><br/>           15 mins</p> | <p>Introduced by: <b>Alex McErlain</b><br/> <b>Location:</b> Room K159</p> <p><b>Social Pots: Ceramics and Digital Networks</b><br/> <b>Isabella Smith (Chair), Luke Eastop, Fenella Elms, Hannah McAndrew, Alex McErlain</b><br/>           › Panel discussion: 55 mins</p> <p>Social media has an ever-increasing impact on all aspects of society; from politics to culture it is an ever-present conduit for expression and consumption. This discussion, chaired by Isabella Smith, will draw on the experience of makers who are engaged in the use of social networks to support their practice, to explore and question; how is new media affecting the audience for ceramics and the way ceramics is perceived? Does it favour certain styles of work? Does it foreground the maker more than previously? What avenues does it offer for reaching a new public and selling platforms?</p> <p><i>Programmed by Restating Clay Media Partners<br/>           Ceramic Review</i></p> |
| 16:05 | <b>Refreshments – Huntingdon Room and Ante Room (see p5)</b>  |  |
| 16:35 | <p>Introduction<br/> <b>Helen Walsh, Curator of Ceramics, York Art Gallery</b></p> <p><b>Restating Clay: Conference Reflections and Round-Up</b><br/> <b>Paul Greenhalgh, Director, Sainsbury Centre for the Visual Arts</b></p> <p><b>Location:</b> Rahtz Lecture Theatre</p>  |  |
| 17:00 | <i>Close</i>  |  |

# CONTRIBUTORS



## **Christopher Allison**

Collegiate Assistant Professor of the Humanities, and Harper & Schmidt Fellow, Society of Fellows, University of Chicago

Christopher is Collegiate Assistant Professor of the Humanities, and Harper & Schmidt Fellow, Society of Fellows, University of Chicago. He is a historian of early American history, material culture and religion. His book manuscript, entitled Protestant Relics, analyses the function of relics in early American Protestant culture. He has published on conversion in urban spaces in 19th century America, relics found at Jamestown, ceramic busts, and portraits in history. He has received fellowships and research support from the Center for American Political Studies and the Charles Warren Center at Harvard, the American Antiquarian Society, and the Smithsonian. He received his M.A.R from Yale, and his PhD from Harvard.



## **Dena Bagi**

Clay Works Programme Manager, British Ceramics Biennial (BCB)

Dena Bagi is an engagement manager who passionately believes in the holistic benefits of clay within wellbeing and community settings. During a 10-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. Prior to working with the BCB, Dena held learning management positions at Manchester Craft and Design Centre and Manchester Museum. Dena has a BA in Glass, Architectural Glass and Ceramics from the University of Sunderland and a Masters in Contemporary Curating from Manchester Metropolitan University. She embarked on her PhD at MMU in early 2018, exploring the holistic benefits of clay within health settings.



**Kay Aplin**

Artist Curator, The Ceramic House

Kay graduated in 1995 from Chelsea College of Art, specialising in ceramics and glass. An architectural ceramist, she creates site-specific commissions for the public realm. In 2011, Kay initiated the award-winning project The Ceramic House, a pop-up gallery space where she curates exhibitions of contemporary ceramics. Since 2016, The Ceramic House has become a centre for research into collaborative ceramic and sound art practice with the establishment of project space, In Camera Gallery. Kay has exhibited internationally at European Ceramic Context 2014 Denmark, Shetland Museum and Archives, Sladmore Contemporary, Elit-Tile Triennial Dominican Republic and British Ceramics Biennial 2017.



**Jo Ayre**

Resident Artist and Studio Manager, British Ceramics Biennial (BCB)

After returning to live in North Staffordshire in July 2015, Jo became British Ceramics Biennial resident artist and studio manager. Within this role she has established a community ceramics studio, which includes an open access studio resource, adult learning classes supported by Stoke-on-Trent City Council, delivery of the BCB community and education programme and a monthly drop-in 'Clay Together' session. The studio also provides support for visiting artists to Stoke-on-Trent, who are keen to develop their work in clay.



**Janet Barnes CBE**

Retired, Former Chief Executive, York Museums Trust

Janet was the Chief Executive of York Museums Trust from 2002, retiring in 2015 when York Art Gallery reopened after a £8million development project that included CoCA. She was the Director of the Crafts Council in London from 1999-2002 and before that had a variety of curatorial and management roles in Sheffield Galleries and Museums from 1977-1999 including being the Keeper of the Ruskin Gallery and Ruskin Craft Gallery for 9 years. From 2004-2013 she was the chairman of Arts Council England, Yorkshire and a member of the National Council. She is currently a member of the advisory committee for the National Heritage Memorial Fund and a trustee of the Anthony Shaw Collection Trust and was a trustee of the Guild of St George (an educational charity set up by John Ruskin) for many years until January this year.



**Shlomit Bauman**

Head Curator of Benyamini Center, HIT-Holon Institute of technology

Shlomit is an Israeli ceramic artist, curator and researcher. She relates to the ceramic design field as a 'cultural research lab' by dealing with cultural, technological and traditional aspects from a critical point of view. Her work explores the methods and strategies of action in the wide context of material culture. Her creative activity covers fields such as design, art, education and curation as a way of life.





**Isabella Bilstein**

Potter

Cologne born potter Isabella completed her BA in Ceramics at Cardiff School of Art and Design, Cardiff Metropolitan University in 2016. Subsequently undertaking an apprenticeship with Micki Schloessing and then Joanna Howells she further progressed and honed her practice. Currently working in a shared studio as part of the Universities, Inc space, she uses a momentum kick wheel to throw tableware in a variety of clay bodies. Her aim is to enrich the everyday in people's lives, such as drinking a cup of coffee, by drawing a connection between the person who uses it, the maker and the natural resources that were implemented in the making of the piece.



**Sue Blatherwick**

Independent Researcher and Artist

Sue is an independent researcher, family historian, owner of 'Ceramic Artist's House & Garden' and an artist/maker. She studied at Homerton College, Cambridge (1975-78), taught in inner London, as Head of Art & Design and Equal and Opportunities Coordinator (1979-96) and was Principal / Chief Examiner developing art and design assessment material for examination boards OCR and Edexcel (1994-01). She undertook her post-graduate research - 'Archaeology of the House: ... A study of the Life and Work of Robert Louis Blatherwick ...' - at Manchester Metropolitan University (2009-15). She is currently managing Airbnb 'Ceramic Artist's House & Garden', developing her own slipware, writing a biography for publication and is a Ceramics Tutor at the University of Derby.



**Christie Brown**

Artist and Professor Emerita of Ceramics, University of Westminster

Christie is an artist and Professor Emerita of Ceramics at the University of Westminster, London, where she taught on the BA, MA and PhD programmes and helped to establish the Ceramic Research Centre-UK. Recent solo exhibitions include 'Rara Avis', Arthouse1 (2016) and 'DreamWork', Freud Museum (2012). Other exhibitions include; 'Material: Earth', Messums, Wiltshire (2017), 'Marking the Line', Sir John Soane's Museum (2013), and 'Award' at the British Ceramics Biennial (2013). She is co-editor of 'Contemporary Clay' and 'Museum Culture' (Routledge 2016) and her work is featured in several private and public collections in Europe and the USA.



**Helen Brown**

Independent Curator

Helen was until recently Curator of Applied Art at Bristol Museum, a post she combined with freelance roles. She continues as an independent curator. She has curated ceramics/studio pottery exhibitions including: 'Very moveable things, new work by Edmund de Waal' (2009), Cheltenham Art Gallery & Museum, 'Ahead of the Curve, new china from China' (2014) with Bristol Museum and Stoke-on-Trent Museums, 'Michael Cardew, the Winchcombe years' (2016), Court Barn Museum, Chipping Campden, and 'Radical Clay: Teaching with the greatest potters of the 1960s' (2017), Bristol Museum and Art Gallery. Publications include essays and catalogues on Michael Cardew and Winchcombe Pottery.



**Beccy Boxer**

Ceramicist

Beccy is an experienced ceramics practitioner with an in depth understanding of art and craft history and theory. She studied BA 3D Design- Ceramics (first class: 1990) tutored by Emmanuel Cooper, Mo Jupp, Kate Malone and Paul Astbury. During her MA Fine Art (distinction: 2017), Beccy used ceramics as her main medium. She has developed a methodology of making in response to 'The Shape of Time: Remarks on the History of Things' (1962) by George Kubler. She has an expanded practice approach to ceramics combining and altering traditional techniques with interdisciplinary influences from history, physics and Paul Mathieu's 'Object Theory'.



**Laura Breen**

Impact Support Officer (Music, Humanities & Media), University of Huddersfield

Laura's PhD 'Re-modelling Clay: Ceramic Practice and the Museum in Britain' was part of the 'Ceramics in the Expanded Field' project at the University of Westminster, where she worked alongside Christie Brown, Clare Twomey and Julian Stair. She is currently converting it into a book, to be published by Bloomsbury Academic. Her work is also published in 'The Ceramics Reader' (2017) and 'Contemporary Clay and Museum Culture' (2016). In addition to her academic experience, Laura holds an MA in Museum and Gallery Studies and has worked at institutions including The Potteries Museum and Art Gallery, Bolton Museum, Tameside Museums and The People's History Museum.



**Paul Burbridge**

Artistic Director, Riding Lights

Paul is Artistic Director of York theatre company Riding Lights. Collaborations with York Theatre Royal include his own adaptation of 'Three Men in a Boat', 'African Snow', 'Two Planks and a Passion' and as co-director for the celebrated 'York Mystery Plays' (2012), staged in the Yorkshire Museum gardens. Paul has worked with writer Bridget Foreman on several new plays, including 'Salaam Bethlehem', 'Inheritance' and 'Simeon's Watch' (about living with dementia). For Riding Lights, he has directed 'The Winter's Tale', 'The Fire Raisers', 'Mistero Buffo', 'The Alchemist' and, recently, a new show 'Baked Alaska', calling for urgent action on climate change.



**Kyra Cane**

Potter

Kyra is a full-time potter working from her Harley Foundation Studio at Welbeck in Nottinghamshire. Her fine porcelain pieces are shown nationally and internationally in a select range of galleries. She has been involved in education for many years, teaching at various establishments, running the renowned Harrow Ceramics course as a Course Leader at the University of Westminster and undertaking external examiner roles at several institutions. She is author of the book 'Making and Drawing', has curated exhibitions for contemporary galleries and also works on special commissions for interiors including the Shangri-La Hotel at the Shard.



**Carla Cevasco**

Assistant Professor of American Studies,  
Rutgers University, New Jersey

Carla is Assistant Professor of American Studies at Rutgers University. She is a historian of food, medicine, and material culture in early America. Her book manuscript, 'Violent Appetites', is a history of scarcity in early America. Her articles have appeared or are forthcoming in Early American Studies and New England Quarterly. Her scholarship has been supported by the John Carter Brown Library, the Winterthur Museum, the Charles Warren Center for the Study of American History, and the Rutgers University Center for Cultural Analysis. She received her PhD in American Studies from Harvard University.



**Kimberley Chandler**

Independent Writer and Researcher

Kimberley is a London-based researcher, writer, and editor, and holds a PhD in Design and Architecture from the University of Brighton. Her particular focus is craft theory and practice, material agency, and temporality. Kimberley has worked closely with cultural institutions including the Centre of Ceramic Art at York Art Gallery, Yale Center for British Art, and Casco—Office for Art, Design and Theory, as well as with many artists and designers. She regularly writes about contemporary craft and design for publications such as 'Crafts', 'Art Jewelry Forum', 'Interpreting Ceramics', and '3rd Dimension', and is the former assistant editor at 'Ceramic Review'.



**Jo Dahn**

Independent Writer, Researcher and Curator

Jo is an independent writer, researcher and curator with a background in academia. She has published widely on ceramics and is the author of 'New Directions in Ceramics: From Spectacle to Trace' (Bloomsbury 2015), and was a founder member of the Interpreting Ceramics Research Collaboration and submissions editor for the online, peer-reviewed journal 'Interpreting Ceramics' (2000-2015). Curated exhibitions have included 'The Cat Scratched Little Johnny' (1998), a survey of contemporary ceramics in Wales for Aberystwyth Arts Centre, and 'Confected, Borrowed and Blue', an installation by Paul Scott (2014) and a national touring exhibition for the Holburne Art Museum, Bath.



**Julia Davis-Nosko**

Artist

Julia works in poetry, text and clay, often outside, creating dome and pod forms which often generate feelings of safety and harmony, telling stories in a different way. The action of making both forms and words at the same time provides a tactile experience. Using natural elements (clay, pebble, herbs, seeds, petals) her work now explores the idea of making something which follows more closely the cycles of life. Julia's work has been performed and exhibited internationally, as part of the Edinburgh Festival, 'InDialogue' at Nottingham Contemporary and at the Belarus State Theatre.



### **Garth Clark**

Curator, Gallerist, Writer, Critic and Chief Editor CFile Foundation

Garth Clark is a 1976 graduate of the Royal College of Art, London and Chief Editor for the non-profit CFile Foundation, a global online campus for contemporary ceramics in art, design, architecture and technology that broadcasts daily from Santa Fe, New Mexico. He curated the ground-breaking survey, 'A Century of Ceramics in the United States' (1979), Everson Museum of Art, Syracuse. In 1981, with partner Mark Del Vecchio, he opened the Garth Clark Gallery, Los Angeles, and a second space in New York on 57th Street in 1983. In 2008, after 600 exhibitions, they closed and moved to Santa Fe for the 'third act', CFile. He has authored, edited and contributed to over seventy books on ceramic art. Among his key titles are 'Michael Cardew: A Portrait', 'American Ceramics: 1876 to the Present', 'The Potter's Art: A Complete History of Pottery in Britain' and 'Shards: Garth Clark on Ceramics and Art'. Thames and Hudson will publish his study of Lucio Fontana's ceramic oeuvre in the fall of 2018 and also 'Mind Mud: Ai Weiwei's Conceptual Ceramics'.



### **Phoebe Cummings**

Artist and Research Associate, University of Westminster

Phoebe studied Three-Dimensional Crafts at the University of Brighton, before completing an MA in Ceramics & Glass at the Royal College of Art in 2005. She has undertaken a number of artist residencies, in the UK, USA and Greenland, including an Arts/Industry residency at the Kohler Co. factory, Wisconsin (2008) and ceramics artist-in-residence at the Victoria and Albert Museum (2010). Cummings was the winner of the British Ceramics Biennial Award in 2011 and exhibitions have included a commission for the Museum of Arts & Design and a solo show at the University of Hawaii Art Gallery. She was awarded the second ceramics fellowship at Camden Arts Centre 2012 and won the Woman's Hour Craft Prize in 2017.



### **Zoe Dennington**

Learning and Participation Manager, Crafts Council

As Learning and Participation Manager for the Crafts Council, Zoe coordinates programmes that give children, families, and young people the opportunity to discover their talent for making. These include Make Your Future, Make:Shift:Do, an annual festival of digital and new making for families and young people, Craft Club, which supports grassroots, community-led craft groups, and exhibition learning and youth voice programmes. Zoe's background is in museum and gallery learning; previous roles include Head of Visitor Experience and Head of Learning at the American Museum in Britain, Outreach Officer for Swindon Museums, and Learning Officer for the Bath's Roman Baths and Fashion Museum.



### **Charlotte Dew**

Independent Curator and Consultant

Charlotte Dew is an independent consultant and curator, with particular experience of craft, touring and partnership exhibitions. She manages the exhibitions programme at The Goldsmiths' Centre, London, leads on professional development and research for the Touring Exhibitions Group (TEG), and works with other clients including the Barbican Art Gallery and South West Museum Development. She is author of the 'Lending and Borrowing Experiences Report' (TEG: 2017) and the 'Economics of Touring Exhibitions Survey Report' (TEG: 2015) and has written for a range of publications including 'Ceramic Review', 'Crafts' and the 'Museums Journal'. She is currently writing a visual history of Greenham Common banners. Formerly she held curatorial roles at the Crafts Council, The National Archives, The Mercers' Company and The Women's Library.



### **Stephen Dixon**

Artist and Professor, Manchester Metropolitan University

Stephen is Professor of Contemporary Crafts and Crafts Research Group Leader at Manchester School of Art, investigating contemporary narratives in ceramics. Specific research interests include the British satirical tradition (in both printmaking and ceramics), commemorative wares and 'pop' culture, and the development of socio-political narratives in contemporary ceramics. He studied Fine Art at the University of Newcastle-upon-Tyne, and Ceramics at the Royal College of Art, graduating in 1986. Professor Dixon was a Trustee of the Crafts Council from 2009 to 2013, and was a member of the Art and Design sub-panel for HEFCE REF 2014.



### **Luke Eastop**

Artist

Luke is a ceramicist with a background in the creative arts, and more recently as a chef. Both occupations have informed the development of his work. He explores the basic qualities of material and form through pared-down geometric pieces made in a range of experimental clay bodies. He started making ceramics in the studio of his late grandfather, British ceramicist Geoffrey Eastop, and has since established his own practice in Margate, Kent.



### **Helen Felcey**

Artist

Helen is a ceramics-based artist, educator and curator whose research interests blend craft, design, spirituality and social wellbeing. Her artistic projects connect with diverse communities, seeking to develop lasting artistic partnerships, curate cross-disciplinary projects, and build educational networks. Helen taught at Manchester School of Art for 15 years, later leading MA programmes in material crafts, collaborative and social design. She is currently working with the British Ceramics Biennial to develop networks across ceramics and education. Part of this activity involves co-curating the exhibition series of graduate ceramics, 'FRESH'.



### **Doug Fitch**

Potter

Doug has been making pots most his life and had an interest in pottery since a very young age. He was formally trained at Derbyshire College of Higher Education from 1983-1985 where he gained a diploma in design crafts studio pottery. For over twenty years he lived and potted in Devon, most recently at the renowned Hollyford Pottery. In 2015 he moved to Scotland with his wife, the potter Hannah Fitch (nee McAndrew). His work draws influence on the medieval pottery of England and the slip decorated country pottery that was prevalent in the UK until the early twentieth century. He is one of the UK's outstanding throwers with a signature and style all his own. He exhibits internationally and his work is in many private and public collections.



**Fenella Elms**

Artist

Fenella graduated from Swindon College with an HNC in ceramics 10 years ago, following a 20-year career in mental health. Always preferring to work with slip-cast components of porcelain, her work has developed from very small free-standing and wall-mounted works, sold through galleries, to larger scale commissioned works for public spaces. "I am drawn to align strips, edges and small pieces of porcelain clay into intricate structures and textures. The work builds with the connection of similar but separate parts and the interaction that comes about through placing in formation: shifting components form a co-operative body."



**Priska Falin**

PhD Candidate, Researcher and Project Co-ordinator, Aalto University

Priska 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. Her approach is directed from the aesthetics and the act of making. The theoretical frame is drawn from the concepts of aesthetic experience and aesthetic engagement. The subject is studied by collecting data from the experiences of the maker through traditional and new technologies.



**Bridget Foreman**

Playwright

Recent writing includes 'Everything is Possible – the York Suffragettes', 'In Fog and Falling Snow' (co-written with Mike Kenny) for York Theatre Royal/Pilot Theatre, 'Simeon's Watch', about dementia in a rural community, for Riding Lights, 'Airlock' (Company of Angels), 'In the Shadow of the Quarks' (YTR/Playhouse) and 'Beyond Measure' (YTR/Back and Forth). Other work includes 'Inheritance', 'Salaam Bethlehem', 'Black Market', 'Calvary' (a passion play for York Minster), an adaptation of satirical novel 'Augustus Carp Esq', and the award-winning musical 'Dick Turpin' (all for Riding Lights). Bridget is also a Teaching Fellow at the University of York.



**Lucy Fulton**

Engagement Officer, Formal Learning, Bristol Culture

Lucy works within the Formal Learning team at Bristol Culture, coordinating and delivering a learning programme for all ages, from Key Stage 1 pupils to adult learners. Prior to her position at Bristol Culture, Lucy worked as a secondary History teacher in Bristol and Exeter.



### Wendy Gers

Independent Curator and Research Associate of the University of Johannesburg

Award-winning Franco-South African Art Historian and Curator Wendy Gers, has curated Biennales in China and Taiwan, and exhibitions on three continents. Specialised in modern and contemporary ceramics, Gers has authored numerous catalogues, book chapters and scholarly articles. In 2016 her monograph on Southern African Potteries, 'Scorched Earth' (395 pages), was launched. Gers has organised panels at international conferences and delivered presentations in 16 countries. She has taught internationally, founded an innovative research laboratory at ENSA Limoges, and is a Research Associate at the University of Johannesburg. She is completing her Doctoral studies with the University of Sunderland.



### Grant Gibson

Editor, Crafts

Grant is a UK-based design, craft and architecture writer whose work has turned up in places like 'The Observer', 'New Statesman', 'The Guardian', 'Daily Telegraph', 'FRAME', 'Dwell', 'House & Garden' and quite a few others. During his time Grant has been editor of 'Blueprint', deputy editor of FX, and acting executive editor of the 'RIBA Journal'. He was also the launch editor of the 'London Design Festival Guide'. He's currently the editor of 'Crafts', as well as a contributing editor to the Dutch architecture title 'MARK' and a regular columnist at 'Onoffice'. In 2011 Grant was made an honorary fellow of the Royal College of Art.



### Paul Greenhalgh

Director, Sainsbury Centre for the Visual Arts, University of East Anglia

Paul trained originally as a painter before organically drifting into being a writer/historian. He has worked in a number of countries, and is Director and Professor of Art History of the Sainsbury Centre for the Visual Arts at the University of East Anglia. Previous roles include Director and President of the Corcoran Gallery of Art, Washington DC, President of NSCAD University, Halifax, Canada and Head of Research at the Victoria and Albert Museum, London. He has published many books and articles and is currently working on books about skill in the modern period, and the history of ceramics.



### Susan Halls

Sculptor

Educated at the Medway College of Design, Rochester, Susan studied studio ceramics from 1984-88. From there she went to the RCA for her MA where she graduated with distinction in 1990. After a 6-month residency at the Banff School for the Arts, Canada, she established her first London studio. Susan has exhibited widely throughout the UK, notably 'The Raw and the Cooked' curated by Alison Britton and Martina Margetts and 'Colours of the Earth', curated by Janice Tchalenko. In 1998 she moved to the USA, continuing to make, exhibit and teach. Author of two books published by Sterling. Susan has now settled in Yorkshire and will be working as artist in residence at the pottery studio in the University of York.



**Alun Graves**

Senior Curator, V&A

Alun is a Senior Curator at the V&A, with responsibility for the collections of 20th- and 21st-century ceramics. He was a key member of the project team in the redevelopment of the V&A's Ceramics Galleries, opened in 2009/10, and an instigator and supporter of the museum's ceramics residency programme. He is particularly interested in inter-disciplinary approaches, ephemeral practice, and the relationship between ceramics and sculpture. He has curated many V&A displays and events including 'Clay Rocks!' (2006), 'Barnaby Barford: The Tower of Babel' (2015) and 'Alison Britton: Content and Form' (2016). With Sarah Griffin, he was co-curator of 'Material Language: New Work in Clay' (2016) at the New Art Centre, Salisbury.



**Fiona Green**

Collections Facilitator for Art, York Art Gallery

Fiona has worked at York Art Gallery as their Collection Facilitator for Art for over three years and assists the Curator of Ceramics with the care and display of the contemporary ceramic collection. Before that she worked with the historic ceramic collection at Leeds Museums and Galleries. Fiona manages CoCA's volunteer projects and specialises in using the collection for wellbeing. She has written articles for 'Ceramic Review', 'Northern Ceramics Society' and 'Contemporary Glass Society' newsletters. She helps to run the Contemporary Ceramics Subject Specialist Network and is the social media coordinator for the Society of Decorative Arts Collections.



**Joe Hartley**

Designer

Joe is a Manchester based designer; he lets ideas lead his making; the materials, processes and people he's working with drive the journey. He studied Three-Dimensional Design at Manchester Metropolitan University and since graduating in 2012 has worked on collaborative projects with partners such as British Ceramics Biennial, Castlefield Gallery and Grizedale Arts. Along with delivering his own making practice Joe is design lead at OH OK LTD, and was responsible for delivering The Pilcrow Pub from conception to completion. He now manages a public workshop PLANT in the centre of Manchester running an engagement programme, encouraging people to have a hand in the future of the area.



**Joanne Haywood**

Jeweller and Make Your Future Project Manager, Crafts Council

Make Your Future Project Manager Joanne is a Mixed Media Art Jeweller, teacher and writer. She has taught since 2002, initially on accredited courses for fine art, fashion and textiles before moving into specialising in the teaching of jewellery design and making. Coordinating the jewellery department at City Lit between 2011-2016, she has also worked as a freelance educator on a variety of projects and workshops, which have included work at Central Saint Martins, LV21, Morley College and West Dean. Joanne now combines her role as Project Manager for Make Your Future with her own jewellery practice. Her work incorporates both traditional jewellery, metalsmithing and textiles techniques alongside innovative and personal processes. Joanne has exhibited her work in the UK and internationally and published her first book, 'Mixed Media Jewellery' in 2009.





**Sue Herdman**

Editor-in-Chief of The Arts Society Magazine

Sue is a writer, media consultant and Editor-in-Chief of 'The Arts Society Magazine'. She began her career as a feature writer on newspapers such as 'The Daily Telegraph', 'The Guardian' and 'The Times', before moving to BBC Magazines as a features and commissioning editor. A former editor of one of the UK's highest circulation titles, the 'National Trust Magazine', and the international arts title 'Ceramic Review', her areas of interest lie in the fields of art, craft, design, culture and architecture. She has an especial interest in studio pottery and ceramic art.



**Helen Hills**

Professor of Art History, York University

Helen is Professor of History of Art at the University of York. Her specialist teaching and research interests lie in baroque art, architectural history and theory and gender, sexuality and religious devotion in 16C-18C Italy. She studied History at the University of Oxford before turning to History of Art at the Courtauld Institute of Art in London where she also did her PhD. Her doctorate study of inlaid marble decoration in Sicily later became her first book, 'Marmi Mischi Siciliani: Invenzione e Identità' (Società Messinese di Storia Patria, 1999), the basis of a trajectory which includes over 50 articles and 8 books of which the most recent is 'The Matter of Miracles. Neapolitan Architecture & Sanctity' (Manchester University Press: October 2016).



**Peter Lewis**

Artist and Lecturer

Peter is a creative practitioner and lecturer in Visual Art, working in the UK and abroad. His experiences abroad have informed the content of his personal practice; exhibitions have explored the relationships between art and conflict, challenging our understanding of Middle Eastern events as transmitted through our media sound bite culture and offering alternative narratives to those being propagated. Site-specific locations, personal experiences, historical research and political concerns are all subjects of his creative output. Most recently Peter has been involved in a project that responds to the site of the 1936 Berlin Olympic Village and Games, working in collaboration with three other artists at Elstal, Berlin. This work has been supported by awards from Arts Council England, Arts Council Wales, the University of Bolton, Palis Advisory GmbH and Deutsche Kreditbank AG, Berlin.



**Andrew Livingstone**

Professor, University of Sunderland

Andrew is an artist, academic and writer. He has a PhD from the Ulster University and is Professor of Ceramics at the University of Sunderland where he leads CARCuos, the Ceramic Arts Research Centre. His exhibitions include The Smithsonian Institute and the Garth Clark Gallery, New York. His work is held in many private and public collections internationally, including Yingge Ceramics Museum, Taiwan and the Garth Clark Mark Del Vecchio Permanent Collection at the Museum of Fine Arts, Houston. He was awarded an Honorary Award at the 5th World Ceramic Biennale Korea 2009, and the Jurors Prize at the Taiwan Ceramics Biennale 2012. Andrew has published several papers and books including his latest publication, 'The Ceramics Reader', published by Bloomsbury Academic Press 2017.



### Walter Keeler

Potter

Walter trained at Harrow School of Art where he was taught pottery by Victor Margrie and Michael Casson. He established his first studio at Bledlow Ridge, Buckinghamshire in 1965, and taught part time on the newly founded Harrow Studio Pottery Course. Recognition came first for individual pieces, then for functional pottery in stoneware and salt glaze. In 1976 Walter moved to Penallt near Monmouth and continued making functional pots. In 1982, supported by a Crafts Council Bursary, and drawing on his sculptural instincts he brought a new dimension to his useful pots, developing a distinctive new salt glazed canon. Since this time Walter has had regular solo exhibitions in the UK and abroad. Subsequently he has also worked in earthenware, reflecting an interest in eighteenth century Staffordshire pottery. From 1976 Walter taught part time at UWE Bristol where he was a professor from 1994-2002. He continues to make both earthenware and salt glazed pottery which is sold and exhibited widely.



### Paul March

Artist and DPhil Student, University of Oxford

Paul is an English artist based in Geneva. He currently works mainly with clay, which he uses to explore ambiguity and indeterminacy using primitive and strangely elegant forms. A previous career as a clinical psychologist specialising in neuropsychology left him with an enduring fascination with how the brain perceives objects. And so, as an artist he became interested in creating objects that defied categorisation. In so doing he was increasingly convinced that the act of creation occurs, not in the brain but in the part of the world where the hand touches the clay. He is now using art as a tool of research to try and establish the whereabouts of creation and sensation. As part of this endeavour he is studying part-time for a DPhil (archaeology) at the University of Oxford.



### Stephen Knott

Lecturer in Critical & Historical Studies, Kingston University

Stephen is a writer, researcher, and lecturer in craft theory and history. He is author of 'Amateur Craft: History and Theory' (Bloomsbury, 2015), a book that derived from his AHRC-funded PhD at the Royal College of Art/Victoria and Albert Museum. He is one of the editors of 'The Journal of Modern Craft' and has written articles for 'Design and Culture', 'West 86th: A Journal of Decorative Arts', 'Design History', 'Material Culture' and 'Crafts'. Stephen was the Founder Post-doctoral fellow in Modern Craft at the Crafts Study Centre, Farnham, and teaches at Kingston University.



### Eva Masterman

Artist and Lecturer, University of Westminster

Eva graduated from Kingston University in 2008 with a First-Class Honours BA in Fine Art, and completed her MA in Ceramics and Glass at the Royal College of Art in 2016. She was the recipient of the 2016 Anthology Art Prize at the Charlie Smith Gallery, the Royal British Society of Sculptors 2016 Bursary Award, and was selected for a six-week exchange residency between the Camden Arts Centre and Arts Initiative Tokyo, Japan in Spring 2017. In 2016, she founded a social outreach art collective, Collective Matter, which was selected for the 2016 Tate Exchange Programme, exploring clay as a creative learning tool.



**Natasha Mayo**

Artist and Lecturer, Cardiff Metropolitan University

Natasha is a practitioner and researcher in the discipline of ceramics, freelance writer and since 2016 Programme Director of Ceramics at the National Centre for Ceramics Studies in Wales, Cardiff School of Art & Design. Mayo’s research into ‘creative thinking’ strategies received the ‘Innovations in Teaching’ award from the Higher Education Academy and the JORUM prize for use of film as a pedagogical tool, receiving international recognition at E-Learning in Art SCAD (Savanna College of Art) and STLHE ‘Creative Teaching and Learning: Exploring, Shaping, Knowing’ (Toronto, Canada). Most recently, Mayo’s adaptation and testing of creative pedagogies has led to inter-disciplinary collaborations examining the potential language(s) of clay and to participatory arts, exploring the potency of the earth in encouraging a sense of connectivity and community.



**Hannah McAndrew**

Potter

Hannah is an award winning Scottish slipware potter, who produces a range of hand thrown earthenware pots using slipware techniques. Based in South West Scotland and in Mid Devon, Hannah shares workshops with fellow potter and now husband, Douglas Fitch. Both use the traditional techniques of slip trailing, sgraffito and firing with wood to create a contemporary range of pots. Her work has been exhibited in Tokyo and Osaka in Japan and Minnesota in the USA, and Hannah exhibits at selected shows in the UK, including Earth & Fire at Rufford, Potfest in the Park in Penrith, Art in Clay at Hatfield House and Ceramics in the City at the Geffrye Museum in London, The Biscuit Factory in Newcastle, Manchester City Art Gallery, the AKAR Gallery in Iowa, and The Schaller Gallery in Michigan, USA.



**Ian McIntyre**

Designer and Researcher

Ian studied MA Ceramics and Glass at the Royal College of Art, London (2010) and a BDes 3D Design at Manchester School of Art (2007), graduating with first class honours. He has a background in product design and applied art, employing a mix of industrial design and craft skills in his work. Ian’s output spans the fields of design, research and curating. He has produced exhibitions, installations and designs. Ian is a visiting lecturer at Kingston University and Central Saint Martins College of Art, and currently holds a Collaborative Doctoral Award with Manchester School of Art, York Art Gallery and The British Ceramics Biennial. He is a founding member of Studio Manifold, East London.



**Nathan Mullis**

Artist

Gloucester born artist Nathan Mullis took his BA in Fine Art and completed a Masters in Ceramics at Cardiff School of Art and Design, Cardiff Metropolitan University in 2017. After graduating he published his research into the relationship between alchemy and creativity (Art Reveal Magazine), exhibited as part of the British Ceramics Biennial, and presented his methodology for moving between two and three dimensions: Ceramics & Print, at the ‘Drawing Inspirations’ Symposium CSAD. He currently works in a shared studio as part of the Universities, Inc. space.



**Amanda McDonagh**

Museum Education Officer,  
The Potteries Museum & Art Gallery

Amanda is Education Officer for the Stoke-on-Trent Museums service; consisting of The Potteries Museum & Art Gallery and Gladstone Pottery Museum. She works with schools and families delivering a wide range of activities, events and workshops and is interested in finding innovative ways to engage families and children with museum collections.



**Alex McErlain**

Freelance Studio Pottery Consultant

Alex is a potter who spent most of his career lecturing on the subject of ceramics at Manchester Metropolitan University. Originally taught by Derek Emms at Stoke-on-Trent College of Art, he worked for three years at Winchcombe Pottery under the guidance of Ray Finch. In 1976 he was appointed as a lecturer at Manchester Polytechnic, eventually retiring from education after 35 years. Alex has written many journal articles and curated a number of significant exhibitions about pots and potters. He has a passion for making salt glazed stoneware and wood fired earthenware. His work is in many public and private collections.



**Tessa Peters**

Senior Lecturer, University of Westminster

Tessa is a Senior Lecturer in the history and theory of art and design at the University of Westminster. She studied Fine Art at Winchester School of Art and has an MA in History of Design from Middlesex University. She was Director of Contemporary Applied Arts (1990 – 1994) and since 1995 has practised as an independent curator producing exhibitions for museums and galleries that include the Barbican Centre, the Bowes Museum, Contemporary Applied Arts, the Crafts Study Centre, Dr Johnson’s House, Marsden Woo Gallery and Pitzhanger Manor. In 2016 she was guest curator of the Anthony Shaw Collection at CoCA.



**Penny Phillips**

Artist

Penny is based at Pica studios in York; she produces figurative animal forms using mixed clay, slips and oxides. Penny concentrates primarily on surface texture and movement. Her sculptures include domestic animals such as cats and dogs and cattle as well as pheasants, wild boars, otters and hares. Penny says “Technically a strong visual sense of movement in my pieces is still my greatest challenge. This has been helped by creating pairs or groups of animals, as it is the interaction between them, combined with a surface decoration of subtle gradations of colour and texture, that help to emphasise both their energy and complexity.”



**Ed Poxon**

Tutor, York College

After completing a degree at Bath Academy of Art in 1986, Ed had several jobs including working for Kodak and as an Interior designer. He also set up a traditional pottery studio and worked part-time as a technician in an art school. This led to part-time evening class work and then a full-time teaching post at NEW College Redditch as course leader of a HND Ceramics course. Thinking that university teaching was the goal, Ed took an associate lecturer post at Coventry University, but missed the range of students that exist in FE and HE colleges. Ed eventually moved to York to take over the HND in Craft and help turn it into a full degree. The Craft Degree is now in its ninth year and has a great record of helping students set up as professional designer makers. Ed recently moved to Pocklington where he is setting up a new studio.



**Robert Pickavance**

Actor

Theatre credits include: 'The Twits' (Curve), 'The Master Builder' and 'James and the Giant Peach' (West Yorkshire Playhouse), 'Much Ado About Nothing' (The Globe Touring Europe & America), 'The Grand Gesture' (Northern Broadsides), 'Wind in the Willows' (Birmingham Rep). Television credits include: 'Cheated' (UFA Fiction LTD), 'A Study In Time' (in Secrets & Words series)( LA Productions for BBC), Coronation St (ITV), A Touch Of Frost (YTV), Emmerdale (Yorkshire Television), 'Foyle's War' (Greenlit Productions).



**Catherine Roche**

Doctoral Researcher,  
University of Westminster

Catherine is a Cardiff-based writer and doctoral researcher focusing on contemporary ceramic practice. Her research examines the relationship between contemporary sculptural ceramics and embodied perception within the context of audience experience. She contributes to various publications including 'Ceramic Review', 'Ceramics: Art and Perception', 'New Ceramics', 'CCQ' and 'a-n news', as well as writing catalogue essays, chairing artist discussion panels and participating in gallery 'in conversation' events with various ceramic practitioners. Catherine worked as a lecturer in fine art for over twenty years before embarking on a PhD in 2016 within the Centre for Ceramic Research at Westminster University.



**Anthony Shaw**

Trustee, The Anthony Shaw Collection

Anthony began collecting in 1973; his early purchases were chosen because they reminded him of things he had seen in the museums and galleries around the world. In 1980 he met the artists Gordon Baldwin and Ewen Henderson. Their work became a major influence on him, almost unconsciously directing the development of his collection. His interest moved away from 'pots' and towards a more abstract and painterly use of clay. Between 2002 and 2010, Shaw displayed parts of his collection at 11 Billing Place, London, inviting creative practitioners in to curate displays. He took inspiration from Kettle's Yard in Cambridge, creating a domestic space in which pots sit unselfconsciously against curtained windows and perch on top of furniture against a backdrop of patterned wallpaper or a painted wall. His collection is currently on long term loan with York Art Gallery where the curated space reflects the domesticity of Billing Place and provides a place that invites visitors to participate and experience the relationship owning ceramic art can provide.



**Sara Radstone**

Artist and Lecturer, The City Lit

Born in London in 1955, Sara studied ceramics at Camberwell School of Art and Crafts. Graduating in 1979, she moved into a studio at 401½ Workshops in South London, and then in 1985 was a co-founder of Arlingford Studios in Brixton. Since 1995 her studio has been a shed in her garden in Greenwich. She has received grants from, among others, the Crafts Council and Sir Robert and Lady Lisa Sainsbury, and was a recipient of an Arts Foundation Fellowship. She has exhibited widely both in the UK and overseas, and has taught and lectured at many institutions and universities both here and abroad. For over twenty years she has been a tutor on the Ceramics Diploma Course at the City Lit in London.



**Nick Renshaw**

Artist

Nick is a visual artist whose sculptures and installations utilise clay to create works that question time, place and one's own position in both a historical and contemporary context. They are reminiscent of archaic finds or primitive icons and frequently reference issues of current concern. He has worked, studied and collaborated at centres of excellence around the world and his work has been widely exhibited and collected. Nick's most recent publication 'Demystified; The European Ceramic Workcentre as Centre of Excellence' provides analysis of a leading arts institution, and is based on his PhD research at the Ceramic Arts Research Centre University of Sunderland.



**Robin Simpson**

Actor

Theatre credits include: 'Jack and the Beanstalk' (Lawrence Batley Theatre), 'Dirty Laundry' (Claybody Theatre), 'Anna of the Five Towns', 'Beryl', 'A Voyage Round my Father' and 'Laurel and Hardy' (New Vic); 'Wuthering Heights' (at Hurricane Speed) (JB Shorts, Manchester). Television credits include: 'Holby City', 'Waterloo Road', 'Home Fires', 'Coronation Street', 'Waterloo Road', 'See No Evil – The Moors Murders' (ITV). Robin has adapted and produced 'Puss in Boots' and 'Cinderella' for York Theatre Royal and his production of 'The Snow Queen' was performed at the Bitolino Children's Festival in Macedonia. As a storyteller he has been telling to children and adults alike for several years. Recent work includes: Z Arts, The Manchester Jewish Museum and schools and libraries all over the North of England.



**Debra Sloan**

Artist, Teacher, Writer, associated with the North-West Ceramics Foundation (British Columbia, Canada) and The Potters Guild of British Columbia

Debra started a 6-year self-directed apprenticeship in 1973, later attended VSA 1979 – 82, and ECUAD, for a BFA in 2005. She has taught, adjudicated, and presented talks. Debra's work has been represented and collected in international exhibitions in Europe, UK, Eastern Canada, and USA. She has attended six international residencies, and represented in six LARK 500 publications. Debra has written for local, national and international magazines and is a guest writer for 'Studio Ceramics Canada'. She has served on Craft Boards for over 40 years, currently the North-West Ceramics Foundation. In 2015 was the recipient for the Hilda Gerson Award (Craft Council of BC) and the Mayor's Arts Award for Craft and Design (City of Vancouver). Currently she has works in exhibitions in Ontario, Estonia and Romania and will be in 2017 SOFA – Chicago.



**Isabella Smith**

Assistant Editor, Ceramic Review

Isabella is Assistant Editor at 'Ceramic Review' magazine. She is also a freelance journalist who writes on arts and culture for publications such as 'ArtReview', 'Crafts' and 'Time Out'. Recent articles in 'Ceramic Review' include features on Takuro Kuwata, Aaron Angell and Alun Graves. Isabella studied at Sussex University and the Courtauld Institute of Art, where she wrote her MA dissertation on the use of raw clay in 1970s performance art. She is based in London.



**Linda Sormin**

Artist-Educator and Associate Professor of Ceramic Art at the New York State College of Ceramics at Alfred University

Linda Sormin explores vulnerability, upheaval and change through sculpture and site-responsive installation. Born in Bangkok, she emigrated to Canada at the age of five. After working in community development for four years in Thailand and Laos, Sormin studied ceramics at Andrews University, Sheridan College and Alfred University (MFA 03). Sormin's current installation is at CUAG (Ottawa, Canada) until April 29, 2018. She exhibits internationally, most recently at Wuchangshuo Memorial Hall (China), Jogja National Museum (Indonesia), Bluecoat Art Gallery (UK) and Entrée Gallery (Norway). She is Associate Professor of Ceramic Art at the New York State College of Ceramics at Alfred University.



**Adam Toole**

Assistant Curator, Lotherton Hall, Leeds Museums & Galleries, Leeds City Council

Adam has worked as Assistant Curator at Lotherton Hall – a historic house, part of Leeds Museums and Galleries – for nearly two years. Previously, he was a Visitor Assistant at Lotherton and Leeds City Museum. Adam is responsible for the care, display, development and interpretation of Lotherton's Designated collections, including Lotherton's collections of studio ceramics and historic ceramics. He has recently curated the 'Yorkshire – Pots and People' exhibition, which was open throughout 2017. This explores Yorkshire ceramics through the ages and their relationships to the county's people, including a substantial element of contemporary ceramic art from three local makers.



**Moira Vincentelli**

Emeritus Professor, Aberystwyth University

Moira is Emeritus Professor of Art History and Consulting Curator of Ceramics at Aberystwyth University. Over forty years she has developed the major ceramic collection and archive at Aberystwyth. Her personal research has a focus on gender and ceramics with a particular interest in World Ceramics. Her published works include 'Women and Ceramics: Gendered Vessels' (MUP, 2000) and 'Women Potters: Transforming Traditions' (A&C Black, 2003) as well as many articles and catalogue essays.



**Emily Stubbs**

Artist

Brought up in Holmfirth, West Yorkshire, Emily’s first experience of clay was during her Pre-BA Foundation Course at Batley School of Art and Design. Inspired by this medium she went on to study a BA Honours Ceramics degree at the University of Wales, Cardiff, graduating in 2007. Since then Emily has concentrated on setting up her studio, and now works from Pica Studios, set within an 18th Century print works in the heart of historic York. This productive setting lends itself to its current purpose - housing the workshops of eighteen artists, makers, writers and musicians.



**Rachel Swift**

Ceramicist and Conservator

Rachel is a ceramicist and accredited ceramics conservator. She has spent a lifetime working with clay and ceramics; from playing with her father, a potter, gaining a First-Class Honours degree in Ceramics, making and selling work through galleries nationwide, running a contemporary ceramics gallery in Cardiff, expanding her qualifications to include the conservation and restoration of historic and archaeological ceramics and glass, to working for many National Museums, latterly The British Museum from 2007-2014. As well as working on museum collections Rachel has also spent time working on archaeological excavations and at museums in the Middle East. When making ceramics Rachel is predominantly a handbuilder creating refined sculptural pieces out of clay coloured with stains and oxides. Now living in Shropshire with a young family Rachel shares and uses her diverse experience to benefit others through teaching and workshops.



**Helen Walsh**

Curator of Ceramics, York Art Gallery

Helen has worked in the museums sector since 2001. She joined York Museums Trust in 2004 as curator in charge of their important contemporary British studio ceramics collections and of the historical ceramics collections. She project managed a number of exhibitions and has written a number of articles and conference papers. She founded the UK’s Contemporary Studio Ceramics Subject Specialist Network in 2012 and worked on the establishment of the Centre of Ceramic Art (CoCA) at York Art Gallery. She completed her PhD on the collector W.A. Ismay and the post-war British studio pottery movement in 2017.



**Jennifer Adele Zwilling**

Curator of Artistic Programs, The Clay Studio, Philadelphia

Jennifer joined The Clay Studio in January 2015 from the Philadelphia Museum of Art where she was most recently Assistant Curator for American Decorative Arts and Contemporary Craft. She taught History of Modern Craft at Tyler School of Art for ten years as well as American Art History at the Pennsylvania Academy of the Fine Arts. Jennifer is especially interested in fostering connections between traditional craft media and contemporary artists. Through her scholarship and curatorial projects she explores the intersections between rich historical cultural traditions and vibrant contemporary artistic life.



THE INTERNATIONAL MAGAZINE FOR CONTEMPORARY AND HISTORICAL CERAMIC ART

# CERAMIC REVIEW

Issue 290  
March/April 2018  
£9.90  
[ceramicreview.com](http://ceramicreview.com)

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