

CERAMICS AND ITS DIMENSIONS

INTRODUCTION

Ceramics have always played a prominent role in the life of people in every European country. Its products were items used on daily basis for decoration or representation; they were and are still present in private homes as well as public areas in towns and villages. Ceramics in Europe have been shaped by the strong interdependency in Europe's cultural region, techniques and colours, as well as by being used in a historical-cultural context such as for eating and drinking, decoration or architecture. Ceramics connect people, but they also enable regional differences, such as traditions, life-styles, and social or economic behaviours to be expressed and therefore develop an individual identity. Thanks to its characteristics and design possibilities, ceramics plays an outstanding role in the lives of people and will continue to do so.

The past few decades have changed both Europe and the world presenting new social and economic challenges. Over the course of globalisation, our lifestyles have changed and are now closer to each other than ever before. There is also a real cultural interchange which is also giving an impact on the design of European ceramics.

This ambitious project will connect museums, architects, designers, industry, and stakeholders from different European countries to explore the material according to its cultural, historical, technical, and artistic aspects. The course of the project will be punctuated by a series of events: exhibitions, workshops, symposia in all partner countries to encourage knowledge in the field of ceramics and to develop an inter-cultural dialogue between European ceramics regions.

The project intends to analyse the evolution and the different ways of use of ceramics from the baroque period to the present time. It places a lot of importance in discovering the future by studying the evolution of ceramics according to new challenges such as consumers needs, sustainable development and integration of minorities. Potential of new technologies will be explored to enable communication and access for numerous groups.

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M1: Ceramics between change and challenge – between past and present Symposium

Organiser: Muzej primenjene umetnosti, Beograd/
Narodni Muzej u Beogradu

Co-organiser: Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb
Museo Internazionale delle Ceramiche in Faenza

M2: European cultural lifestyle in ceramics – from baroque until today Touring exhibition

Organiser: Museo Internazionale delle Ceramiche in Faenza

Co-organiser: Eesti Tarbekunsti- ja Disainimuseum, Tallinn
Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb

M3: Architectural ceramics in Europe Research project

Organiser: Museo Nacional de Cerámica y Artes Suntuarias
“González Martí”, Valencia

Co-organiser: Muzej primenjene umetnosti, Beograd
University of Ulster, Belfast campus

Associated partner: V & B

M4: Prop ceramic and its relevance in film, advertising films and photographs – socio-cultural background of the use of ceramics as stage settings from 1930 until today

Filmography & Media database

Organiser: Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb

Co-organiser: Staffordshire University, Stoke-on-Trent
Rīgas pašvaldības kultūras iestāžu apvienības
Rīgas Porcelāna Muzejs

M5: Ceramics – what it means to me Talking heads interviews

Organiser: The Potteries Museum & Art Gallery
and British Ceramics Biennial (BCB) team,
Stoke-on-Trent

Co-organiser: Vispārīgās ķīmijas tehnoloģijas institūts, Rīgas Tehniskā
universitāte/Rīgas pašvaldības kultūras iestāžu apvienības
Rīgas Porcelāna Muzejs
Eesti Tarbekunsti- ja Disainimuseum, Tallinn
Technische Universität Ilmenau

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M6: Shaping the future – Ceramic development and tomorrow’s design Workshop

Touring exhibition

Organiser: Aalto University, School of Art, Design and Architecture
Department of Design, Helsinki

Co-organiser: University of Ulster, Belfast campus,
Kunsthochschule Berlin Weißensee
National Museum of Slovenia, Ljubljana

Associated partner: KAHLA/Thüringen Porzellan GmbH

M7: Education & Audience development programme Tool kit

Touching exhibition

Organiser: The Potteries Museum & Art Gallery,
Stoke-on-Trent

Co-organiser: Museo Internazionale delle Ceramiche in Faenza
Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb
Uměleckoprůmyslové museum v Praze
Rīgas pašvaldības kultūras iestāžu apvienības
Rīgas Porcelāna Muzejs

M8: Future lights in ceramics Young ambassador programme

Organiser: Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb

Co-organiser: British Ceramics Biennial (BCB) team,
Stoke-on-Trent
Design & Crafts Council of Ireland, Kilkenny

M9: Communication Virtual Museum and Education Centre

Website

Newsletter

Social media

Organiser: Technische Universität Ilmenau

Co-organiser: Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb
Aalto University

M10: Skills, value and place. A celebration of skill

Organiser: University of Ulster, Belfast campus

Co-organiser: British Ceramics Biennial (BCB) team,
Stoke-on-Trent
The Potteries Museum & Art Gallery,
Stoke-on-Trent

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Europe



Partner countries of the EU project (Leadpartner: Porzellanikon –
Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb, Germany)

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MODULE 1

Ceramics between change and challenge – between past and present

Symposium



The focus of this module was the use of ceramics in various contexts, from the Baroque up to now, in all social spheres. The topics featured at the Symposium will be related to the role and the use of ceramics in the context of European culture, art and history. In addition, special attention will be given to the research of this medium, as well as to the analysis and evaluation of the importance of this material in the history of culture and nowadays.

Ceramics play an important role in European cultural heritage, but there is an impression that its role stands in opposition to the role of the ceramics in contemporary everyday life and culture. The aim of the Symposium is to offer directions for studying the continuity of the use of this material and relations between the traditional and the modern in all segments of society.

The participation of the most eminent experts and scholars from Europe and all over the world would be of use to form the basis for exchange of new information, contemporary research and scientific methodologies, and would also enable to establish a forum for further discussion.



The Symposium took place on 20 and 21 May 2015 at the National Museum of Belgrade at the Gallery of Frescos and brought together all partners, most eminent experts and scholars from Europe. They exchanged new information, contemporary research and scientific methodologies.

1 Museum of Applied Art, Belgrade
2 Symposia Porzellanikon, Selb, Germany

Organiser: Muzej primenjene umetnosti, Beograd/
Narodni Muzej u Beogradu
Co-organiser: Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb
Museo Internazionale delle Ceramiche in Faenza

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The symposium was attended by 20 experts from 10 European countries, and eminent European experts in various dimension of ceramics,



such as Prof. J. Heinrich, former president of the German and European Ceramics Society and the Secretary of the International Foundation of Ceramics, then Prof. J. Huber, who is one of the leaders in the field of European technology in the production of ceramics, Prof. R. Johnson, professor emeritus and director of the Film Archive of Staffordshire University

whose presentation was related to the role of archives in documenting the history of ceramics, Mr. H. Raiethel, the General Manager of KAHLA Porzellan GmbH et al. The audiences were addressed by designers, historians, art historians and archaeologists from Germany, Latvia, Estonia, France, England, Italy, Spain, and Serbia, who deal with the research of the history, aesthetics and character of ceramics in various historical periods and social aspects.

Besides, the project partners, several well-known experts from all over Europe participate at the symposium, such as Dr. S. Legrand Rossi, head of the Curatorial department of the Nissim de Camondo Museum in Paris, Dr. V. Mazzotti, curator of The International Museum of Ceramics in Faenza, Dr. M. Suste associate at the Museum of Porcelain in Riga, Ms. E. Budde, Managing Director of Transparent Design Management GmbH in Frankfurt/M.

Experts from Serbia were Dr. V. Bikić, senior research fellow of the Archaeological Institute in Belgrade, Ms. L. Miletic Abramovic, the director of the Museum of Applied Art, Ms B. Djordjević advisor of the National Museum, Ms B. Vukotić, senior curator of the Museum of Applied Arts, Ms J. Popović and Ms B. Crvenković, curators of the Museum of Applied Arts.



1 Mr Holger Raiethel, General Manager KAHLA Porzellan GmbH during his speech at the symposium, © private
2 Speaker and participants of the Symposium in Belgrade, © National Museum Belgrade

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MODULE 2

European cultural lifestyle in ceramics – from baroque until today

Touring exhibition

The exhibition, managed by the International Museum of Ceramics in Faenza (MIC) with the collaboration of all the partners, has the aim to offer to a wide public the contents of the European project Ceramics and its dimensions in order to enhance the value of the different cultural heritage of each country partner of the project. The exhibition intends to explore the past usage of ceramics in order to better know our present situation, starting from the every-day ceramic production



to reach the great possibilities of ceramics in any field, included the world of art. The exchange of mutual knowledge and the sharing of rich ceramic histories will strengthen the role of European ceramics in order to face the difficult future challenges that, in particular, the cultural policies have to carry on. It is necessary to be part of a context where each partner offers a fundamental brick to build a reliable structure.

The exhibition is expected to leave a powerful message, to attract the attention of several targets of audience, without being worried to establish the fundamental and basilar role of ceramics. The exhibition, consisting in a corpus of items coming from the museum partners, will focus the attitude of people towards ceramics from different point of view: historical/artistic, educational strategies and virtual access to collections and heritages.



The MIC offers to the project a long lasting experience in the organisation of exhibitions, together with a central role in the educational activities and, in general, in the managing of all the aspect linked to ceramics; to testify that in 2011 the MIC received from UNESCO the acknowledgment of *Place testifying a culture of peace – Expression of ceramic art in the world*.

- 1 Majolica vessel, Ferniani Manufacture 18th century, Faenza
- 2 Domenico Baccarini, earthenware sculptural vase, beginning of 20th century, Faenza
- 3 Futurist vase by Mazzotti manufacture, painted earthenware, 1929, Albissola
- 4 Marc Chagall, glazed earthenware dish, 1952, Venice

Organiser: Museo Internazionale delle Ceramiche in Faenza
Co-organiser: Eesti Tarbekunsti- ja Disainimuseum, Tallinn
 Porzellanikon – Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb

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The exhibition tries to put together several museums around a common theme and stimulate a dialogue around cultures and ceramic traditions. Each museum has committed itself to analyse the role of ceramics of use in the everyday life for its country from the Baroque age to current times. New forms and new decorations are the symbol of each century:



the 17th century with the magnificence table sets of the “Bianchi of Faenza” and the tiles of the Spanish production; the 18th century focused on the discovery of the secret of hard porcelain, a veritable revolution for everyday life; the 19th century with the earthenware from Great Britain, which soon spread throughout Europe and was popular in the production of table adornments, and with the oriental taste; the early 20th century with the spread of ‘universally’ recognised styles such as Art Nouveau and Déco, and the post war years, with the introduction of designers and architects in creating objects for the modern table and industrial tiles for home hygiene in the kitchen and bathroom. Ceramics penetra-

ted modern everyday life in a vast array of forms, functionalities and research. This overwhelming variety of uses and applications reflects the immense ductility of the language of ceramics, used for centuries in mankind’s day throughout the world, characterised by an ability to adapt to requirements and tastes dictated by lifestyle.



The exhibition venues are:

- 1 – The Muzej primenjene umetnosti, Belgrade, 19 May to 27 June 2015
- 2 – Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb, Selb, 31 July to 15 November 2015
- 3 – The “Museo Nacional de Cerámica y Artes Suntuarias „González Martí”, Valencia, 15 January to 10 April 2016
- 4 – The International Museum of Ceramics in Faenza, 23 April to 11 September 2016
- 5 – The Potteries Museum & Art Gallery, Stoke-on-Trent, 1 October to 6 January 2017
- 6 – The Estonian Museum of Applied Art and Design, Tallinn, 22 January to 30 April 2017

Three European museums support the exhibition with their important loans of ceramics: the National Museum of Slovenia in Ljubljana, the Association of Culture Institutions of Riga City Council - The Riga Porcelain museum and the Museum of Decorative Arts in Prague

- 1 Charlten dancers, Porzellanfabrik Ens, 1920ies © Porzellanikon
- 2 Amphora with cover, Farina Factory, Faenza, Italy, 1883
- 3 Jasper stoneware déjeuner set, William and John Turner, Longton, England, c. 1790 – 1806, © The Potteries Museum & Art Gallery, Stoke-on-Trent

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MODULE 3

Architectural ceramics in Europe

Research project

Since its most remote origins, the history of architecture has been inextricably bound to the development of ceramics, a material used as a purely constructive element before later exploiting its insulating and ornamental qualities.



This module focuses on the use of ceramics in architecture by artists, architects, and industry. Will analyse its expansion as an architectural decorative covering thanks to its use by some of the various European art movements of the time.

The module will study the main

buildings, architects, and artists that have used ceramics as an architectural element in Europe, the various uses of ceramics in architecture, the main European ceramic products, their technological innovations, their commercial relations, the circulation of new ceramic products and uses in Europe, and the future: design and sustainability.

The results will be compiled in a database accessible via Internet in several European languages. It will include: the most significant European architectural heritage, important architects and artists using ceramics in architecture, the main ceramic industries and innovations within that industry, and a bibliography.

The database has a mandate to become a seminal reference for museums, universities, artists, collectors, designers, ceramic industry, and architects. The module shall raise awareness about the significance of ceramics in Europe's architectural heritage and shall offer digitalised information as an overall basis of knowledge about it. This module will be integrated within the exhibition module, be discussed in the congress, and in a special symposium.



1 Porcelain fountain, Selb

2 Public swimming pool Selb, decorated with porcelain tiles

3 Ceramic staircase in the Victoria and Albert Museum in London, © tilesoc_org_uk

4 Doulton Ceramic, Royal Arcade, Norwich, UK, © tilesoc_org_uk

Organiser: Museo Nacional de Cerámica y Artes Suntuarias "González Martí", Valencia

Co-organiser: Muzej primenjene umetnosti, Beograd
University of Ulster, Belfast campus

Associated partner: V & B

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MODULE 4

Prop ceramic and its relevance in film, advertising films and photographs

Socio-cultural background of the use of ceramics in movies (1930 until today)

Filmography & Media database

In each movie as well as in advertising films setting and equipment are not just extras, but protagonists as well – this applies to the prop ceramic. Both, movies and commercials reflect the social changes best.



Stylistic empathy for social groupings and different epochs is expressed by stage setting and décor, as shown in Berlin Alexanderplatz (1931), in La Grande Bouffe (1973), or in Chocolat (2001). In showing living-situations the use of ceramics is representative to draw images

with socio-cultural messages. The selection always carries a message, stands as a symbol for status, taste and style – or the opposite of it. This aspect will need to be analysed in an attempt to answer the question to what extent ceramic mirrors trends or even determines them.

With this project a popular and effective medium will be studied for its relevance to people perceptions of ceramics. A small feature films as a result of an amalgamation of small clippings will be presented to the public in a local and European context – a lively, interesting way to engage



a debate with public to gain a further insight into cultural representation of ceramic. The impact of migration and present developments shall be explored. Basic parameters have to be defined with reference to the key theme. Each partner will be briefed on the key requirements and will work together with their national film archive organisations. A variety of clips will be studied. Sample selections will be put together in multi-media kiosks for the touring exhibitions, other modules and events.

1 Promotion for Hutschenreuther Porcelain, Selb, 1950s, © German Porcelain Museum, Hohenberg a. d. Eger

2 Kuhle Wampe oder Wenn gehört die Welt?, DEFA 1932 © Suhrkamp Verlag, Frankfurt am Main 2008 & absolut MEDIEN, Berlin 2008

3 Antonias World, 1995, © Alameda Film

4 Chocolat, 2001, © Senator Film Verleih

Organiser: Porzellanikon – Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb

Co-organiser: Staffordshire University, Stoke-on-Trent
Rīgas pašvaldības kultūras iestāžu apvienības
Rīgas Porcelāna Muzejs

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MODULE 5

Ceramics – what it means to me

Talking heads interviews



Stoke-on-Trent Museums will lead on this filmed interview element of the project, producing talking head interview excerpts for use in the touring exhibitions, project and partner websites and various other channels – giving face, voice and expression to the questions posed by the programme.

We will be asking artists, designers, students, curators, industrialists, businesses, academics, and the people of the EU ceramics regions about the ceramics of the present, how ceramics affects their lives – and what they think the future may hold.

Organiser: The Potteries Museum & Art Gallery and British Ceramics Biennial (BCB) team, Stoke-on-Trent

Co-organiser: Vispārīgās ķīmijas tehnoloģijas institūts, Rīgas Tehniskā universitāte/Rīgas Porcelāna Muzejs
Eesti Tarbekunsti- ja Disainimuseum, Tallinn

MODULE 7

Education & Audience development programme

Tool kit & Touching exhibition

Stoke-on-Trent Museums will play a key role in delivery of the education elements within the project. Our service has an award winning education team, recognised as sector leaders nationally, and specialising in areas such as: under 5s and communication; working with specialist learning agencies (such as those tackling speech and language delay in children); participation of young people; family learning; gallery development; art, craft and science sessions; supporting and extending the National Curriculum at primary and secondary level; historical role playing and extensive experience in outreach.

1 Detail from the exhibition at The Potteries Museum & Art Gallery in Stoke-on-Trent
2 Children playing in an exhibition hall at The Potteries Museum & Art Gallery in Stoke-on-Trent
3 Children playing in an exhibition hall at the International Museum of Ceramics in Faenza

Organiser: The Potteries Museum & Art Gallery, Stoke-on-Trent

Co-organiser: Museo Internazionale delle Ceramiche in Faenza
Porzellanikon – Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb
Uměleckoprůmyslové museum v Praze
Rīgas pašvaldības kultūras iestāžu apvienības
Rīgas Porcelāna Muzejs



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MODULE 6

Shaping the future – Ceramic development and tomorrow's design

Workshop & Touring exhibition

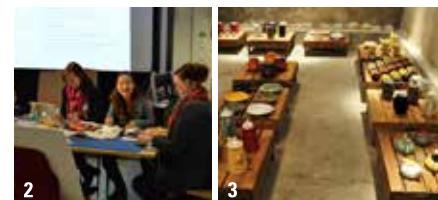


In the field of contemporary design, innovation and creativity are elemental features to compete against to the low-cost international suppliers. Designers are needed and their tasks are becoming more complex. To achieve leadership in this competitive industry, Europe has

to look for ways to develop sustainability in production, marketing and delivery of products to meet the consumers' real needs. At the same time we have to be able to solve the problems of global warming, energy and environment. In this situation it is time to challenge the education and profession of future ceramic artists and designers with new and brave spirit. Shaping the future module intends to tackle these challenges and explore the future of European ceramics in a workshop and exhibit the outcomes in a touring exhibition.

Shaping the Future conducts joint seminars of participating Universities and a workshop held in Kahla factory Germany. Students and teachers are invited to explore the ceramics with novel technology and new materials, for example 3D printing, and prototype visions of future ceramics in Europe.

The prototypes produced in this workshop will be the basis of an exhibition that starts from Helsinki in the end of 2016 and continues its journey to Ljubljana, Dublin, Stoke-on-Trent, Berlin, and finally to Prague in the end of 2018. The exhibition will concentrate on the ceramics from the perspective of future possibilities and European changing lifestyle. Exhibitions with the prototypes produced in the workshop will also challenge ceramics from a national and international perspective.



1 Student work at Aalto University, School of Design
2 Workshop at Aalto University, © Aalto Media Factory
3 Exhibition of Design objects, Porzellanikon, Selb, 2010

Organiser: Aalto University, School of Art, Design and Architecture
Department of Design, Helsinki

Co-organiser: University of Ulster, Belfast campus,
Kunsthochschule Berlin (Weißensee) –
Hochschule für Gestaltung
National Museum of Slovenia, Ljubljana
Associated partner: KAHLA/Thüringen Porzellan GmbH

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MODULE 8

Future Lights in Ceramics



Young ambassador programme

An important objective of the project is to raise awareness of young people taking into account the new generation of artists, designers, stakeholders, architects dealing with ceramics. The part *Future Lights in Ceramics* aims to provide profound knowledge on ceramics to young people

through contact and discussion with experts. Together with the European Ceramic Society (Ecers), federation of European national ceramic societies, an exchange of artistic and creative skills and knowledge about technology and material science is intended. The transfer of knowledge will drive new aspirations. The group of young people, the Future lights in Ceramics, coming from the world of research, design, architecture, industry, will exchange their qualifications and expose their ideas to extend and improve innovation of technical ceramics.

The aim of the Young Ambassador Programme is to establish an international network with all young actors dealing with ceramics to exchange their ideas about the material and its perspective considering new consumers tendencies and new challenges such as integration and sustainable development. They will expose the results of their reflection through presentations at relevant events. Young Ambassadors will develop a meaningful and on-going relationship which will be an international guideline to encourage research and innovation in all the field of ceramics.



1 Young Ambassadors of Ceramics during an ECeS workshop in Limoges in 2013, © private
2 Young Ambassador of Ceramics Ms Rhiannon Ewing-James from Ireland during her speech at the symposium in Belgrade, © private

Organiser: Porzellanikon – Staatliches Museum für Porzellan in Hohenberg a. d. Eger / Selb
Co-organiser: British Ceramics Biennial (BCB) team, Stoke-on-Trent
Design & Crafts Council of Ireland, Kilkenny

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MODULE 10

Skills, value and place. A celebration of skill

Final Congress

A final congress is planned as an element to combine the results of the entire project and to open perspectives for the future. It will trace new tendencies coming up in ceramics and follow up the role of



architectural ceramics and its potentialities for forming public space, but also as an economic impetus. New trends within European and global design will be discussed and changes regarding technics, also lifestyle as another important aspect, be illustrated. Representatives coming from the areas of design,

art, culture, universities, marketing, and industry shall get together and debate, on the basis of the projects progression and its results, European ceramics presence and future. To take the globalisation into account a representative from the USA, China, Taiwan, and Japan will be invited to discuss the developments and innovations of ceramics and its use in the respective countries and continents comparing to Europe.

The congress will take place from 29 September to 2 October 2017 and will be linked to the year's British Ceramics Biennial. Planning comprises about 20 high-ranking speakers. During three days, about 250 participants will experience and help to form a broad discussion. The congress will be widely announced in the media and issue its results in a multilingual conference transcript.



1 Lecturer at congress at Aalto University, © OtaniemiMarketing
2 Congress at Porzellanikon, Selb
3 British Ceramics Biennial 2011, Stoke-on-Trent, © Photo Joel Chester Fildes

Organiser: University of Ulster, Belfast campus
Co-organiser: British Ceramics Biennial (BCB) team, Stoke-on-Trent
The Potteries Museum & Art Gallery, Stoke-on-Trent

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MODULE 9

Communication



Website, Newsletter, Social media

To cover all the work under the project, a website will be developed linking together with the existing EU projects sites which shall be merged under a roof-internet portal. It

will collect all web pages for EU projects referring to ceramics. It will spread results from past, current and future projects. Links to companies, universities, museums, and research institutions, and will provide further information.

Two further integrated internet windows will be built aiming at creating more awareness for the European ceramic community in Europe and beyond. Firstly will be Ceramic Exhibition Exchange Network (CEEN), an internet portal where exhibitions can be posted and offered for touring. The portal Portal₄Ceramics and its newsletter will offer to artists, museums and universities a platform for European exhibitions, information and portraits.

To communicate the projects progress and organise the dialogue between all partners, a monthly newsletter will be published. It is intended to enable and improve the communication between the partners by means of a web-based secured intranet. A facebook group shall be installed to reach all partners and communicate fast and easy. To exchange and to prepare working papers and publications cloud based programmes will be used.



The extern communication about the progress of the project and its results shall be ensured by the creation of an open Facebook site. Each partner's country will develop a partnership with public media, radio and television. This is part of the broader marketing package including all traditional press and PR tools.

1 Students of Design working on a project for Benetton Fabrica
2 Students at the studio
3 Lecturer Christof Gurland with students
4 Campus Berlin

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MODULE 9

House of Ceramics



Virtual Museum and Education Centre

Virtual worlds play an ever increasing role in communication and leisure activities especially for the young people. Creating a virtual house of ceramics aims to explore the potential

of virtual worlds to develop a platform for information, exchange, and discussion. This virtual European house of ceramics accessible via internet will connect together all actors dealing with ceramics, such as universities, designers, industries, and museums.

This projectpart will be designed as a virtual campus with virtual rooms we can step in and enable us to experience ceramics in different European countries at different times. Partners conferences will take place in a meeting room. A lecture hall will bring together different European universities involved in the project. A studio will raise awareness about the different steps of production of ceramics. Rooms of times will enable us to discover its different ways of use according to a time, a place and a socio-demographic group. Stage settings organised with furniture, wallpaper, carpets, tables covered with tableware will give us historical, geographical and sociological information.



The presence of virtual characters in the scene will show us a specific life-style taking into account a time and a place. The presence of virtual people of the past and the present will demonstrate how they interact with ceramic objects. This aims to illustrate the evolution and the relationship of Europeans have to ceramic over the past 400 years.

Another part of this house will focus on the documentary aspect through the creation of virtual archive/museums with images, objects, photographs, film clips we can choose, and interviews to suggest Europeans points of view on the material. The project will cross unknown technologies enabling access to a board public including target groups such as young people and disabled people. It will contribute in the exchange of ideas and knowledge on ceramics.

1 Architecture & Design in Second Life – The Virtual Museum Dresden, © ORTLOS Space Engineering
2 Architecture & Design in Second Life – River runs information – immersive workshop, © ORTLOS Space Engineering
3 Architecture & Design in Second Life – ORTLOS Sim, © ORTLOS Space Engineering

Organiser:
Co-organiser:

Technische Universität Ilmenau
Porzellanikon – Staatliches Museum für Porzellan
in Hohenberg a. d. Eger / Selb, Aalto University

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 Uměleckoprůmyslové museum v Praze
Prague, Czech Republic

Inspiration, education, and entertainment in a unique way

Prague Chamber of Trade and Commerce founded the Museum of Decorative Arts in Prague in 1885. The Museum collects and preserves for future generations in both national and international contexts examples of historical and contemporary crafts, as well as applied arts and design. Since 1989 exhibitions presenting new trends have been included in our programme like post-modern applied art in



1990, prominent foreign artists, and the work of living Czech artists. Exhibitions include objects from Czech Cubism, Bohemian Art Deco, a Cabinet of Arts and Curiosities, ceramics, glass and porcelain, as well as posters and photographs.

Exhibits are arranged according to materials, corresponding with curatorial departments. For public use a study room has been opened, with a flexible display and a multi-media programme. The collections are also represented in a significant way in the National Gallery's new permanent display of 19th, 20th and 21st century art at the Trade Fair Palace (Dukelských hrdinů Street) and in the Museum of Cubism in Prague (Celetná Street). In the year 2003 the museum opened the new permanent display in Hergetova cihelna in Prague, the Prague Jewellery Collection (Cihelná Street) to present this outstanding collection of the museum.



On January 11, 2015, the Main building of Museum of Decorative Arts in Prague closed for reconstruction. The museum's reopening is planned for 2017. During the closure of the museum's main building, visitors are welcome to visit the Museum of Decorative Arts' other long- and short-term exhibitions currently on view in Prague 1: The Vital Art Nouveau 1900 long-term exhibition (The Municipal House), regular photography displays (The Josef Sudek Gallery), Baroque Masterpieces from the Collections of UPM (Schwarzenberg Palace).

- 1 Pravoslav Rada, porcelain sculpture
- 2 Jiří Lomecký, porcelain sculpture
- 3 Exhibition hall devoted to ceramics and porcelain collection

u(p)m

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 Eesti Tarbekunsti- ja Disainimuseum, Tallinn
Tallinn, Estonia

Estonian Museum of Applied Art and Design (ETDM) is located in the old town of Tallinn in a 17th century storehouse. The museum collection was initiated in 1919 as part of the collections of the Estonian Art Museum. Today it consists of examples of contemporary Estonian



applied art as well as of design prototypes and products. The collection, with 15,000 exhibits from the early 20th century until the 1960s, includes works of textile art, ceramics, porcelain, leather, glass, jewellery, metalwork, furniture, and product design. There is also a rare collection

of photographs, negatives and slides; a small specialist library and an archival collection. The collections of Estonian Museum of Applied Art and Design offer the largest and most comprehensive overview of Estonian applied art and design. The museum houses a permanent collection on two floors and has spaces for temporary exhibitions.

Since 1997, the Tallinn Applied Art Triennial, an international art event meant to promote and introduce applied art and design has been held at the museum. The goal of the triennial is to offer new, salient and unexpected focus to help view contemporary applied art and design practices on as wide a scale as possible. Being an international art event, the triennial enlivens the local art scene and keeps it fresh. Each triennial has a new format and theme. As an extension of the main exhibition, a number of events take place to further explore and elucidate the theme.



- 1 Samples with cobalt paint covering from the porcelain manufacture established by Woldemar Johann Lauw (1712 – 1786) in Põltsamaa. Restored.
- 2 The School of Crafts of Tartu Women's Society (1919 – 1944), vase, 1930s
- 3 Tiit Lass, vase Ants, ceramics, stoneware, 1973
- 4 Aigi Orav, I Want to See Inside You, I-II, bone china in plaster mould, Porcelain factory Jiesia of Kaunas, Lithuania, 1999, an acquisition prize at the triennial Owned, 2000

ETDM
EESTI TARBEKUNSTI- JA DISAINIMUSEUM
ESTONIAN MUSEUM OF APPLIED ART AND DESIGN

www.etdm.ee

CERAMICS AND ITS DIMENSIONS

 Aalto –yliopisto, Taiteiden ja suunnittelun korkeakoulu, Muotoilun laitos Finland
Aalto, Finland

Where science and art meet technology and business

The School of Arts, Design and Architecture is an institution of higher education for design, media, architecture, motion picture, and art. The new school, formed in a merger of the School of Art and Design and the Department of Architecture of the School of Engineering in



2012, will carry forward the internationally recognised expertise created by its predecessors. The school combines the areas of design and implementation of human-oriented environments as well as areas of research and teaching based on humanistic and cultural traditions. Cooperation and interaction between the different disciplines of the school challenge technology-driven thinking and put greater emphasis on a human and user-centred approach in the creation of environments.


The school's unique character is a result of its ability to combine experience stemming from a long tradition with new thinking in a way that enables new, creative solutions. The school produces specialists and innovators of art, design, and architecture with strong artistic and technical skills. Fruitful interaction between science, art, design, and architecture makes research carried out at the School highly versatile.

The research in the field of design and media is world class and on a strong international standing in both art and architecture. The most important topics of research relate to the fields of art, design, digital media, audiovisual communications, visual culture, urban planning and architecture with wellbeing and sustainable development as an all-encompassing theme. The links between teaching, research and artistic activities and other society, business and culture are active and very close.



1 Student exhibition at Aalto University, © Aalto University
2 Art of Research conference at Aalto University, © Aalto University

CERAMICS AND ITS DIMENSIONS

 Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb
Selb and Hohenberg a. d. Eger, Germany

Porzellanikon – Staatliches Museum für Porzellan is the largest museum dedicated to porcelain in Europe. On 10,000 m² it shows items produced in craft enterprises and manufactured in German-speaking countries since porcelain was invented in Europe in 1710, and how this work was carried out, with a depiction of the conditions under which people worked.



Porzellanikon in Selb is located in a former Rosenthal factory. Restored to its original condition as an industrial monument the site is today home to three museum departments concerning porcelain production, technical ceramics, social history of the porcelain workers, and the design history of Rosenthal company.

The former porcelain factory with its historical facilities is the perfect place to experience the history of the manufacture of porcelain, its technology, and working conditions as well as all the social aspects of the lives of the porcelain workers. Modern multimedia equipment is used to give a real idea of what working and living in the porcelain industry of the day was like. The department devoted to the Rosenthal design history presents the product range of the Rosenthal company and is a whole host of classical pieces from the firm's 125 years of history. It reveals a mix of art, design, and lifestyle for which Rosenthal has been renowned over several decades. The department dedicated to technical ceramics brings to light things which mostly remain concealed from view: in mechatronics, space travel, high tech, and medicine.

Located in the Villa former owned by C. M. Hutschenreuther, the founder of north-east Bavaria's first porcelain factory, and a modern extension Porzellanikon



in Hohenberg a. d. Eger is presenting on 2000 m² German Porcelain of the 19th and 20th century. The presentation demonstrates the shift in value in lively domestic scenes where entire social contexts and atmospheres can be glimpsed. Besides Porzellanikon is a confident partner for others. It successfully implemented with associates from all over Europe projects such as People and Potteries. It is part of the European Route of Ceramics, the Urban Network for Innovation in Ceramics, Porcelain Route international, and a key point on the European Route of Industrial Heritage.

1 Demonstration Hollow-ware casting, Porzellanikon, Selb
2 Museum for Technical Ceramics, Porzellanikon, Selb
3 Rosenthal Museum, Porzellanikon, Selb
4 German Porcelain Museum, Porzellanikon, Hohenberg a. d. Eger
5 Pile of cups and saucers, German Porcelain Museum, Porzellanikon, Hohenberg a. d. Eger

CERAMICS AND ITS DIMENSIONS

 **Kunsthochschule Berlin Weißensee**
Berlin, Germany

The foundation for its combination of theory and practice in the curriculum was laid more than 50 years ago and is just as relevant today. Students will eventually decide on a specialization, but all of them will start with a one-year interdisciplinary program covering the basic principles of art and design. To engage with themes and develop ideas, students are offered a broad range of courses in theory as well as opportunities to do practical as well as project-oriented work. This unparalleled interdisciplinary approach is supported by the school's thirteen workshops and studios.



The exchange of ideas between the different disciplines is encouraged and supported all the way to the point when students finish their degrees. It enables them to develop the ability to think across boundaries, to take responsibility for contemporary problems, and to cooperate with a diversity of social groups. These overarching goals and the exposure to working with concrete problems provide students with unique challenges and promote imagination, creativity, and social responsibility.

Because of its network of international partners and collaborators, the Berlin Weissensee School of Art can offer a multitude of opportunities for students to be mobile and participate in intercultural exchanges. The global approach is evident in the high number of international students on the campus.



Numerous collaborations are cultivated with partners involved in research and practical applications.

1 „Fika“, result from student project Mahlzeit at Berlin Weißensee School of Art, © Sarah Bräuner
2 Keramikwerkstatt, © B. Schmidt
3 „Subtile“, result from student project „Zweieinhalb“ at Berlin Weißensee School of Art, © Jonas Schneider

weißensee

kunsthochschule berlin

www.kh-berlin.de

CERAMICS AND ITS DIMENSIONS

 **TU Ilmenau,**
Institute of Media and Communication Science
Ilmenau, Germany

The collections



Technische Universität Ilmenau is the only university of technology in the Free State Thuringia and is situated at the northern slope of the Thuringian Forest. Its profile contains engineering, natural sciences, economics, and media. For about 6000 students, five faculties offer an interdisciplinary program consisting of 19 bachelor and 24 master studies in engineering, mathematics, natural sciences, as well as economical- and social sciences.

The University is characterized by an internationally accepted academic standard, a high practical relevance, and a personal supervision by professors, mentors, and student tutors. Very early, students are integrated in research projects, complete internships in companies, and learn to deal with non-technical scientific disciplines.

The Institute of Media and Communication Science is one of the largest institutes of its kind in Germany. Both, in teaching and research, the focus lies on media and communication processes from a social scientific perspective. The interdisciplinary orientation integrating technical as well as economic matters is outstanding



1 Stereo Camera Setup, © TU Ilmenau, Michael Reichel (ari)
2 Nano Structures in Virtual Environments, © TU Ilmenau, Michael Reichel (ari)
3 Students in the Media Laboratory, © TU Ilmenau, Burkhard Fritz (b-fritz.de)


**TECHNISCHE UNIVERSITÄT
ILMENAU**

www.tu-ilmenau.de

CERAMICS AND ITS DIMENSIONS

 Design & Crafts Council of Ireland
Kilkenny, Ireland

Design & Crafts Council of Ireland



The Design & Crafts Council of Ireland (DCCoI), which is headquartered in Kilkenny, is the main champion of the craft and design industry in Ireland, fostering its growth and commercial strength, communicating its unique identity and stimulating quality design, innovation and competitiveness.

Our vision is that Irish design and craft is recognised and valued worldwide for its excellence in craftsmanship, innovation and marketing. Our mission is to promote and stimulate the creative and commercial potential of Irish design and craft and to work in collaboration with strategic partners in the ongoing development and growth of the sector.

The DCCoI assist the strategic development of craft-specific areas including a particular focus upon Ceramics, with strategic ceramics education work taking place on an on-going basis, with funding provided to help a number of ceramics projects. In addition the DCCoI runs its own University accredited Ceramics Skills and Design School.

We provide a range of programmes, supports and services for designers and craftspeople, learners and teachers, retailers and gallerists, shoppers and collectors, media and partner organisations in order to raise the standard and profile of Irish design and craft. Our activities are funded by the Department of Jobs, Enterprise and Innovation via Enterprise Ireland.



1 Sycamore by Living Ginger Designs, © Design & Crafts Council of Ireland
2 Home Comforts by Sarah McKenna Ceramics, © Design & Crafts Council of Ireland
3 Ceramist Jack Doherty with some of his work on show in Side by Side in the Centre Culturel Irlandais, Paris, © Design & Crafts Council of Ireland



www.dccoi.ie

CERAMICS AND ITS DIMENSIONS

 Museo Internazionale delle Ceramiche in Faenza
Faenza, Italy

The collections



The MIC founded by Gaetano Ballardini in 1908 represents a reference point for ancient, modern and contemporary ceramics in Italy and throughout the world. In the museum exhibition halls ceramic productions from all the ages and continents are represented: from ancient

pieces found in Mesopotamia dated back to 5th millennium B. C. up to the production of contemporary great masters such as Picasso, Matisse, Chagall, Fontana e Burri and others. Starting from the bookshop visitors can find a wide selection of publications and several ceramics created by the local workshops to buy.

The collections emphasize the Italian production starting from the first elegant archaic ceramics from 14th century, to the examples of refined decoration and shapes from the Renaissance, along with the well-known white of Faenza, wonderful creations that determined the synonymy between the word majolica and faïence. True masterpieces from the main Italian ceramic centers are displayed to testify an incomparable patrimony, all the art style are represented, from the Liberty to the Symbolism, from the Futurism to the Cubism and informal movement. The didactic section allows visitors to understand the ceramic materials and procedures of realisation.

An important moment for valorisation, renewal and promotion of ceramics, both relating to the artistic and decorative aspect, but also functional is the Premio Faenza, international competition of contemporary ceramic art. Many great international artists took part to the competition; they have not only made the history of ceramics in the 20th century but also the history of sculpture and painting, with significant aspects in the realm of experimentation and fusion between various materials, not exclusively ceramics.




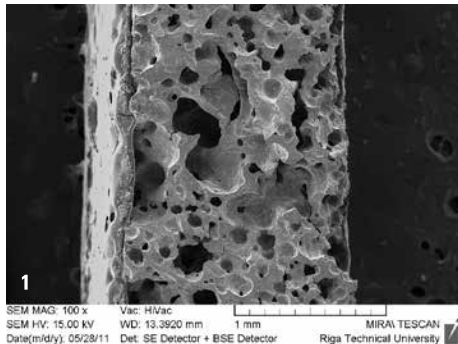
1 Exhibition hall
2 Exhibition hall devoted to the Italian Renaissance
3 Technicians of the Restoration department at work
4 MIC school department *Playing with Art*



www.micfaenza.org

CERAMICS AND ITS DIMENSIONS


 Vispārīgās ķīmijas tehnoloģijas institūts,
 Rīgas Tehniskā universitātē
 Rīga, Latvia



Institute of General Chemical Engineering at Riga Technical University is a centre of research and education of functional ceramic materials synthesis, analysis and technology.

Institute of General Chemical Engineering was founded in 2010 by merging the Department of General Chemical Engineering and Rudolfs Cimdinš Riga Biomaterials Innovations and Development Centre of RTU.

Institute of General Chemical Engineering conducts research in fields of bio- ceramics chemistry and technology, eco-ceramics chemistry and technology, and sedimentary rock ceramics in past and future life.



1 Microstructure of artificial bone, calcium phosphate ceramics, image obtained by scanning electron microscope, Institute of General Chemical Engineering
2 Rudolfs Cimdinš Riga Biomaterials Innovations and Development Centre of RTU



www.rbiac.rtu.lv/lv

CERAMICS AND ITS DIMENSIONS


 Rīgas pašvaldības kultūras iestāžu
 apvienības Rīgas Porcelāna Muzejs
 Rīga, Latvia

The Riga Porcelain Museum was founded in 2001 on the base of the Riga Porcelain Factory collection. 9,000 various porcelain, faience, semi-faience and some clay articles made from the middle of the 19th century up to the end of the 20th century testify to the evolution of porcelain manufacturing, craft and art in the now-a-days territory of Latvia and especially in its capital Riga.



The Riga Porcelain museum expands on diverse topics of history writing as its collection features unique art works along with the industrially produced goods, it shows diverse epochs, styles and stylistics; the taste of different ethnic groups. Along with the issues of cultural history the museum focuses on practical aspects of porcelain production by organising contemporary porcelain art exhibitions, open air and on-site workshops, public talks, and special events. It advances people's understanding of ceramic material, technology and it's possibilities in broader context of culture and economy

1 A view from *The Red Corner* exhibition room featuring Soviet propaganda porcelain produced in the Riga Porcelain Factory, in the foreground: decorative vase, Vladimir Peshinsky, 1952, in the background: two vases, Zina Ulste, 1953
2 Decorative vase Lenin, decor by Beatrise Kārklīga, porcelain, cast, overglaze decor, gold, Riga Porcelain and Faience Factory, 1970
3 Decorative vase, exhibit from the Riga 700th Anniversary Exhibition, J. C. Jessen's Porcelain Factory, 1901



Rīgas pašvaldības
kultūras iestāžu
apvienība

www.porcelanamuzejs.riga.lv

CERAMICS AND ITS DIMENSIONS

Muzej primenjene umetnosti, Beograd Belgrade, Serbia

Museum of Applied Art, founded in 1950, is a unique and specialised art museum aiming at the research and study of applied arts, architecture and design. The Museum's collections house around 37,000 objects of applied arts. Beside objects created within Serbian cultural ambience, the Museum also collects and treasures objects created within European and Oriental cultures that influenced the formation of cultures flourishing in the Balkans.



The Museum's collections feature objects that help trace the development of ceramic production from Hellenism to today. The oldest ceramic vessels are dated between 3rd and 2nd centuries B. C. The objects from the Roman and Medieval production, dated

from 2nd to 15th century, Italian Renaissance and Baroque maiolica, European 19th and 20th centuries workshops, and Oriental ceramics, form parts of the Museum's collections. Most objects made of porcelain trace the development of European workshops such as Meissen, Vienna, Sevres, Herend, Selb, throughout the time of 18th and 19th centuries, while a small part of the collection features the works created in Chinese centers of production between 18th and 20th centuries.

The collection of 20th century ceramics houses the works of the most important artists from Serbia, as well as from the former Yugoslavia, of various generational and individual stylistic preferences from figurative to abstract.



The collection of the contemporary ceramics, established in 1951, is comprised of two parts: industrial and art ceramics. The works featured in the contemporary ceramics collections were created by various ceramic techniques: pottery, maiolica, stoneware and porcelain. In the works created at the end of 20th century and during the first years of this century have been conveyed new important ideas and inclinations in expression and use of materials in line with the contemporary global trends.

1 Ewer Maiolica, 1769, Central Europe, Haban Ceramics, MAA Inv. No. 5147
2 Part of Dinnerware Set from the Obrenović Family Court Porcelain, 1890 – 1900, Austro-Hungarian Empire, Fisher & Meig Porcelain Factory, Pirkenhammer, Bohemia, MAA Inv. No. 21284
3 Design for a decorative place and vase, Dušan Janković Paris, 1925, MAA Inv. No. 10352
4 Tea-pot from A Summer Day Cycle, Mirjana Isaković, Belgrade, 1985, soft stoneware, MAA Inv. No. 23472

CERAMICS AND ITS DIMENSIONS

Narodni Muzej u Beogradu Belgrade, Serbia

The National Museum in Belgrade, museum of a complex type, the most significant, the oldest and central Serbian museum, after a hundred and seventy years of growth and development – from collecting rarities to comprehensive presentation of cultural heritage of Serbia, central Balkans and Europe – has 34 archeological, numismatic, artistic and historical collections today.



The Museum's collections have over 400,000 most representative and superior archeological, historical and art works today – the most significant evidence for understanding of archeology and history of art, representing development and changes of civilization in the territory of today's Serbia and its immediate surroundings, from prehistoric times to late medieval period, as well as crucial artistic tendencies and styles, supreme artistic merits in national and European art, from medieval period to contemporary works.

Galerija fresaka, Beograd


The purpose of the Gallery of Frescoes of the National Museum in Belgrade is in copying, presentation and popularization of the mediaeval art of the Byzantine style from the territory of Serbia and the surrounding. The Gallery of frescoes was opened in 1 February 1953.



The copies of the frescoes are the basis of the fundus. They were produced by the hard effort of the generations of painters educated in copying of the medieval painting. First copies were painted by the experts from the Museum of the French Medieval Monuments for the famous exhibition in Paris, and, what is more important, educated a whole generation of the Serbian painters skilled in the same matter. The collection consists of 1422 copies of frescoes, as well as icons, miniatures, coated forms, and models of architecture made during more than a half a century. Today, the Gallery is the only place for visiting the copies of the originals destroyed by forces of nature or with human hands.

1 The National Museum in Belgrade
2 The Gallery of Frescoes, Belgrade
3 Interior of the Gallery of Frescoes, Belgrade

CERAMICS AND ITS DIMENSIONS

 Narodni muzej Slovenije
Ljubljana, Slovenia

The National Museum of Slovenia, which was founded on 15 October 1821 as regional museum for Austrian province of Carniola, is the oldest of Slovenian museums. Its six departments collect, document, preserve, and investigate the mobile cultural heritage of Slovenia and present it to the public. The museum has the status of a research institution, and it is involved in several scientific research projects. The mission of the museum is to illuminate in detail through the presentation of material the history of present-day Slovenia and make this available to the widest possible public in the form of scientific and popular publications, exhibitions, and other events. With the digitalization of material and other actions the museum enables a broad dissemination of knowledge and at the same time enhances accessibility of cultural heritage to vulnerable groups.



Besides archaeology and history, the applied art collection is the biggest and the most important in Slovenia, due to status of the museum. It covers the periods from middle ages until today and it is divided into main collections: furniture, metal, textiles, ceramics and glass. Within rich and authentic historical study collections, which speak of the ways of life, work, and art/applied art in Slovenia of the past centuries, also historical and contemporary ceramics and porcelain objects are shown. According to the mission and collection development policy the ceramics collection comprises objects of Slovenian origin, the ones that were used in today's Slovenian territory, and the most important imported artefacts. The museum is also active in the field of contemporary ceramics. In 2015, it will host the 3rd International triennial of contemporary ceramics, UNICUM.



1 Four figurines of Chinese, before 1763, Nymphenburg, Bustelli, inv. nos. N 14559, N 14560, N 14561, N 14562.
© National Museum of Slovenia
2 Vase, 1880s, Brothers Schütz ceramics factory, Liboje near Celje, inv. no. N 8380., © National Museum of Slovenia
3 Chandelier, around 1940, Dekor ceramics factory, Ljubljana, inv. No. N 11092, © National Museum of Slovenia



www.nms.si

CERAMICS AND ITS DIMENSIONS

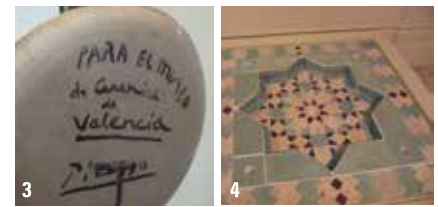
 Museo Nacional de Cerámica y Artes Suntuarias
“González Martí”, Valencia
Valencia, Spain

Founded in 1947 the National Museum of Ceramics and Decorative Arts in Valencia is the result of passion for ceramics and collecting of its founder Manuel González Martí. By then his ceramic collection consisted of more than 6,000 pieces: medieval tiles, pottery, and earthenware from the 18th and 19th century with focus on Spanish ceramics with special relevance to Valencia. Foreign ceramics from prehistoric times are present as well as modern works. The ceramic collection is joined by a decorative arts collection containing paintings, prints, and furniture.



Originally the museum was set up in the donor's house. Already in the 1920s Manuel González Martí opened his doors to the public to present his outstanding collection. In 1951 the Palace of the Marquis de Dos Aguas could be acquired for the museum. The primary Gothic building that was modified several times is one of Valencia's landmarks thanks to the magnificent Baroque alabaster portal. Both, the interior and the façade dates back to the last great reconstruction in 1867. While the interior architecture of the mansion got the style of the French Empire, the outside got a Baroque appearance.

The museum's ground floor and first floor show the mansion of a noble family in the 19th century, with a series of rooms furnished in the style of the time and in some cases with original pieces. The second floor is devoted to the ceramic collection, including a presentation of the history of ceramics as well as one demonstrating the making of ceramics. With a typical kitchen from Valencia decorated with tiles, the museum's tour ends.



1 Kitchen, © Santivalladolid
2 Dancer, Elenita Pla, Antonio Peyro, 1930, © Santivalladolid
3 Plate, received as a gift from Pablo Picasso in 1955, © Santivalladolid
4 Floor tiles, © Santivalladolid



www.mecd.gob.es/mnceramica/home

CERAMICS AND ITS DIMENSIONS

British Ceramics Biennial Stoke-on-Trent, UK



British Ceramics Biennial (BCB) launched in 2009 with a festival celebrating and showcasing contemporary ceramics from across the world. This six week-long autumn festival of exhibitions, events and activities embraces the heritage of the Potteries as the home of British ceramics, and celebrates the city's creative edge as an international centre for excellence in contemporary ceramics. Highlights included a number of exhibitions taking place on historic and industrial sites in Stoke-on-Trent. BCB events inform and inspire visitors,

and much of the work – often made specifically for the festival – is available to purchase for visitors and collectors alike.



These include opportunities to 'get some clay under your fingernails' for people of all ages and backgrounds, and an academic/artist programme with specialist seminars, which articulate research processes and encourage critical debate. Work created locally through year-round projects and partnerships are also on show in the festival, alongside emerging graduate talent and established internal artists.

1. After the Death of the Bear, Phoebe Cummings, British Ceramics Biennial 2013. Courtesy Joel Chester Fildes
2. Sleepover, Christie Brown, British Ceramics Biennial 2013. Courtesy Joel Chester Fildes
3. Vasilia, Lisa Marie Svensk, British Ceramics Biennial 2013. Courtesy Joel Chester Fildes

British
Ceramics
Biennial

www.britishceramicsbiennial.com

CERAMICS AND ITS DIMENSIONS

Staffordshire University Stoke-on-Trent, UK



Based mainly in Stoke-on-Trent (otherwise known as the Potteries), Staffordshire University is a large, modern university that

existed, until 1992, as the North Staffordshire Polytechnic. The institution has a long history of engagement in the education of workers for the ceramics industry. The Faculty of Arts and Creative Technologies is home to the only Masters programme in Design specifically for the ceramics industry in the UK. The MA programme is linked with its spinout company, Flux Stoke-on-Trent, which currently markets the designs of MA students, manufactured here in Stoke, for distribution worldwide. We also provide a home for the Clay Foundation, which delivers the British Ceramics Biennial and we have strong links with the Potteries Museum and Art Gallery; Stoke-on-Trent City Council and the local ceramics industry.

We are delighted to collaborate with partners across Europe in the delivery of this exciting programme and we look forward to making the most of opportunities for staff and students to contribute to its success. We will involve colleagues and students in Design, film and photography and we are fortunate that our Professor Emeritus, Ray Johnson, will contribute material from his unique and world-renowned Staffordshire Film Archive. We are proud of our close historical links with both the heritage and industry of ceramics and Ceramics and its Dimensions allow us to express this pride and to project Stoke's glorious past into the future.



1 City Campus
2 Flux Willow Blues
3 TV Newsroom


STAFFORDSHIRE
UNIVERSITY

www.staffs.ac.uk

CERAMICS AND ITS DIMENSIONS

The Potteries Museum and Art Gallery Stoke-on-Trent, UK

The Potteries Museum & Art Gallery is located in Hanley, one of the six towns which form the city of Stoke-on-Trent. The museum has outstanding collections of Natural History, Fine Art, Local History, Ceramics and now also jointly owns with Birmingham Museum Trust, the Staffordshire Hoard.



The Staffordshire Hoard was discovered by a metal detector in a field near Lichfield in 2009

and is the largest hoard of Anglo-Saxon gold ever found. There are over 3,000 gold and silver artefacts including helmet plaque fragments, sword pommels and religious items. Now world famous, the Staffordshire Hoard is much more than a collection of Anglo-Saxon war booty – it is the legacy of craftsmen whose artistry fashioned precious metals and gemstones into incredibly detailed sword hilt fittings, helmet items and other items. The items currently on display at the museum are exhibited within the wider context of Anglo-Saxon society with pottery and other ornamentation from the period.

The museum also houses the finest collection of Staffordshire ceramics anywhere in the world, reflecting the City's heritage as the centre of the English ceramics history. The wares on display include examples from Wedgwood, Minton and Spode and also a comprehensive collection of British 20th century studio ceramics. You will also be able to see the famous slipware owl discovered on the Antiques Roadshow and the large scale Majolica peacock produced by the Minton factory.



The local History collection at the museum promotes a strong sense of identity and place, inspiring a strong sense of identity in the City as well as celebrating the creativity and achievements of its people. Taking pride of place within this collection is the Mark XVI World War II Spitfire which represents locally-born R.J. Mitchell's triumph of aircraft design and is now a cultural icon for the City.

The museum also runs a lively programme of exhibitions and events ranging from contemporary art shows to children's activities.



- 1 Staffordshire Hoard
- 2 Exhibition hall devoted to Staffordshire Hoard
- 3 Owl, Staffordshire ceramic
- 4 Exhibition hall devoted to ceramics collection

www.stokemuseums.org.uk

CERAMICS AND ITS DIMENSIONS

University of Ulster Research Institute for Art & Design Belfast, UK

Design for living

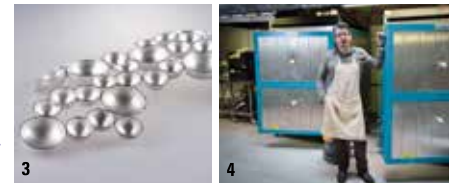


University of Ulster members of the Centre for Applied Art Research are research active in the areas of Ceramics, Silversmithing, and Textiles. These research activities are both studio based practice and investigate the Applied Arts from a history and theory perspective. Ulster

is also recognised as a leading university in knowledge exchange with industry and in academic enterprise arising from research.

The active artists, designers and researchers are also engaged in teaching, ensuring all-important relevance and innovation in taught undergraduate and masters programmes. There is vibrant research student community with about 40 students researching for art and design PhD at any one time. Several decades of experience in groundbreaking research carried out through art practice methodologies complements historical, theoretical, philosophical and design research approaches.

Much of the art and design research is independently recognised as world leading. The research and is published and disseminated through academic formats including books journal articles and conferences including all-important digital and web publication. A large volume of RIAD research is manifest as practice and is in the public domain in exhibitions, public events, performances and is in many of the world's leading collections and archives.



Research Outcomes include conference presentations, journal publications, book publications and solo and group exhibitions within a UK and International context. The Centre for Applied Art Research will go forward for the 2014 UK Research Excellence Framework where the standard of academic research from CAAR will be independently assessed and graded.



- 1 Michael Moore Grid Form 2012
- 2 Ceramic object, Adrianna Ionascu
- 3 Meniscus, silver, Cara Murphy
- 4 Kilns Belfast

www.riad.ulster.ac.uk



Associated partners

Germany, CeramTec International

Germany, TU Clausthal

Germany, KAHLA/Thüringen Porzellan GmbH

Germany, Landesstelle für die nichtstaatlichen Museen in Bayern

Germany, Villeroy & Boch AG

Latvia, Turiada Museum Reserve – Special protected Cultural Monument

Latvia, Rundale Palace Museum