

British Ceramics Biennial



Stoke-on-Trent, England

26 September—
8 November 2015

1 FESTIVAL!
6 WEEKS!
OVER 75 ARTISTS!
FREE!

britishceramicsbiennial.com

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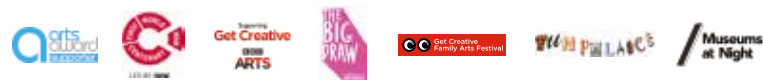
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Welcome to the 4th British Ceramics Biennial

Barney Hare Duke

...

Artistic Director, BCB



Barney Hare Duke,
Artistic Director, BCB

When we launched in recession wary 2009 we boldly committed to 5 years and 3 biennial festivals – the maths don't seem to work, but here we are 6 years later proudly welcoming you to BCB 4 – the project is working.

Building on what has been achieved, we are back on the historic original Spode factory site with exhibitions, installations, events, activities, shop and café, concentrated in the vast and inspiring China Hall.

For the first time we bring our signature exhibition **AWARD** to the site where it sits alongside **FRESH**; with over 30 artists represented the shows testify to the talents of both established and emerging ceramicists.

To question conventions and highlight issues, we have commissioned special exhibitions; Action Sculptor Bruce McLean's, **Set in Stoke** brings a lively and humorous challenge to pottery orthodoxy.

Stephen Dixon and Johnny Magee's **Resonate** is a powerful and thoughtful piece contributing a Stoke-on-Trent response to the on-going series of events marking the 100th anniversary of World War One. Visitors are invited to attach a flower and memory tag to the monumental sculpture as an act of personal remembrance.

Nudging our audiences into thinking about pots beyond mantelpiece or plinth, several artists' installations offer **Encounters**, different ways of looking at, interacting with and understanding contemporary ceramics.

Research stations, workshop benches and an artist led programme of activities in **The HUB** give opportunities for all visitors to enquire deeper, learn and get clay under their fingernails. We have been working with local community groups, schools, colleges and hospital trusts, outcomes from which are shared in **The HUB**.

Thank you to all our supporters, funders and sponsors for their continued support over the last 5 years, enabling us to realise our ambitions and hold to an exciting vision for future programmes.

We hope you enjoy BCB 2015 and look forward to welcoming you back in 2017.

As we look forward we need to look back, to remember and to dedicate BCB 2015 to the memory of Jeremy Theophilus one of our founding directors who died early this year. The legacy of his vision, commitment and wisdom, permeates this initiative as it advances.

Bruce McLean

Set in Stoke

...

A major exhibition and installation of new work conceived, created and co-curated by Bruce McLean.

Action Sculptor – Bruce McLean enjoys a reputation as one of the UK's most original and inventive sculptors. No stranger to working with clay, Bruce is new to Stoke. Bringing action to Stoke-on-Trent for the British Ceramics Biennial, Bruce has responded to the experience of being here, the working spaces and materials that he has been presented with and the food he has and has not eaten.

Adopting his testing approach to tile making: from factory floor production line through the studio bench slab roller onto the artists' easel. Ripping into ceramic process, marking and painting, pushing through the kiln, we get a taste of the experience, the story so far with the **Set** installations of the:

Tile Trials
Staffordshire Fat Backs
Taste Trials

...and more as further pots and pressings join the ensemble on **Set** as raw extras and glazed main characters.

Supported by Johnson Tiles



01–05.
Bruce McLean
working in the original
Spode factory site



AWARD

Artists

...

Sam Bakewell
Anne Gibbs
Amy Hughes
Bethan Lloyd Worthington
Ingrid Murphy & Jon Pigott
Aneta Regel
James Rigler
Paul Scott
Mella Shaw
Caroline Tattersall
Andrea Walsh

AWARD is the BCB signature centrepiece exhibition. Previously shown in the formal setting of The Potteries Museum & Art Gallery, the 2015 iteration is presented as an art installation within the informal but majestic China Hall, on the original Spode factory site.

Eleven artworks by twelve artists have been selected from over 150 applications by a distinguished panel of judges. They will have the unenviable task of choosing one artist to win the coveted £5000 cash prize.

Each artist presents new works capturing the energy and vitality of British contemporary ceramics. The works range from monumental architectural detail to intricate and intimate contemplative pieces, with conceptual depth, expressive flair and exquisite technical accomplishment.

The scope, scale and setting makes AWARD feel very different this year.



02



04



03



01.
Caroline Tattersall,
Geysers, 2015

02.
Andrea Walsh,
From collection of
Faceted Boxes, 2015

03.
Sam Bakewell,
Of beauty
reminiscing, 3, 2015

04.
Aneta Regel,
Metamorphosis 2,
2015

With thanks to the selection panel

...

Alun Graves, Chair, Senior Curator V&A; Barney Hare
Duke, Artistic Director BCB; Clare Twomey, Artist, The Clay
Foundation Board member; Emily Johnson, 1882 Ltd;
Nao Matsunaga, Artist, winner of AWARD 2013; Stephen
Feeke, New Art Centre, Salisbury.

Nao Matsunaga

Winner of the British Ceramics Biennial 2013 AWARD, Nao Matsunaga returns with a new commission – Standing on the Verge.

Standing on the Verge

...

Nao is building a large sculptural piece on site, around which he will arrange a ceremonial gathering of further sculptures, assembled from the last two years of work.

Nao takes inspiration from his own experience and interest in Stoke-on-Trent, Neolithic cultures and the original Spode factory site itself.



01.
Nao Matsunaga
working in the original
Spode factory site

02.
Nao Matsunaga
at the V&A



Sarah Worgan

Winner of the British Ceramics Biennial 2013 FRESH award and three-month residency at ekwc (European Ceramic Work Centre) in the Netherlands.

Beyond Borders (BCB FRESH, Series 2)

...

Sarah returns with a new commission based on the work she developed as part of her ekwc residency. During her residency, Sarah began to experiment with larger-scale work exploring clay as a three-dimensional material that she could draw and paint with. Sarah spent time researching the best combinations for form and colour palettes and her resulting large-scale sculptural work will be presented in the China Hall.

“My ceramic work explores relationships between control and un-control, and between painting and sculpture. My residency at ekwc has enabled me to explore diverse perspectives, flexible borders and also integrity in structure.”

Sarah Worgan

01.
Sarah Worgan
at ekwc



FRESH 2015

Artists

...

Charlotte Barker
Gemma Dardis
James Duck
Tessa Eastman
Eleanora Orly Edlavitch
Kate Haywood
Hyu Jin Jo
Michelle Lam
Rhiannon Lewando
Clare Mace
Gail Mahon
Ragna Mouritzen
Jonglin Park
Eva Radulova
Katie Schwab
Vilas Silverton
Alex Simpson
Hannah Townsend
Claudia Wassiczek
Tana West
Michael Wild
Natalie Wood

Each year new makers and ceramic artists graduate from colleges around the country, needing to find their place in the public arena. **FRESH** offers an opportunity to show their work beyond college, often for the first time.

Selected from over 150 applications, this group of 22 artists, designers and makers represents the quality and creative curiosity of those currently working with ceramics at higher education (HE), and post-graduate research levels across the UK in 2014 and 2015.

With few institutions currently offering dedicated ceramics BA programmes in the UK, the teaching of clay skills and design is embedded in 3D design surface pattern, mixed craft and some fine art courses. Specialist MA programmes give an opportunity for exceptional students to research further the potential of clay as a creative medium.

As a survey show, **FRESH** gives the public and prospective students insight into the energy, ideas, trends and skills that are current within Higher Education ceramics.

FRESH is organised in partnership with NACHE, the National Association of Ceramics in Higher Education, whose partnership with the Biennial forms an important platform in advocating for sustaining ceramics in HE.

The 22 **FRESH** artists will get the chance to win prizes: a one-month residency at Guldagergaard, the International Ceramics Research Centre in Denmark, an opportunity to exhibit at BCB 2017, or one of three Scholarship placements at Staffordshire University's MA in Ceramic Design.

With thanks to the selection panel

...

Helen Felcey, Programme Leader MA Manchester Metropolitan University, Chair of NACHE; Sarah Worgan, FRESH 2013 award winner; Prof. David Sanderson, Award Leader MA Ceramics, Staffordshire University; Dr. Natasha Mayo, Cardiff Metropolitan University; Ian McIntyre, Designer; Lisa Gee, Director, Harley Gallery; Linda Theophilus, BCB Associate Curator; Barney Hare Duke, BCB Artistic Director.

Supported by
Staffordshire University and
Guldagergaard International
Ceramic Research Centre.



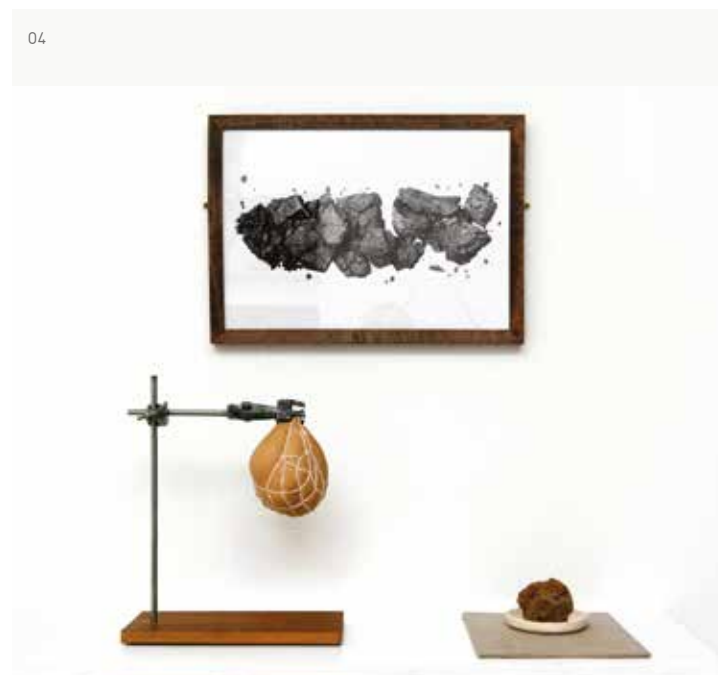
01.
Hannah Townsend,
Large Print Vessel



02.
Hyu Jin Jo,
Hand textured white
bone china bowls



03.
Michael Wild,
Systems of Production



04.
Tana West,
Containment: one
and three clay

05.
Jongjin Park,
Definitely Ceramics No.3

06.
Charlotte Barker,
Paper/Scissors/Stone



Resonate

This multi-media installation brings together ceramics, sound and public participation to commemorate the soldiers of the North Staffordshire Regiment in the Great War

...

A large-scale monumental clay head by Stephen Dixon will physically dominate the space. Made using two tons of raw clay, including clay sourced from the WWI battlefield sites of Passchendaele, the sculpture is based on the Victory Medal of 1919.

However, the classical form of the original winged victory figure will be challenged by the industrial look of the supporting structure, which adopts the brutal style of trench architecture.

A complementary sound sculpture by Johnny Magee will play within the space, and will dramatically orchestrate the familiar and incidental sounds, poignant songs and popular music of the period.

In recognition of the 5,608 men from the North Staffordshire Regiment who died during the 1914-18 war, a swathe of 5,608 white bone china flowers will be included within the installation.

Visitors are encouraged to contribute to the project by attaching dog tags representing a loved one and/or with a small donation, by attaching white bone china ceramic flowers to the supporting structure of the artwork.

They are also invited to attach their own personal family tributes, and to document their individual stories of WWI as part of the installation.

Flower, Factory, Field

...

Participatory programme

A participatory programme funded by the Heritage Lottery Fund will enable young people to gain skills making bone china flowers under the instruction of local flower maker Rita Floyd, contributing to the **Resonate** sculpture.

Participants will explore the history of ceramic flower-making within the Staffordshire Potteries, making the connection between the ceramic industry and the Spode archive material related to the involvement of women workers during WW1.

Supported by
Potclays Limited, Wienerberger
Ltd. and Valentine Clays.



01.
Marlborough Print and
Willow Pattern, Flower,
Factory, Field, courtesy
of Spode Museum Trust



02.
Stephen Dixon and
Johnny Magee,
Resonate

Associated event

...

**Resonance: Reflections
on the Great War through
artwork inspired by
Staffordshire Collections**

**Brampton Museum,
Brampton Park,
Newcastle-under-Lyme
ST5 0QP**

**19 September–
1 October 2015**

Stephen Dixon will produce new ceramic work inspired by objects, photographs and documents relating to World War One from archive and museum collections in Staffordshire. This exhibition will tour Staffordshire museums, evolving at each new venue.

Funded by Arts Council England.

Encounters

Neil Brownsword

...

Re-apprenticed

For generations the transmission of manual dexterity in North Staffordshire's ceramic industry has remained an intergenerational practice. However, contraction of this sector over the last three decades has led to a significant gap in this tradition. Several of these endangered practices remain the focus of **Re-apprenticed**, a project that sets out to examine and artistically reactivate the skills of a group of industry employees.

To gain an intimate insight into the tacit knowledge of the china painter – Anthony Challiner, copper plate engraver – Paul Holdway, and china flower maker – Rita Floyd, Neil adopts an anthropological approach, which involves his direct apprenticeship to these artisans. Through this immersed participation, the transmission of skill from expert to novice continues to be through various phases that echo the traditional apprenticeship structure – observation, imitation and repetitive practice, and experimentation.

Supported by Arts Council England and Bucks New University.

Associated event

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Topographies of the
Obsolete symposia
7 November 2015
Ashmolean Museum
of Art & Archaeology,
Oxford

This one-day symposia explores the post-industrial landscape associated with historic ceramic manufacture in North Staffordshire.

For tickets www.oxfordplayhouse.com/ticketsoxford

Organised by Bucks New University and Bergen Academy of Art and Design in collaboration with the Ashmolean Museum of Art and Archaeology, in association with the British Ceramics Biennial and The Clay Foundation.



Clayground Collective

...

Clay Cargo 2013-15

Clayground Collective combines public art, education and research to engage people in clay and improve understanding of the role of hand skills' development in learning.

The Clay Cargo 2013–2015 programme takes inspiration from Josiah Wedgwood, ceramic industrialist, world trader and pioneer investor in the canal system.

Work of ceramic artists David Binns, Rob Kessler and Matthew Raw, commissioned by Clayground Collective and inspired by locations in Stoke-on-Trent, Birmingham and London will feature together with a series of ceramic saggars.

Other artists featured are: poets Rachel Long, Elisabeth Charis and Barry Taylor; film-makers Matt Edwards and Luke Glover; photographer Caroline Gervay; kiln artist Martin Brockman; musicians Nathaniel Mann and Daniel Merris, Melodians Steel Orchestra; and archaeologist Mike Webber.

Clayground Collective is co-directed by Julia Rowntree (producer/researcher) and Duncan Hooson (artist/educator). www.claygroundcollective.org

Check the website for details of a special poetry event – Clay Cargo 2014: Digging Deeper on Saturday 17 October 2.00–4.00pm at the original Spode factory site.



01.
Neil Brownsword,
Apprenticed, 2013

02.
Clayground Collective,
Clay Cargo 2013-2015

Year 3 Clay Cargo 2015: Navigations with a Potter's Compass is devised in partnership with British Ceramics Biennial and Canal & River Trust. It is supported at the British Ceramics Biennial using public funding by the National Lottery through Arts Council England.

Clayground Collective is supported by Potclays Limited, the Paul Hamlyn Foundation and is a BBC Get Creative Champion.

Encounters

Lawrence Epps

...

AGAIN, the very last time

A new participatory installation that combines the tactile nature of the artist's ceramic works with the adrenaline of the arcade, inviting the viewer to enter into a wager with the artwork.

AGAIN launches in conjunction with a new publication, the very last time, edited by Epps with poet Holly Corfield Carr. With contributions from poets, valuation experts, artists and critics, the very last time is a playful response to the value of chance.

AGAIN, the very last time has been supported by Arts Council England, Potclays and the Firstsite Associate Artist bursary programme.

Charlotte Hodes

...

Spode Trees and Dressed Silhouettes

Charlotte embarked on a series of short placements at the Spode factory between 1998-2004 where she was given access to the Spode pattern books and the copper engravings. She selected a number of copper engraved tissue transfers as well as lithographic enamel transfers as source material for her work.

This exhibition takes the form of the aftermath of a dinner onto which printed imagery and texts found on the Spode Museum Trust Archive of engravings have been deconstructed, reordered and collaged onto the ware. The images and patterns cross over from one plate to another to create the impression that the women, presented in the form of silhouettes, have descended and are momentarily held in a seemingly random configuration.

Women have often been allocated to the subservient role of both laying the table in preparation and the subsequent clearing up rather than being active participants. In this installation the women take ownership of their domestic landscape, moving effortlessly across the ware.

Spode Trees and Dressed Silhouettes is the result of many years involvement with ceramics at Spode and a recent Arts Council England Award 2014 (with artist Paul Scott) for research and development. With thanks to Spode Museum Trust.



01.
Lawrence Epps,
AGAIN, the very last time



02.
Charlotte Hodes,
Spode Trees and
Dressed Silhouettes

Encounters

Amy Hughes

...

Tryst

The vase is known as a symbol of the ancient world, a functional object and a design motif. This collection aims to restore its former status as the Ultimate Accessory. As part of her Artist in Residency at the V&A Museum, Amy explored how stages and conditions of manufacture can be controlled to create variety in the final product. Taking inspiration from the Museum's Collections, Amy uses elements of her own practice to marry traditional hand decorating techniques with the skills and expertise of Stoke-on-Trent's finest industry.

Designed in London, produced in Stoke, each slip cast fine bone china vase is unique in its finishing, organic rim and painterly splashes, worked with knowledge of material and history of the subject. The vase takes direct inspiration from early and mid 18th Century Porcelain wares. The decoration is taken from sprig moulds carefully cast from Museum objects and pays homage to the originals whilst finding a new place in contemporary culture.

Tryst is a collaboration between ceramicist Amy Hughes, the V&A and 1882 Ltd.

Kate O'Kelly

...

with slip, flux flock

Kate O'Kelly is a former BCB artist in residence, and now Designer in Residence with the Industrial Design Department at the National College of Art and Design, Ireland. She has received an award from the Design & Crafts Council of Ireland to present a small showcase of her work, and from her newly formed collective of ceramic artists as an Irish presence in this year's festival.

Kate uses a combination of found objects and digitally produced forms, which are used as models for slip casting. Each piece is assembled using a number of the ceramic components. Combining traditional craft methods with industrial processes, the work embraces classical elements and modern features of design through both its style and technique.



Matthew Raw

...

The Shifting Spirit

The role of the pub in British society dates back over 600 years. Even in the light of many closures, their popularity somehow remains. **The Shifting Spirit** explores what the evolving pub reveals about its location. Matthew's imagined, archetypal British pub front was created to stimulate personal stories, and act as a vehicle to discuss the pertinent topic of 'gentrification'. Communities have strong ties to the history and culture of their locality, and causing its dispersal can have significant effects.

This piece further develops Matthew's artistic response to the transient movement of people, as he uses his installation as a lens to look at the spirit of an area, and the sociological changes in Britain's cities today.

Each tile was hand produced in Matthew's studio – Manifold – for the Jerwood Makers Award 2014.

01.
Matthew Raw,
The Shifting Spirit, 2014

02.
Kate O'Kelly
Mantle Piece

03.
Amy Hughes,
Tryst

The Festival Hub

Typecast
Sparks
The World In One City...

...

The Hub is a place for all visitors to get clay under their fingernails. Join a BCB artist and get creative with clay in lots of different ways, from china flower-making to printing onto clay. Every Saturday and Sunday during the festival **The Hub** will be busy with activity making it a great time to visit with family and friends. For a full list of activities and events, keep checking the website.

Work developed through the learning and education programme will be exhibited during the festival including:

Typecast

In partnership with Portraits of Recovery and Brighter Futures, BCB has been working with ceramic artists Helen Felcey and Joe Hartley with poet Barry Taylor and groups of young adults in recovery from drug and alcohol addiction.

Sparks

The Sparks project works with two clusters of Secondary Academies and their Primary partner schools engaging with practising ceramic artists to lead local pupils and students through a creative process, which allows them to make artworks in clay. Project themes include: nutrition, wellbeing and school hot lunches.

The World In One City...

Co-produced with Appetite, The World In One City engages with diverse local communities to explore cultural identities and aspirations through making ceramics and sharing food. Jasleen Kaur has been working with members of the Jubilee Club, a group of refugees and asylum seekers who meet at a luncheon club in Burslem.

BCB has been working with local artist Anna Francis from AirSpace Gallery on the 'Community Maker' project, as part of the £1 home initiative to bring together the residents of the Portland Street area of the city.

FREE Learning & Events at the festival

Throughout the festival BCB will be running a series of events and activities with partners and artists for families, teachers, students and anyone interested in getting clay under their fingernails or finding out more about the original Spode factory site.

Events range from creative clay workshops, toddler sessions, flower-making and dog tag making to drawing, walks, photography, poetry, family history, ask the expert, music and performance.

B Arts will be running Thursday Lates every week with performances and food in the Bread in Common café. In the final week of the festival B Arts will also be premiering their new immersive theatre show "A Place at the Table". Check the website to book.

All events are free and most are drop-in, but it is advisable to book in advance for some events that have a limited capacity. There is a charge for the Make to Remember WW1 Creative Workshop, as participants will produce personalised ceramic Forget Me Not flowers and dog tags.

For detailed information on all the events during the festival, keep checking the website.

The events programme is part of The Big Draw, BBC Get Creative, Family Arts Festival and Fun Palaces.



01.
Holden Lane
Flowerpress

02.
Haywood Foundation
Rosehip flower-making



The Research Hub

Press Print to Make?

...

An exploration of ceramic 3D printing and its possible applications

Artist and maker Michael Eden will be resident at this year's festival. Michael will use a 3D Systems' development printer using ceramic powder to make pieces that will then be fired, glazed and decorated on site. 3D Systems is the world leader in rapid-prototyping and 3D printing and this project will bring their newest development in ceramic 3D printing to the UK for the first time.

Artist Jonathan Keep will bring his open source Delta printer capable of 'coiling' pots incrementally layer by layer. There will be opportunities for the public to create 3D printed objects using a more widely available polymer process.

Press Print to Make? is generously supported by 3D Systems.

Royal College of Art

...

Extending the Potential for the Digitally Printed Ceramic Surface

The RCA's Professor Martin Smith and Dr Steve Brown are working with a consortium of experts that brings together the pioneers of digital laser printed ceramic transfers and their UK partners Digital Ceramic Systems, with the ceramic manufacturers Royal Crown Derby. Using the facilities at Royal Crown Derby, the technology will be explored and applied in the context of high value large-scale commercial ceramic production. This two-year project started in March 2015.

Funded by AHRC.



Central Saint Martins

...

Once fired Research supported by Endeka Ceramics and Dudson

BA Ceramic Design course at CSM offers insight into three collaborative research projects that they are currently working on. Led by Anthony Quinn, each project engages with the ceramics industry, seeking to reveal the potential of creative design ideas working with new materials and new technologies.

Once fired Research is supported by Endeka and Dudson. CSM students have been addressing ideas of ethical practice exploring the potential of working with the new ThermEco material and once fire technology.

Aestheticodes (EPSRC – Research in the Wild Collaboration with University of Nottingham)

A collaboration with Johnson Tiles developing interactive tile panels. A shot in the creative arm of visual recognition technology is delivered by introducing aesthetic qualities of design.

Artfood

Artfood exhibits work from a collaboration with Marek Cecula, Cmeilow Porcelain and students from CSM, Gdansk Academy of Fine Arts, Poland and Pratt Institute, USA. Research results explore expressive tabletop products that are very much an antidote to the tradition of tableware in manufacturing.

Staffordshire University

...

FLUX exchange

Under the creative direction of Professor David Sanderson, the FLUX fine bone china collection, originated from within Staffordshire University in 2011 that continues to develop and evolve.

The University is currently engaged in a collaborative project with Kihara, a prominent manufacturer from Arita, a town located in the Nishimatsuura District, Saga Prefecture, Japan. It is known for producing porcelain; there are over 200 potteries operating today. Kihara is one of the largest factories. In 2016 Arita will mark its 400th anniversary. The objective is to celebrate this with a co-branded collection which focuses predominantly on the theme of Asian food – FUSION – an integration of cuisine, aesthetics, cultures, research and knowledge, England and Japan.

The project will demonstrate an exchange of intellectual and creative thinking within and across both 'ceramic centres of excellence.

01.
Michael Eden,
Spode-Portland

02.
Central St Martins,
Artcode

Ian McIntyre

AirSpace Gallery

...

Hybridising the Process Residency 22 August– 12 September

Icon Exhibition 26 September– 8 November Public Preview Saturday 26 September 12pm

The Potteries Late at the Victoria & Albert Museum

Friday 30 October

...

6.30–10pm

In preparation for his solo-exhibition, **Icon**, designer Ian McIntyre will be in residence at the Gallery and working collaboratively with Stoke-on-Trent's Cauldon Ceramics Ltd.

The project's starting point is AirSpace's Spode China Rose and the similarities and apparent disciplinary crossovers in its evolutionary journey, in comparison with the ceramic production process. From this, McIntyre will be exploring the minutiae of manufacturing through research and documentation of the history and evolution of the Brown Betty teapot and assessing its potential as a 21st Century icon.

An ever-changing, curated programme of live performances, film, installations, debates, special guests and DJs, with bar, food and late night exhibition openings.

October's Friday Late invites the hotpot of cultural activity that is The Potteries to take over the museum for a night. Explore the making and meaning of ceramics, dine at Wedgwood's pop-up tearoom and move to some Northern Soul as we celebrate with British manufacturers, artists and designers that continue to fire-up Stoke-on-Trent's ceramic heritage.

FREE and drop-in. All events are on a first come, first served basis. In collaboration with the British Ceramics Biennial 2015.

#FridayLate

01.
AirSpace Gallery
& Ian McIntyre, Brown
Betty, Cauldon Ceramics

02.
The Potteries Late at the
Victoria & Albert Museum

Ceramic Review Writing Competition

Win the chance to see your work in Ceramic Review. Just write a short article inspired by the British Ceramics Biennial capturing the spirit and excitement of ceramics in 2015. The competition will be judged by Emma Bridgewater and her husband, painter and author Matthew Rice, who together run Emma Bridgewater pottery; Sue Herdman, Editor, Ceramic Review; and Neil Brownsword, ceramic artist and lecturer. The deadline is Monday 16 November 6pm and the winner's work will appear in a future issue in 2016.

To enter the competition please email your submission to editorial@ceramicreview.com with the subject Ceramic Review Writing Competition 2015. For more information and terms and conditions, visit www.ceramicreview.com.

Associate Exhibition

...

Confected, Borrowed and Blue

An installation by Paul Scott The Potteries Museum & Art Gallery

Launches 17 October 2015

In Paul Scott's hands, domestic ceramics mutate into subversive comments on our life and times. His expert manipulation of familiar motifs like the Willow Pattern gives his work special resonance and broad appeal.

Exhibition organised by The Holburne Museum.



Getting around the festival

Stoke-on-Trent is a city of six towns, and the festival has taken the chance to use venues right across the city. The main venues are in three locations – the original Spode factory site in Stoke town (which as a one-off venue will be supported by AA road signs), AirSpace Gallery in the city centre and Potteries Museum & Art Gallery.

The main Stoke-on-Trent rail station is 5 minutes walk from the original Spode factory site, and regular buses link it with the city centre.

www.firstgroup.com/ukbus/staffordshire_cheshire



At the China Hall in the original Spode factory site, Stoke town

Kingsway, Stoke-on-Trent, ST4 1JB
+44 (0)1782 294634 (BCB Office)

The galleries are best reached via Kingsway (car park behind Kings Hall), and disabled vehicular access is provided via the Elenora Street entrance.

Tuesday–Saturday 10.00am–5.00pm
Sunday 12.00 noon–5.00pm
Closed Mondays



At the AirSpace Gallery, city centre

4 Broad Street, City Centre, Stoke-on-Trent ST1 4HL
+44 (0)1782 261221

Tuesday–Saturday 10.00am–5.00pm
Closed Mondays & Sundays

www.airspacegallery.org



At The Potteries Museum & Art Gallery, city centre
Bethesda Street, City Centre, Stoke-on-Trent ST1 3DW
+44 (0)1782 232323

Monday–Saturday 10.00am–5.00pm
Sunday 2.00pm–5.00pm

www.stokemuseums.org.uk/visit/pmag/

Festival Shop

Visit the Festival Shop at the original Spode factory site during the festival to buy work from many of the artists exhibiting this year, as well as BCB alumni artists.

Make a small donation to purchase a bone china flower and dog tag in memory of a loved one, to add to the Resonate installation that commemorates local soldiers lost in World War One.

If you're looking for a special gift or a memento of this year's festival, we've plenty of choice in different price ranges, including a selection of work for sale from the Craft Potters Association.

You can also purchase the latest copy of Ceramic Review.

Don't forget you can visit our online shop throughout the year:
britishceramicsbiennial.bigcartel.com



Bread in Common café

B Arts has designed and made The Bread in Common café; a bespoke immersive café environment, taking as starting points nomadic architecture and the best of modern eco engineering.

The centrepiece of the experience will be a sculptural, wood fired, clay oven – in action every day, baking breads, and delicious slow cooked meals and all sorts of goodies available throughout the festival.

The Bread in Common café will be a joyous celebration of our contemporary food culture, from the scone to the flatbread, from couscous to pea soup, all served on local china.

Look out for special performances and menus every week during Thursday Lates.

In the final week of the festival the café will host a newly commissioned unique, immersive theatre experience "A Place at the Table". Check the website for booking details.



Festival team & acknowledgements

Get in touch with the Biennial team.

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📷 bcbfestival
📺 bcbfestival.tumblr.com/
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britishceramicsbiennial.com

The Biennial is a massive undertaking, and would not be possible without the outstanding support of individuals and organisations across the city and beyond. There are far too many to mention individually – we thank our funders and sponsors, our contributing partners and advisors, and all the many generous people who have got involved, especially our volunteers.

The festival team

Barney Hare Duke, Artistic Director
Iain Cartwright, Executive Director
Linda Theophilus, Associate Curator
Helen Palmer, Joint Marketing Director
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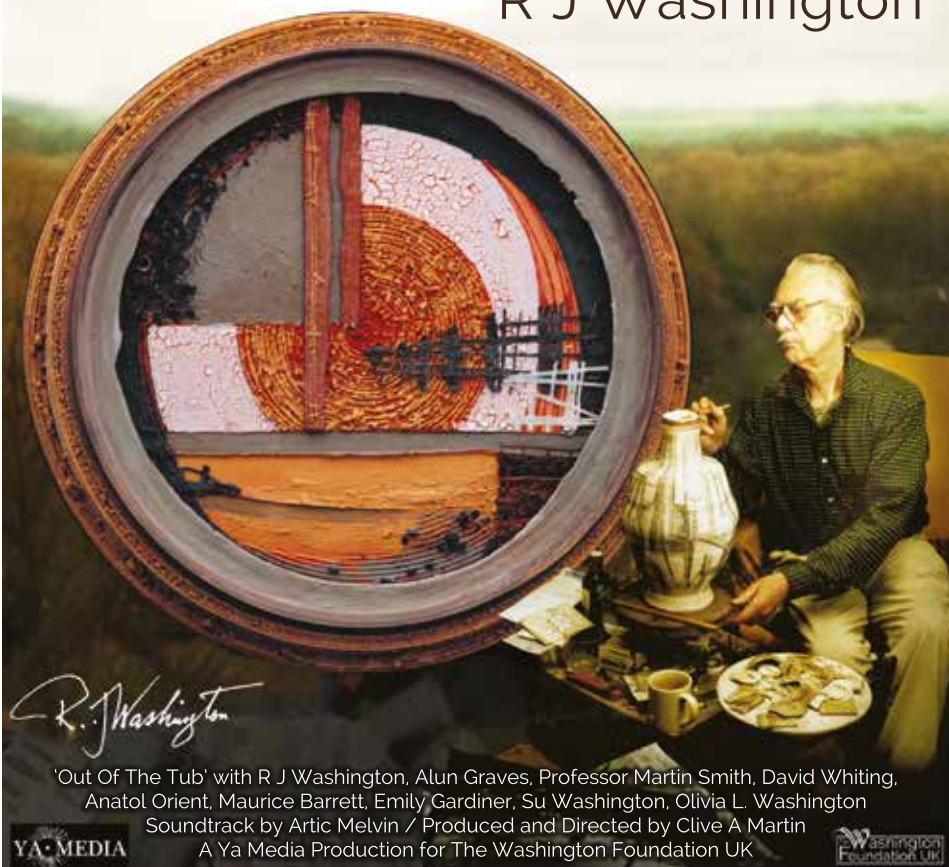
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