**TACTILE PROJECT SPACE**
was produced by British Ceramics Biennial in autumn 2023.

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TACTILE : Heritage, Ecology and Clay

# Tactile

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Foreword CLARE WOOD 8

Tactile Project Space CLAIRE LODER 12

Introduction 16

Mapping 18

Heritage 32

Ecology 40

Substrate 50

Material 58

People 68

Making 80

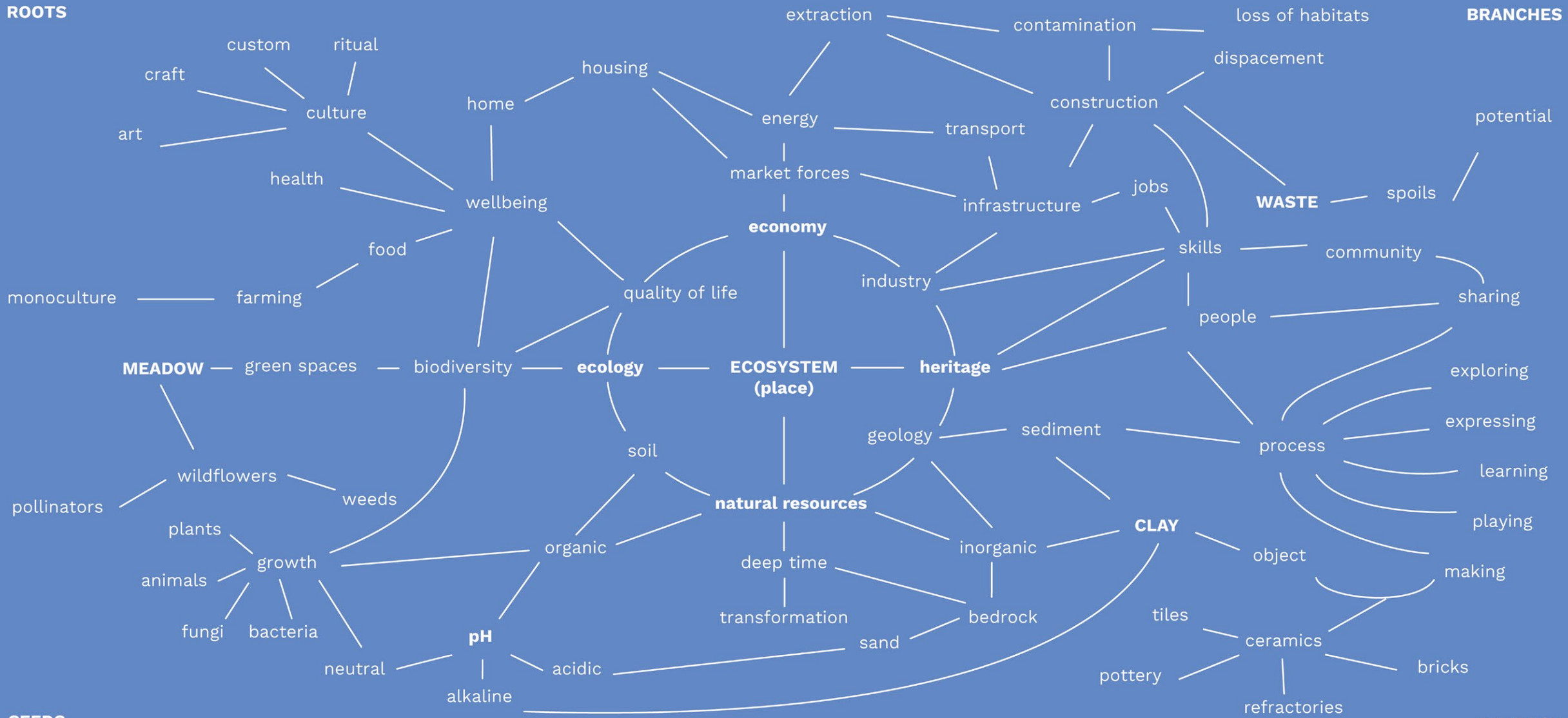
Contributors 90

Acknowledgements 92

Credits 98

Library 100




ROOTS
BRANCHES
SEEDS
BEDROCK
custom
ritual
craft
art
culture
extraction
contamination
loss of habitats
dispacement
construction
housing
home
energy
transport
potential
health
market forces
infrastructure
jobs
WASTE
spoils
wellbeing
economy
food
skills
community
monoculture
farming
quality of life
industry
sharing
people
MEADOW
green spaces
biodiversity
ecology
ECOSYSTEM (place)
heritage
exploring
expressing
geology
sediment
process
soil
learning
wildflowers
pollinators
weeds
natural resources
playing
plants
organic
inorganic
CLAY
object
growth
animals
deep time
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bacteria
transformation
bedrock
tiles
pH
sand
ceramics
neutral
acidic
pottery
bricks
alkaline
refractories

# Foreword

Sometimes small ideas grow into something important and extraordinary.

The British Ceramics Biennial is an organisation that values collaboration and the exchanges that create new ideas. Conversations in the office ebb and flow.

Over a year ago, we had a conversation about Joiners Square, an area of Stoke-on-Trent from where one of the team member's family originates. They referenced their nan, Margaret, and her love of flowers and this prompted a discussion about urban wildflowers and eventually the idea of 'Margaret's Meadow' was coined. There is a long journey from a chat about an imaginary meadow to a richly conceived project encompassing urban biodiversity, the tile-making heritage of Stoke-on-Trent, the value in materials typically classed as waste, and mass-participation clay engagement. That is the origin of Tactile and the Tactile Project Space, which formed such a compelling part of the 2023 British Ceramics Biennial. It is a privilege to introduce the creativity, the meticulous planning and the learning that went into it.

Thank you to Natalia, Sarah and Joanna, the lead artists who developed the Tactile Project Space with such care and ingenuity. You can read more about their practice on page 90.

I hope you enjoy this insight, which extends the life of the Tactile Project Space. As this publication is produced, the hundreds of tiles made within the space will be laid into a meadow in the heart of Stoke-on-Trent, representing another extension of Tactile and a valuable contribution to the flora and fauna of the city.

With thanks to Margaret.

**Clare Wood**
*Artistic Director & Chief Executive of British Ceramics Biennial*

British Ceramics Biennial





# Tactile Project Space

## ‘Look at all those birds we never knew there could be’

*– Kerri ní Dochartaigh*

It makes my skin prickle thinking of it now.

Walking into the Tactile Project Space was a sensory transition even before I got my hands on the strawy clay and those wild seeds. The smell of the damp stuff and its lively constituents made for an atmospheric room. Those festering, furry edged, aqueous tiles slowly giving up their clay wet moisture.

The rain in Stoke-on-Trent that day had gotten everywhere, we dragged it in with us on our clothes and breathed our autumn breath into the air of that back-of-the-church-hall space.

What greeted us was a carefully curated environment laid out with an array of gathered materials and an invitation to work with the clay in its raw state, to make a meadow destined for the campus at Staffordshire University.

In my own ceramics practice I’ve been drawn to the raw stuff too, my kiln firings stalked and shadowed by more open-ended clay bound activities. Badgered by various experiments with clay as a growing collaborator, as a soily companion, as terracotta pot and shard-path-trail. This slow uncoupling of clay and kiln has led to a more speculative approach to making, one which has got me bramble deep in gardening.

This retreat from fired ceramics has occurred as a consequence of a laggy tuning in - picking up vital transmissions about the biology, animacy and ecology of clay – swayed by involvement with community growing projects, stumbling upon the field of Critical Plant Studies and unearthing more about our entanglement with the living world.

I feel indebted to this charismatic material, with its potential to surface seedy stories and planty plots.
The Tactile Project Space reminds us of our worldly connections, it hit the horticultural, ecological and clay-dank sweet spot for me. Its inventory of cross-pollinated parts reads like a linguist’s liturgy, a witchy incantation, a Stokie spell: spoils of bone china from Spode; a dash of indigo and chlorophyllin; primula; malva; bone ash; phosphorous and Etruria marl. With blues from Minton and the pattern rich vernacular of encaustic Victorian tiles.

Central to the mix is the ‘Old Oak Common’ clay, dug from the site of the new HS2 station in London. Reusing clay displaced by development is a legislative tangle – it is classified as waste, but it holds much about our murky and marvellous pasts.

This clay is intimately connected with the oak forests and hawthorn scrub of the Middle Ages – it knows of land traversed by commoners, grazing cattle and pigs, and the coming of the Grand Union Canal and the Great Western Railway. The six towns of Stoke-on-Trent were built on the comings and goings of people and products too, clay trails across the globe.
This meadow and all the elements the artists have so carefully considered, lead us along other routes though, along pathways, hedgeways, treeways and breezeways of various non-humans. Not to mention the rhizomatic routes through the cosmology of the soil.

The project drew enough hands to make 2000 tiles, many those of students and children.

When people grow gardens, they often do so because their elders have shown them how, might this deeply sensorial experience do the same for those younger participants - will this generous material library make makers and grow growers?

This meadow was assembled from and by communities of all sorts. By getting its roots down it will give life to new communities, it will manifest bees and birds, moths and mice - we will have cultivated more of the wild from that which sustains us.

**Claire Loder**
*February 2024*


BRANCHES
spoils
exploring
expressing
learning
playing
making
pottery

# Introduction

The Tactile Project Space was a collaborative commission for the engagement space of the 8th British Ceramics Biennial (BCB), which took place in Stoke-on-Trent in the autumn of 2023. The project explored links between ecology and the ceramics heritage of the city as well as ideas of reusing waste and the application of ceramics materials in growing processes. Over 2000 tiles composed of waste materials and plant seeds were made by visitors to the festival, including over 1000 schoolchildren[1]. Through a partnership with Staffordshire University, a site on the campus was chosen as a destination for the tiles, where they will be installed in spring 2024 to become a wildflower meadow.

The project was hosted in the community hall of All Saints Church in Stoke-on-Trent, the main festival site for British Ceramics Biennial 2023, which took place over six weeks between September and November. The space consisted of a workshop area hosting up to 30 participants at a time and was divided into sections exploring ideas around heritage, ecology and materials through a range of hands-on activities. Central to the space was a making area in which tiles, inspired by the encaustic tradition of Stoke-on-Trent, were made by visitors. Although reminiscent of ceramic flooring these were intricately shaped and decorated seed bombs, designed to nurture growth, rather than be fired.

The decision to explore the possibilities of reusing waste materials in the project came out of BCB's partnership with High Speed 2 (HS2), which donated three tonnes of spoil clay from the construction of the railway station in Old Oak Common, London as part of their arts and culture programme. This focused the project's attention on what is categorised as waste, and the organisational and environmental issues of waste in the context of large-scale ceramics projects, especially ones with a participatory element [2,3].

Thinking about the lifespan and impact of the work produced in the space beyond the festival period brought the team to consider clay's potential as a growing medium rather than a material destined for ceramic object-making. This served as a platform for the artists to delve into contemporary issues of environmentalism and to act on their reflections on embedding sustainability in the design of engagement spaces, especially within the context of large festivals.

In each BCB festival, alongside the exhibits of contemporary ceramic and clay works, there have been spaces representative of the organisation's year-round community and education programmes, where visitors are invited to participate in hands-on activities. Many of those, whether rooted in Stoke-on-Trent's ceramics heritage like *Stoke Makes Plates* (2021) and *Production Line* (2019) or more ephemeral material explorations like *The Clay Quarter* (2019) and *The Clay Pit* (2017), have involved personal object-making as a way of providing insight into heritage making skills. In *Production Line* (2019) visitors made contemporary flatback figurines, using traditional methods linking with the *Cultural Icons*[4] co-produced exhibit. In 2021, mass plate-making and decoration activities linked with the *Stoke Makes Plates*[5] project and exhibition.

Due to the size of BCB's national and international audience[6], inevitably many of the fired pieces from the engagement spaces remain unclaimed, which brought the team to very carefully consider the afterlife of objects created. The artists were clear that items made by visitors in the 2023 edition should not contribute to landfill or take up future storage space. This led to the agreement with Staffordshire University, a longtime partner of BCB, to host the completed work on their campus where the tiles will be installed in spring 2024, to grow into a public wildflower meadow.

This publication provides an insight into how the space was designed, the materials and methods used, themes and theory which were drawn on, as well as feedback from visitors, educators and artists. It aims to assess the impact of the project and provide a toolkit for artists, teachers and curators who wish to deliver similar projects.

1. There were 3240 participations in the Tactile Project Space, including 1458 participants 0-18 years old; 405 participants 19-25 years old; 1377 participants 25 years and older; and 18 community groups.

2. The artists were inspired by the practice of Sigrid Espelien, who works extensively with construction waste clay: *https://www.sigridespelien.com/*

3. Making construction waste available for use is a legally complex and resource-heavy process. HS2 were able to donate the clay under a waste transfer note, thanks to their subcontractor, Expanded, holding a special waste carriers licence.

4. The exhibition at the Potteries Museum and Art Gallery from Sep 14 to Nov 17, 2019, curated by Tessa Peters with Christie Brown's assistance, showcased Staffordshire flat-back figurines. Inspired by Victorian England, these cultural icons depicted famous figures and themes. See: *www.britishceramicsbiennial.com/event/cultural-icons/.*

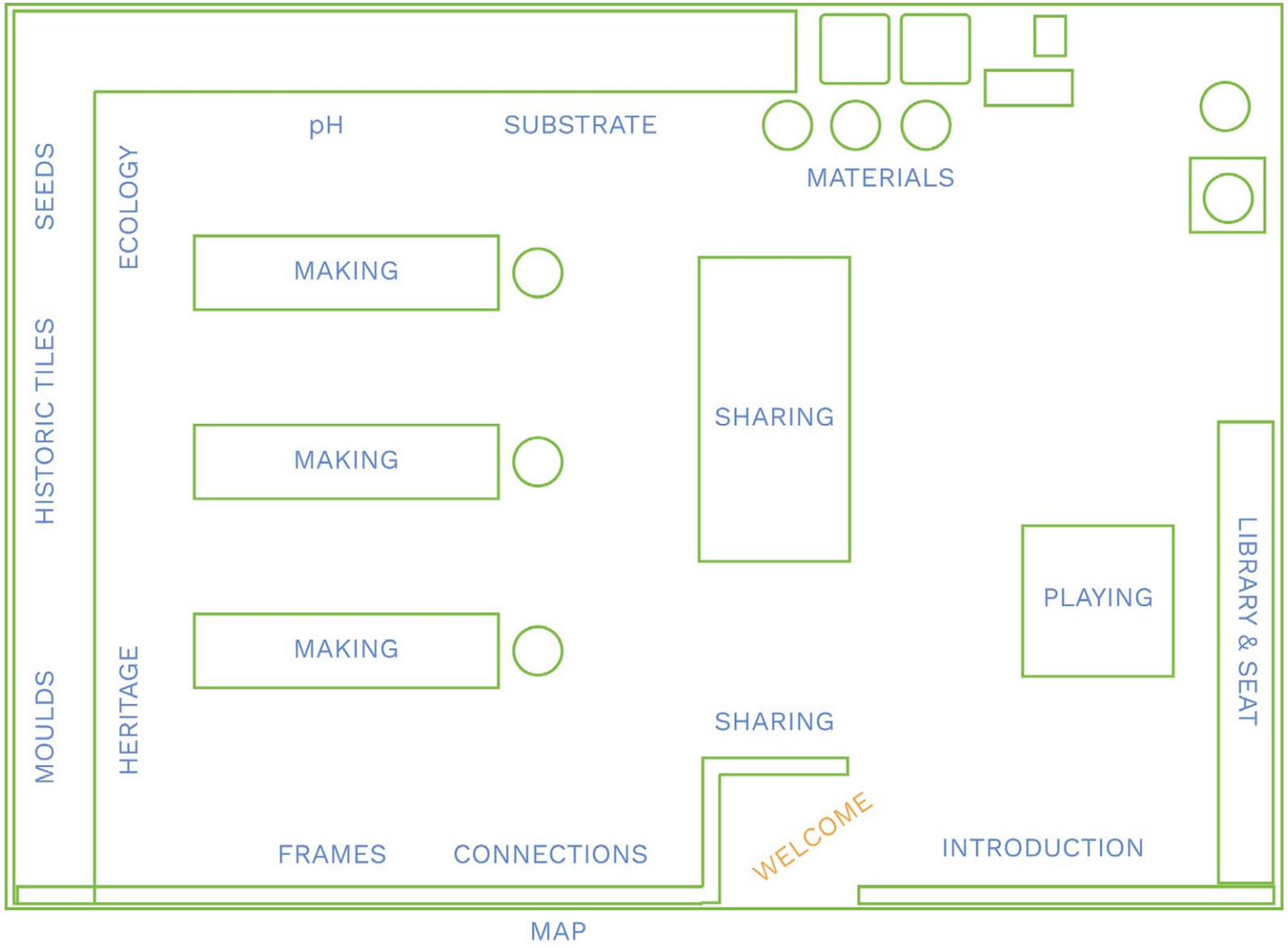
5. Stoke Makes Plates featured more than 250 unique plates that were made and designed by residents of Stoke-on-Trent and Newcastle-under-Lyme 2020-21. See: *www.britishceramicsbiennial.com/event/stoke-makes-plates/.*

6. The 8th edition of BCB had over 38 371 visits over the six weeks of the festival.

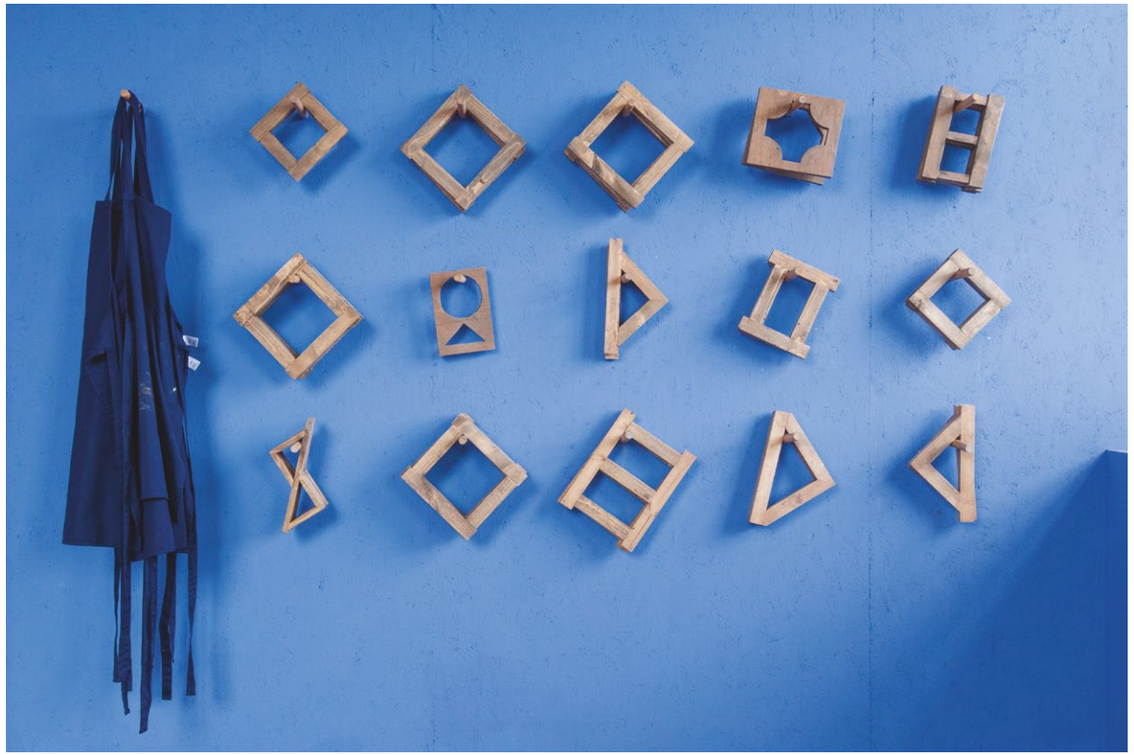
# Mapping

The process of mapping concepts was widely used to record the interconnected aspects of the Tactile Project Space. This visually represented the non-hierarchical ways of thinking which underpin the project and the artists' need for non-linear narratives in a subject full of entanglements – between past and present; natural and artificial; craft and art; human and non-human; the material and the intangible.

Much like this publication, the physical space which hosted the project during the BCB festival needed to contain that rhizomatic process in a structure. It was designed to allow flow between the various key themes and concepts. These translated into sections heritage, ecology, substrate, material, making, a library of books relevant to the project, and a space for sharing participants' thoughts and completed tiles. Visitors could start their journey in any section of the space and continue from there. This publication follows that design in both structure and principle.




heritage /'hertɪdʒ/
The legacy of people, culture, and environments inherited from the past. It includes natural and built landscapes, physical artefacts, cultural forms (e.g. art, craft, literature, folklore), and intangible culture (values and traditions, customs and practices, beliefs, language). It connects us with the past and affirms and reproduces cultural identity.
ecology /ɪ'kɒlədʒɪ/
The relations of organisms to one another and to their physical surroundings, usually in a particular place. Also: the study of those relations, which considers organisms at the individual, population, community, ecosystem, and biosphere level. As a word, it derives from the Greek oikos, meaning "home" or "place to live".
The pH scale
ALKALINE






**pH** / piːˈeɪtʃ /

The measurement of the acidity or alkalinity of substances on a scale of 0 to 14. Its levels have great effect on life on Earth, including the functioning of the oceans, the soil and the human body. In ceramics, pH affects the fluidity and viscosity of clays, slips and glazes.

pH can be measured using indicators, which change colour depending on the pH of the solution they are in. Those colours are important to gardeners, because the pH of different soil types affects which plants will thrive in a given environment.




## Tile-making heritage

Tile production in Britain can be traced back nearly 2000 years. Made first by Roman military craftsmen, then by the potters of the Middle Ages, tiles finally found their way into the heart of the industry in Stoke-on-Trent. In the 1840s, the invention of the clay dust-pressing method by Richard Prosser and his collaboration with Herbert Minton of Minton, Hollins & Co gave birth to the famous encaustic tile and its large-scale production.

Inspired by the medieval technique of inlay, where clays of contrasting colours were used to create patterns, encaustic tiles played an important role in the Gothic Revival movement. Their finest examples can be found in places like Westminster Cathedral, the Bethesda Terrace Arcade in New York or the Capitol Building in Washington DC. Simpler designs line the entrances and floors of many houses in Stoke-on-Trent and other cities in the UK.

While tiles continue to be produced in the city by companies like Johnson or H&E Smith, the technique of encaustic tile making is in decline. In May 2023, The Heritage Crafts Association classified it as 'critically-endangered' on their Red List of Endangered Crafts.

Join us for an exploration of some of the techniques, shapes and colours behind the tile traditions of Stoke-on-Trent as we create a living floor, which rather than become fired will use the potential of clay as a growing medium for a new wildflower meadow in the city.

## Let us know what you think...


How should heritage decisions be made?
DEAR EARTH
STOKE
WHAT A WASTE
BRAIDING SWEETGRASS


ALKALINE
NEUTRAL
ACIDIC
CLAY
alkaline
STRAW
neutral
COMPOST
neutral
SAND
acidic

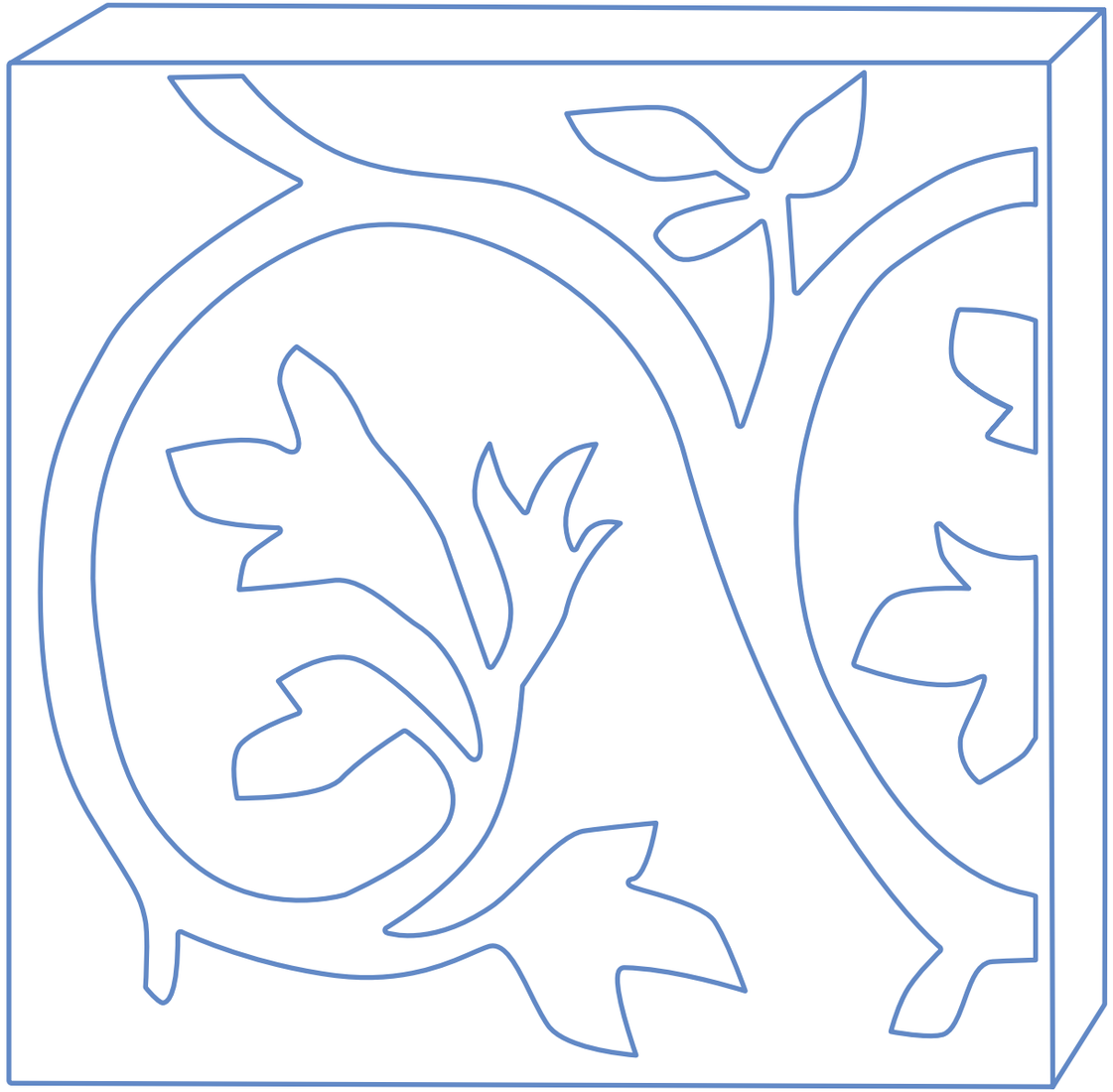

art
craft
belief
ROOTS
custom
culture
health
law
ritual
housing
transport
home
energy
extraction
contamination
loss of habitats
displacement
BRANCHES
construction
WASTE
food
wellbeing
society
commodity
infrastructure
spoils
farming
jobs
market forces
skills
quality of life
industry
community
MEADOW
green spaces
biodiversity
monoculture
ecology
ECOSYSTEM
( place )
heritage
people
process
exploring
expressing
learning
playing
making
wildflowers
soil
geology
pollinators
weeds
natural resources
sediment
object
plants
animals
growth
organic
inorganic
fungi
bacteria
bedrock
pottery
ceramics
bricks
neutral
deep time
CLAY
pH
transformation
TILES
alkaline
acidic
BEDROCK
SEEDS


heritage /heritɪdʒ/
The legacy of people, culture, and environments inherited from the past. It includes natural and built landscapes, physical artefacts, cultural forms (e.g. art, craft, literature, folklore), and intangible culture (values and traditions, customs and practices, beliefs, language). It connects us with the past and affirms and reproduces cultural identity.

# Heritage

/hɛrɪtɪdʒ/

*The legacy of people, culture, and environments inherited from the past. It includes natural and built landscapes, physical artefacts, cultural forms (e.g. art, craft, literature, folklore), and intangible culture (values and traditions, customs and practices, beliefs, language). It connects us with the past and affirms and reproduces cultural identity.*



## TILE MAKING HERITAGE

One of the main objectives of the Tactile Project Space was the dissemination of knowledge related to the tile heritage of Stoke-on-Trent. For nearly two thousand years, the ground beneath the city and surrounding areas has provided craftspeople with plastic clays for tile production. The technological advancements of the 19th century led to mass-manufacture of many architectural ceramics, of which the most iconic were encaustic and geometric tiles, known as ‘Minton tiles’, after their leading producer and major Stoke industrialist, Herbert Minton of Minton, Hollins & Co[7].

In May 2023, The Heritage Crafts Association classified encaustic tile-making as ‘critically-endangered’ on their Red List of Endangered Crafts signifying a major decline in a practice of which Stoke-on-Trent was once a major production and export centre[8]. This led the artists working on Tactile to consider it a rich topic for the participatory space of the British Ceramics Biennial 2023, which provided an opportunity to discuss the heritage of Minton tiles through hands-on engagement with local, national and international visitors.

Encaustic tiles were inspired by the medieval technique of inlay, where clays of contrasting colours were used to create patterns. The 19th century method expanded this relatively modest process, where only two clays were used together, into complex combinations of three or more layers of colour, often using exotic pigments to create mint greens and vivid blues. Attractive to architects like Augustus Pugin, who was responsible for the Palace of Westminster interiors, the tiles played an important role in the Gothic Revival movement. Custom designs for buildings were often commissioned in Stoke-on-Trent factories. The finest examples of encaustic floors can be found in places like Westminster Cathedral, the Bethesda Terrace Arcade in New York or the Capitol Building in Washington DC. Simpler designs line the entrances and floors of many houses in Stoke-on-Trent and other cities in the UK.

7. Although encaustic tiles are often named after Minton, the pioneer of the process was actually Samuel Wright of Shelton, Stoke-on-Trent, who sold his patent to Minton in 1835.

8. See: “Encaustic Tile Making.” Heritage Crafts, 10 May 2023, *heritagecrafts.org.uk/encaustic-tile-making/.*

To provide a visual and tactile guide, a selection of original encaustic and geometric tiles were lent to the space from the collections of The Potteries Museum & Art Gallery, AirSpace Gallery and Danny Callaghan, artist and director of Ceramic City Stories[9]. The samples included historic pieces from Stoke-on-Trent manufacturers like Minton and Edge, Malkin, & Co, as well as contemporary tiles from the Firing Line, one of the few tileworks producing encaustics today.



9. In 2013, Ceramic City Stories started the Potteries Tile Trail, which is a resource and guide to the architectural ceramics of Stoke-on-Trent. See: *ceramiccitystories.info/potteries-tile-trail.*



## SHAPES, COLOURS, TESSELATIONS

The project artists were drawn to the complex craft of making these architectural ceramics, which embody both luxury and familiarity and represent a time when working-class housing was considered worthy of adornment. The encaustic process and the visual language of the Victorian floors became a framework around which the ideas for the activity in the space developed. The study of encaustic and geometric tile patterns and floor arrangements informed the designs for the moulds and stamps used to make the living tiles as well as the dry play table and the visitor feedback wall[10].

One tile doesn't make a floor. The relationship between individual parts and a larger whole was fundamental to the design of the entire project. In each area of the space, visitors were encouraged to make or play with individual tile-like components, which expanded their meaning as part of a larger whole, whether it was feedback cards, wooden blocks, or the tiles themselves. The wooden tile moulds came in a variety of shapes which together formed tessellated designs. Over six weeks, participants could see their tiles become a part of an evolving floor on a mobile platform in the centre of the space. This enabled individual expression and decision-making within the process of creating a collaborative piece and a future communal space.

The colour scheme of the Tactile Project Space was also informed by Minton floor arrangements. Deep blue, mint green and terracotta red were used throughout the space to reference a popular combination of colours in Victorian floors. The red represented local marls, the cheap clays used to make the main body of many encaustics, while blue and green were reminiscent of the more complex formulas which relied on lighter clays and metal oxides for their appearance. Due to their application in pH testing, where blue, green and red represent different points on the acidity spectrum, these three colours also became a useful code for the different growing substrates used to make the living tiles in the space.

10. The artists provided visitors with the same examples of tessalated floor designs as inspiration. See: Grafton Carol Belanger. *400 Traditional Tile Designs in Full Color.* Dover Publications 1992.





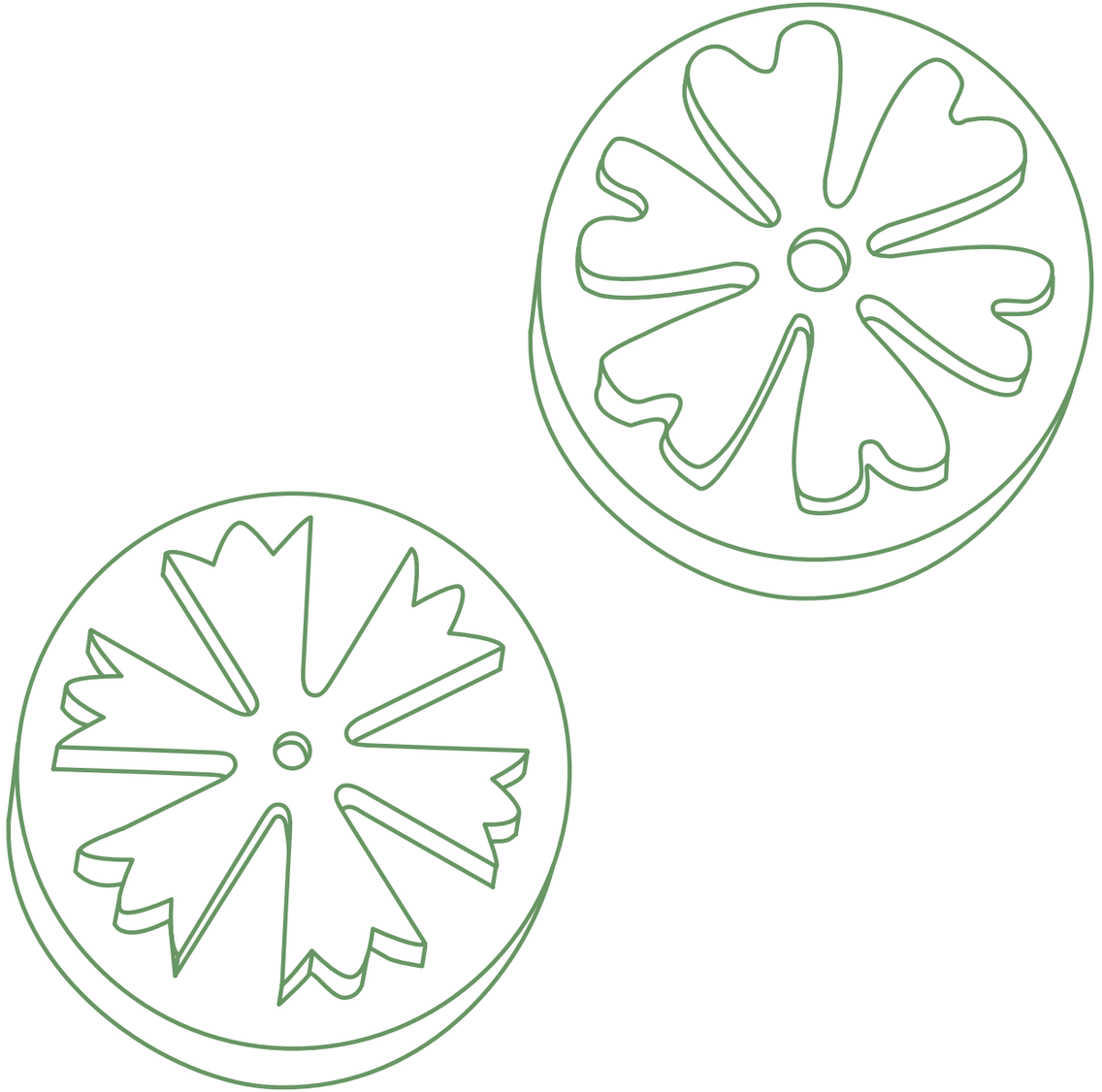
“The best fun an adult can have. Will visit the meadow in bloom.”

*–Visitor*

# Ecology

/iˈkɒl.ə.dʒi/

*The relations of organisms to one another and to their physical surroundings, usually in a particular place. Also the study of those relations, which considers organisms at the individual, population, community, ecosystem, and biosphere level. As a word, it derives from the Greek oikos, meaning “home” or “place to live”.*



“The idea is that [the students’ wildflower seed tiles] will create a living tile floor on a giant flower bed at Staffordshire University. As the natural materials decay[...] the seeds will germinate and there will be an absolute carpet of wildflowers. I just thought it was such a clever concept and I know the children were absolutely blown away by it. Our head teacher, when I told her about it, she said ‘that is amazing and when they are actually put out in the springtime, we’ll have to take the kids down to see the results of their creations”

*– Teacher*

## HERITAGE ECOLOGIES

From the initial stages of Tactile, the nature-culture relationship was at the core of thinking about heritage. Industry was recognised as a product of human endeavour as much as the landscape and its natural resources, and an inheritance which impacts not only on humans but the whole ecosystem.
The disruption of habitats to provide raw materials and space for human infrastructure and the resulting contributions to the waste economy are essential considerations in a holistic approach to industrial heritage.
A common ground between the concepts of ecology and heritage therefore emerged.

This seemed particularly pertinent in the context of working with construction waste clay from HS2, Britain's largest railway project, which has faced significant criticism over its impact on wildlife along its route. The 2020 report commissioned by The Wildlife Trusts concluded that under existing conditions the scheme will be "devastating to the natural environment"[11] by putting a number of recognised sites of ecological importance in danger. When the planning for BCB 2023 was underway, the government was making significant changes to the HS2 scheme, eventually scaling it down, but for the artists working on the project, the question of how to most effectively work with materials from human-centric construction remained. As a result, the creation of new wildlife habitats was established as a crucial requirement for the outcomes of the Tactile Project Space. The scope of the six-week festival and the sizable batch of spoil clay provided by HS2 created the possibility of mass engagement in this activity and a space for discussion about the importance of investing in interspecies environments, like meadows, which are the natural home of plants, fungi, microbes and animals alike.

As an essential component of most soil types, clay had the potential to be used for growing a meadow. A link between a seed bomb and a tile was quickly established – why couldn't a seed-carrying, mouldable mix be shaped into just about anything? Wooden frames, which echoed traditional tile-forms and therefore the built environment of Stoke-on-Trent, were made to shape the growing mix. This provided a very literal connection between local heritage and ecology which was a clear statement – thinking about one and the other should always be connected. Clay, with its amorphous properties and plasticity, enabled that connection both as a literal binder, and a carrier of interconnected ideas which could prompt conversations through hands-on activity. In this use of clay, as both natural and social matter, the visions of the artists and British Ceramic Biennial as an organisation aligned.

The concept of the artwork as a living meadow also attracted the support of Staffordshire University, who embraced the opportunity to host the artwork as part of their commitment to improve biodiversity on campus[12].



11. *What's the Damage? Why HS2 Will Cost Nature Too Much,* The Wildlife Trusts, 15 Jan. 2020, *www.wildlifetrusts.org/sites/default/files/2020-01/What's the damage - Full Report digital2_0.pdf.*

12. "During the last few years we have improved the biodiversity of our environment by rewilding the river, planting trees, and creating areas of 'no-mow' wildflowers and grasses. We also created Wild Staffs – a staff and student group who have undertaken projects on campus."

*- Sally Mcgill, Staffordshire University's Executive Lead for Sustainability*

See: *https://www.staffs.ac.uk/features/sustainability-matters*

## LIVING TILES

How could clay become a hospitable growing medium? While an essential mineral-rich and moisture-retentive component of many soil types, on its own it would support few plant species. It quickly became apparent that other materials would need to be added to improve its suitability for growing. At this stage, BCB facilitated a consultation with London-based artist Pati Starzykowski, whose practice promoting urban rewilding through rescued, repurposed and living materials provided invaluable insight. Starzykowski not only had experience of working with clay as a growing medium, but also specifically with clay from the same HS2 dig that provided the Tactile Project Space with its main material[13]. His generously shared thoughts and recipes provided a starting point for the three substrates eventually developed for the Tactile Project Space and allowed for the identification of materials which could be combined with the clay spoils to enhance growth.

A vital element of the project was to ensure that every species of flower planted could thrive in the tile substrates. This meant that not only the type of soil but the type of seed needed to be considered. In the initial phase of their research, the artists surveyed the native wildflowers in the Stoke-on-Trent area. However, as the substrate materials for the tiles would primarily consist of London spoil clay, the focus shifted towards wildflowers able to flourish in clay-heavy soils – Yarrow, Oxeye Daisy, Musk Mallow, Cowslip, Birdsfoot Trefoil, Red Clover, Ragged Robin, White Campion, Teasel, Meadow Buttercup, Selfheal, Common Knapweed, Asters, Dandelion[14].

With the BCB festival 2023 taking place from late September to early November, the artists also had to identify plants suitable for late summer to autumn sowing, to create an optimal start for seed germination. The final plant selection was approved by Dr Jane Robb, Lecturer in Biodiversity and Outdoor Learning at Staffordshire University.

13. In 2023 Starzykowski worked with members of the Park Royal community on a project called Meteorite [Park Royal], where a 'living' public sculpture was created using clay from the HS2 dig. Burnished spheres, evocative of cosmic debris, were actually seed bombs. *See: mailtomothermatter.wixsite.com/meteoriteparkroyal*

14. These species were recommended by an ecologist for their ability to tolerate the local clay-rich soil for Middleport Links (2022) a BCB community project realised in collaboration with Middleport Matters, Appetite and Canal & River Trust.



These included White Campion (*Silente Iatifolia*), Musk Mallow (*Malva moschata*) and Cowslip (*Primula veris*), Oxeye Daisy (*Leucanthemum vulgare*) and Cornflower (*Centaurea cyanus*). Illustrations of the flowers and books containing their photographs were distributed across the space, so that participants could acquaint themselves with the plants and envision the results of their sowing.[15]

15. Flowers were illustrated by lead artist Joanna Dawidowska. See following page.

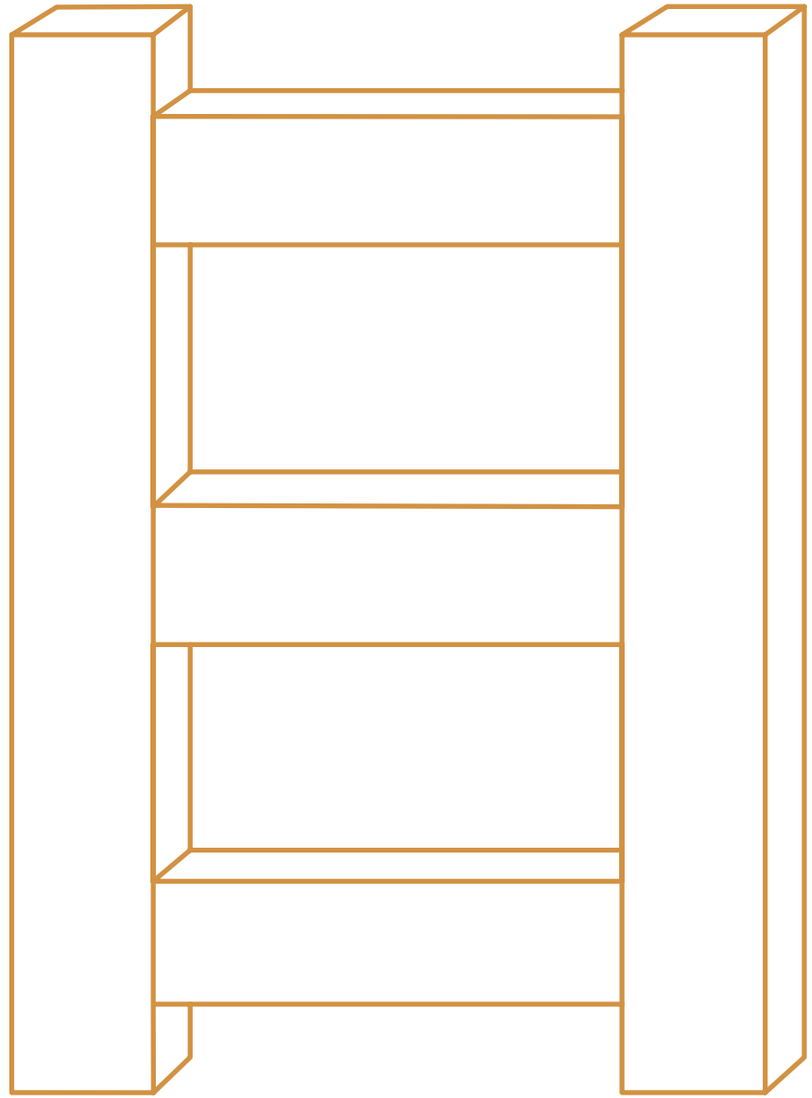



1. **Musk Mallow**
   *Malva moschata*
2. **Oxeye Daisy**
   *Leucanthemum vulgare*
3. **White Campion**
   *Silente latifolia*
4. **Cornflower**
   *Centaurea cyanus*
5. **Cowslip**
   *Primula veris*

# Substrate

/ ˈsʌbstreɪt /

*The surface or material on or from which an organism lives, grows, or obtains its nourishment.*





16. White Campion (*Silente latifolia*), Musk Mallow (*Malva moschata*), Cowslip (*Primula veris*), Oxeye Daisy (*Leucanthemum vulgare*) and Cornflower (*Centaurea cyanus*)

## COMING TOGETHER

To become a functional growing substrate, the spoil construction clay was combined with other organic and mineral materials – sawdust, sand, hay and compost. These came from various sources within the city and surrounding areas and, with the exception of the compost, were all waste or unwanted materials. Three recipes were created to provide a nourishing and welcoming ground for the seeds of chosen plants[16]. These substrates were made up of each waste material in varying proportions and their changing ratios affected both texture and soil acidity. The testing process used Pati Starzykowski's findings as a starting point but also included learning drawn from the gardening experience within the team.

Initial findings were further developed through a collaborative research session with members of the BCB Advisory Network, a group of local residents with an interest in clay, ceramics and the work of BCB. Over the past couple of years, the Advisory Network has provided feedback on the formulation of a heritage tile-based project, which contributed to bringing the Tactile Project Space into life. In a practical session held in the space prior to the opening of the festival, the Advisory Network tested and adapted three different recipes, taking note of texture, pH and other properties of the substrate mixes. These recipes directly informed the mixes used for producing the tiles and typified the collaborative approach to generating and sharing knowledge which underpinned this project.



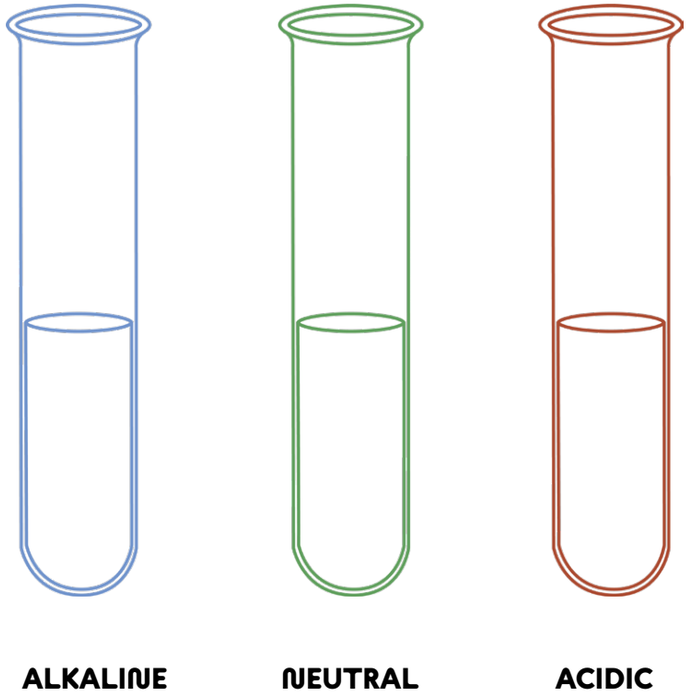
## pH

Just as humans require a specific set of conditions for optimal health, plants also need the right pH environment to thrive. Ensuring the correct pH level in soil is essential to provide plants with the necessary conditions for nutrient absorption and healthy growth. Measuring the pH of the substrates became a consideration for this reason and a spectrum of soil acidity was created by using different proportions and combinations of materials. The acidic substrate supported Cornflowers and Oxeye Daisies, the neutral did Cowslips and Musk Mallows and White Campions were sown in the alkaline mix.

While the pH scale is numerical, from 0 to 14, it's most often measured through colour, with the use of devices like litmus paper or universal indicator paper which react to the acidity of a solution by taking on a particular hue. The team identified the relationship between pH and colour as an enticing way to visually engage visitors in the topic of soil acidity, especially with younger participants and school groups who were a substantial part of the festival audience. This approach embodied a core principle of the learning and participation programme of the BCB, which explores science through clay-based activity in local schools all year round and during festivals. pH was discussed in the space in various age-appropriate ways, including an experiment which gave the participants tools to create their own indicator with materials they could easily find at home and observe observe how its colour changed when used with different soil types. (See Making, p.80)

Approximated pH values also became part of the colour scheme for the Tactile Project Space. Blue, green and red, the primary Minton heritage colours identified for use in the space, feature on the universal pH colour scale. They are used to mark three distinct points on the acidity spectrum – alkaline, neutral and acidic. The heritage colours therefore became a code for the different acidity of substrate types and, by extension, the corresponding plant seeds.

Each of the three tables in the space had a colour from this scheme attributed to it and was set up with a corresponding substrate mix, seeds and decorating slip with the correct pigment. The participants were asked to consider the colours as their base slip when creating their designs, allowing the artists to keep track of the seeds sown in individual tiles. This created the possibility for the plants to echo the floor arrangement as the tiles rot away into the meadow's living bed.





“Making seed bombs
[was] an excellent activity.

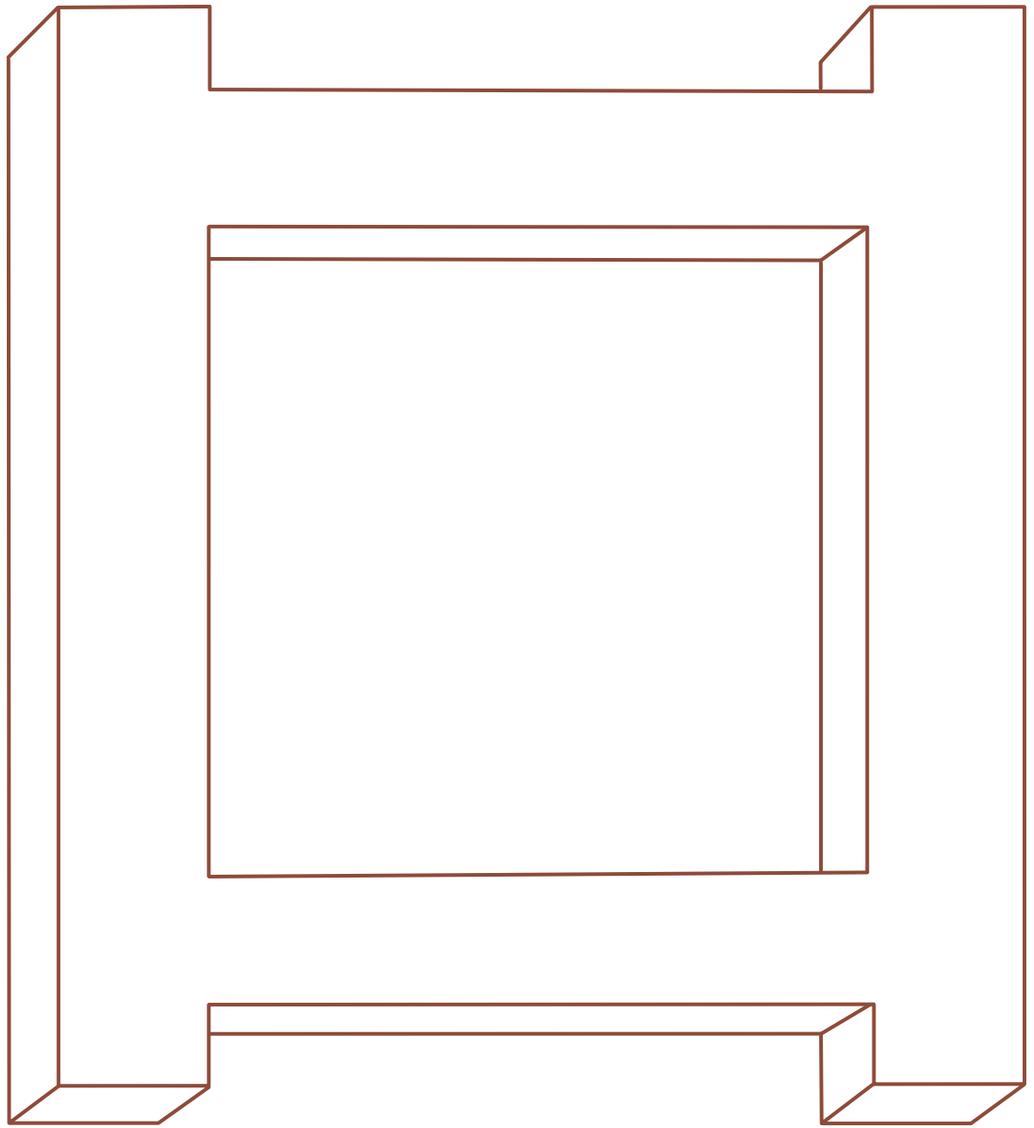
Good fun and a fantastic
learning opportunity for all
– lots of extracurricular links to
science, history, geography, maths,
English! Brilliant.”

*– Retired teacher*

# Material

/məˈtɪərɪəl/

*“Materials are ineffable. They cannot be pinned down in terms of established concepts or categories. To describe any material is to pose a riddle, whose answer can be discovered only through observation and engagement with what is there. To know materials, we have to follow them—to “follow the matter-flow as pure productivity”—as artisans have always done.”* [17]





17. Ingold Tim. “Toward an Ecology of Materials*.” Annual Review of Anthropology 2012 pp. 427–442 *https://doi.org/10.1146/annurev-anthro-081309-145920. p. 432-433.*

18. The London Clay Formation formed c. 56–49 million years ago in the Ypresian age.



19. Dodd A. E and David Murfin. Dictionary of Ceramics. 3rd ed. Institute of Materials 1994.

## LONDON CLAY

The clay used in the substrate mixes was construction waste donated to the Tactile Project Space by High Speed 2 (HS2) as part of their arts and culture programme. The clay was excavated from 7-8 metres underground at Old Oak Common in London, where the new HS2 railway station is currently being built. Geologically, the material belongs to the London Clay Formation, a relatively young clay deposit which lies under a large area of southeast England[18]. Coming from a significant depth, the clay contained very few impurities, which made it safe to handle and easy to process. The only non-clay materials were fossils and nodular lumps of pyrite and flint, the excavating of which provided a great source of excitement for the team and visitors alike. On its own, the clay was dense and unctuous and required other additions to become a functional growing medium.

## BONE CHINA

The bone china used as a white base for the green and blue decorating slips came from the Spode factory, the same site where it was developed in the late 18th century by Josiah Spode. In 2008, when the factory doors closed and its vast stores and packing rooms became abandoned, trolleys of prepared bone china were also left behind and remain there to this day. The clay body is made up of approximately 45-50% calcined bone; 20-25% china clay and 25-30% Cornish stone, a formula which provides the fired wares with the translucency and durability which made the ceramics of Stoke-on-Trent renowned worldwide[19]. Calcined[20] cow bone, which is this material’s secret ingredient, was processed by local mills like Shirley’s (now Etruria Industrial Museum), who sold it not only to potters but also the agricultural industry. Also known as bone ash, or calcium phosphate, calcined bone is an excellent fertiliser and a slowly-releasing source of phosphorus, which encourages optimal growth in plants. Therefore, bone china seemed to represent a cross-over between ceramics and gardening relevant to the Tactile Project Space, and BCB facilities on the Spode site provided an accessible source of the factory waste.



As a slip, bone china was grey/white and needed colourants to produce the green and blue of Victorian tiles. Achieving those through the heritage route was not a possibility for a number of reasons. Firstly, the original colours would have been achieved with complex stains, reliant on oxides of metals like cobalt (blue) or copper (green), which were kept secret by manufacturers. Secondly, ceramic colours are produced by a transformation under the heat of the kiln, which was possible but did not align with the principles of the project. Most importantly, a commitment was made early in the project not to introduce substances which could prove harmful to the participants, plants, soil or other life which could come into contact with the tiles, and introducing metal oxides would go directly against this decision[21]. Finally, organic pigments were used to dye the bone china slip. These were chlorophyllin, a green pigment extracted from leaves and an extract from *Indigoferra tinctoria*, the indigo plant used to produce blue.

## ETRURIA MARL

The red slip used in the space consisted solely of red clay sourced from the reclaim waste bins at the British Ceramics Biennial studio. Etruria Marl is an umbrella term for a group of variegated clays, which overlay the Coal Measures of the Midlands and lie directly underneath the city of Stoke-on-Trent. It was used in the production of Victorian tiles, especially the more affordable varieties. Early examples of intricate encaustics also used this clay as their core, sandwiched between layers of finer, coloured clays. Still mined in Stoke-on-Trent and Staffordshire, Etruria Marl serves as the primary ingredient in many English terracotta clay bodies, making it a favoured material among members of the BCB Studio. Recognised as readily available waste, it not only established a direct link to the tile-making industry but also served as a local, safe source of colour, derived primarily from naturally occuring iron oxide.

20. Calcination is a process of purifying materials by the action of heat. This usually happens at a temperature of about 700°C (1292°F), when water and organic matter is burned off and chemical changes begin to happen, which make many materials easier to handle.

21. Raising awareness of, or at least not adding to the issue of the human cost of extracting minerals was also of importance to the artists.

See: “DR Congo: Huge Expansion in Cobalt and Copper Mining Is ‘Wrecking Lives’ - New Report.” Amnesty International UK, 12 Sept. 2023, *www.amnesty.org.uk/press-releases/dr-congo-huge-expansion-cobalt-and-copper-mining-wrecking-lives-new-report.*







## SAND

Sand was essential for preparing the London clay substrates, offering drainage and airflow to an otherwise dense mixture. The sand leftover from Alison Cooke's AWARD installation from BCB 2021, provided a source of this material. Cooke's piece, titled *Bridge Under Troubled Waters* explored issues of climate change through an excavation and transformation of the materials of Doggerland, a landmass once connecting Britain to mainland Europe, which became submerged in the aftermath of the most recent Ice Age[22]. Although not specifically in that particular work, Cooke often works with construction clay from London, for example in *Pipeline: Doulton/Bazalgette Project*, *The London Clay Bridge Project*, which provided a meaningful connection to the Tactile Project Space.

22. See: *www.alisoncooke.co.uk/Doggerland*



## SAWDUST

Sawdust, a by-product of carpentry, is made up of very small chips of wood. As an addition, it helped to open up the tile substrates and enrich them with organic matter. All sawdust in the space was waste donated by cabinet maker Steve Barlow[23] from his workshop located on the Spode Works site.

23. Dovetail Woodworking



## COMPOST

Locally sourced, peat-free compost was used in the substrates to provide the seeds with other necessary nutrients.



## HAY

Hay used in the project came from a smallholding at High Ash Farm in the South West Peak Landscape Partnership in the Peak District[24]. Surveys from 2019, 2021 and 2022 found the combination of wildflower species identified on the site provide a welcoming habitat for many invertebrates, including skipper, small tortoiseshell, peacock, green veined white and common blue butterflies and many species of bees and flies. The 2019 report concluded that the hay meadows,

> "are the richest areas on the farm and provide good examples of damp/mildly acid meadows characteristic of the South West Peak; such meadows are increasingly uncommon as are the plant communities that they support and few are now managed for hay." [25]

While the inclusion of this species-rich hay, mowed in August of 2023, served a practical purpose of enriching the substrate with organic material and binding the tiles with its fibrous properties, it will also contribute to the diversity of the meadow once it starts to grow. As a former meadow, the material also provides an important sense of continuity.



24. Although straw was initially used instead of hay, the critical observations of artists working in the space brought our attention to the fact that hay, both as a former meadow and a more user-friendly material could be more appropriate for the same purpose. The hay was procured thanks to the efforts of Sue Blatherwick, one of the supporting artists.

25. Cantrell, Ann, and Karen Shelley-Jones. "Glorious Grasslands FINAL PROJECT REPORT." *Glorious Grasslands: South West Peak*, South West Peak Landscape Partnership, 1 May 2022, *www.southwestpeak.co.uk/projects/natural-heritage/glorious-grasslands.*

“What went really well for me was the collaborative working, the beautifully considered space/layout and the approach of making something that won’t be fired/would be given back to the earth to grow flowers. I loved seeing more adults taking part, always something which is a challenge with this sort of work.”

*– Associate Artist*



# People

## COLLABORATION

The Tactile Project Space was very much about working together. The lead artists each brought their practice of working with clay within social contexts to the project and collaboration was a constant thread from its developmental stages to the planning of final minutiae. Members of the team from across BCB's programmes fed their ideas into the contents and structure of the Tactile Project Space and how it could draw on both the heritage of the city and the needs and experiences of the local community. This way of working continued between the artists and volunteers throughout the six weeks of the festival. With visitors also welcomed to make their contribution, the space evolved through collective action, just like individual tiles come together to form a whole which is more than the sum of its parts.

The BCB involved its community in various stages of the project's development, from trialling initial ideas to practical sessions and detailed testing in the engagement space. This was particularly the case with the Advisory Network, a diverse group of local residents with a connection to clay, who actively engage in BCB's work through volunteering, community programmes, and classes. The Advisory Network both provided feedback on the background of the project and was present in the final stages of planning, helping the artists to develop three soil substrates suitable for growing wildflowers in. As many of the Network volunteered to be invigilators and assistants during the festival, they developed a sense of ownership over the project, which translated into active participation. They continued their involvement in various capacities; working alongside the artists to facilitate the sessions, uncovering the secrets of fossils hidden in London clay to participants, or passionately explaining the project to visitors as they entered the space. Their ongoing commitment added a unique and dynamic dimension to the festival experience.

# How to plan a sustainable and engaging space?

### LEARNING

In each edition of the British Ceramics Biennial festival, the engagement space is where visitors, young and old, in organised and informal groups, from schools, universities and colleges and as families, can experience the tangible aspects of expressing ideas and making in clay. Over the years, the space has hosted different projects, which brought alive heritage making methods and provided opportunities for learning and self-expression, echoing the organisation's year-round work in the city through its vibrant community and learning programmes[26].

In line with this ethos, creating a welcoming environment for learning and fun was key to the engagement space for BCB 2023. When considering the key themes of the Tactile Project Space, especially the interconnected approach to ecology and heritage, the artists imagined activities that would simultaneously facilitate learning and make the most out of the social and experiential aspects of the space. These were planned in an modular way, so that visitors could take part in one or more activities depending on their age and access needs as well as time available and preferred level of engagement. Knowledge of subjects like history, geology, chemistry, geometry, biology and gardening, which could be drawn from individual areas of the space, came together in the core tile-making activity. This approach was particularly welcomed by teachers.

For those unable or unwilling to get their hands dirty, colourful, tile-like wooden blocks were available to play with. These created tessellating patterns and were accompanied by images of Victorian floors as a reference. Books suitable for various ages, interests and learning abilities were present

26. During the 2023 festival the BCB team engaged with 1185 education participants, with 21 primary school visits, 7 secondary school visits and 17 FE/HE visits.



in the library. Designed to host visitors of all ages and backgrounds, and to be a hub for learning, forging connections and making, the space provided a platform for rich learning exchanges. Many stories were passed on, including first-hand accounts from workers in the pottery industry, tales of travels to places adorned with encaustic tiles, and the generous sharing of gardening insights. Meaningful discussions on waste, sustainability, and well-being further enhanced the depth of these interactions, with many visitors envisioning the application of the ideas and methods used in the project in other spaces, ranging from schools and large public sites to private gardens.










**FEEDBACK**

The thoughts and emotions generated through the interactions in the Tactile Project Space were recorded in a number of ways. The project was evaluated as part of the rest of the festival by the Audience Agency, who registered visitors' responses through interviews and within a survey. In addition, teachers were interviewed after the festival:

> "Conversations with teachers and teaching assistants attending with school groups was very positive. Many commented on the vision of the tile/seed project and were visibly moved by the explanation that the artists gave. The project output was very well received, with adults particularly resonating with messages around environment and recycling/reuse. For younger students although engaged in the process, the message was secondary compared to older students and adult groups." [27]

Some of the teachers' reflections are included on the following pages. These more detailed responses about the educational value of the project added to the comments left by visitors in the feedback section which was an integral part of the space. The prompt "What do you think?" above a grid of tile-shaped coloured cards and pens near the entrance invited all visitors to share their perspectives. They drew or wrote their responses. Hundreds of cards were collected during the six week festival period and their changing shapes, colours and configurations mirrored the evolving tiled floor in the








centre of the space. The overriding themes in the comments were that it was fun and messy but that it also generated excitement towards collective action, growing, clay and the environment. This was seen as a successful outcome by the artists who had hoped to inspire visitors to engage in heritage-based activity and environmental action with pleasure and interest and in line with their own artistic concerns and the BCB's vision of "making change through clay".

The success of this vision is indicated by the results of the 2023 BCB festival evaluation survey which found that the vast majority of visitors 'strongly agreed' or 'agreed' that BCB: is good for Stoke-on-Trent's image (99%); helps people in Stoke-on-Trent get involved in art (86%); brings good quality art to Stoke-on-Trent (96%); plays a crucial role in the regeneration of Stoke-on-Trent (88%); and that BCB engages with the local community (83%)[28].

27. Interviews were conducted with 5 teachers, during and after the festival. The outcome of those interviews were gathered and thematically analysed. Evaluation undertaken by The Audience Agency.

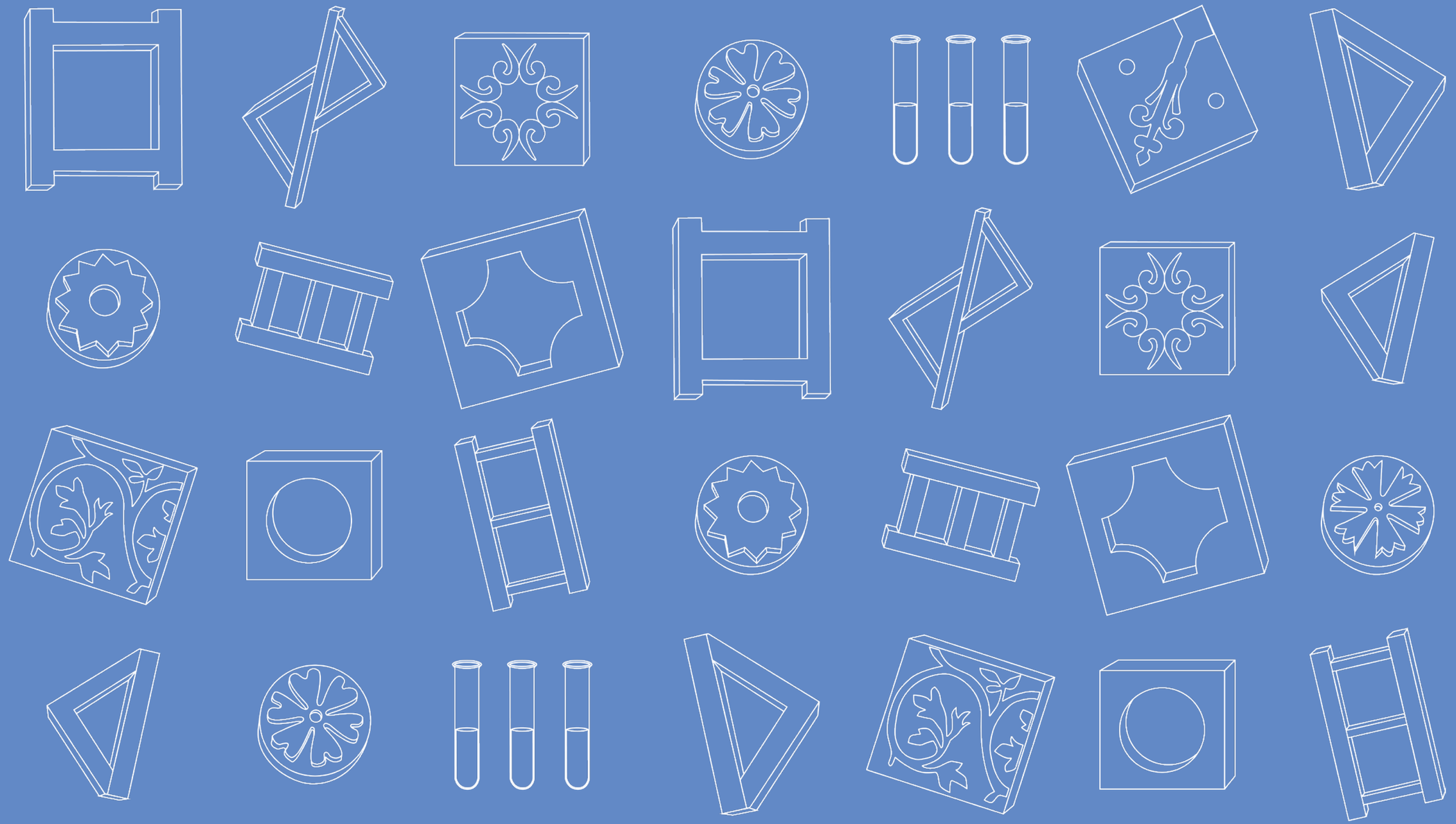
28. Evaluation survey by The Audience Agency.


ALKALINE

“Pure madness but really fun!” “I wasn’t expecting to do what I did - the way clay dissolves and the plants grow through - wow.” “Really impressed to understand the evolution of tiles from Stoke!” “It’s still a transformation even though it is not going to be fired.” “I really enjoyed painting [the tile] and found it quite meditative.” “I ♡ the relevance of the materials from HS2 and new growth.” “Plants and tiles - the best combo.” “Great to be a small part of a big project.” “I really liked the way we were able to be involved in a Project that gives to a community and values the Earth.”

*– Visitors*

# Making

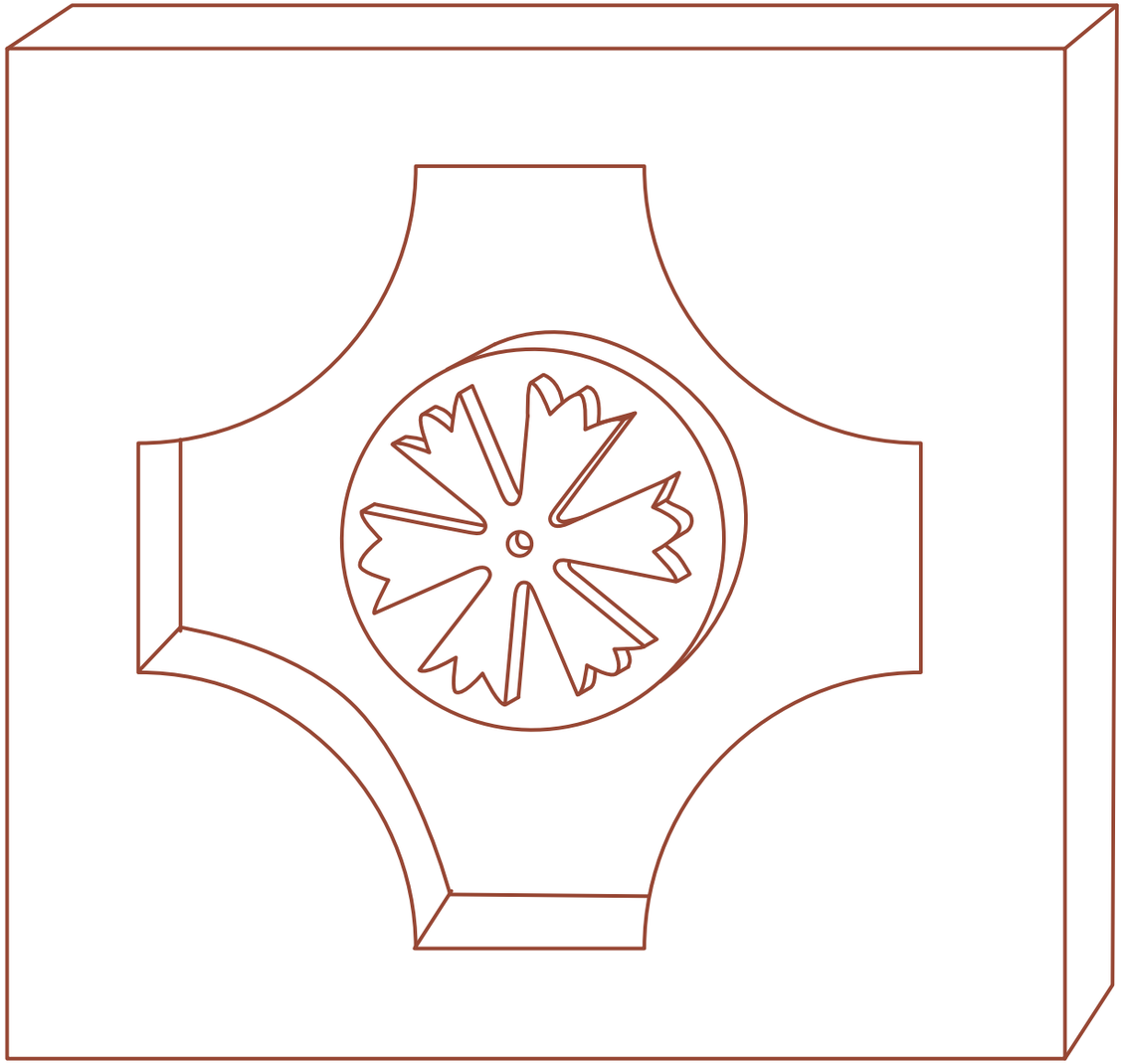


# A toolkit of methods

This section provides a toolkit of resources which can be used and built on. While they give an insight into the methods used by the artists, they are meant as a guide and should by no means be limiting. In the spirit of the project, you are invited to explore for yourself.







# Seed bomb tile

## You will need:

- A cloth
- A mould - a wooden frame or anything else you have at hand, like cookie cutters
- Pre-mixed substrate
- Sand
- Handmade stamps or tools for pressing patterns
- Wildflower seeds
- Slip
- Pipette
- Brushes

## Making slip

To make coloured slip, tear plastic (soft and mouldable) clay into small pieces and allow it to dry completely. Weigh the bone dry clay. Pour an equal weight of water into a container for which you have a lid. Add the clay and allow it to absorb the water for 15 minutes without mixing - it will make a fizzing sound in the process.

Pour a small amount of water into a separate container and add a small amount of powdered dye or colour. Mix well and add to the clay mix. Stir until smooth and adjust colour to a desired hue.

## Making substrate

To make a substrate, you can use soil from your garden. If you're able to mould it into a shape with your hands, it might already have enough clay to use straight away. If not, add plastic clay until you're able to shape it. Avoid using clay from contaminated land.

If starting from scratch, you will need clay, sand and peat-free compost. You can also use materials like sawdust and finely cut up hay. Mix the materials in equal ratios until you have a moist, plastic substrate. Remember to select seeds of plants which will tolerate clay rich soils.

1 Select a mould for your tile and place it on a flat surface with a cloth underneath.

2 Fill the mould with your soil mix, taking care to do it evenly and all the way to the top.

3 Sprinkle a fine layer of sand on the surface to prevent stamps from sticking to the soil mix.

4 Make an imprint into the tile with a stamp or other available tool.

5 Place selected seeds into the tile, distributing them evenly throughout the frame.

6 Apply the coloured slip. Use a pipette for precise colour application or a brush to paint and create intricate effects such as marbling.

7 To remove your tile gently press on the mould. If id doesn't release, use a blunt knife to extract it.

8 Place the tile in your garden or windowsill and watch it grow. Keep moist. Transfer onto a bed of soil when roots develop.
















# Making a pH indicator

The artists shared this pH experiment with visitors to explore and try at home. The experiment utilises the natural indicator pigment (flavin) present in red cabbage, allowing you to see the pH of a solution based on the colour changes it induces in the cabbage juice.

## You will need:

- A medium red cabbage
- Water for boiling (deionized water works best)
- Sieve or filters
- See-through pots with lids, like jars or special vials
- Lemon or vinegar
- Baking powder or soda



1. Chop the red cabbage into small pieces and place in a medium pot. Measure enough deionised water to cover the cabbage.
2. Boil the water and pour over the chopped cabbage. Do not cook any further!
3. Let the mixture cool down. Then separate the cabbage solids from the liquid using a strainer, sieve or filter.
4. Distribute the juice evenly between your containers. Put one of them aside - this will be your control solution.
5. Add small amounts of lemon/ vinegar and baking powder/soda to different containers and observe the colour change with the pH level.
6. Alkaline substances (baking powder/ soda) should make your solution turn blue, while acidic (lemon, vinegar), will push the colour towards red.
7. You can also add a handful of soil to one of the containers with the cabbage juice. From the colour change, you should be able to deduce if the soil is more alkaline, acidic, or perhaps neutral.

# Contributors

## LEAD ARTISTS / AUTHORS

### JOANNA DAWIDOWSKA

Joanna Dawidowska is a Polish artist, whose work explores different themes to tell stories. She often draws on her fascination with nature to explore how movement and growth are portrayed in sculpture. Her work connects with the communities she is part of by creating shared experience and a sense of belonging. She passes on her knowledge as an ACL (Adult and Community Learning) Lecturer and as an Associate Artist at the British Ceramics Biennial.

### SARAH FRASER

Fraser has a socially engaged practice that focuses on relationships between people and clay as a material within social, environmental, and political contexts. Sustainability and the imperative to reduce the ecological impact of ceramics is integral to all her work. Her role as an Associate Artist with BCB and commissions with other art organisations in Stoke-on-Trent have enabled Sarah to foster a practice rooted in people and place, and to explore the area's rich ceramic heritage, furthering her particular interest in architectural ceramics.

### NATALIA KASPRZYCKA

Natalia Kasprzycka is a Stoke-on-Trent-based artist interested in the circulation and transformation of matter. Her practice is preoccupied with the chemistry of the environment and decoding landscapes through visual language and hands-on engagement. She often works collaboratively and in a material-led way, emphasising the potential of the local environment as a creative resource. She is a BCB Associate Artist and a co-director of GROUND, an organisation which facilitates skills exchange between material-focused creative practitioners and people in Stoke-on-Trent.

### CLAIRE LODER

Claire Loder is an artist and Fine Art lecturer at Bath Spa University. She began making ceramic heads and faces in the early 2000s. A recent shift towards working with an ecological imperative has led her to a more speculative approach to clay. She is interested in surfacing the stories of the soil, in the generosity of gardens, the potential of community, commoning and care and in words as matter and material. She recently published a chapter *'Did the Sky Used to Be Full of Birds?'* as part of Bloomsbury's *'Art and Creativity in an Era of Ecocide'*.

# Acknowledgements

## GROWING IDEAS

Ideas never grow in a vacuum. They are part of a creative ecology in which cross-pollination happens through conversation, shared experience and searching for a response to the issues of our time.

The ideas which brought the Tactile Project Space to life germinated in many minds over a long time, just to very quickly come to life during the BCB festival season. We'd like to take this opportunity to thank everyone who fed into the project directly, but also to our regular collaborators and friends – for your work which keeps inspiring us and the conversations which keep stimulating us.



## WITH THANKS TO

### BCB ASSOCIATE ARTISTS

Sue Blatherwick
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Zeba Imam
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Rhiannon Ewing-James
Jenny Harper
Claire Loder
Ben Miller
Denis Moors
Jill Read
Dr Jane Robb
Jan Salwerowicz
Spode Rose Garden
Pati Starzykowski
Staffordshire University
Glen Stoker
The Potteries Museum & Gallery
The Portland Inn Project




British Ceramics Biennial

## BRITISH CERAMICS BIENNIAL

The British Ceramics Biennial (BCB) is an arts organisation based in Stoke-on-Trent with a vision to make change through clay.  Every two years, BCB delivers a major contemporary ceramics festival and also  runs an engaging year-round programme of artists' commissions, learning and community projects.

### STUDIO & COMMUNITY PROGRAMME

Working from its community studio on the Spode Works site and in partnership with health and community organisations across Stoke-on-Trent, the programme creates opportunities for people of all backgrounds and abilities to explore and imagine how clay and creativity can make a difference in their lives, communities and city.

### LEARNING & PARTICIPATION PROGRAMME

Working with partners across education, industry, and cultural sectors, the programme provides children at all stages of education (early years foundation stage, primary, and secondary) in Stoke-on-Trent with opportunities to get clay under their fingernails and experience the material that built their city.



## ARTS COUNCIL ENGLAND

Arts Council England champions, develops and invests in artistic and cultural experiences to enrich people's lives. It supports a range of activities across the arts, museums and libraries – from theatre to digital art – reading to dance, music to literature, and crafts to collections.

## HS2

HS2 Arts and Culture Programme explores ways to incorporate creative practice into the development of the High Speed 2 railway and works closely with creative practitioners and arts organisations to build relationships with communities, reflecting and enhancing their skills and aspirations.

## STAFFORDSHIRE UNIVERSITY

Staffordshire University is a 'catalyst for change' – a force for social good that transforms the lives of people, who will transform our society and the places in which we live.

## THE POTTERIES MUSEUM & ART GALLERY

The Potteries Museum & Art Gallery is part of Stoke-on-Trent Museums Service, established in 1911 with the Federation of the six towns of Stoke-on-Trent. The museum's collection of Staffordshire pottery is widely acknowledged as the finest in the world.

## STOKE-ON-TRENT CITY COUNCIL

Stoke-on-Trent City Council are a long-term supporter of BCB and its work to deliver creative programmes in the city.

## UKSPF

The UK Shared Prosperity Fund is a central pillar of the UK government's Levelling Up agenda and provides £2.6 billion of funding for local investment by March 2025. The Fund aims to improve pride in place and increase life chances across the UK investing in communities and places, supporting local business, and people and skills.

Supported using public funding by ARTS COUNCIL ENGLAND

HS2

STAFFORDSHIRE UNIVERSITY

PM&AG

City of Stoke-on-Trent

Funded by UK Government

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**PROJECT MANAGEMENT**
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# Library


Victorian Tiles
WASTE AGE
AIRSPACE
William Cobbing
SOCIAL SUBSTANCE
23 September–
05 November 2023
FLORA of Staffordshire
E. S. Edees
ISLAMIC TILES
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Rachel Carson
Silent Spring
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THE LOST CITY OF STOKE
MATTHEW RICE
WEEDS
RICHARD MABEY
DEAR EARTH
ART AND
TILES AND TILEWORK
Alan Graves
WHAT A WASTE
Rubbish, recycling
Architectural Ceramics
WILD FLOWERS
The Art of the Islamic Tile

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