



British Ceramics Biennial

*International festival
celebrating contemporary
ceramics in Stoke-on-Trent*

7th September until 13th October 2019





Welcome to the 6th British Ceramics Biennial

As Patron of the British Ceramics Biennial, it is my great pleasure to welcome you to this incredible festival of making, moulding, designing, firing, and wondering in the heart of The Potteries. Over the last decade, the BCB has developed into one of the world's leading ceramic festivals, showcasing new talent, convening international artists, championing a living heritage, and providing an incredibly rich array of talks, workshops and site visits.

It has helped to ensure that the heroic history of ceramic design and manufacturing in Stoke-on-Trent never slides into nostalgia. For it is the next generation of artists and designers, entrepreneurs and makers, who will keep the industry alive and relevant in North Staffordshire.

More than that, the BCB has positioned The Potteries centre stage in the really exciting uplift in interest in craft and material culture. Bringing together global talent and challenging existing practices is what Biennials do best. In recognition of the valuable and innovative work of the BCB, the festival has now been awarded with prestigious Arts Council funding whilst there has also been a new focus on education, with school programmes working across Stoke-on-Trent.

There is, I think, a growing sense of civic pride in hosting the BCB in Stoke-on-Trent and I am enormously excited by its development over the coming years. The V&A is committed to supporting ceramic design in The Potteries, working closely with The Potteries Museum & Art Gallery as well as our own collection at World of Wedgwood.

I would like to thank all the artists, designers, funders, and volunteers who make the BCB possible and I hope you have an inspiring and enjoyable visit.

Dr Tristram Hunt
Director, Victoria and Albert Museum
Patron, British Ceramics Biennial



Introduction to the British Ceramics Biennial 2019

I am delighted to be introducing you to the sixth British Ceramics Biennial (BCB).

With work by over 300 artists and makers, in 25 exhibitions and projects, presented in six venues across the City, BCB is a significantly expanded festival this year. Even a cursory glance at the programme reveals the extent and variety of what there is to see and do, learn from and contribute to.

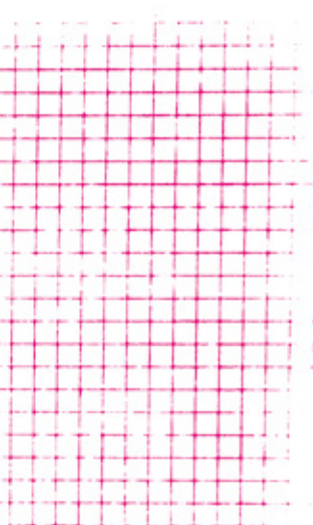
This year we are pleased to be celebrating our tenth anniversary with a programme that retains founding qualities of vitality and freshness and that continues to reflect the energy innovation and endeavour that is characteristic of contemporary ceramics practice both locally and globally.

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

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

I would like to reiterate the thanks extended by Tristram Hunt in his welcome, to the artists, volunteers and funders who make BCB possible, and to add and acknowledge the committed BCB Board, Staff and Associates whose energy and enthusiasm is instrumental in getting the show on the road. And to the audiences who make it worthwhile, we invite you to come, to take your time, engage with and most importantly enjoy.

Barney Hare Duke – Artistic Director BCB



Venue:
China Hall

AWARD

AWARD 2019 artists:

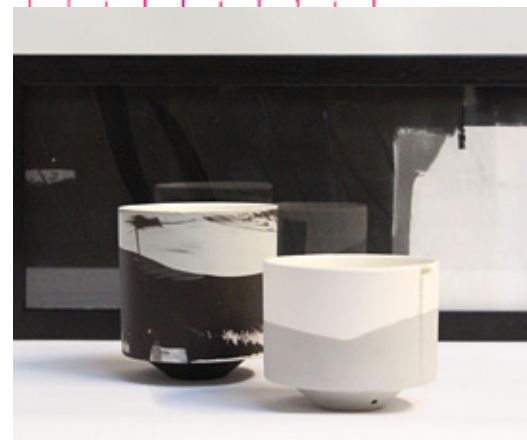
Adam Buick
Elliott Denny
Barry Finan
Jessica Harrison
Vicky Lindo
& William Brookes
Sam Lucas
Zoe Preece
John Rainey
Irina Razumovskaya
Hannah Townsend

AWARD is the British Ceramics Biennial headline exhibition, which celebrates its 10th anniversary in 2019. Set in the magnificent expanse of the China Hall on the former Spode Factory site, the show foregrounds the work of the ten artists chosen for this year's exhibition.

One artist will be chosen as the winner of AWARD, a prize of £10,000, for excellence, innovation and creative ambition. The winner will be announced at the Awards Night on 3rd October.

The AWARD prize is generously supported by Stoke-on-Trent City Council. AWARD artists have been supported by Arts Council England, Arts Council Wales, Brunswick Services, Golden Thread Gallery, Ibstock Bricks, National Museum of Wales, Potclays Ltd, Valentine Clays, Venture Arts.

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02

01: Zoe Preece.
Photographer Dewi Lloyd

02: Hannah Townsend.
Photographer Alice Funge

03: Adam Buick

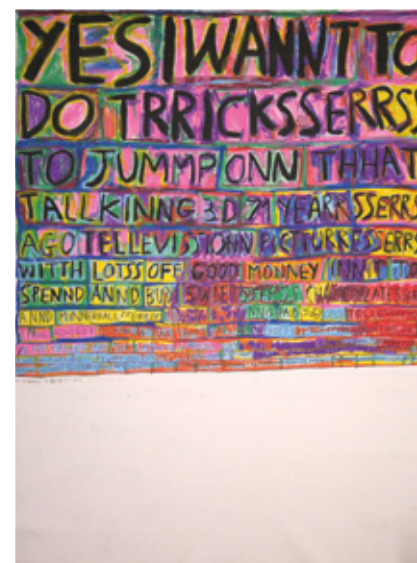
04: Barry Finan.
Photographer Martin Livese



03

“AWARD is a showcase for ground-breaking and progressive practice, capturing the breadth and dynamism of artists engaging with clay today. It is an opportunity for ambition, and for new ideas to be explored and presented in a truly remarkable and historic location.”

– Alun Graves - Senior Curator,
Ceramics and Glass at the Victoria
and Albert Museum and chair of
AWARD selection panel.



04

AWARD

AWARD selection panel:

Deirdre Figueiredo
– Director of Craftspace

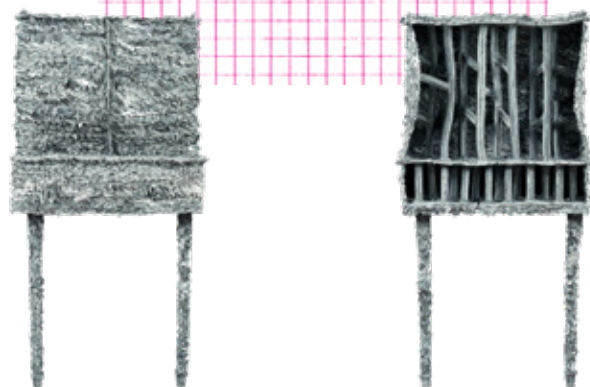
Lilli Geissendorfer
– Director of Jerwood
Charitable Foundation

Alun Graves
– Senior Curator, Victoria
and Albert Museum

Barney Hare Duke
– Artistic Director, BCB

Clare Twomey
– Artist and Research
Fellow, University of
Westminster

Tana West
– Artist and AWARD
Winner 2017



01



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01: Jessica Harrison

02: Victoria Lindo

03: Irina Razmovskaya



04

04: John Rainey

05: Sam Lucas.
Photographer Sam Lucas

06: Elliott Denny



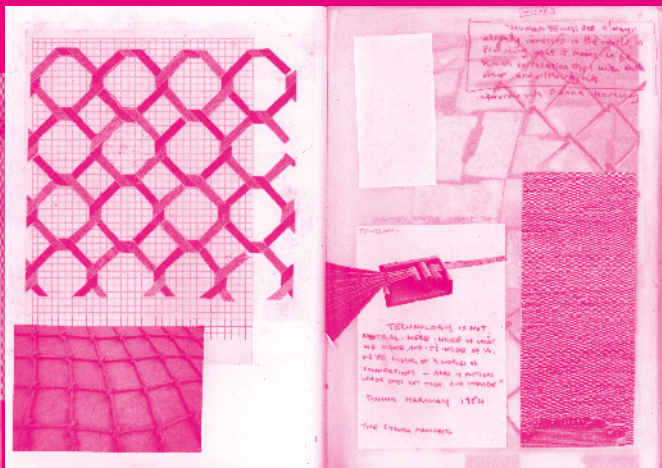
05



06

“Bringing together personal trajectories of the individuals donating the material, the ceramic threads represent these connections and histories, forming a constitutive part of the whole artwork. We are living in an increasingly complex world, with social networks and interconnectedness across geographic boundaries or historical divides, a riot of overlapping threads.”

– Tana West



01

Waiting for Odysseus,
Tana West

Winner of AWARD 2017, Tana West, has created a new body of work for this year's festival. As a continuation of her [UN]WOVEN project, made for BCB 2017, which explored material and personal connections across Europe utilising small quantities of clay donated from people across the world. Since 2017 the network of connections has expanded, both local and global, and the clayey-soil donated will be made into a ceramic tapestry in the process of being made and un-made.



02

01: Tana West

02: Tana West.
Photographer Nicholas
Middleton

03: Eusebio Sanchez.
Photographer Tania Dolvers



03

Eusebio Sanchez

As winner of BCB *Fresh* 2017, Eusebio Sanchez was awarded a short residency at Guldagergaard International Ceramic Research Centre. For BCB 2019, Sanchez has been invited to present new work made since his time in Denmark.

Sanchez celebrates the prehistoric method of hand building coiling, finding it fascinating that as a process, coiling is rooted in the history of craft and ceramics so deeply and still plays a crucial role in contemporary making. Frequently the work takes Sanchez on a material and narrative journey and as he progresses through deeply intuitive processes he makes decisions to shape the final form different to the one he had in mind. He lets the form be, and he lets serendipity happen in the search for a new structural complexity.

Venue:
China Hall

Fresh

Fresh artists:

Nehal Aamir
Lisa Allan
Gina Baum
Chloe Bell
Elizabeth Degenszejn
Steven Edwards
Luke Fuller
Emily Stapleton-Jefferis
Toni De-Jesus
Benjamin Kew
Loh Lik Kian
Ho Jung Kim
Ho Lai
Tim Martin
Ngah Tho Ng (Debbie)
Laura Plant
Steven Sales
Rose Schmits
Pam Su
Eunjung Suh
Alice Walton

The *Fresh* exhibition celebrates and gives a critical platform to recent graduates of UK further and higher education programmes.

Selected *Fresh* exhibitors will be awarded residency opportunities with Guldagergaard International Ceramic Research Centre, Denmark, Wedgwood, Staffordshire University and with the BCB Studio in Stoke-on-Trent in 2020.

Fresh selection panel:

Neil Brownsword – Artist and Professor of Ceramics, Staffordshire University
Dik Delaney – Design Director WWRD (Waterford, Wedgwood, Royal Doulton)
Rhiannon Ewing-James – Creative Producer, BCB
Helen Felcey – Artist, Curator
Eusebio Sanchez – Artist and *Fresh* winner 2017

Fresh international residency is supported by Guldagergaard International Ceramic Research Centre. *Fresh* is generously sponsored by Staffordshire University and Wedgwood.



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“Fresh provides a unique platform for recent graduates to exhibit their work at the British Ceramics Biennial. It showcases a diverse cross-section of ideas and trends currently explored within clay and ceramics practice and offers opportunities to forge new networks both nationally and internationally. Emerging talent can acquire a presence alongside a range of established artists and designers through the UK’s largest festival that champions the boundless possibilities of the material.”

– Neil Brownsword Artist and Professor of Ceramics, Staffordshire University

01: Eunjung Suh.
Photographer Eunjung Suh

02: Chloe Bell.
Photographer Maria Bell

03: Toni De-Jesus.
Photographer Toni De-Jesus

04: Alice Walton.
Photographer Alice Walton

05: Emily Stapleton-Jefferis.
Photographer Ester Segerra



04



05

Venue:
China Hall

Fresh: Staffordshire University Live Industry Projects

Gemma Cornes
Evelyn Kim
Ross Mountford
Ellina Pollitt
Gaby Turner
Emma Westmacott

Venue:
China Hall

Fresh Talent Awards

The winners of the Wedgwood and Staffordshire University *Fresh Talent Awards* will be announced at the **BCB 2019 AWARDS** night on 3rd October 2019.

01



As part of a partnership project between Staffordshire University and the world renowned Wedgwood and Royal Doulton brands, students were given Live Industry briefs to design and create imaginative ceramic objects fit for modern lifestyles.

The outcomes from this project are presented as a case study, an example of how successful such projects can be for all parties involved.

This year Staffordshire University students tackle product, design and technical challenges of compact living, fast paced lives and eco-ceramics through a collection of innovative and thoughtful products and objects created with people in mind.

With generous support from the two principal sponsors of *Fresh*, Staffordshire University and Wedgwood, we are pleased to announce as a new initiative that two of the *Fresh* exhibitors will be selected for the *Fresh Talent Award*. Each award will include a fully funded three-month artist residency to be undertaken in Stoke-on-Trent hosted by Wedgwood and Staffordshire University in partnership with BCB, during 2020.

01: Evelyn Kim.
Photographer Richard Mellor
02: Ross Mountford
03: Rhiannon Ewing-James.
Photographer Malachy McCrudden



02

Venue:
China Hall

International Partnerships

Caitlin Darby
Jia-Wei Ding
Yo-You Ding
Rhiannon Ewing-James
Teraza Hruskova
Helen Johannessen
Maria Joanna Juchnowska
Jihye Kang
Holly Kemp
Alicja Patanowska
Ming-Wei Wu
Yu-Wen Zhang
Yo-You Ding
Yu-Wen Zhang

Karolina Bednorz
Maria Braun
Chloë Dowds
Rhiannon Ewing-James
Kate Haywood
Maria Joanna Juchnowska
Manos Kalamenios
Yuka Kikumoto
Amy Mackle
Supawan
Sihapoompichit Morris
Maria Punkkinen
Francesca Romei
Kristina Rutar
Atis Snevelis
Alice Walton
Wendy Ward

FRANZ Rising Star Project

The *FRANZ Rising Star Project* seeks to encourage, support and reward students to work with porcelain, and stimulate a global interest in the creative potential of a next generation of ceramic artists.

Through an annual competition *FRANZ Rising Star Project* offers 100 scholarships, each of US \$1000 to aspiring students worldwide.

“FRANZ Rising Star Project provides once-in-a-lifetime opportunities for students to broaden their horizon, let their artworks be seen and shine their own light.”

– Franz Chen

03



Future Lights

Future Lights is a Europe wide annual competition platform for new graduates seeking to pursue professional careers in the field of ceramics.

Supporting more than 24 emerging professionals since 2016 the *Future Lights* competition introduce participants to new experiences and unparalleled career opportunities, exhibiting in high profile exhibitions, taking part in sector leading events across Europe and networking opportunities. The *Future Lights* competition reaches new audiences and continues to connect and inspire the next wave of talent coming through.

The *Future Lights* competition is run by Ceramics and it's Dimensions which is generously supported by Creative EU funding, European Ceramics Society and JECS Trust.

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Venue:
China Hall

International Artists' Exchange:

Artists:

Shirley Bhatnagar (IN)
Wookjae Maeng (KR)
Andrew Burton (UK)



01

Korea and India

British Ceramics Biennial is involved in a number of international projects working with organisations and initiatives in supporting artists' exchange aiming to deepen cultural and artist-led dialogues between countries, organisations and communities. In 2019 in partnership with the Indian Ceramics Triennale and Korean International Ceramic Biennale, British Ceramics Biennial is host for six weeks to two international artists-in-residence; Shirley Bhatnagar (IN) and Wookjae Maeng (KR) whilst Andrew Burton (UK) is hosted by the Korean International Ceramics Biennale.

Shirley Bhatnagar's residency project *Beyond White Mughals* references the book by British author William Dalrymple, and proposes to revisit the cultural linkages between India and Great Britain. By way of hybrid anthropomorphic ceramic sculpture, Bhatnagar will explore alternative historical narratives interrogating the subtle cultural nuances of the former colonial relationship.

Wookjae Maeng will explore cultural and social perspectives on heritage, environment and post-industrial landscapes. Creating an experiential installation of meticulously made, bone china animals, he evokes curiosity and empathy, challenging our relationship with creatures within urban environments.

Andrew Burton during his residency in Korea, will create new work in response to the Korean International Ceramics Biennale's theme - Peace. For BCB 2019 Burton presents his installation piece, *Iron, Bark, Clay*.

The International Artists' Exchange programme is supported by Korean International Ceramics Biennale, Indian Ceramics Triennale and Charles Wallace India Trust.



02

14



Venue:
China Hall

International Artists' Exchange:

Artists:

Kozan Gama
Juhaku Inoue
Hideki Inoue
Aya Kondo
Koji Mamoru
Teramoto Masubuchi
Karin Miyamoto
Hiroshi Otsu
Osamu Tsutsui
Masayuki Uraguchi
Kasama Potters

Venue:
China Hall

International Artists' Exchange:

Artists:

Caitlin Darby
Elena Gomez del Valcarcel
Thomas Longdon
Laura Plant
Kyle Ramsey

01: Wookjae Maeng.
Photographer Kyung Tae Kim

02: Shirley Bhatnagar.
Photographer Ishan Khosla

03: Laura Plant

Japan

Kasama City in Japan is known for its ceramic tradition. Following the post-war decline of its old ceramic industry the City authorities are now seeking to promote a reinvigorated ceramic identity centred round a large Spring pottery fair and the many potters who are based in the town.

The display of work by the potters of Kasama, curated by Ryoko Mutasono is the first stage in an exchange between the ceramic cities of Kasama and Stoke-on-Trent with a shared ambition to support the development of contemporary ceramics practice.

China

In 2018 five UK based designers took part in a four-week exchange project in Beijing and Jingdezhen, China. Product design company Huajiang (Honav), British Ceramics Biennial and Staffordshire University initiated the project as a pilot, opening up channels for exchanging cultural perspectives on ceramic design between designers in China and the UK.



03

15

Venue:
China Hall

Growing Cultures

Artists:

Peter Jones
Joanne Ayre
Joanna Hejmej
Anjum Malik
Thea Stallwood
Alice Thatcher

Participants and co-producers include:
North Midlands Older LGBT group, Burslem, Jubilee Project, Patients and staff Sneyd Stroke Rehabilitation Unit, at the Haywood Hospital

With students from:
Abbey Hill School and Performing Arts College, Birches Head Academy, Co-Op Academy Stoke-on-Trent, Merit Pupil Referral Unit, Newcastle Academy, Portland College, St. John Fisher Academy, The Discovery Academy, Thistley Hough Academy, Trentham High Academy

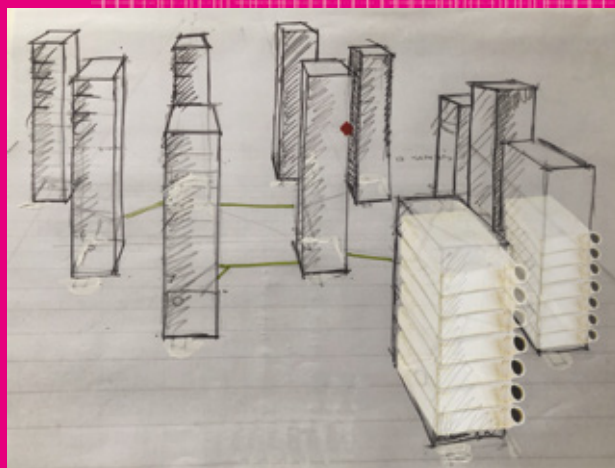
In 1940 Norman Heatley a scientist working in Oxford designed the "culture vessel" – a ceramic bottle/flask in which penicillin mould was to be grown. The first batch of culture vessels were produced in Stoke-on-Trent by James Macintyre and Co. Months later sufficient quantities of penicillin were harvested from the vessels for the first test to be carried out on a human being. The trial was a success, and the rest is history.

The *Growing Cultures* project takes the story of the bottle as its starting point and explores narratives of place and production, reflecting on how the current use of antibiotics impact on our health and wellbeing.

The *Growing Cultures* exhibition includes installation work by Peter Jones and BCB associate artists. This will incorporate collective works made through workshop programmes with community and health groups and over 300 schoolchildren in Stoke-on-Trent. Three films by Thea Stallwood reflect on the creative process of making and engagement, learning and sharing in a community context.

Growing Cultures project has been supported by: Stoke-on-Trent Public Health, Public Health England, Weston Jerwood Creative Bursary Programme, The Potteries Museum & Art Gallery/BCB Clay Museum Project, The Haywood Foundation.

01



01: Peter Jones

Venue:
China Hall

Exchange

02



03



02: Lawrence Epps.
Photographer Em Cooper

03: Hannah Tounsand.
Photographer Dave Usher

Accolade Lawrence Epps

Materials: Ceramic trophies, gold bullion, digital questionnaire.

Disturbed rather than inspired by our culture of competition, *Accolade* is a participatory artwork reflecting on the complex forces at play in the drive for success.

Raising the question as to whether 'hard-earned' success is simply a matter of chance, Epps playfully re-organises the oblique mechanics of the art-market by calculating prices for his works using a means-testing questionnaire. The algorithm, developed in collaboration with statistician Professor Sir David Spiegelhalter, calculates personally adjusted prices to account for life's unfairness.

Slumped ceramic trophies, like a procession of susceptible egos, struggle to keep their balance in a questionable glory parade. Each piece is available for sale, but hidden inside the fired clay of a certain number, Epps has sealed a quantity of gold bullion. Buyers of the artworks have no idea which trophies contain the fortune, and the only way to find out is to break the artwork, and perform another failure in pursuit of success.

Accolade is funded and supported by the Arts Council England, the European Ceramic Work Centre (sundaymorning@EKWC), Jingdezhen International Studio and Wysing Arts Centre.

Auction Adam Partridge

British Ceramics Biennial 2019 are delighted to host a special auction of contemporary ceramics.

Jason Wood, specialist consultant in Studio Ceramics at Adam Partridge Auctioneers & Valuers, will curate the sale, which will feature some 100 individual art works by BCB 2019 exhibiting artists, BCB associate artists alongside other selected artists. Works will be on display during the festival with the auction taking place on the evening of 10th October in the China Hall. For those unable to attend the auction in person, it will be streamed live for online bidding. Adam Partridge Auctioneers' regular Studio Ceramics & Modern Design auction will be held the following day on Friday 11th October at the Cheshire Saleroom in Macclesfield: www.adampartridge.co.uk

Venue:
China Hall

Exchange

01



Cj O'Neil, *Clay Networks*

Using an experimental residency at Spode, Researcher, Educator and Artist CJ O'Neill interrogates issues of authorship, collective learning and collaboration, developing a network of objects that begin to acknowledge the valuable (sometimes unseen) others in the work we do and objects we encounter.

Chris McHugh, *The Setomonogatari Series*

Drawing on periods of research time spent in Seto, Japan, McHugh presents a body of work and series of artists talks that explore themes of art-archaeology, placemaking and that specific to a contemporary city of ceramic industry and heritage.

Whitegold Project, *Brick Making Exchange*

Connecting through materials, Whitegold Project and British Ceramics Biennial make connections between St. Austell and Stoke-on-Trent, exchanging materials of place, white china clay and red etruria marl clay, for use in community brickmaking projects

The annual Whitegold Festival of Clay takes place September 21st, 2019 in clay town St Austell, coinciding with the British Ceramics Biennial festival.

Mary O'Malley Export Porcelain, 燒烤設置 (*Barbecue setting*)

O'Malleys installation throws a spotlight on China's move into a position of global leadership. This work references the shifts of global economic exchange and asks questions about cultural identity and appropriation.

Venue:
China Hall

The Lodge

The Lodge is a project space where festival visitors are invited to reflect, record and share their views, perspectives and responses to the festival's art, activities and experiences.

The Lodge will include interactive spaces for reading and writing, for film viewing and listening stations. As a test bed for audience engagement *The Lodge* will take place in four evolving iterations as part of the expanded BCB programme, with *The Lodge* project spaces at: Middleport Pottery, The Potteries Museum & Art Gallery, World of Wedgwood and the Spode Works site.

Johnny Magee, *Oversite*

Johnny Magee's film reflects on the BCB 2019 city wide programme. The work addresses urbanism, landscape and structures that identify and distinguish Stoke-on-Trent's heritage and evolving sense of place. *Oversite* is presented in *The Lodge* spaces of each BCB 2019 partner venues.

03



01: CJ O'Neill

02: Chris McHugh.
Photographer Jo Howell

03: Mary O'Malley

04: Aerial shot of Stoke-on-Trent.
Photographer Johnny Magee

04



Venue:
China Hall

Production

Production Line

Production Line is a live workspace set up in the China Hall where visitors will have opportunity to watch or get involved in making with clay. Projects include making a contemporary Staffordshire flat-back figurine, or joining in the production of press moulded figures for the *Cast of Thousands* project.

Bookable and drop in sessions are available throughout the festival.

Tom Wilkinson, *Sun Firing*

Kinetic Artist Tom Wilkinson intervenes in the China Hall, capturing images of sunlight and shadow and firing traces into clay surfaces using a rudimentary camera.

Stephen Seabridge Poet Laureate for the City of Stoke-on-Trent

Stoke's own poet laureate will be joining BCB as poet-in-residence over the five weeks of the festival. With a roving brief Stephen will be referencing and reflecting on the festival programme, he will write, perform and lead informal workshops with visitors at each of the festival venues.

01



Venue:
China Hall

The Clay Quarter

The Clay Quarter – a space for exploration and experimentation with the material of clay.

The Clay Quarter is an interactive space that has evolved from our community and education work that invites everyone to explore and experiment with clay in new and exciting ways. BCB associate artists Joanna Hejmej, Gabriella Rhodes and Merida Richards have worked with sound, light and unexpected tools to create a space that encourages different types of interaction with clay.

The Clay Quarter will be evolving throughout the festival – your activity will influence and inspire the artists to move, shift, and create to reshape the environment, ensuring something different every week.

Enjoy exploring clay on your own, with a friend, or with the whole family.

Drop in to play for ten minutes or spend two hours (or even the whole day) exploring or experimenting in *The Clay Quarter*.

01: Flatback Production.
Photographer William Wong

02: Photographer Joel Fildes

02



Venue:
Spode Works Site

Externalising the Archive

Artists:
Neil Brownsword

Angela Atkinson
Ed Austin
Karina Rodriguez
-Echavarria
Richard Edwards
Emma Fellows
Tim Forrester
Richard Harper
Ken Taylor
Mike Whitehead

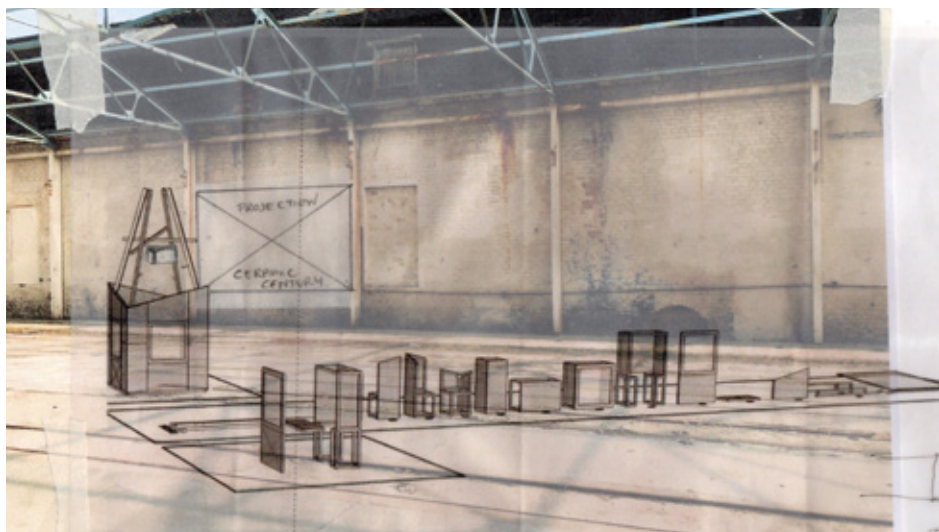
Neil Brownsword leads a multidisciplinary team of artists in creating this ambitious, large-scale and closely researched installation on the Spode Works site, with an associated digital laboratory space within the Spode Museum Trust Heritage Centre.

Focussing on the former Spode factory's plaster moulds, of which there are approximately 70,000 still located on the site, Brownsword reveals the intricacies of these complex heritage assets for public scrutiny.

This multi-faceted project brings together a diverse range of artistic interventions and digital mediations made in response to the former Spode factory's archives and production histories.

Artist Neil Brownsword explores the site's mould collections through a series of installations that intersect the external spaces of the factory. Often overlooked Brownsword re-evaluates the human ingenuity and dexterity held within these tools of mass production in an attempt to draw greater awareness to their future preservation.

01

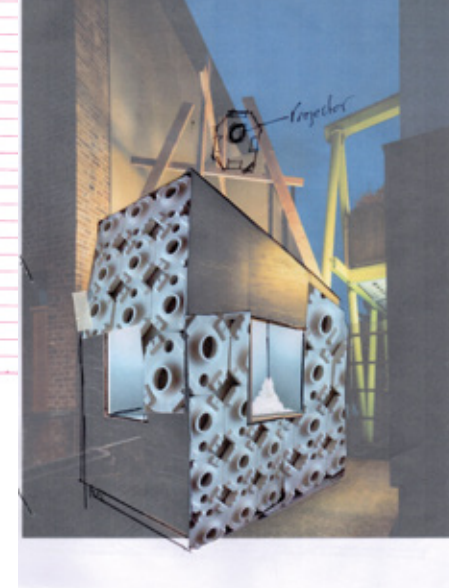


01, 02, 03:
Neil Brownsword

02



03



Further responses to Spode's historic archives by staff from Staffordshire University will be exhibited within London based architect Ken Taylor's 4 x m2 Gallery Pavilion, located on the site of the former Jubilee kiln. Taylor's not-for-profit social arts project will be piloted in collaboration with Brownsword's commission to explore conversations beyond the conventional art gallery.

Brownsword has also initiated the digital scanning of Spode's remaining mould stores to offer a virtual reality experience for visitors to navigate their way into buildings and spaces that remain currently inaccessible. To complement this, a laboratory within the Spode Museum Trust Heritage Centre, where the 3D digitisation of the site's archives will be undertaken, allowing the public to interact with new technologies utilised for the documentation and creative dissemination of cultural heritage.

The project has been supported by ACAVA Studios, Spode Museum Trust, m² Gallery, EMRYS, Stoke-on-Trent City Council, The Potteries Museum & Art Gallery, Staffordshire University, University of Bergen.

Venue:
Spode Works Site

Spode Museum Trust Heritage Centre

Spode Museum Trust

The Spode Museum Trust was established in 1987 as an independent charitable trust. It holds the Spode collection and archive, and includes: some 40,000 ceramic items, over 25,000 engraved copper plates, antique factory tools and machines, furniture and moulds and ¼ million Spode and Copeland documents including watercolour paintings of some 70,000 ceramic patterns. The Spode Museum Trust Heritage Centre is open for the duration of the BCB 2019, every day of the week 10am–5pm. The visitor centre hosts a coffee shop and sells a variety of ceramic items.

www.spodemuseumtrust.org

Spode Works Site – BCB Festival Focus weekend 14th–15th September

In addition to the on-site weekly programme of activities the focus weekend will include a special series of talks, tours and demonstrations led by Neil Brownsword and Karina Rodriguez Echavarria. Visitors can also navigate their way into the former factory's mould stores through virtual reality technologies. Activities will take place in the China Hall, Spode Museum Trust Heritage Centre and in the *Externalising the Archive* exhibition installation site.

01: Spode Mould Store.
Photographer Jenny Harper

02: Spode Works Site.
Photographer Jenny Harper

01



02



Venue:
Spode Works Site

Independent Events on the Spode Site

ACAVA Studios Spode Works, Open Studios

ACAVA artists and makers will be throwing open their studios to the public during BCB 2019, along with an exhibition in the gallery space. Saturday 7th and Sunday 8th September, 11am–5pm.

Keith Brymer Jones, *Absent Tribe: Echoes of Spode*

Artists: Keith Brymer Jones, Marj Hogarth, Dan Thompson, Paul Rogerson, Sarah Peart, Darren Washington.

Every piece of pottery made in Stoke has been touched by about 15 pairs of hands. In its prime, Spode employed over 1000 people. Imagine all those hands, all that history.

Keith Brymer Jones has hand-thrown a beaker for every member of the workforce, when the Spode site was at its busiest. See the numbered beakers and hear the stories from the past workers in the immersive installation.

The exhibition is held on the Spode Works site, open Wednesday–Sunday, from 18th September–24th November 2019. With special advance preview – 13th September 2019.

Dust Rising DR19

A contemporary arts exhibition/event, has commissioned work on the subject of 'Industry and Architecture' from local artists and recent graduates. The exhibition will take place on the Spode Works site 7th–29th September, 2019, opening 12pm–4pm.

Potbank

Potbank is a local company which has been actively involved in the regeneration of the Spode site. The PotBank Works Canteen cafe will be open during BCB 2019, selling a variety of hot and cold drinks and meals.

Opening hours: 9am–5pm – Monday to Sunday.

Venue:
Middleport
Pottery - Burslem

Resonating Spaces

Artists:
Guillaume Dujat
Helen Felcey,
Joe Hartley
Kieran Hanson

Burslem Jubilee Project:
Sarah Delvari
Dalit Fischman
Jane Kelsall
Mehdi Mohammadi
Taraneh Noroozi
Sheila Podmore
Mehdi Rostami
Sharam Vafa
Asal Vahedi
Dianne Yeadon

At Middleport Pottery the artists have led an explorative project, creating a series of temporary structures, interventions and soundscapes across the site. The iconic interior of the bottle kiln, the hidden corners and traces of former factory buildings become active, contemplative spaces where visitors experience the layered qualities of this extraordinary site of living heritage.

The artists, Guillaume Dujat (Sound Artist), Helen Felcey (Artist Curator), Kieran Hanson (Film-maker) and Joe Hartley (Product Designer) have come together as an interdisciplinary team to shape and create *Resonating Spaces*. Over three months, the group have been working with members of Burslem Jubilee Project, as co-producers and participants in the exploration and expression of collective outcomes.

Whilst the overriding experience of visiting Middleport pottery is that ceramic wares have been made continuously for over 130 years on site, the team have tapped into processes and activities, which wrap round the pottery production.

Lengths of willow and hazel have been re-introduced to the factory landscape. These materials were used extensively for the making of crates for transporting fragile wares on their journey along the canal and out in to the world. Here, they are utilised in building temporary structures, in which making activities including brick-making and component assembly will take place.



01

“We have learnt to listen to the voice of pottery, as never imagined before. We have wondered how this place has been kept safe for over 130 years, alive, with all its stories and histories. As we make together on site, we sense our pasts, our present and futures.”

– Burslem Jubilee Project member



02

Experimental sounds recordings taken from across the factory are digitally reconfigured and replayed through clay slabs arrayed within storage spaces.

The inner chamber of Middleport’s sole remaining bottle kiln, provides the atmospheric setting for unfamiliar sonic compositions, marking the rhythms of the factory and capturing clay in transformational states. Visitors are invited to play their part, adding dry clay into the mix contributing to this curious soundscape.

In the specially created project *The Lodge* space, film-maker Kieran Hanson creates a filmic response to the Middleport Pottery project site, uncovering the subtle exchanges between people and place, which have shaped the journey of *Resonating Spaces*.

Resonating Spaces is open to visitors 7 days a week throughout the festival with volunteers facilitating opportunities to engage and record public responses to the work. On two days each week the artist team will be working on site animating the interventions and continuing to build on the work.

01: Guillaume Dujat

02: Helen Felcey

Venue:

Middleport
Pottery - Burslem

Resonating Spaces

Cast of Thousands

Several hundred ceramic figures made by local schoolchildren as part of the BCB CLAY School Project *Cast of Thousands* will appear in nooks and crannies around the Middleport Pottery grounds giving visitors further impetus to explore the site.

Resonating Spaces has been supported by Clay College.

**Middleport - BCB Festival Focus
weekend 28th-29th September**

Over the focus weekend there will be a range of extra activities and special events including artist talks, sound performances, digital demonstrations and clay-making workshops with the Burslem Jubilee Project.

01



02



01: *Cast of Thousands*.
Photographer Jenny Harper

02: Middleport Pottery
Bottle Kiln.
Photographer Jenny Harper

From clay to cup, Middleport Pottery's Factory Tour offers a unique experience to see how Burleigh ware is made, utilising production methods unchanged in 130 years; including the highly specialised 'tissue transfer' decoration technique which cannot be seen in production anywhere else.

MIDDLEPORT POTTERY

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**Middleport Pottery, Port Street,
Stoke-on-Trent ST6 3PE**

www.middleportpottery.org/bcb

Venue:

The Potteries Museum & Art Gallery - Hanley

Cultural Icons: Remaking a popular pottery tradition

Artists:

Joanne Ayre
Christie Brown
Claire Curneen
Stephen Dixon
John Hewitt
Ingrid Murphy
Matt Smith

Flatback Production Group:

Kerry Aubrey
Anne Austin
Sandie Bebbington
Sue Blatherwick
Judith Bishop
Angela Boote
Trudie Crampton
Rebecca Davies
Sara Devari
Anna Francis
Dalit Fischman
Claire Heath
Kevin Lee
Helen Morgan
Tara Noroozi
Les Papiernik
Stephen Snell
Asal Vahidi
Burslem China Painters
William Wong
(Photographer)

Curator:

Tessa Peters

Cultural Icons takes inspiration from the history and tradition of the Staffordshire flatback, once produced by most of the potteries in the region. Such objects reflected the interests of ordinary people in Victorian England, their subjects including famous entertainers, politicians, royalty and religious themes. For this project, curator Tessa Peters assisted by artist Christie Brown invited figurative ceramicists to respond to the historic flatback portrait figures in the extensive collections of The Potteries Museum & Art Gallery. The resulting artworks comment on aspects of mainstream culture, society and politics today.

01



02



01: Matt Smith

02: Stephen Dixon

03: Christie Brown

03



Stephen Dixon offers a satirical take on political events such as Brexit and the presidency of Trump, while Matt Smith's series, *Oceans Rise, Empires Fall*, provides an allegorical vision of societal structures in a state of collapse. Claire Curneen's timeless subjects – both religious and secular – feature mysterious pairings and propose enigmatic narratives. Ingrid Murphy's *She danced me into a flat spin* series is the result of her direct hands-on engagement with a traditional flatback scene within a virtual reality platform. Inspired by Staffordshire figures of Queen Victoria with her infant children, Joanne Ayre provides contemporary visions of motherhood including Meghan Markle and Shamima Begum, and Christie Brown's flatbacks invite reflection on today's celebrity culture exemplified by popular TV shows such as *Love Island* and *Strictly Come Dancing*.

The artists were also commissioned to provide a related design for production as a limited edition by communities of makers in Stoke-on-Trent. This enabled workshop participants to develop new skills and gain an understanding of how the original flatbacks were made. The editions and one-off works are displayed alongside a selection of Victorian flatbacks from the museum's collections and finely detailed drawings of historic flatbacks by John Hewitt that also encourage close study of the original figures.

NB *Cultural Icons* runs 14th September to 17th November 2019, The Potteries Museum & Art Gallery.

Venue:

The Potteries Museum & Art Gallery - Hanley

Cast of Thousands

Several hundred ceramic figures made by local schoolchildren as part of the BCB CLAY School Project - *Cast of Thousands* will inhabit spaces and places in the museum throughout the festival.

The Potteries Museum & Art Gallery

The Potteries Museum & Art Gallery boasts a series of internationally renowned collections including the Staffordshire Hoard and the world's best collection of Staffordshire ceramics.

All of the museum's collections are recognising for their national importance. As well as the Staffordshire Hoard and ceramics displays the museum has galleries dedicated to fine and decorative arts, costume, local history, archaeology and natural history. The museum provides an engaging programme of exhibitions, activities and learning experiences for the City's residents, schools and visitors to the area. It has a number of national and international partnerships across Europe and from the USA to China, delivering world class activities and exhibitions.

www.stokemuseums.org.uk/visit/pmag



01: Aerial shot of The Potteries Museum & Art Gallery. Photographer Johnny Magee

01

Venue:

The Potteries Museum & Art Gallery - Hanley

Hanley - BCB Festival Focus weekend
21st-22nd September

Timed to coincide with The Potteries Museum & Art Gallery's Heritage Open Day activities, the festival focus weekend will see a range of extra activities and special events take place between the museum, AirSpace, and other businesses located in the Cultural Quarter in Hanley. The lively programme will include artist talks, curator tours, making workshops, digital demonstrations and celebratory events. Look out for the marquee sited outside the museum.

The Festival Focus weekend is supported by Stoke-on-Trent City BID.

Venue:

AirSpace Gallery - Hanley

Terms and Conditions:
propositions
in clay

Artists:

Mark Dunhill
Tamiko O'Brien



A residency and exhibition of new works by artists Dunhill and O'Brien.

At a time when digital technologies allow us to scan and replicate complex forms and gain instant access to a huge wealth of knowledge and information, the business of making by hand could seem to be unnecessary and nostalgic. This project focuses on the largely overlooked knowledge and skills of a group of local people, including a dentist, hairdresser, masseur, blacksmith, boulderer, dressmaker, jeweler and design technologist each of whom has their own unique 3D thinking and making skills. Working with 4 tons of clay the artists will adopt a performative and participatory approach, playfully revelling in the dialogue between the eye, hand, intellect and material. In this way it sets out to celebrate the ingenuity and problem solving skills of these individuals, and to draw our attention to the importance and culture of 'hands on' practice.

Terms & Conditions will enact AirSpace Gallery and Gladstone Pottery Museum as sites for the residency, workshops, talks and exhibition of ambitious new artworks, throughout the Festival period.

www.dunhillandobrien.co.uk

Venue:

World of Wedgwood -
Barlaston

22 Hands

Artists:

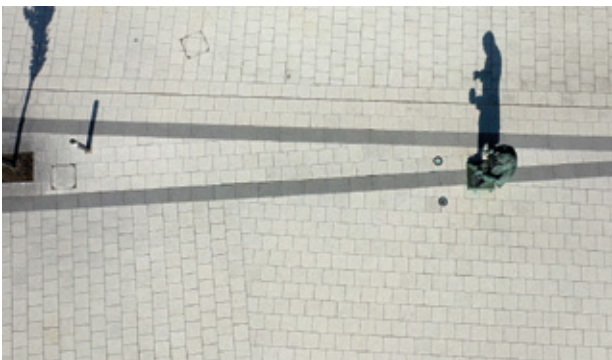
Stephanie Buttle
Duncan Hoosen
Tim Gray

Artists Duncan Hoosen and Stephanie Buttle have come together to create *22 Hands*, an exhibition, performance, workspace and intervention at the World of Wedgwood, home of the world renowned Wedgwood factory and the award winning Wedgwood Museum.

For this site-specific commission the artists took as their starting point a remarkable, exquisite, collection of works by the Stoke-on-Trent born sculptor Glenys Barton, which are displayed in the museum as part of the V&A's collection. In 1976, during her time as artist in residence in the Wedgwood factory, Barton designed a number of cast sculptures and plates as a limited-edition production range of 26 works. These all responded to the human figure and were exhibited under the title of 'Man in Space'. Barton was known to have a keen interest in contemporary dance and its founding father Rudolph Laban, who in 1947 introduced methods in factories to help workers edit task actions referred to as 'shadow movements'.

The artists are transforming and animating an unused, anonymous courtyard, an indoor/outdoor space which currently links the Factory to the Museum. Introducing physical structures, pools of slip, platforms of moulds, a clay tunnel and soundscapes the space will be brought alive, acting as an immersive theatre of making as the artists research, rehearse and make visible their creative process and thinking for the public. Hoosen and Buttle will be joined by multi media artist Tim Gray. Working closely together the artists will develop an audio sensory experience, including sound, text, found industrial machinery.

01



01: World of Wedgwood.
Photographer Johnny Magee

02: Duncan Hoosen



02

Working in the space on "three acts" or work stations the group of artists will draw in members of the public to witness and engage with them to celebrate material, process and actions.

The project enquiry throughout the residency will investigate the gestures, movements and production of the ceramic slip-casting process of *22 Hands* - the number said to be involved in the process on most ceramic factory floors.

Hoosen will pay homage to Josiah Wedgwood, the potter, by wheel-throwing several 2-3 metre 'Guardian' figures. The public will be invited to engage with the figures as they emerge and leave their mark through the making of sprigg-mould stamps to decorate their surfaces.

For several days each week during the festival the artists will be present, enacting their creative process in the theatre space. Evolving throughout the project Buttle will work with the public and local professional dancers towards a series of choreographed dance sketches, these discoveries will be a response to the physical gestural movements of ceramic manufacturing as well as the Laban techniques that Glenys Barton was so influenced by. This original dance and movement work will be developed, choreographed and performed publicly throughout the live residency event.

Venue:

World of Wedgwood -
Barlaston

Cast of Thousands

Over two thousand ceramic figures made by local schoolchildren as part of the BCB CLAY School Project - *Cast of Thousands* will infiltrate places and spaces in the Wedgwood Museum drawing attention to the Glenys Barton collection and bringing further animation to the visitor experience.

**World of Wedgwood - BCB Festival Focus weekend
12th October**

The 22 *Hands* event will culminate in a final public interactive residency on the Saturday, with further activities including artists talks and tours, digital demonstrations and making workshops. On the Sunday the World of Wedgwood will be holding its Artisan Market - Fine Food and Artisan Crafts, Monthly Market.

01



01: *Cast of Thousands*
at World of Wedgwood.
Photographer Jenny Harper

02



02: Stephanie Buttle.
Photographer Laurence Ellis

WORLD of WEDGWOOD

OPEN
DAILY
10am - 5pm



A Great Day of Discovery

World of Wedgwood is the ultimate destination to experience the Wedgwood brand. Featuring a UNESCO recognised V&A museum collection, factory tour, tea room and the Wedgwood flagship store, World of Wedgwood provides an ideal opportunity to 'learn by doing', to shop, eat and explore.

World of Wedgwood is proud to be a BCB partner and participating venue of the BCB Festival 2019, featuring a range of special events:

- *Unique BCB art Installation by Steph Buttle and Duncan Hooson*
- *Interpretive dance performances*
- *Ceramic activities in the creative studios*
- *BCB inspired afternoon tea in the iconic Tea Room*
- *BCB inspired family lunches in the Dining Hall*

World of Wedgwood

Wedgwood Drive, Barlaston, Stoke-on-Trent ST12 9ER
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www.worldofwedgwood.com #visitwedgwood



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Clay Works

Community Engagement, Health and Wellbeing programme

Clay Works is part of BCB's year round programme of activities which takes place in community and health settings and in workshops in the BCB Studio.

Clay Works is central to BCB's commitment to making a cultural and social impact in Stoke-on-Trent. Collaborating with community and health organisations, Clay Works creates opportunities for people to inform, influence and participate - exploring how creativity best works for them.

Visitors can experience the results of this ambitious programme in the design and operation of *The Clay Quarter*, in the *Growing Cultures* installation and within *Cultural Icons* at The Potteries Museum & Art Gallery.

Clay Works is supported by the Garfield Weston Foundation.

Our health partners include Changes, Haywood Hospital, North Staffordshire Mind, Starfish social hubs, Stoke-on-Trent City Council and Stoke Recovery Service.

"It really does generate a feeling of wellbeing. Everybody is around you, but you're still in your own world. What's in front of you, (the clay) that's all that matters."

— Member of ReCast group, Stoke Recovery Service

02



Clay School

With BCB 2019 CLAY School celebrates its second successful year working with schools across Stoke-on-Trent, bringing ceramics to even more young people. Over the last year the education programme has worked with 40 schools on various workshops in schools, at our BCB Studio, and partner venues such as The Potteries Museum & Art Gallery.

Cast of Thousands has been a major project for CLAY School for since the last festival, culminating in the display of thousands of ceramic figures created by children from 25 schools across the city. Lead artist Peter Jones worked with Year 4 children from The Willows Primary School and their teachers to develop the style of figure made. After a well-received installation of the first thousand figures made by The Willows Primary students, toolkits were created for CLAY Schools and many CLAY School teachers took up the challenge and created figures with their own students, as well as our BCB Associate artists leading workshops in schools and local communities over the past year.

The final installation includes original ceramic creations by school children, as well as smaller figures that have been produced by Peter Jones from their designs to represent the 40,000 school children across the city.

01: Photographer Jenny Harper

02: Clay on Wheels.
Photographer Jenny Harper

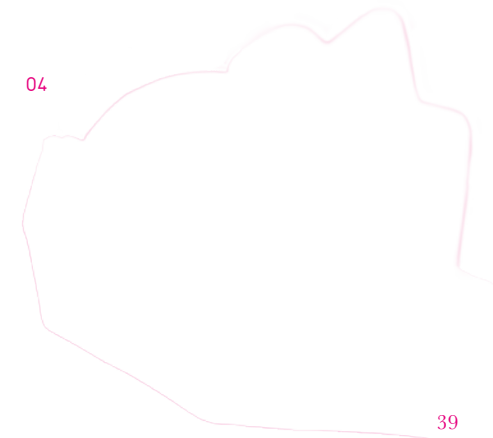
03: CLAY School.
Photographer Jenny Harper

04: Embodied Clay.
Photographer Jenny Harper

03



04



The Clay Building: a proposed new development

Since 2011, courtesy of the site's owner Stoke-on-Trent City Council, BCB has operated a Studio within the heart of the ex-Spode Works. The studio supports the delivery of our Health, Community and Education programmes across the city. The studio also provides access to making opportunities, whether you're an experienced maker or a beginner. For more confident makers, we provide a membership with regular access to the studio.

Regular studio members, informally known as the Clay Comrades have helped us in creating collaborative artworks as part of wider studio programme. The studio also hosts residencies for both UK-based and international artists. Whilst Clay Together sessions, both in studio and at other locations across the city, are a way of bringing families and friends together through creative, hands-on activity.

Since 2018 further outreach activity was made possible through Clay on Wheels with the acquisition (thanks to the support of Stoke-on-Trent City Council's Community Investment Fund) of an electric van, fully equipped with kilns, potters' wheels, tables, extruder, slab roller, and hand building tools.

However, as part of the on-going regeneration of the site plans are afoot to relocate the studio to a newly refurbished building on the Spode site. This would enable us to continue and extend the work of the studio. The new building would be a permanent base for The Clay Foundation. This building – part of a wider development with our partners ACAVA studios will include an office for the organisation; production, engagement and education spaces. It would also include a project space where artists from across the globe, and closer to home, could be based, supporting both the residency and commission programmes of the BCB festival programme and the wider Clay Foundation engagement programme. It is hoped that the building will be ready for our occupation in mid-2020. At time of writing we are undertaking feasibility work and in discussions with our partners ACAVA and Stoke-on-Trent City Council to deliver this exciting development.

Transport

Shuttle Bus

We are delighted to be able to offer a FREE shuttle mini bus which will run every weekend between the BCB venues – this will help if you are not familiar with Stoke-on-Trent or you would like to leave your car at home. There will be a limited amount of spaces on the bus so please bear this in mind. For more information on times of the bus please do ask a member of staff (wearing the Pink BCB LANYARDS) at the venues or visit www.britishceramicsbiennial.com

Taxi

There are a number of local private Taxi firms that can take you between sites.

Intercity
01782 8555855

Autocab
01782 777777

Magnum
01782 819819

Uber also operates in the city

Getting Here

Stoke-on-Trent, a city of six towns is the capital of ceramics. The festival hub venue the China Hall is based at the original Spode factory site in Stoke town, with further venues being: AirSpace Gallery and The Potteries Museum & Art Gallery both situated in Hanley – the city centre. World of Wedgwood is based in Barlaston the south of the city and Middleport Pottery in Burslem in the north of the city.

The main Stoke-On-Trent rail station is only a 5 minute walk from the original Spode factory site and just 1 minute off the A500 (*look out for the yellow AA road signs directing you into the Kingsway car park (ST4 1BL) right next to the main festival entrance*)

World of Wedgwood (for Sat Nav direction ST12 9ER) and Middleport Pottery (for Sat Nav direction ST6 3PE) both venues have car parks onsite, the nearest car park for AirSpace Gallery and The Potteries Museum & Art Gallery would be Tesco (*up to 2 hours FREE parking, postcode for this is ST1 4LS*)



01: Sunrise over Stoke-on-Trent.
Photographer Johnny Magee

01

China Hall Caterers

For 2019 BCB is working with three local companies to provide food and beverages for our hungry and thirsty festival-goers.

The Slamwich Club

The Slamwich Club, based in Hanley, will be joining us in the China Hall to provide food for the duration of the festival. Opening times are Mon-Sun 11.30am-3.30pm.

www.theslamwichclub.com

RAWR

RAWR, based in nearby Hanley, will provide a variety of teas, coffees and soft drinks, together with pastries on site at Spode 11am-4pm everyday

www.bemoreraawr.co.uk

BottleCraft

BottleCraft returns to BCB 2019. BottleCraft is a craft beer shop and bar based in the Cultural Quarter in Hanley, providing alcoholic drinks, including a special beer brewed for BCB 2019, and soft drinks. Opening times onsite are Mon-Sat 12pm-5pm and Sun 12pm-4pm.

www.bottlecraft.beer

With special thanks to...

Alan Shenton and Dan Southwood, Instruct Design Studio, Iliana Taliotis (PR and project management), Jenny Harper (Photographer), The Audience Agency and all the volunteers for their support and contribution to British Ceramics Biennial Festival 2019.

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Schools worked with 2018-19:

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Birches Head Academy
Christ Church Academy
Christ Church C.E. First School
Clayton Hall Academy
Crescent Academy
Ellison Primary Academy
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Heron Cross Primary School
Jackfield Infant School
Kemball Special School
Leicester Grammar School
Meir Heath Academy
Merit PRU
Mill Hill Primary
Moorpark Junior School
Newcastle Academy
Ormiston Horizon Academy
Ormiston Sir Stanley
Matthews Academy
Our Lady's Catholic Academy
Portland School and
Specialist College
Reach for the Stars Nursery

Ryecroft CofE Middle School
St George and St Martin's
Catholic Academy
St Gregory's Catholic Academy
St John Fisher Catholic College
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The Co-Operative Academy
of Stoke-on-Trent
The Discovery Academy
The Willows Primary Academy
Thistley Hough Academy
Trentham High Academy
Woodhouse Academy

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Sophie Mahon
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Gabiella Rhodes
Sarah Fraser
Jo Ayre
Helen Felcey
Peter Jones

Associate artists: Alice Thatcher;
Anjum Malik, Rachel Hoyle; Tas
Williams; Joanna Hejmej; Thea
Stallwood; Joanna Dawidowska;
Emma Davis; Natasha Jackson,
Merida Richards, Dena Bagi and
Priska Falin

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The Potteries Museum & Art Gallery
Spode Museum Trust Heritage Centre
World of Wedgwood*

Cover image: Stephanie Buttle
photographer, Laurence Ellis Hole
& Corner magazine issue 13 (2017)

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